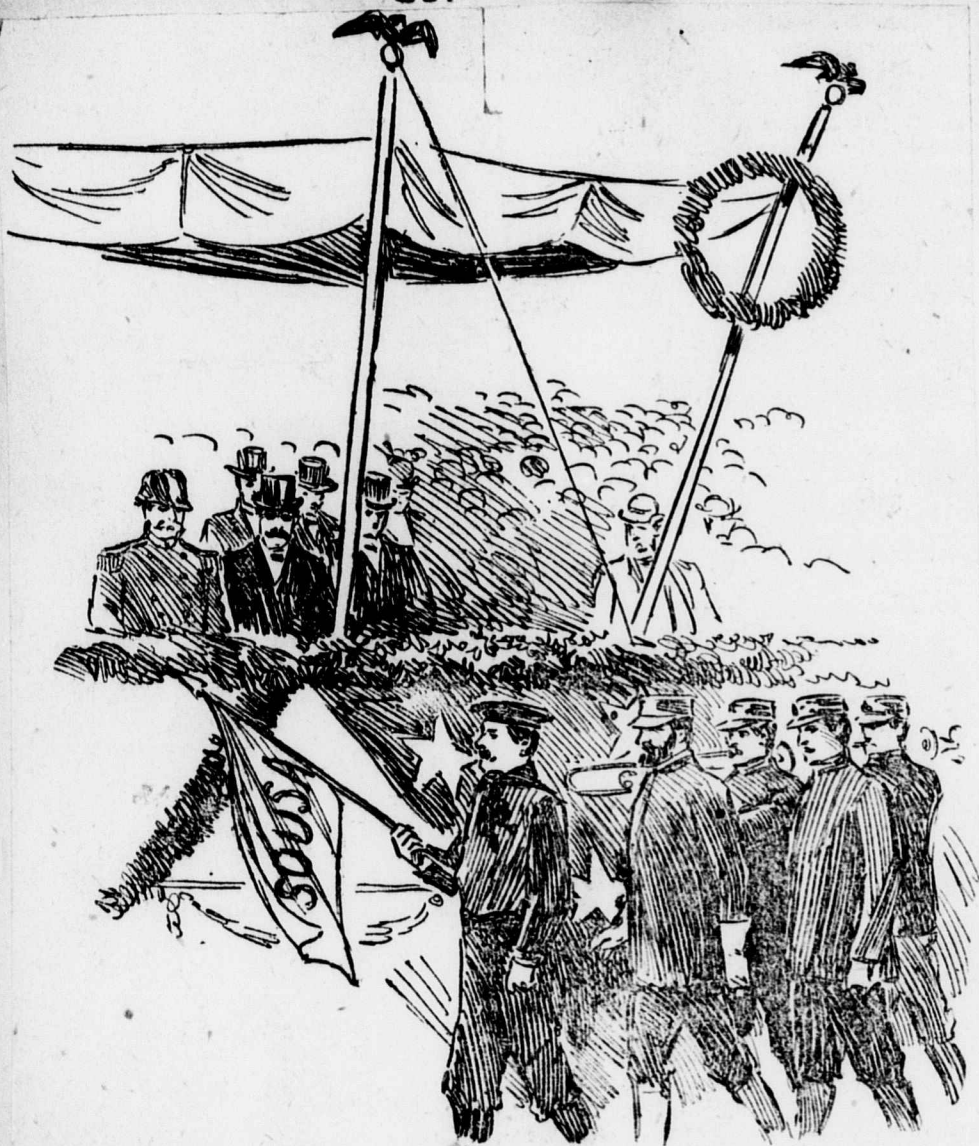


OCT 1 1899



SOUSA PASSING THE GRAND STAND, PLAYING "EL CAPITAN."

16, 1899.

WILL ESCORT OLYMPIA MEN.

SOUSA'S BAND TO BE IN THE GREAT DEWEY PARADE IN NEW YORK.

The Tender of Services Free of Charge Was Yesterday Accepted by the Chairman of the Music Committee.

John Philip Sousa's famous concert band has been engaged to escort the crew of the Olympia and lead the great military procession in New York on September 30 at Admiral Dewey's reception.

The arrangements were concluded yesterday. Thursday the following communication was sent by Everett R. Reynolds, manager of the Sousa Band, to Hon. Miles M. O'Brien, Chairman of the Music Committee of the Dewey reception:

"Having in view the request of Admiral Dewey that the crew of the Olympia should have a proper band to escort them and lead the military procession on September 30, I beg to tender, as the manager of Mr. Sousa, to your committee, without charge, the services of John Philip Sousa and his band for this purpose."

Mr. Sousa received a telegram yesterday from Mr. Reynolds, who is in New York, stating that the Reception Committee had sent a letter of acceptance couched in very complimentary terms.

Colonel George Frederic Hinton, connected with the management, told a Dispatch reporter yesterday that as Sousa's Band was intended for escort purposes, it had participated in street demonstrations but three times. The first was at the dedication of the World's Fair buildings in October, 1892; the second was in May of last year, when it escorted the Cleveland City Cavalry troops to the station, preparatory to leaving for Chickamauga. The third time was in Pittsburg, last September, when it escorted the Eighteenth Regiment from Liberty street to the armory on Diamond street.

Colonel Hinton stated that the band will play without remuneration and pay its own expenses, besides losing a thousand dollars for the day by being released from the engagement at the National Export Exposition in Philadelphia.

Director Sousa is a great admirer of Admiral Dewey, whom he knew for 12 years, while director of the United States Marine Band in Washington, where Dewey was also then stationed. As the Sousa Band has no drum major, the former drum major of the Marine Band has been engaged for the Dewey celebration.

SOUSA WILL PLAY FOR DEWEY'S CREW

His Famous Band Will Escort the Olympia Boys in the Parade in New York at the Expense of the Bandmaster.

The attendance at the exposition last night was 20,000, one of the largest crowds of the season. A rush is expected during the closing days of Sousa's season here, which comes to an end next Tuesday evening. Sousa and his band will lead the escort to the crew of the flagship Olympia at the reception to Dewey at New York on September 30. Mr. Sousa donates the services of his band, and bears all the expense. The management of the National Export exposition, of Philadelphia, has released him from his engagement there for that day.

Last night was classical night at the exposition, and Wagnerian music prevailed, especially during the latter half of the program. The first half was a little more on the popular order, opening with the prelude to "Das Rheingold," by Wagner, and closing in direct contrast, with gems from "The Runaway Girl." The "Tannhauser" overture opened the second half, and the closing number was a collection of scenes from "Die Walkure." The audience was an intelligent and thoroughly appreciative one, and it was noticeable that the classical numbers had the call. The lovers of popular music were satisfied with the encores, which were in all cases something light and airy.

This will be popular night at the big show, and Conductor Sousa has spared no pains to get up a program that will suit a cosmopolitan audience to perfection. He has arranged the following:

7:30 to 8:30 p. m.
Overture, "Il Guarany".....Gomez
Suite, "The Last Days of Pompeii".....Sousa
(a.) In the House of Burbo and Stratonice.
(b.) Nydia the Blind Girl.
(c.) The Destruction.
Fluegelhorn solo, "I Love Her" (Stances).....Flegier
Franz Hell.
Bridal Chorus from "Lohengrin".....Wagner
(a.) Cake Walk, "Jordan Riffles" (new).....Duss
(b.) March, "The Stars and Stripes Forever".....Sousa
Valse, "The Beautiful Blue Danube".....Strauss
9:30 to 10:30 p. m.
Overture, "Light Cavalry".....Suppe
Grand Scenes from "Cavalleria Rusticana".....Mascagni
Trombone solo, "Air Americaine".....Pryor
Mr. Arthur Pryor.
Scenes from "Siegfried".....Wagner
(a.) "Trot de Cavalier".....Rubinstein
(b.) March, "Hands Across the Sea" (new).....Sousa
Musical Jokes.....ValHamm

SOUSA WILL PARADE

Chronicle-Dispatch
The Famous Band to Lead the Olympia's Men in the Dewey Parade.

The attendance at the exposition yesterday and last night was nearly 20,000, the largest crowd that has visited the big industrial show in one day thus far this season. This is accounted for by a measure by the fact that the Sousa engagement is rapidly drawing to a close and everybody is anxious to hear the great conductor and his band before they leave. The Sousa engagement closes next Tuesday night. Many of Sousa's friends congratulated him last night on the acceptance of his proffer of the services of his band free of charge for the Dewey reception, to be held in New York on September 30. Sousa, with a band of 100 players and a drum corps of 25 or more, will act as escort to the crew of the flagship Olympia, in the big military parade. Sousa said that this will be the fourth time he has participated in a demonstration of this kind, the last time being on the occasion of the return of the Eighteenth regiment in Pittsburgh, last September.

Pierce, the magician, who holds forth in a tent at the lower end of the grounds, did a thriving business last night. He gave some very creditable performances last night, having arranged the electric light effect more to his taste than heretofore. The "Tabaret de la Mort" comes next week and will occupy another tent. This will be popular night at the big show and Conductor Sousa has spared no pains to get up a programme that will suit a cosmopolitan audience to perfection. He has arranged the following:

7:30 TO 8:30 P. M.
Overture, "Il Guarany".....Gomez
Suite, "The Last Days of Pompeii".....Sousa
(a.) In the House of Burbo and Stratonice.
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Grand scenes from "Cavalleria Rusticana".....Mascagni
Trombone solo, "Air Americaine".....Pryor
Arthur Pryor.
Scenes from "Siegfried".....Wagner
(a.) "Trot de Cavalier".....Rubinstein
(b.) March, "Hands Across the Sea" (new).....Sousa
Musical Jokes.....Val Hamm

BOSTON HERALD.

SEP 14 1899

SOUSA'S BAND OUT OF IT.

Wanted \$3000 for Heading Battalion of Olympia's Men, but the Offer Was Declined.

[Special Dispatch to the Boston Herald.]

NEW YORK, Sept. 13, 1899. Sousa's band will not be in the Dewey land parade. A week ago Maj.-Gen. Roe, chairman of the parade committee, and Louis Nixon, chairman of the committee on music, thought it had all been settled. They reported that they had tried to get the Marine band at Washington, but that it had an engagement for Sept. 30, and that Sousa would lead the battalion of the Olympia's men.

Admiral Dewey wrote a letter, which was received two weeks ago, in which he said that the Olympia had no band, but that he would like to have the Olympia's battalion of 250 men lead the parade, and he hoped the committee would provide the band. Gen. Roe and Mr. Nixon say they were both informed by agents of Sousa's band that it would be glad to contribute to the success of the Dewey reception by acting as band to the Olympia's battalion. It was learned today that Mr. Sousa's band, like the Marine band of Washington, had an engagement for Sept. 30. It wanted \$3000 for marching at the head of the Olympia's marines and sailors. The offer was declined.

Negotiations were opened with Fanchiulli, leader of the 71st Regiment band. Mr. Fanchiulli expressed himself as being not only willing but anxious to play for the Olympia's sailors, but confessed himself to be in the peculiar position of being under the orders of the 71st regiment.

Capt. Hodson, commander of the Mc-

SAN JOSE, CAL. NEWS

SEP 19 1899

Philip Sousa, the famous bandmaster, has donated the services of his organization to lead the parade in New York on Dewey Day. It will cost Sousa \$2000 to bring his band from Philadelphia on that day, but the March King is patriotic, and those who have seen him wield the baton before his musical organization, can appreciate his eminent qualifications for the part he is to take in welcoming the hero of Manila.

OCT 5 1899

TWO COUNCILMEN "KICK" ON POLICE

Leich and Francisco Say
They Received Brutal
Treatment.

Councilman Hottenroth raised quite an unexpected breeze in the upper house of the Municipal Assembly yesterday, when he offered a resolution commending Chief Dewey and the police force for the manner in which they managed the crowds during the Dewey parade.

"I oppose that resolution," shouted Councilman Leich. "I never saw such a brutal exhibition as the police gave at the land parade. In support of my assertion I would instance the experience of my wife and family, who had tickets for the stand in Fifty-ninth street, issued to the members of the Municipal Assembly."

"My family reached the stand soon after 10 o'clock, and the policeman to whom they showed their tickets said, insolently: 'Then tickets ain't no good. The guy what give you them tickets was fakin' you.'"

"My wife explained who she was, but the policeman said:

"Now, you can't con me. See? Them tickets is fakes and don't go. Git 'ell out of here," and my family were thus shut out and prevented from seeing the parade."

Councilman Hottenroth—Well, let the resolution go as to every one but that policeman.

Councilman Leich—No, sir. I saw the parade from the reviewing stand, and I saw men, women and children hustled about in a way that was positively brutal.

Councilman Francisco—I had much the same experience as Councilman Leich. I, too, had tickets to the Fifty-ninth street stand, and when I got there with my wife was turned down in the same way by a policeman. He wouldn't let me pass and said my tickets were no good. I suppose it would have been all right if I had handed him two dollars. (Hisses.)

The resolution was finally adopted, Councilman Leich being recorded as voting in the negative.

Councilman Christman then offered a resolution commending Bandmaster Sousa. There were enthusiastic words in the resolution as to Sousa's standing as a bandmaster which roused the ire of Councilman Sulzer, who knows something about bands himself.

Mr. Sulzer said: "I don't agree that Sousa is the best bandmaster in the city. There are others. It is all a matter of opinion, anyhow, and in my—"

Here the Councilman was shut off by the chair, and the resolution was laid over.

Resolutions offered by Mr. Bruce commending General Roe and Captain Evans for their work in the land and naval parades were unanimously adopted.

Chief Dewey yesterday sent a circular letter to every commanding officer in the city thanking the members of the force for their efficiency during the Dewey celebration. With the communication were forwarded letters from General Roe, chairman of the Land Parade Committee, and General Howard Carroll, chairman of the Committee on Water Parade.

NO GREAT COMPOSER TO BE INSPIRED BY DEWEY.

A well-known foreign visitor who was an interested spectator of the Dewey week festivities made this bit of comment:

"Why is it," he said, "that the splendor of the conqueror's return has not inspired a great native composition? Where is the great American genius of music whose coming has been heralded these many years? Why is it that a great hymn to the glory of the first American to return as a victor in foreign waters has not been written? Why has not your own Sousa written a march worthy the occasion, for Sousa has written marches which possess rhythm at least, and are popular with the public."

"Your sculptors have done work that is magnificent. The great arch is truly a work of art. The absence of a great composition on this week of weeks is very sad proof of a deficiency in the artistic life of this country."

Journal Oct 1

GARDINER, ME.—REPORTER-JOURNAL.

SEP 30 1899

Sousa's band didn't charge but \$3,000 for leading the crew of the Olympia in the reception parade, but the committee did not engage it. Perhaps the band thought the celebration was for its benefit, but the committee thought differently.

SEP 25 1899

SOUSA WON'T PLAY.

Dewey Will Not Hear the Celebrated Band in New York.

NEW YORK, September 15.—Special.—The Dewey celebration committee has refused to pay Sousa \$3,000 to head the procession, and the great director's band will not appear in the parade on Dewey day.

FITTSBURGH PRESS

OCT 1 1899

NINE WOMEN TRAMPLED ON.

Sousa's Band Scared Horses Into Plunging Into the Crowd.

New York, Sept. 30.—During the parade this afternoon nine women were hurt in the crowd at Twenty-third street and Fifth avenue, when a wild rush was made to get out of the way of some frightened horses, which were backing into the throng. All were so badly hurt that they were taken to a hospital.

The horses became frightened at the music of Sousa's band and began to back. There was a wild rush to get out of the way, and to this the women were knocked down and trampled upon. All will recover.

LYNN, MASS. - ITEM.

SEP 14 1899

Sousa's band wanted only \$2000 for marching at the head of the Olympia's marines and sailors in the New York parade, magnanimously leaving the balance of the funds toward hiring a hack for Admiral Dewey. But the committee in charge wouldn't listen to the band making such a sacrifice, however, and concluded that it might secure some other engagement that might enable it to establish an endowment fund.

GREATEST BAND IN WORLD TO GREET ADMIRAL DEWEY

Sousa and One Hundred Musicians Will Lead the Parade

Special to The Inquirer.

PITTSBURG, Pa., Sept. 17.—John Philip Sousa, whose offer of the services of himself and a band of one hundred musicians to lead the Dewey land parade has been accepted by the Music Committee, said to-day:

"I shall endeavor to get the greatest body of players ever brought together. The band will march ten file front. The first line of ten will be slide trombone players. There will be twenty cornets, enough to fill two files. A tremendous volume of tone is desirable, and I will spare nothing to secure it."

Sousa Plays El Capitan.

As he headed the Dewey parade to-day Sousa and his band played his famous El Capitan march. It is a matter of sentiment with the band master. When Dewey's squadron sailed out of Mir's bay on its way to attack Manila, the Olympia's band played El Capitan. Sousa was immensely pleased when he heard of it and the stirring march was played to-day as it probably never was before.

NEW HAVEN, CT. - PALLADIUM.

SEP 16

Sousa proposes to charge \$2,500 for the services of his band to head the big Dewey parade, and the committee propose to let him whistle for it, and informs him that there are other bands just as good as some bands.

SEP 25 1899

FROM OTHER PENS.

NOT INDESPENSABLE.

John Philip Sousa isn't heading parades in anybody's honor—not even Dewey's—for his health except with a bonus of \$3,000 to boot. He values himself highly, but the music committee at New York do not value him so highly and some other band will head the procession.—Marlboro Enterprise.

ST. JOHNSBURY, VT. - REPUBLICAN.

SEP 27 1899

Admiral Dewey wanted a good band to head his company of sailors in the big New York demonstration. The committee has engaged Sousa. The jolly tars of the Olympia who cannot keep step to the music of the great march king should be taken back to the flagship and strung up to the yardarm.

Sousa to Be in the Dewey Parade.

ONE of the most graceful acts connected with the Dewey celebration was the offer by John Philip Sousa of his services and those of his famous band for the occasion. It will cost Mr. Sousa about \$2,000 to foot the expenses attendant upon his offer.

It is probable that the request of Admiral Dewey that a "good" band be provided to precede the sailors and marines from the Olympia will be granted by assigning this pleasant duty to Bandmaster Sousa and his organization.

OTICA, N. Y. - PRESS

SEP 26 1899

Sousa's Band, which will lead the sailors of the Olympia in the Dewey day parade at New York next Saturday, will have 135 musicians in its ranks, including a drum corps. It will appear under the personal command of John Philip Sousa, with George Frederic Hinton acting as adjutant. The band will be headed by Drum Major Edward D. Hughes, a veteran soldier, who was placed on the retired list in 1885, after thirty-one years of active service in the United States army and marine corps. Hughes was drum major of the United States Marine Band when Sousa was its conductor. Sousa proposes to give the Olympia men music all along the line of march and when passing the reviewing stand the full strength of the band will be heard in the music of Sousa's own "Stars and Stripes Forever."

"Ten years from now" says a steam

DETROIT, MICH.—JOURNAL

OCT 1 1899

Far down this living line the column marched, while the sunlit air was gorgeous with banners and vibrating with shouts of welcome and admiration, the clatter of horses and officers when the cavalry sabres flashed and pumes waved, the rumble of artillery, the snarl of drums, the clear drawn bugle call and the blare of military bands. Seventeen aerial bombs from the top of the Waldorf Astoria heralded the approach to the reviewing stand in Madison Square.

Several companies of mounted police brought up the procession. When the head of the column appeared the jacks of the Olympia, marching rank on rank with an easy rolling step and Sousa's Band playing as only it can play, those in the stands leaped upon their seats, and everybody greeted the advancing column with cheers. The

SEP 28 1899

Dewey Reception.

From now on there will be rapid approach to completion of the preparations for welcoming Dewey in New York City. John Philip Sousa has consented to lead his famous band as an escort to the men of the Olympia, who will head the land parade.

KINGSTON, N. Y. - FREEMAN.

30 1899

SOUSA'S "EL CAPITAN" MARCH.

By Telegram to The Freeman.

New York, Sept. 30.—As he heads the Dewey parade today, Sousa and his band will play his famous El Capitan march. It is a matter of sentiment with the bandmaster. When Dewey's squadron sailed out of Mirs Bay on its way to attack Manila, the Olympia's band played El Capitan. Sousa was immensely pleased when he heard of it and the stirring march will be played today as it probably never was before.

FROM

New York, N. Y.,
Dramatic Mirror and
Times.
10/7/99

PERSONAL.



SOUSA.

SOUSA—John Philip Sousa, shown above, led the Dewey parade with his famous band and received an ovation all along the line.

FROM

Belton's Rep.
Ind. Reports
9/29/99

ernor.

Sousa wants \$3000 to play for the Olympia crew during the parade. He has a keen eye to business. Really the ship's band can easily make all the noise needed; beyond that it doesn't make any difference whether bands play or not, the people from far and near are going to New York not to hear Sousa but to get a glimpse of

SEP 29 1899

Lord.

SOUSA KILLED THE WALTZ.

His Marches Held Responsible for the Reign of the Two-Step.

New York Times: The waltz, which has been an international dance since 1788, when it was introduced on the Viennese stage in an opera called "Cosarara," by Vincent Martin, has almost disappeared. This subject was discussed last week at the convention of the American Society of Professors of Dancing, which was held in Lyr. hall, on Sixth avenue, and there was a general expression of regret from dancing masters assembled from all parts of the United States. Yet they all gave testimony before the convention that the dance which has been so popular the world over for more than 100 years has temporarily, if not permanently, died out. It may be said that the march king, Philip Sousa, killed the waltz unconsciously. Just before he left the Marine band, and after his success was established, the "Washington Two-Step" was brought to the attention of the Society of Dancing Professors by Prof. Brooks, who kept a popular dancing academy in the lower part of New York. In 1885, 1886 and 1887 other two-steps were introduced in this country, and they were all danced to Sousa's or some other popular composer's marches, played just a little slower than these marches are generally played by bands in street parades. The sale of waltz music has now fallen off very considerably, and the two-step is popular all over the country to the music of current marches.

When asked about the two-step, Prof. Judson Sause, of this city, who has written extensively on the art of dancing and its history, said Saturday that he is of the opinion that the two-step is so easy to learn that it will soon kill itself, and that the waltz will again reign supreme as the international round dance. He regards the two-step merely as a fad, which is very bad for the instructors, and of which the pupils will soon grow tired and drop for the more intricate waltz. But meantime composers are not putting any great efforts forth in the way of writing waltzes. There are many waltz writers, but they have turned their attention to writing march music that will be suitable for an orchestra to play as a two-step. Sousa's marches, it appears, make excellent two-step music, but there are other marches written expressly for dancing purposes, which are becoming as popular as his works.

FROM

New York, N. Y.,
Dramatic Mirror and
Times.
10/7/99

SOUSA'S BAND HONORS DEWEY.

Sousa's Band, numbering 138 men, headed the great parade on Saturday in honor of Admiral George Dewey. This was John Philip Sousa's tribute to the hero of Manila, all the expenses of the organization for the day, amounting close to \$3,000, being personally borne by "the March King." The volume of sound as the big body of performers swept down Fifth Avenue playing Sousa's stirring marches was fairly inspiring. Mr. Sousa was in command of his great organization and received a continuous ovation. The drum major for the Dewey parade was Edward D. Hughes, United States Marine Corps, retired. On either side of the drum major marched two sailors from the Olympia, carrying blue silk guidons bearing the name "Sousa" embroidered in white silk. These jackies were especially detailed for this service by Lieutenant-Commander Calvoresses. When Admiral Dewey drove past the band before the grand stand was reached he gave Mr. Sousa a friendly salute and wave of the hand in token of thanks for his compliment.

COLUMBUS, O. - POST.

SEP 30 1899

SOUSA'S MARCH PLAYED.

NEW YORK, Sept. 30.—As he heads the Dewey parade today, Sousa and his band will play his famous El Capitan march. It is a matter of sentiment with the bandmaster. When Dewey's squadron sailed out of Mirs bay on its way to attack Manila, the Olympia's band played El Capitan. Sousa was immensely pleased when he heard of it and the stirring march will be played today as it probably never was before.

OCT

How long will Sousa live? This inquiry is not applied to the corporeal existence of our bandmaster, for as he headed the parade on Dewey Day John Philip presented a picture of health and a promise of longevity. Some solicitude, however, is reasonable over the fate of his compositions. Two years ago everybody with ability in and taste for brilliant melody was whistling his marches, and last year they were the favorite selections of hurdy-gurdy men. During Saturday's parade, however, only two of the regimental bands executed his marches as they passed Admiral Dewey, when they were expected to put their best foot and finest music forward. The band headed by Sousa played "El Capitan," and half an hour later a New Jersey bandmaster struck up the "Washington Post." On all other occasions such old-time airs as "Home Again," "Onward, Christian Soldier," "Way Down the Suwanee River," "Maryland, My Maryland," "Marching Through Georgia," "America," "Dixie" and "The Star Spangled Banner" guided the step of the soldiers. Judging by the furor created by Sousa's marches a few years ago, it seemed that their popularity had come to stay. Even the Queen's Jubilee parade was begun by the "Washington Post," and "El Capitan" inspired our fine fellows at Manila. John Philip was dubbed "The March King," as Strauss was called "The Waltz King." The Viennese gives sure promise of becoming a classic, while the Washingtonian lacks guaranty of permanence. Mr. Sousa aimed directly at the military in his compositions, and for a time his effort seemed successful. The rival and less distinguished bandmasters are apparently jealous of the prosperity of their famous comrade, and by union of envious purpose have crowded John Philip out of the position he won with "The Cadets" and "Washington Post." "I have had to fight against jealousy all my life," said Sousa to The Press man last summer, and his argument is borne out not only by a general effort to silence his music on Dewey Day, but by the concerted attempt to overthrow his opera in London. Evil were the reports and dire the prophecies of "El Capitan" when it was introduced into England, but after a three months' run the piece is still so popular that De Wolf Hopper has decided to stay with it all season in London. In time John Philip may triumph over his enemies, the bandmasters, as he discomfited his maligners, the advocates of "Wang." HILLARY BELL.

FROM

New York, N. Y.,
American Art Journal
9/30/99

SOUSA'S MUSIC FOR DEWEY'S MEN.

According to the plans of John Philip Sousa the sailors of the Olympia will lead the line of march of the Dewey parade this

Saturday to the strains of the finest band that has ever paraded in New York. The Sousa Band will parade 135 men in band and drum corps, under the personal command of John Philip Sousa, with George Frederick Hinton acting as Adjutant.

The band will be headed by Drum major Edward D. Hughes, a veteran soldier, who was placed on the retired list in 1885 after thirty-one years of active service in the United States Army and Marine Corps.

The band for Dewey Day will include ten trombones, twenty-four cornets, ten basses, twenty clarinets, six baritones, eight altos, and other instruments in proportion. Sousa proposes to give the Olympia men music all along the line of march, and when passing the reviewing stand the full strength of the band will be heard in the music of Sousa's own "Stars and Stripes Forever."

The Sousa Band has appeared upon the street for parade but three times in its history, the first being at the dedication of the World's Fair buildings at Chicago. The second occasion was in Cleveland, Ohio, in May, 1898, when the crack cavalry troop of that city started for the front, and the third time was in September last, in Pittsburgh, when the Eighteenth Pennsylvania Volunteers came home from the war.

The band is engaged this week at the National Export Exposition in Philadelphia, but the management has courteously released Mr. Sousa for Dewey Day, and the men will come over to New York on a special train on Friday night.

Council's Thanks to Dewey Day Helpers.

The Council yesterday passed resolutions of thanks to the Police Department, Sousa, Gen. Roe, Capt. Evans, and the National Sculpture Society for their work in connection with the Dewey celebration. The last named resolution will be signed by the Mayor and all the members of the Council, and presented, framed, to the society. Councilman Leich, (Rep. Brooklyn), protested against the thanks to the Police Department. He said that his wife had been rudely treated by a policeman at the parade.

Chief of Police Devery sent out yesterday to the commanding officers of the police a letter congratulating the force on the way they did their duty during the celebration.

*New York, N.Y.
Dramatic Mirror
9/30/99*

Goldsmith.

Sousa.—John Philip Sousa and his band will be a feature of the Dewey parade in this city on Saturday, which will be the third appearance of the organization as a marching band.

Sousa's Band a Feature.

One of the finest features of the land parade will be Sousa's Band, augmented for the occasion to 135 men, including the drum corps, under the personal command of Sousa, with George F. Hinton acting as adjutant.

The band will be headed by Drum Major Edward B. Hughes, a veteran soldier, who was placed on the retired list in 1885, after thirty-one years of service in the Army and Marine Corps. Hughes was drum major of the United States Marine Band when Sousa was at its head in Washington.

The band for Dewey Day will include ten trombones, twenty-four cornets, twenty clarinets, ten basses, six baritone, eight altos, and other instruments in proportion. Sousa will give the Olympia sailors music all along the line of march. Passing the reviewing stand the full strength of the band will be heard in Sousa's own "Stars and Stripes Forever." The band is engaged this week to play at the National Export Exposition at Philadelphia, but the management has released it for Dewey Day. The band will come to New York by special train.

FROM
ATLANTA, GA. JOURNAL
SEP 21 1899

PROGRAM ARRANGED FOR "DEWEY DAY"

Celebration Begins Thursday Afternoon, Sept. 28, and Continues Until Midnight Saturday.

ORDER FOR THE BIG PARADE

General Roe, the Commander, Estimates 32,000 Men Will Be in Line With Prospects of Others.

NEW YORK, Sept. 21.—The provisional order of march for the land parade Saturday, September 30th, in honor of Admiral Dewey has been announced by General Roe. It is as follows:

General Roe, commanding, and staff.
Sousa's band.
Sailors of the Olympia.
Admiral Dewey and Mayor Van Wyck in a carriage.

BOSTON EVENING RECORD

SEPTEMBER 19 1899.

SOUSA'S BID.

Inside Tale of the Dewey Day Band.

Play for Nothing—
Cost is \$2600.

Pittsburg, Pa., Sept. 19.—There is a mighty interesting story connected with Sousa's band and its appearance at the Dewey parade in New York Sept. 29.

I got to talking with G. F. Hinton, who looks after the business end, about the story that Sousa wanted \$3000 for it. He gave me the whole inside. The facts are these:—

The band was engaged in Philadelphia at the National Export Exposition, and that if it could secure release it would cost at least the \$1000 paid us for services that day; that the 100 men for the band would cost another \$1000, and other details at least \$500. Sousa's general manager offered to come for exact cost if he could get release, and that he would furnish vouchers for all of it. The Dewey music committee said it was more money than they had for that purpose, but that they approved of having Sousa at the price, also the 100 men, and they thought they could get the money. They asked a day or two later if Sousa could not reduce the price, and it was agreed to contribute towards the cost \$500, making cost to them \$2000.

"About this time," says Mr. Hinton, "other musicians in New York, who are not disposed towards friendliness to Mr. Sousa, got the ear of the committee and said the union rates for 100 men and a leader amounted to \$816, and that if Sousa charged them any more he was trying to rob the committee. Whereupon the bid of Sousa and his band to parade 100 strong at cost price (with vouchers furnished for every expenditure) was promptly withdrawn, and Mr. Reynolds offered the services of Sousa and his band to the committee wholly without cost. This offer was accepted, of course."

Mr. Hinton's figures on just what this will cost are interesting.

THE COST.

"We shall have," says he, "to engage 50 extra men for this parade, as our band consists of exactly 50 men, to make the total of 100. The union rates for the Dewey parade are \$8 per man, but in order to get the best obtainable men and to maintain



J. P. SOUSA.

PLAYED EL CAPITAN.

New York, Sept. 30.—In the Dewey parade Sousa and his band played his famous El Capitan march. It was a matter of sentiment with the band-master. When Dewey's squadron sailed out of Mrs. Bay on its way to attack Manila, the Olympia's band played El Capitan. Sousa was immensely pleased when he heard of it, and the march was played today as it never was before.

the high standard of pay that has always distinguished this organization, we will pay \$10 per man for our extra musicians. As for our regular men, we shall, of course, pay them \$10 per man, except in the instances of such men as are in receipt of a regular daily salary in excess of that amount, which excess they will be paid.

"Including the drum major, our band on Dewey day will number 101 men, and they will cost us \$1100. Further than this, we shall be supported by a drum and bugle corps of 30 men, at a cost to us of \$250.

"This corps will play between the marches played by the band in order that the Olympia's men may have music every step of the parade.

"We will have to find uniforms for the 50 extra men, and, as we have only about 25 on hand, it means a large expenditure for uniforms and caps.

"Then, again, we will put all the band into white leggings in order to conform to the uniform appearance of the Olympia's battalion.

"Here is another charge of \$30 for that item alone. The cost of transporting our men from Philadelphia to New York will add over \$100 to our expenses.

"While the National Export Exposition has been good enough to release us from playing in Philadelphia on Sept. 30 we lose the \$1000 we would have been paid. Other incidental expenses will bring the figures up to imposing proportions, for we will have two guidon bearers for guides, two water carriers, refreshments for the band.

Loss on Philadelphia engagement.....	\$1,900
Cost of 101 men.....	1,100
Drum corps.....	250
Leggings.....	60
Uniforms, etc. (at least).....	100
Music, refreshments, etc.....	50
Transportation from Philadelphia.....	100
Total.....	\$2,600

"We are going to do it in style, and Mr. Sousa says he will give New York the biggest display of street music that ever happened."

THE JOURNAL'S DEAL.

I asked Mr. Hinton how the story of a charge of \$3000 could have started.

"It is this," said he. "While we were yet playing at Manhattan Beach the New York Journal endeavored to engage the band to give a free concert on some stand under the auspices of the Journal. After figuring out the cost on the basis of 100 men, I made the Journal an offer of \$3000.

"Mr. William Dunlevy, who conducted the negotiations for the paper, was indignant at the price, and said they wanted nothing more to do with the Sousa band. I pointed out to him that we were not in the market for such an engagement and that if the Journal really wanted the band for that day it was simply a question of spending enough money to buy off other contracts. The matter was then and there dropped."

*Fremont Nat.
Timeline 9/26*

GOTHAM IN GALA ATTIRE.

New York Bedecked With Flags In Honor of Admiral Dewey.

NEW YORK, Sept. 26.—From the Battery to Harlem the streets show evidence of preparation for Admiral Dewey's reception. Nearly every office building on Broadway and the downtown thoroughfares is being decorated with flags, bunting, shields and streamers and the enthusiasm displayed in the adornment of private houses is not behind hand. Fifth avenue, as the main route of the parade, presents a busy appearance. Stands are building all along its length, on the steps of churches, offices and dwellings. Vacant windows bear large pictures of the admiral, accompanied by the sign, "To let for Dewey day."

The hotels are full and furnished rooms are pretty well taken up.

Among the vessels already in the harbor to participate in the welcome to Admiral Dewey are several which are usually engaged in the coasting and Sound traffic. They are well provided with state rooms and their agents have already bid for the hotel overflow. It is proposed to provide sleeping and eating accommodations on several of them during the week.

Order for Land Parade.

The reception committee has finally decided upon the order to be taken by the city officials and the guests of the city in the land parade of next Saturday. It is as follows:

Sousa's Band.
Battalion of sailors from the Olympia.
Dewey and the Mayor.
Dewey's five captains at Manila.
Dewey's personal staff.
Rear Admiral Sampson and Randolph Guggenheimer.
Admiral Sampson's staff.
Admiral Philip and staff.
Visiting governors.
Major General Miles and aides.
Rear Admiral Schley and Rear Admiral Miller.
Sailors of the North Atlantic Squadron.
Soldiers of the regular and other military organizations.

38
FROM
San Jose Cal Mercury
9/26

NEW YORK IN HOLIDAY GARB

To Properly Welcome the
Nation's Returning Hero,
Admiral Dewey.

Every Building on Broadway
Has Handsomely Decorated
With Bunting.

Irish Volunteers Take Exception to a
Ruling of the Grand Marshal,
General Roe.

By Associated Press.

NEW YORK, Sept. 25.—From the Battery to Harlem the streets show evidence of the preparation for Admiral Dewey's welcome. Nearly every office building on Broadway and the down town thoroughfares is being decorated with flags, bunting, shields and streamers, and the enthusiasm displayed in the adornment of private houses is not behind hand.

Fifth avenue, as the main route of the parade, presents a busy appearance. Stands are building all along its length on the steps of churches, offices and dwellings.

Vacant windows bear huge pictures of the Admiral coupled with the sign "To let for Dewey Day."

The town is already crowded with people. The hotels are full and furnished rooms are pretty well taken up.

Among the vessels already in the harbor to participate in the welcome to Admiral Dewey are several which are usually engaged in coasting and sound traffic. These are well provided with state rooms, and their agents have already bid for the hotel overflow. It is proposed to provide sleeping and eating accommodations on several of them during the week.

Included in the sight-seeing floating hotels are some of the boats used as transports in moving the troops to the West Indies. Special inducements are being offered to patrons of the hotel boats to remain over and witness the yacht races next week.

The Reception Committee has finally decided on the order to be taken by the city officials and the guests of the city in the land parade on next Saturday. It is as follows:

Sousa's Band, Battalion of sailors from the Olympia, Dewey and the Mayor, Dewey's five captains at Manila, Dewey's personal staff, Rear-Admiral Sampson and Randolph Gugenheimer, Admiral Sampson's staff, Admiral Philip, commandant of the New York Station and President T. F. Woods of the Board of Aldermen, staff of Admiral Philip, junior officers of the Olympia, junior officers of the North Atlantic Squadron.

FROM
UNION-PAID N. H. PATRIOT
SEP 30 1899

It was after 11:30 when the grand marshal, General Roe, gave the order to march. The parade moved as follows:

Squad of mounted police.

Major General Roe and staff.

Sousa's band.

Battalion of sailors from the Olympia.

Carriage containing Admiral Dewey and Mayor Van Wyck.

Admiral Dewey's personal staff.

FROM
Fresno Cal Republic
9/26

THE DEWEY RECEPTION

New York's Great
Parade.

Sousa's Band Will Lead the
Procession.

The Great City Will be Handsomely Decorated for the
Occasion.

NEW YORK, Sept. 25.—From the Battery to Harlem the streets show evidence of the preparation for Admiral Dewey's welcome. Nearly every building on Broadway and the downtown thoroughfares is being decorated with flags, bunting, shields and streamers and the enthusiasm displayed in the adornment of private houses is not behind hand.

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Dewey and the Mayor,
Dewey's five captains at Manila,
Dewey's personal staff.

AUNTON, MASS. GAZETTE

SEP 19

Bandmaster Sousa was asked to name his figure at which he and his famous band would lead the sailors of the Olympia in the Dewey parade in New York. The figures were too high and Mr. Sousa was obliged to decline. Now he has come forward and offered the services of his band free of charge and furnish the finest aggregation of musicians ever gotten together in the United States. Mr. Sousa knew what the services of his organization were worth and placed his figures accordingly. When they were found to be too high he offered to play for nothing. This shows the proper professional and artistic spirit. It is much preferable to cut prices for any occasion.

AMONG all that will secure his march may be heard to admiral. We all bandmaster genius successor in nationing music with a stimulating effect well as on the part of Braganza it is said; but mark the American swing of him as he marches with airy step ahead of his hundred men.

ECLIPSED

Are All Ovations by That
Tendered to Admiral Geo.
Dewey

During the Great Land Parade
in New York—Admiral
Schley

And Governor Roosevelt Royally Received—Frost for
Sampson.

[By Telegraph to the Star.]

New York, Sept. 30.—The world never saw the fellow to the ovation today given to Admiral George Dewey, and the great land parade given in his honor totally eclipsed any event of the kind ever seen in the new world. From start to finish it was a whole-souled, spontaneous ovation, plainly evidencing the hold which its chief figure has upon the heart of the nation.

The Sandy Hook, which conveyed Dewey and his party to Grant's tomb arrived at 10:30 o'clock. The admiral landed at 11 o'clock, and with Mayor Van Wyck entered the carriage in which they were to ride in the parade. The vehicle was driven through a lane of wildly enthusiastic people to the head of Riverside drive.

Here one of the most notable ovations of the day occurred. Constructed along the eastern border of the boulevard, and extending for many blocks down town, were immense reviewing stands. From an early hour the stands were jammed with humanity. Riverside park, across the boulevard, held another mighty mass.

The arrival of Dewey was the signal for a tremendous outburst. As the carriage rolled down the shaded drive past the beautiful resting place of Grant, the usually quiet street was transformed into a perfect bedlam.

OVATION TO SCHLEY.

A notable instance of the morning was the reception tendered Rear Admiral Schley. He was cheered everywhere. The reception to Rear Admiral Sampson was in direct contrast. He got few cheers. The landing of the tackles from the warships and the gathering of troops along the boulevard had given that point an early interest, and thousands upon thousands took advantage of it.

It was 11:17 o'clock when Grand Marshal Roe gave the order to march. Then the great column swung into order and the triumphal march to Washington Square began. Scores of bands, scattered along the line, filled the air with inspiring music. The parade moved as follows:

ORDER OF PARADE.

Squad of mounted police.

Major General Charles F. Roe, grand marshal, and staff.

Sousa's band, one hundred men.

Battalion of sailors from the Olympia.

Admiral George Dewey and Mayor Van Wyck in carriage.

Admiral Dewey's captains, in carriages.

Personal staff of the admiral.

WITH GREAT NOISE.

Naval Welcome to Dewey is a Most Hearty One.

OLYMPIA PROCEEDS UP THE BAY.

Takes Her Position in the Line Ready for Friday's Parade—Rear Admiral Howison Arrives on the Chicago.

New York, Sept. 28.—Through frolicsome whitecaps the Olympia moved majestically up the lower bay Wednesday and passed through the picturesque strait, guarded by Forts Wadsworth and Hamilton, amid the booming of great guns, and there, inside the city gates, Admiral Dewey and his gallant tars received the glorious, thunderous welcome of the steel walled men of war as their stately ship glided up to their position at the head of the column, there to remain until the great naval pageant starts on Friday. Never, perhaps, did a triumphant warrior returning from a victorious campaign receive a more impressive welcome. Although thousands upon thousands witnessed it from shore, balcony, window, or housetop, and the man of war anchorage at Tompkinsville where the fleet lay, fairly swarmed with tugs, yachts and steamers and every sort of harbor craft, all jet black with wild, cheering, exulting people, and the towering white walls of the city beyond were brave with a million welcoming flags, Wednesday's greeting to Dewey was the greeting of his comrades of the navy.

Rear Admiral Howison Arrives.

Very early in the morning, before Dewey left his anchorage inside Sandy Hook, Rear Admiral Howison, commander of the South Atlantic squadron, aboard his flagship, the Chicago, which arrived outside Tuesday night, travel-stained and weather-beaten after her journey of 21,000 miles around South Africa, foamed in past the Hook, expecting to join the North Atlantic squadron in receiving Dewey upon his arrival. As Howison rounded the Spit, there right under his eye lay the Olympia. The surprise on the face of every man aboard the Chicago could be discerned without the aid of glasses. But surprise is not an emotion men in the navy indulge in long, and Dewey's flagship was no sooner recognized than preparations were made to give her the loudest and most hearty welcome a ship could give. The sides were manned, the marine guard was paraded and 17 roaring guns were loosed in honor of Dewey. The Chicago's jackies cheered wildly as she steamed past. The Olympia responded with 13 guns, and the two admirals, come together from the two ends of the earth, waved a welcome to each other from the bridges of their respective vessels. The Chicago continued on to the upper bay, and upon arriving there was saluted by the New York. Only the flagship of a squadron salutes upon the appearance of a rear admiral. The remainder of the fleet gave only a silent welcome to the voyager.

Sampson Relinquishes Command.

Long lines of crazy quilting, the uni-

her a vaporous salute, and as the shipping increased the noisy demonstration became almost continuous. The figure of the hero of the day was in full relief against the sky as he stood upon the bridge chatting with Assistant Secretary Allen and the group of officers. He occasionally turned and smiled and bowed to the noisy escort. The Olympia was very stately as she came on. Her white hull with high freeboard seemed frail, but the ugly-looking guns frowning from sponson and turret showed where lay the power that has destroyed Spain's sea power on the other side of the world. A long pennant of smoke, white as bleached linen, stood away beautifully toward the shore, the loose strands at the end disappearing as if they were torn to shreds by the land breeze.

A Succession of Salutes.

The grassy heights of both Wadsworth and Hamilton were thronged with spectators as she approached the Narrows. Suddenly a tongue of red flame leaped from the granite side of Fort Wadsworth, and like the recoil came a streak of fire from the granite wall on the opposite side. Then alternately from each side came the deafening roar of an admiral's salute of 17 guns. Slowly and majestically the Olympia passed the smoke-wreathed forts, answering the salute gun for gun until she became so enveloped in her own smoke that it seemed she might have broken her steam chest. Then she pushed through the smoke curtain and stood revealed before the admiring gaze of the whole Atlantic squadron waiting at anchor off Tompkinsville to receive her. From the New York barked the signal gun, a six-pounder in the starboard bow, and immediately every ship in the squadron belched forth flame and smoke. Louder and louder thundered the guns as the Olympia came on. She replied with the 13 guns to which Rear Admiral Howison's rank entitles him. On board the Olympia also the sides were manned and the band and marine guard were paraded.

As the Olympia came abreast of the Chicago the guard presented arms, the drums gave four ruffles, the trumpets four flourishes and the band played "Home, Sweet Home," dwelling with swelling cadenza upon the minor bars. The officers at the waist raised their gold-bound beavers and the sailors cheered. Ship after ship took its turn in doing honor to the admiral as the Olympia swept grandly up the line of floating fortresses and the flood of sentiment welled up within their hearts. Admiral Dewey from the bridge acknowledged each salute with a wave of his cap. He alone, of all the officers of the fleet, was in fatigue uniform.

Made a Great Noise.

As the Olympia swept by the New York, the last ship in the column, the full marine band aboard the Olympia played Sousa's "El Capitan" march and the spectators on the excursion fleet cheered. The skippers turned loose their whistles and sirens. Everything that could make a noise in the harbor joined. Farther than ears could hear the steam jets of the whistles on craft lying at the Battery and up the North and East rivers could be seen as they roared their welcome. It was such a soul-maddening concert of steam whistles as American steamboat men are famous for.

BOWLING GREEN, OHIO-TRIBUNE
SEP-30 1899

DEWEY ON LAND.

Ovations Surpass Those That Were Tendered Him on Water.

Magnificent Parade the Principal Feature of Last Day's Celebration.

Millions Honor Olympia's Men, Who Were Lions of the Hour.

Whole City and a Million Visitors Turn Out Either to Participate In or Witness the Marvelous Demonstration—Dazzling Display of Fireworks and the Part Ohio Played in the Great Event.

New York, Sept. 30.—The wonderful demonstrations on the water in honor of Dewey and his boys were eclipsed in this city today. A reception and welcome was tendered them unequalled in the annals of the United States, tribute in the shape of the mad adulation of millions.

The immense land parade was one of surpassing beauty, and the populace was positively mad with enthusiasm. Along the entire route the windows of great buildings, the sidewalks and the stands were jammed with human beings, each of whom strove to outdo his or her neighbor in manifestations of hilarious delight.

The city was early astir. Military and civic organizations made haste in



NEW YORK'S DEWEY ARCH.

preparing for the exercises of the day, all arrangements proceeding without a flaw.

Members of the subcommittee went down the bay on board the police boat patrol at the foot of West Forty-second street at 7 a. m. They took the admiral off the Olympia, arriving at the Battery at 8 o'clock. From the Battery the committee, escorted by a troop of cavalry, took the admiral to the City hall. The admiral and his staff went directly to Mayor Van Wyck's office, where, in a neat speech, the mayor presented the costly and beautiful loving-cup to the admiral. The latter feelingly replied on accepting the gift.

The same formation was used to escort the admiral and the city guests down to the Warren street pier, where they took a boat for Claremont.

The grand parade started from Grant's tomb in the following order: General Roe and aides; Sousa's band; men and officers of the Olympia; Admiral Dewey and Mayor Van Wyck in carriage; Rear Admiral Sampson in

RICHMOND, IND. *Letter*

OCT 4 1899

PERSONALITIES.

B. L. Farjeon, the English novelist, is a son-in-law of Joseph Jefferson.

Professor Hadley, the new president of Yale, rides a bicycle, plays whist and is an enthusiast over golf.

John Philip Sousa owns a more or less good sized example of the musical manuscript of nearly every great composer since the time of Bach.

SEP 30 1899

DEWEY ON LAND.

Ovations Surpass Those Tendered on the Water.

MILLIONS DO HIM HONOR.

A Magnificent Parade the Feature of the Last Day's Celebration.

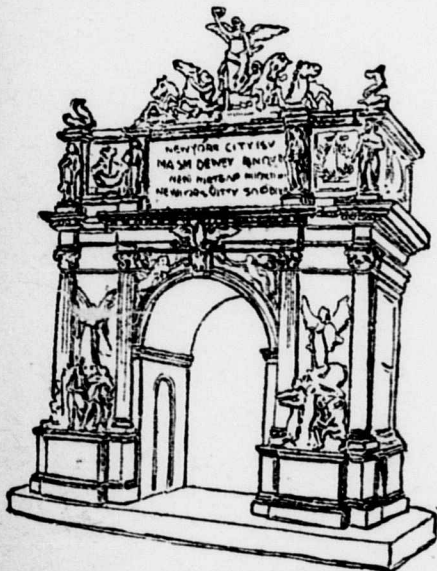
OLYMPIA'S MEN LIONS OF THE HOUR

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DEWEY THE MAN OF THE HOUR

No Such Welcome as He Received Today Was Ever Tendered an American.

All New York Turns Out and He is the Idol of the People.

PRESENTED WITH LOVING CUP

Mayor Van Wyck in a Most Eloquent Address Delivers the Valuable Prize to the Hero of Manila.

New York, Sept. 30.—The second day of the city's welcome to Dewey opened clear and cool. The temperature was just low enough to keep the crowds on the move for warmth. Many people were out at sunrise to secure desirable points from which to view the parade, but lower Broadway was well filled with those anxious to have a look at Dewey on his way to the city hall.

character and deeds from the cradle

The Parade.

The head of the parade started from Grant's Tomb at 11:15, led by a platoon of police. Then came Major General Charles E. Roe, of the New York militia, and staff. Then Sousa's band, followed by a battalion of sailors from the Olympia. Next came a carriage containing Dewey and Mayor Van Wyck, both of whom, through long years of peace, devoted themselves to

tions and very much to the purpose.

HE DIDN'T PUNISH THEM.

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, ready for the first number.

On a recent 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 theater, 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 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.

SEP 30 1899

LAND PARADE IN NEW YORK TO-DAY

The Final Ceremony Honoring Admiral Dewey and His Men.

30,000 MEN IN LINE

The Greatest Gathering New York Ever Held Within Her Boundaries a Million and a Half of People.

New York, Sept. 30.—(Special.)—This was practically the closing day of the Dewey festivities, and first of all the city's loving cup was presented to the Admiral at the city hall by Mayor Van Wyck. The Admiral and his escort was then taken by boat to Riverside Drive, where they took their place in the parade. Here was the complete parade assignment:

Mounted police, 24 men. Commanding officer, Gen. Roe, with escort of 15 aids. Sousa's band. Sailors of the Olympia, 350. Admiral Dewey and the mayor, in a four horse carriage. Guests in carriages. Admiral Sampson and

EXPOSITION CROWD FROM BALTIMORE

Big Party of Monumental City Merchants Enjoy the Show.

PLANNING SPECIAL DAYS

Requests From a Number of Nearby Cities to Have Dates Fixed for Big Excursions From Those Places.

READY TO GREET THE TENTH

The Biggest Crowd Since Opening Day Expected to Welcome the Fighters From Manila—The Dahlia Show Enlarged.

Weather conditions were favorable and the programme of Sousa's Band was so enticing that a crowd of unprecedented proportions visited the Exposition yesterday. The official figures place the attendance at 17,624. There were several hundred Baltimoreans present, and as they were in evidence nearly all the time, the usual crowd was somewhat augmented. There were over 600 of them, and they comprised the excursion of the Old Town Business Men's Association, which arrived at the grounds in two sections. One section came over the Baltimore & Ohio Railroad and the other came through the Maryland-Delaware Canal. The two parties combined at half-past 10 o'clock and were accompanied to the Exposition by the Dickinson Band, of Baltimore. The party dined by special arrangement at the Exposition grounds and proceeded to take in the sights in the various buildings. At noon the Baltimore visitors assembled in the Auditorium and were given a formal reception, at which addresses of welcome were made by officials of the city and the Exposition. After spending the day through the aisles of the Exposition buildings and examining closely all of the exhibits possible to be seen in that time, they returned home delighted with their trip and their experiences.

STILL A LACK OF POWER.

There was little progress made toward completing the unfinished work of the Exposition. Chief Engineer Birkinbine said yesterday that as the lost machinery had not been located there was no telling to a certainty when the power house would be completed. Work upon that portion of the Exposition has been practically brought to a standstill, and until the lost material arrives there will be no effort made to get it in working order.

THE FIGHT FOR LOWER ADMISSION.

Another informal meeting of exhibitors was held yesterday afternoon, and the burning question of a 25-cent rate of admission was brought forward. It was decided to send a committee to Assistant Director General Felder and ask his

compliance with the request. It is understood that Mr. Felder is the one who resolutely opposes the reduction asked for, and it was suggested at the informal meeting yesterday that perhaps the matter could be put before him in such a light that he could be induced to change his mind.

Several of the exhibitors have been identified with the Exposition since its inception, and they have gathered data to present to the Board to show that the original idea was to give a liberal education to the masses and not to make money out of the scheme. One of the exhibitors is keeping a list of the number of admissions as given out by the management day by day, and he will make a comparison between the 25-cent days and the 50-cent ones. It is thought that this will prove convincing to Mr. Felder and that the price of admission will be reduced to the popular figure.

DEWEY & DAHLIA SOCIETY MAN.

The dahlia exhibition in the North Pavilion of the Main Building continued to attract large crowds of enthusiastic lovers of flowers yesterday. The Dahlia Society will hold a meeting to-day. The committee appointed to notify Admiral Dewey of his election as an honorary member held a meeting, at which a letter was agreed upon to be sent to him. When a member of the committee suggested that the Admiral might not take any very great interest in dahlia blooms, a fellow-member quickly retorted: "He ought to take interest in all flowers; he is one himself, and, if he is not a dahlia, he is certainly a daisy."

Fresh interest was added to the beautiful event yesterday by the arrival of a new lot of dahlias from the dahlia fields of the different exhibitors. There were nearly 50000 new blooms, and upward of 10000 plants. This will make the exhibition one of the most extensive and beautiful ever given.

READY FOR THE FIGHTING TENTH.

Preparations were completed last night for the reception of the Tenth Regiment, which won such renown in the Philippines, and the gallant Third, under Colonel Robert Ralston. It is to be called Tenth Regiment day, and is expected by the management to surpass in the number in attendance even the opening day of the Exposition. The gallant boys of the Tenth are expected to arrive at the grounds about 11 o'clock, accompanied by the Third Regiment. The procession, leaving Broad street, will be preceded by platoons of mounted police, and in escort order will be the carriages of city officials and other invited guests. Lieutenant Colonel Barnett, commanding the Tenth, will ride upon his famous pony, brought from the Philippines. At the Exposition gates a welcome will be extended by Director General Wilson, and the freedom of the grounds offered to the soldiers.

Within the Auditorium, which is decorated appropriately for the occasion, will be further speeches of welcome, and here the presentation of the Spanish cannon captured by the Tenth at Cavite will be made to the city in an address by Lieutenant Colonel Barnett. The box containing the cannon has only once been opened since it left Manila, and that was by permission of the regimental commander, at Washington, Pa. The cannon weighs about 7000 pounds, and upon the top, about a foot from its mouth, is the word "Gascon." At the other end, around the rim, are the words "Seville; 24 de Agosto, de 1776." This indicates that the cannon, which is brass, was cast at Seville, Spain, on August 24, 1776.

The Third Regiment will assemble at its armory in light marching order at 9:30 A. M. The band and field music will report at 9:15. The companies will form in their respective rooms, and the battalion and regimental formation will be made on Broad street. The route will be from Wharton to Chestnut, Chestnut to Fifth, Fifth to Market, Market to Broad, Broad to Walnut and Walnut to the Exposition grounds. There will be in line 740 men of the Tenth Regiment and 580 men of the Third. Luncheon will be served at the Exposition grounds. The Tenth will leave to-night at 8:30 o'clock for New York, but the Third will not leave until morning.

PLANNING MORE SPECIAL DAYS.

Several near-by States and many cities throughout the East are already figuring upon special days at the Exposition. Maryland day has already been decided upon as October 19, and the Executive Committee of prominent mer-

chants and manufacturers, who have the affairs of that day in charge, assure an attendance of over 25,000 from Maryland upon that occasion. The Governor of the State has consented to attend, as has also the Mayor of Baltimore. It is further expected that Cardinal Gibbons and church dignitaries of the Monument City will be in attendance.

The movement in Buffalo toward a Buffalo day at the Exposition has been well received by the business men of that progressive place, and Buffalo day, considering those who are behind the project, will be a memorable one.

Governor Tunnel, of Delaware, has officially consented to action on the part of the State looking toward a special



day, and the citizens of Wilmington have taken up the idea with enthusiasm.

DELEGATES COMING FROM SPAIN.

Although defeated in the late war, the Spanish people are not showing any bitterness toward the enterprise which the Philadelphia Commercial Museum is booming abroad. While German commercial bodies and newspapers have, in many instances, been marked in their hostility, it is a remarkable fact, reported by the foreign department of the Museum, that not a single unfriendly criticism has come from the home of the people who did not hesitate to meet us in battle on sea and land. On the contrary, six of their leading Chambers of Commerce, those of Bisboa, Burgos, San Sebastian, Seville, Valencia and Palma (Island of Majorca), have joined the international advisory board of the Philadelphia Commercial Museum, and three of them have decided to send delegates to the International Commercial Congress.

MORE CHINESE REACH THE CITY.

The new allotment of Chinamen, numbering 106, which will form part of the Chinese Village on the Esplanade, arrived last night. With the party are four small-footed women and three large-footed types. When the party arrived at the South Street Station they were met and carefully scrutinized by the Customs official, who gave them proper passports.

A large number of new flags have been put in place by Engineer-in-Chief Birkinbine upon the Main Buildings. Some of them are from abroad—Brazil, Mexico, Honolulu, Jamaica, Japan and other countries. Many are transportation emblems, and a dozen of the new ones are college colors—University of Pennsylvania, Cornell, Haverford, Villa Nova, Lehigh, University of Virginia, University of Vermont, Ann Arbor and others. A committee of pretty Bryn Mawr graduates also presented Mr. Birkinbine a beautiful flag of yellow and white, and this has been given the place of honor on the east side of the Main Exhibition

Sousa's Band will break in on its regular engagement long enough to go to New York to take part in the Dewey parade, and Saturday will be acceptably filled by the band of the Carlisle Indian Training School, a musical organization that reflects splendid credit upon the influences of civilization. The band, which is composed of thirty-five pieces, is considered a musical marvel by critics advanced in the art.

United States Minister to Haiti William F. Powell, who is visiting his former home in Camden, has arranged to deliver an address to the International Congress next month. He will speak of American commerce and the manufacturing and mining operations of Haiti.

A GREAT PARADE

Land Pageant In Dewey's Honor Today.

THOUSANDS WERE IN LINE

The Admiral Cheered by Masses of Enthusiastic Humanity.

MARCHERS PASSED BEFORE HIM

The Most Notable Event of the Kind the World Has Ever Seen — The Admiral Led the Parade Until He Reached the Reviewing Stand at Madison Square. Admirals Sampson, Howison, Schley, Major Generals Miles and Merritt, and Their Staffs, Sailors From the Fleet, Governors of States and Regular Army Soldiers and National Guardsmen in the Line — Ohio and Pennsylvania Troops Attracted Much Attention — More Details of the Exchange of Formalities Between the Admiral and Mayor Van Wyck — Extreme Modesty of Dewey Shown in His Reply — More Particulars of the Naval Parade — Grand Illuminations and Display of Fireworks.

New York, Sept. 30. — Marching thousands, along whose line of parade millions flocked and cheered in honor of the great hero of Manila bay, passed in review before the foremost American in this city today.

It was a scene of great patriotism.



NEW YORK'S DEWEY ARCH.

the like of which the world before had never witnessed.

About 8 o'clock this morning Admiral Dewey reached the Battery, having been escorted there by a special committee.

He was then taken to city hall, where he met the mayor and party in the governor's room. Here he was presented with a loving cup.

About 10 a. m. the admiral and the special guests were driven to the foot of Warren street and embarked on the Sandy Hook for Grant's tomb. Luncheon was served to 500 on the boat during the 25-minute run up the river.

About 11 o'clock the parade moved in the following order:

Sousa's band.
Crew of the Olympia
Admiral Dewey and Mayor Van Wyck in a carriage.

this one in Canada."

Fred Grant Young, in his "Impressions by the Way," in the "Dramatic News," has this to say of a well-known Pittsburgh newspaper man who has started in on his first year as a theatrical man on the road: "The 'Bride Elect' is being booked very cleverly by an energetic young man, John B. Reynolds by name. Mr. Reynolds seems to have solved a problem that has given men in his position a great deal of trouble. I refer to the wording of their cards. 'Advance agent' is short and to the point, but it isn't popular, so we have 'business managers,' 'press representatives' and 'advance representatives.' Mr. Reynolds has a new one; he is 'Chief, Department of Publicity.'"

SEP 30 1899

Year.

MAGNIFICENT MILITARY PAGEANT COMPLETES NEW YORK'S GRAND WELCOME

Wonderful Outpouring of Humanity to
Honor the Great American of the Day.

Admiral Dewey's Touching Tribute to His Captains
at the City Hall.

Presentation of the Loving Cup From the City of New York.
Countless Thousands Cheer the Admiral, the
Marching Hosts, and in Fact Cheer
Everything---The Day's Events.

tinuous ovation, every style of craft with
a whistle or noise-making power, availing
itself of the opportunity to salute the ad-
miral.

The Parade

The parade started from Grant's tomb
at 11:15 a.m.

At the given signal the platoon of police
advanced, clearing away the crowds that
overflowed into the street. Some little
distance behind, on a bay horse, rode
Maj. Gen. Charles Roe, N. G. N. Y., fol-
lowed by his staff.

Then came Sousa's band, playing a spir-
ited air, and behind it was a battalion of
sailors from the Olympia.

Then followed the carriages containing
Admiral Dewey, by whose side was seated
the mayor of the city. In response to the
cheers of the thousands, Dewey bowed
right and left and appeared greatly pleased
at the warmth of his reception.

Following these were three carriages con-
taining Admiral Dewey's captains, then two
carriages abreast, containing the admiral's
personal staff.

Rear Admiral Howison and President
Guggenheimer of the municipal council,
followed in a carriage, and after them came
Rear Admiral Howison's officers. Then

DEWEY ON LAND

Ovations Surpass Those Ten-
dered on the Water.

MILLIONS DO HIM HONOR.

A Magnificent Parade the Feature of
the Last Day's Celebration.

OLYMPIA'S MEN LIONS OF THE HOUR

Whole City and a Million Visitors
Turn Out Either to Participate In
or Witness the Marvelous Demon-
stration--Dazzling Display of Fire-
works and the Part Ohio Played
In the Great Event.

New York, Sept. 30.—The wonderful
demonstrations on the water in honor
of Dewey and his boys were eclipsed
in this city today. A reception and
welcome was tendered them unequalled
in the annals of the United States,
tribute in the shape of the mad adula-
tion of millions.

The immense land parade was one of
surpassing beauty, and the populace
was positively mad with enthusiasm.
Along the entire route the windows of
great buildings, the sidewalks and the
stands were jammed with human be-
ings, each of whom strove to outdo his
or her neighbor in manifestations of
hilarious delight.

The city was early astir. Military
and civic organizations made haste in



NEW YORK'S DEWEY ARCH.

preparing for the exercises of the day,
all arrangements proceeding without a
flaw.

Members of the subcommittee went
down the bay on board the police boat
patrol at the foot of West Forty-second
street at 7 a. m. They took the admi-
ral off the Olympia, arriving at the Bat-
tery at 8 o'clock. From the Battery
the committee, escorted by a troop of
cavalry, took the admiral to the City
hall. The admiral and his staff went
directly to Mayor Van Wyck's office,
where, in a neat speech, the mayor pre-
sented the costly and beautiful loving
cup to the admiral. The latter feeling-
ly replied on accepting the gift.

The same formation was used to es-
cort the admiral and the city guests
down to the Warren street pier, where
they took a boat for Claremont.

The grand parade started from
Grant's tomb in the following order:
General Roe and aides; Sousa's band;
men and officers of the Olympia; Ad-
miral Dewey and Mayor Van Wyck in
carriage; Rear Admiral Sampson in

PROUD DAY FOR DEWEY

Immense Crowds in New York Go
Wild Over the Great Na-
val Hero.

OLYMPIA'S MEN HEAD THE PARADE.

Gold Loving Cup Presented to the
Admiral by the City of New York.
—The Stirring Scenes of the Day
—Schley Receives His Share of
Applause.

Great Parade Started.

The head of the parade started from
Grant's tomb at 11:15 a. m.

At the given signal, the platoon of
police advanced, clearing away the
crowds that overflowed over into the
street. Some little distance behind, on
a bay horse, rode Maj. Gen. Charles
F. Roe, N. G. N. Y., followed by his
staff. Then came Sousa's band playing
a spirited air and behind it came a bat-
talion of sailors from the Olympia.

GREAT PARADE MOVES.

Starts from Grant's Tomb at 11:15
O'clock.

New York, Sept. 30.—The parade
started from Grant's tomb at 11:15 a.
m. At the given signal the platoon of
police advanced, clearing away the
crowds that overflowed into the streets.
Some little distance behind, on a bay
horse, rode Maj. Gen. Charles F. Roe,
N. G. N. Y., followed by his staff. Then
came Sousa's band playing a spirited
air, and behind it was a battalion of
sailors from the "Olympia."

Then followed the carriages contain-
ing Admiral Dewey, by whose side was
seated the Mayor of the city. In re-
sponse to the cheers of thousands of
spectators, the Admiral bowed right
and left, and appeared greatly pleased
at the warmth of his reception.

Following were three carriages con-
taining Admiral Dewey's Captains,
then two carriages abreast containing
the personal staff of the Admiral.

Harry Sylvester Krouse, a member
of Sousa's band, has finished an oper-
a which Jessie Bartlett Davis has in
hand and may use during her initial
concert as a star.

Salt Lake City
Tribune 10-1

Springfield, Mass.
Oct. 1-99
publicans

VERNON: OHIO. - NEWS.
SEP 30 1899

DEWEY ON LAND

Ovations Surpass Those Tendered on the Water.

MILLIONS DO HIM HONOR

A Magnificent Parade the Feature of the Last Day's Celebration.

OLYMPIA'S MEN LIONS OF THE HOUR

Whole City and a Million Visitors Turn Out Either to Participate In or Witness the Marvelous Demonstration—Dazzling Display of Fireworks and the Part Ohio Played in the Great Event.

New York, Sept. 30.—The wonderful demonstrations on the water in honor of Dewey and his boys were eclipsed in this city today. A reception and welcome was tendered them unequalled in the annals of the United States, tribute in the shape of the mad adulation of millions.

The immense land parade was one of surpassing beauty, and the populace was positively mad with enthusiasm. Along the entire route the windows of great buildings, the sidewalks and the stands were jammed with human beings, each of whom strove to outdo his or her neighbor in manifestations of hilarious delight.

The city was early astir. Military and civic organizations made haste in



NEW YORK'S DEWEY ARCH.

preparing for the exercises of the day, all arrangements proceeding without a flaw.

Members of the subcommittee went down the bay on board the police boat patrol at the foot of West Forty-second street at 7 a. m. They took the admiral off the Olympia, arriving at the Battery at 8 o'clock. From the Battery the committee, escorted by a troop of cavalry, took the admiral to the City hall. The admiral and his staff went directly to Mayor Van Wyck's office, where, in a neat speech, the mayor presented the costly and beautiful loving cup to the admiral. The latter feelingly replied on accepting the gift.

The same formation was used to escort the admiral and the city guests down to the Warren street pier, where they took a boat for Claremont.

The grand parade started from Grant's tomb in the following order: General Roe and aides; Sousa's band; men and officers of the Olympia; Admiral Dewey and Mayor Van Wyck in carriage; Rear Admiral Sampson in

TACOMA, WASH. - LEDGER.

OCT 1 1899

LAND PARADE AT NEW YORK WONDER OF THE WORLD

Superb Water Pageant Is Cast Into the Shade by Demonstration of Yesterday.

SCHLEY SHARES HONORS WITH DEWEY

Hero of Santiago Central Figure of the Day and Bombarded with Flowers.

PANIC FOLLOWS A CHARGE BY THE MOUNTED POLICE

Immense Crowd Breaks Into the Park, and During the Crush Women Shriek and Faint and Some Are Carried to the Hospitals—Dewey Greatly Fatigued.

[By Associated Press to The Ledger.]

NEW YORK, Sept. 30.—The land parade today capped the climax. The city, state and nation united in a vast demonstration worthy of the hero of Manila. The earth trembled beneath the tread of 50,000 men, and the air was torn with the shouts of millions. The naval parade of yesterday was magnificent and superb, but the wonder of modern times was the great land parade.

Thousands of proud men of our land and sea forces, militia of fifteen states and the veterans of the civil and Spanish-American wars swelled the procession and gave it the dignity in size that it boasted in sentiment. Walls of people miles long stretched down the line of march on either side, a dense, impenetrable mass.

Fifth avenue from Fifty-ninth street to the Washington park at Fourteenth street, where the parade disbanded, was solidly packed with spectators, who overflowed into the buildings, windows and on to the roof lines, sat in embrasures and crowded scaffolding.

Along Broadway where it crossed the avenue the sky scrapers were as crowded at the top as at the bottom, and for blocks down the intersecting streets, tenants hung from the windows and fire escapes and multitudes of them were on the roofs lying flat on their stomachs peering down.

They waited patiently and good naturedly for three hours and a half while the procession passed. Far down this living lane the column marched while the air was gorgeous with the mist of banners and vibrating with shouts of welcome and admiration, the clatter of horses' hoofs when the cavalry sabres flashed and plumes waved, the rumble of artillery, the snarl of drums, the clear drawn bugle call and the blare of military bands.

Bombs Herald the Approach.

Seventeen aerial bombs from the top of the Waldorf-Astoria heralded the approach to the reviewing stand in Madison square. Several companies of policemen mounted on glossy, well trained horses brought up the procession. When the head of the column appeared, the jackies of the Olympia, marching rank on rank with an easy, rolling step, and Sousa's blue coated band, playing as it only can play, it was a poor American whose heart did not beat higher.

they did not make. Everybody waved and cheered, and nearly everybody jumped up and down in frantic enthusiasm. Old men were as enthusiastic as boys and just about as noisy.

Admiral Dewey, during his last few days' experience, has become somewhat accustomed to these vociferous greetings, and he took it all calmly, smiling and bowing right and left and occasionally lifting his gold-trimmed beaver as he rode along. The gallant captains of the ships engaged in the destruction of Montezuma's fleet, except poor Gridley, who died after the battle, followed, and also got a rousing welcome.

Governors Are Outclassed.

The three admirals, Howison, Sampson and Philip, as they rode by with their brilliantly accoutered staffs, were easily recognized, and got a flattering reception, as did many of the popular officers of the north Atlantic squadron.

The governors of the several states, who rode in carriages, though many of them were popular and would have received big demonstrations at any other time, passed almost unnoticed.

The crowds would have none of them today. They yearned only for the brass buttons and gold lace of military and naval heroes, and would have nothing else. Both Major General Miles and Major General Merritt got big ovations. The former wore a band of yellow across his breast and seemed always to have his cap off acknowledging the salutations of the throng.

But it was Rear Admiral Schley who divided the honors with the central figure of the day. He received a demonstration second only to that of Dewey. People along the line of march fairly rose at him, shouting their already lacerated throats to the breaking point.

"Hurrah for the hero of Santiago," "There is the man that smashed Cervera's fleet," "Hip, hip, hurrah for Schley," and kindred cries came from all parts of the line.

In upper Fifth avenue some enthusiastic lady threw him a handful of roses. They landed fairly in the carriage. The admiral leaned forward, picked them up and lifted them to his lips. Instantly all the ladies on the balcony seemed piqued with the desire to have their flowers similarly honored, and he was

OCT 1 1899

AFTERMATH OF DEWEY PARADE

Much Exhaustion and Confusion, But
No Real Disasters.

ADMIRAL PLEASED WITH IT ALL

Fifty Thousand Men Marched for Hours,
Down Historic Fifth Avenue and Under
the Dewey Arch at Madison square—In-
cidents of the Parade.

New York, Sept. 30.—The land parade to-day capped the climax. The city's people and nation united in one vast demonstration worthy of the hero of Manila. The earth trembled beneath the tread of fifty thousand men and the air was torn with shouts of millions. Thousands of men of our land and sea forces, militia of fifteen states and the veterans of the Civil and Spanish-American wars swelled the procession.

Walls of people miles long stretched down the line of march on either side, dense, impenetrable mass. Fifth avenue from 59th street to the Washington arch at Fourth street, where the parade disbanded, was solidly packed with spectators who overflowed into the buildings, windows and on to the roof lines, sat in embrasures and crowded scaffolding. Along Broadway where it crossed the avenue the sky-rapers were as crowded at the top as at the bottom and for blocks down the intersecting streets the people gazed from the windows and fire escapes and multitudes of them were on the roofs lying flat on their stomachs peering down. For hours they waited patiently and good naturedly to see Dewey and when they saw him they waited for nearly three and a half hours while the procession passed.

The men of the Olympia were in plain blue with brown leggings and black cartridge boxes. They wore loose,annel caps, which flapped over their eyes and which, with the ribbons snapping jauntily over their temples and the blue steel sword band, impressed the people mightily. The sailors were large boned and solemn, with faces bronzed and bodies that seemed all muscle—the kind of men one would like to have back of him in a fight. The commander was on foot with sword blade resting on his right shoulder, talking in front of his men. A squad of sailors dragging a rapid-fire six-pounder brought up the rear of the Olympia's battalion.

Before Madison Square was reached Admiral Dewey and the receiving party in carriages passed the front of the procession and alighted at the reviewing stand opposite Twenty-sixth street and took places in the canopied boxes hung with laurel wreaths that had been placed there for the occasion. The arch Victory modelled after Titus' arch in the Roman Forum, attracted attention. From the top in a quadriga drawn through rolling billows by plunging seahorses, Victory, with outstretched wings and a laurel wreath in her hand typical of the reward to the victor shed her outline against the blue sky. On the attic were the heroic figures of John Paul Jones, Hull, Perry, Decatur, Farragut and other naval heroes, while on the faces of the piece were magnificent groups symbolic of "Combat," "The return of the Victors," "The call to arms" and "Peace" and on the spandrels were groups representing the North and East rivers and the Atlantic and Pacific oceans.

Bombs in the vicinity of 30th Street and cheers that could be heard for blocks announced Dewey's arrival. At 1:57 he was on the stand. Capt. Coghlan and Capt. Wildes joined him a moment later, the crowd cheering like mad. The first thing the Admiral did was to take off his chapeau in acknowledgements of the crowds' greeting. Mayor Van Wyck immediately took him in charge and conducted him to a corner of the enclosure where a chef was in waiting with a hamper of sandwiches and some bottles of wine. The Admiral was greatly pleased and said to the Mayor: "Ah, that's good. It was a long pull, wasn't it?" referring to the long ride. He passed the sandwiches to his officers and to Rear-Admiral Sampson. He drank one small glass of wine and declined a second. He then walked around greeting his captains.

It took 21 minutes to get the Admiral and the other distinguished guests and the committee from the 42 carriages in which they rode. Another 10 minutes was devoted to the luncheon and formal talk and then the sailors from the Olympia, headed by John Philip Sousa and his band, playing "The Star and Stripes Forever," marched past the stand. Next came the marines from the Olympia, followed by another detachment of Olympia's "jackies" drawing a quick-firing one-pounder. Two old men, gray and grizzled held to the cords and none marched more proudly than they. The jackies were perfectly drilled and they marched by the reviewing stand as one man.

LOUDLY CHEERED.

Dewey and Schley are Greeted
When Seen Together.

LOVING CUP IS PRESENTED.

New York City's Superb Memorial to
the Hero of Manila.

MAGNIFICENT PARADE ON LAND.

The Military Display Was an Impos-
ing Feature of Celebration-Fed-
eral and State Troops
Appearing in the
Line.

New York, Sept. 30.—The second day of New York city's official welcome to Admiral Dewey opened clear and cool.

The first ceremony was the presentation at the city hall of a gold loving cup to the admiral by Mayor Van Wyck on behalf of the city of New York.

At 7 a. m. the police boat Patrol, with a special committee on board, made up of St. Clair McKelway, William McAdoo, Levi P. Morton, Chauncey M. Depew, Richard Croker and Warren M. Foster, started for the Olympia. The admiral boarded the Patrol which steamed to the battery where the city's guest was met by a committee.

The admiral, escorted by squadron A and a detail of mounted police, proceeded up Broadway to the city hall. All along the street were cheering crowds, and city hall park was filled



DEWEY CUP.

to the limit who shouted a noisy, enthusiastic welcome as Dewey came in sight.

"No, I have nothing to say. I have not yet gotten my eyes open." In regard to Friday's demonstrations, he said: "It was magnificent."

Governor Roosevelt, accompanied by his adjutant general, Avery D. Andrews, and an orderly, with Seth Low, were first to arrive at the city hall for the presentation ceremony. They got there a few minutes after 7 a. m. and were ushered into the mayor's office.

Admiral Schley was the center of attraction and he was kept busy shaking hands with those who were introduced to him. Captain Coghlan, formerly of the Raleigh came in and

maker and if the old style prevailed of naming the period after him who bore the most illustrious name of any living man this would be known as the Dewey age. Solitary in the grandeur of your achievements, you are lifted above all those who have gone before you.

"To the mayor has been assigned the personally pleasant duty of presenting to you in the name of the city of New York, the metropolis of our country, this loving cup, a keepsake to remind you from time to time of her love for you and her special pride in your deeds of valor, which she believes will, for ages to come, insure full respect of all nations and people for our starry flag, whether flung to the breeze over the man of war or over the ship of commerce."

When the mayor had concluded, Admiral Dewey began to reply by saying: "It would be quite impossible for me, Mr. Mayor, to express in words—"

At this point he was interrupted with cheers and he began again:

"It would be quite impossible to express in words how deeply I am moved by this—all these honors, one after the other—that beautiful cup, the freedom of the city, this great, magnificent reception. I can not say what I want to, but speaking for myself and the gallant squadron I had the honor to command at Manila, I thank you from the bottom of my heart."

After the formal ceremonies Admiral Dewey went about shaking hands with his friends.

"Come here, all you captains," addressing the naval captains present. Then he introduced them each to the audience. "Captain Lambert of the Olympia," he cried. "Captain Wildes of the Boston, Captain Coghlan of the Raleigh, Captain Dyer of the Baltimore, Captain Wood of the Petrel, Captain Walker of the Concord."

When the captains had all assembled he waved his hand toward them and said: "These are the men who did it. These are the men who should be thanked. Without them I could do nothing."

Just after the cup ceremonies the admiral and the mayor stepped into the carriage. A squad of mounted police escorted. The carriage had just started when the school children who were to sing for Admiral Dewey, put in an appearance. There was much disappointment that the children had not arrived earlier.

The admiral and his party took the steamer Sandy Hook for Claremont. The trip up the Hudson on board the Sandy Hook was without a hitch.

The voyage up the river was one continuous ovation, every style of craft with a whistle or other noise-making power availing itself of the opportunity to salute the admiral.

The Grand Land Parade.

The head of the parade started from Grant's tomb at 11:15 a. m.

At the given signal the platoon of police advanced clearing away the crowds that overflowed into the street. Some little distance behind, on a bay horse, rode Major General Charles F. Roe, N. G. N. Y., followed by his staff. Then came Sousa's band, playing a spirited air, and behind it was a battalion of sailors from the Olympia. Then followed the carriage containing Admiral Dewey by whose side was seated the mayor of the city. In response to the cheers of the thousands of spectators the admiral bowed right and left and appeared greatly pleased at the warmth of his reception.

SPOKANE, WASH.-REVIEW.
OCT 1 1899

Oct. 7-99
City Journal

John Philip Sousa, the famous composer and band master, has taken an appeal to the Supreme Court from the decision of Common Pleas Court No. 2, sustaining the report of the referee in the suit brought by Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, to secure an accounting from Sousa of all moneys earned under a contract between Sousa and her husband.

SUNDAY MORNING,

ADMIRAL DEWEY AND HIS TARS ASHORE

Escorted by a Brilliant Cavalcade and Frantically Cheered They Proudly Marched Through Crowded Avenues.

SCHLEY CAME NEXT

After the Great Admiral, His
Was the Name to
Shout.

SHOWERS OF FLOWERS

Then the Men Behind the Guns
Brought Noise From Five
Million Throats.

NEW YORK, Sept. 30.—The land parade today capped the climax. The city, state and nation united in a vast demonstration worthy of the hero of Manila. The earth trembled beneath the tread of 50,000 men and the air was torn with the shouts of millions. The naval parade of yesterday was magnificent and superb, but the wonder of modern times was the great land parade. Thousands upon thousands of men of the land and sea forces, militia of 15 states, and the veterans of the civil and Spanish-American wars swelled the procession and gave it the dignity in size that it boasted in sentiment. Walls of people miles long stretched down the line of march on either side, a dense, impregnable mass.

Fifth avenue from Fifty-first street to the Washington Square at Fourteenth street, where the parade disbanded, was solidly packed with spectators who overflowed into the buildings, windows and on to the rock lines, sat in embrasures and crowded scaffolding. Along Broadway, where it crossed the avenue, the sky scrapers were as crowded at the top as at the bottom and for blocks down the intersecting streets tenants hung from the windows and fire escapes and multitudes of them were on the roofs, lying flat on their stomachs, peering down. For hours they waited patiently and good naturedly for the procession to come, and for three hours and a half they watched while the procession passed. Far down this living lane the column marched while the air was gorgeous and resonant with the myriads of banners vibrating, the shouts of welcome and admiration, the clatter of horses' hoofs when the cavalry sabres flashed and plumes waved, the rumble of artillery, the snarl of drums, the clear drawn bugle call and the blare of military bands.

Approach of the Procession.

Seventeen aerial bombs from the top of the Waldorf-Astoria heralded the approach to the reviewing stand in Madison Square. Several companies of police, mounted on glossy, well trained horses, brought up the procession.

When the head of the column appeared, the jackies of the Olympia, marching rank on rank with an easy rolling step and Sousa's blue-coated band playing as only it can play, it was a poor American whose heart did not beat higher. Those in the stands leaped upon their seats and everybody greeted the advancing column with cheers. The tars of the Olympia were in plain blue with brown leggings and black cartridge boxes, loose flannel caps flopped over their eyes and their bared swords made a picket of steel over them. Those caps with the ribbons snapping jauntily over their temples and the blue steel sword band, impressed the people mightily. The sailors were large-boned and solemn, with faces bronzed and bodies that seemed all muscle—the kind of men one would like to have back of him in a fight. The commander, on foot with shining sword blade resting on his right shoulder, was walking in front of his men as army officers do. A squad of sailors dragging a rapid fire six-pounder brought up the rear of the Olympia's battalion.

ALBUQUERQUE, N. MEX. - DEMOCRAT.

OCT 1 1899

ENTERTAINING DEWEY

How the Second Day Was Observed
by Admirers of the Great
Admiral.

NEW YORK CITY'S WELCOME

General Rejoicing Among Naval
Officers and Their Friends
—Great Street Parade.

tinuous ovation, every style of craft with a whistle or other noise making-power availing itself of the opportunity to salute the admiral.

The parade started from Grant's tomb at 1:15 a. m. At a given signal the platoon of police advanced, clearing away the crowds that overflowed into the street. Some little distance behind rode Major General Roe, National Guard of New York, followed by his staff. Sousa's band, playing a spirited air, followed, and behind them was a battalion of sailors from the Olympia. Then followed the carriage containing Admiral Dewey, by whose side was seated the mayor of the city.

In response to the cheers of the thousands of spectators the admiral bowed to the right and left and appeared greatly pleased at the warmth of his reception.

Following were three carriages containing Dewey's captains; then two carriages abreast containing the personal staff of the admiral.

Rear Admiral Howison and President

FOSTORIA, OHIO, - DISPATCH.

OCT 2 1899

HE NEEDS A REST.

Dewey Declines to Attend Chicago's Fall Festival.

IS GOING TO VERMONT.

He Intends to Visit His Native State Before Long.

WONDER OF MODERN TIMES.

The Land Parade in New York Is Pronounced the Grandest and Most Magnificent Affair Ever Witnessed in This or Any Other Country.

Seventeen aerial bombs from the top of the Waldorf Astoria heralded the approach of the parade to the reviewing stand in Madison square. When the head of the column approached the jackies of the Olympia marching rank on rank, with an easy, rolling step and Sousa's band playing, it was a poor American whose heart did not beat higher. Those in the stand leaped upon their seats and everybody greeted the advancing column with cheers.

ASHTABULA, OHIO, - BEACON.

OCT 2 1899

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Then came the hero, the admiral and the officers of the fleets. All were in open barouches and at the head was the man of the hour. Mayo Van Wyck sat beside Admiral Dewey in the carriage. The front seat was banked with beautiful floral pieces. The people did not have to give a second glance at the man whose feature have been blazoned everywhere. He was recognized on the instant and the cheers that had greeted the Olympia men seemed tame in comparison with the shout they raised. It seemed fairly to lift the sky.

FROM

Boise Idaho
Statesman

THOUSANDS IN LINE

City, State and Nation Unite In a Vast Demonstration to the Hero of Manila Bay.

Great Land Parade the Wonder of Modern Times—Fifty Thousand Men March in Review—Militia of Fifteen States Present—Mayor Van Wyck on Behalf of the City Presents Dewey with a Magnificent Gold Loving Cup—Incidents of the Day.

New York, Sept. 30.—The second day of New York City's official welcome to Admiral Dewey opened clear and cool. There was hardly a cloud in the sky, and the temperature was just low enough to keep the crowds on the move for warmth. Many of the people were out at sunrise to secure desirable points from which to view the parade, but lower Broadway was well filled with those who were anxious to have a look of Dewey on his way to the city hall, whether they were to see the great parade or not.

The first ceremony today was the presentation at the city hall of a gold loving cup to the admiral by Mayor Van Wyck on behalf of the city of New York. At 7 o'clock the police boat patrol with a special reception committee on board, started for the Olympia. The admiral boarded the patrol boat, which steamed to the Battery, accompanied by the reception committee and escorted by squadron A and a detail of mounted police. Dewey proceeded up Broadway to the city hall. All along the street were cheering crowds and the city hall park was filled to the limit with people who shouted a noisy enthusiastic welcome as Dewey came in sight.

The land parade today capped the climax. The city, state and nation united in a vast demonstration to the hero of Manila. The earth trembled beneath the tread of 50,000 men and the air was torn with shouts of millions.

The naval parade of yesterday was a magnificent and superb spectacle, but the wonder of modern times was the great land parade. Thousands of proud men of our land and sea forces, militia of 15 states and the veterans of the civil and Spanish-American wars swelled the procession and gave it the dignity in size that it boasted in sentiment.

Governor Roosevelt, accompanied by his adjutant, his orderly and Seth Low, were among the first to arrive at the city hall for the presentation ceremony. The mayor put in an appearance a few minutes later. Then came Admiral Philip, Colonel Treadwell, Captain Asa Walker and Charles H. Knox. A few minutes later Rear Admiral Schley came in full dress and was received by General Howard Carroll. In a short time the mayor's office filled up with military and naval officers in full dress uniform. Admiral Schley was the center of attraction and he was kept busy shaking hands with those who were introduced to him. Captain Coghlan, formerly of the Raleigh, came in and was greeted with "Hoch der kaiser." He smilingly responded and shook hands all around.

It was 8:40 o'clock when the tread of the cavalry was heard and the people in the mayor's office looked out to see troop A followed by the carriages with the admiral.

When the mayor had concluded, Admiral Dewey began to reply by saying: "It would be quite impossible for me, Mr. Mayor, to express in words—" At this point he was interrupted with cheers and he began again: "It would be quite impossible to express in words how deeply I am moved by this—all these honors, one after the other—that beautiful cup, the freedom of the city, this great magnificent reception. I can not say what I want to, but, speaking for myself and the gallant squadron I had the honor to command at Manila, I thank you from the bottom of my heart."

After the formal ceremonies, Admiral Dewey went about shaking hands with his friends.

"Come here, all you captains," he said, addressing the naval captains present. Then he introduced each to the audience.

"Captain Lamberton of the Olympia," he cried.

"Captain Wilde of the Boston."
"Captain Coghlan of the Raleigh."
"Captain Dyer of the Baltimore."
"Captain Wood of the Petrel."
"Captain Walker of the Concord."

When the captains had all assembled, he waved his hands toward them and said: "These are the men who did it. These are the men who should be thanked. Without them I could do nothing."

The loving cup presented Dewey is Roman in form, and is made of 18 karat gold. It is magnificently and suitably engraved.

The cup stands 13 inches high, has a capacity of 4½ quarts and cost \$5000.

After the presentation ceremony, the party of 11 carriages and were driven to Warren Street pier, where they boarded the steamer Sandy Hook, which took them to Claremont. The party received an ovation along the route to the dock. The trip up the Hudson, was without a hitch, and the vessel arrived at the front of Nineteenth street at 10:30.

Admiral Dewey was in fine spirits, although he complained of a slight cold and said he would wear his shoulder cape during the parade.

The voyage up the river was one continuous ovation. Every style of craft with a whistle, or other noise-making power, availed itself of the opportunity to salute the admiral.

THE GREAT PARADE.

The parade started from Grant's tomb at 11:15 a. m. At the given signal the platoon of police advanced, clearing the street. Some little distance behind, away the crowds that overflowed into the street. Some little distance behind, on a bay horse, rode Major General Charles F. Roe, N. G. N. Y., followed by his staff. Then came Sousa's band, playing a spirited air, and behind it was a battalion of sailors from the Olympia.

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WONDER OF MODERN TIMES.

The Land Parade in New York Is Pronounced the Grandest and Most Magnificent Affair Ever Witnessed in This or Any Other Country.

New York, Oct. 2.—The receptions that have figured so prominently in the daily life of Admiral Dewey since his arrival last Tuesday proved almost too much for his strength. The admiral has been in such a perpetual strain that he is almost exhausted. Saturday's ceremonies were the most taxing on his strength of any that he has yet had to undergo, and yesterday he looked pale and worn.

The land parade on Saturday capped the climax. The city, state and nation united in one vast demonstration worthy of the hero of Manila. The earth trembled beneath the tread of 50,000 men and the air was torn with the shouts of millions. The naval parade of Friday was a superb spectacle, but the wonder of modern times was the great land parade. Thousands of men of our land and sea forces, the militia of 15 states and the veterans of the civil and Spanish wars swelled the procession. Walls of people miles long stretched down the line of march on either side.

Seventeen aerial bombs from the top of the Waldorf Astoria heralded the approach of the parade to the reviewing stand in Madison square. When the head of the column approached, the jackies of the Olympia marching rank on rank, with an easy, rolling step and Sousa's band playing, it was a poor American whose heart did not beat higher. Those in the stands leaped upon their seats and everybody greeted the advancing column with cheers.

LANSING, MICH. - JOURNAL.
OCT 2 1898

THE LAND PARADE

Second Spectacle of the Dewey Celebration Saturday.

THE OLYMPIA'S SAILORS LEAD.

Form a Guard of Honor for the Carriage Containing the Admiral and Mayor Van Wyck—Sixteen States Represented in the Procession.

New York, Sept. 30.—Before the eyes of a countless host passed the great land parade.

Olympia's Men Led.

There were 2,000 sailors and marines in line. The men of the Olympia were at the head of the column, marching directly in front of the four-horse carriage containing Admiral Dewey and the mayor. Sousa's band of 130 pieces, the finest marching band ever got together, furnished the music for the Olympia's tars.

OCT 4 1899

DEWEY ON LAND

Ovations Surpass Those Tendered on the Water.

MILLIONS DO HIM HONOR.

A Magnificent Parade the Feature of the Last Day's Celebration.

OLYMPIA'S MEN LIONS OF THE HOUR

Whole City and a Million Visitors Turn Out Either to Participate In or Witness the Marvelous Demonstration—Dazzling Display of Fireworks and the Part Ohio Played in the Great Event.

New York, Sept. 30.—The wonderful demonstrations on the water in honor of Dewey and his boys were eclipsed in this city today. A reception and welcome was tendered them unequalled in the annals of the United States, tribute in the shape of the mad adulation of millions.

The immense land parade was one of surpassing beauty, and the populace was positively mad with enthusiasm. Along the entire route the windows of great buildings, the sidewalks and the stands were jammed with human beings, each of whom strove to outdo his or her neighbor in manifestations of hilarious delight.

The city was early astir. Military and civic organizations made haste in



NEW YORK'S DEWEY ARCH.

preparing for the exercises of the day, all arrangements proceeding without a flaw.

Members of the subcommittee went down the bay on board the police boat patrol at the foot of West Forty-second street at 7 a. m. They took the admiral off the Olympia, arriving at the Battery at 8 o'clock. From the Battery the committee, escorted by a troop of cavalry, took the admiral to the City hall. The admiral and his staff went directly to Mayor Van Wyck's office, where, in a neat speech, the mayor presented the costly and beautiful loving cup to the admiral. The latter feelingly replied on accepting the gift.

The same formation was used to escort the admiral and the city guests down to the Warren street pier, where they took a boat for Claremont.

The grand parade started from Grant's tomb in the following order: General Roe and aides; Sousa's band; men and officers of the Olympia; Admiral Dewey and Mayor Van Wyck in carriage; Rear Admiral Sampson in carriage with a committeeman; Rear

OCT 4 1899

SECRETARY GAGE WILL OPEN

THE STUDENTS LECTURE ASSOCIATION COURSE.

A Fine Course of Twelve Numbers with Many Celebrities Arranged.

Secretary of the Treasury Lyman J. Gage will open the S. L. A. course on Oct. 11.

Students' Lecture Association tickets were placed on sale today at 4 o'clock at Wilder's drug store on State st. Those desiring to sell tickets must procure orders from the members of the board in their respective departments and present to the treasurer of the S. L. A. who will issue the tickets at Wilder's drug store at 4 o'clock Wednesday, Oct. 4, and at 10 o'clock in the morning on the remaining days of the remaining days of the week. The usual arrangements of allowing 5 per cent. commission on each ticket sold will be made this year.

The course as thus far completed is undoubtedly the strongest that has ever been secured. The announcements as thus far completed, with dates, follow:

1. Lyman J. Gage, Oct. 11.
2. Congressman J. P. Dolliyar, Oct. 27.
3. Max Bendix Orchestra, Nov. 4.
4. Brig. General Charles King, Nov. 17.
5. Senator Wm. P. Frye, date open.
6. Will Carleton, Jan. 17.
7. Sousa and his band, Feb. 19.
8. John Temple Graves, Mar. 3.
9. F. Hopkinson Smith, Mar. 15.
10. Oratorical Contest, Mar. 25.
11. Chicago Alumni Number.
12. Announced Later.

Seats can be reserved for the entire course at Wilder's pharmacy at 9 o'clock Monday morning, Oct. 11.

WAS ONE GREAT OVATION ALL ALONG THE LINE

The Most Brilliant Military and Civic Display Ever Witnessed in America.

The parade started from Grant's tomb at 11:15 a. m. At the given signal the platoon of police advanced, clearing away the crowds that overflowed into the street. Some little distance behind, on a bay horse, rode Major General Charles F. Roe, N. G. N. Y., followed by his staff. Then came Sousa's band, playing a spirited air, and behind was a battalion of sailors from the Olympia.

Then followed the carriage containing Admiral Dewey, by whose side was seated the mayor of the city. In response to the cheers of thousands of spectators, the admiral bowed right and left and appeared greatly pleased at the warmth of his reception.

Following were three carriages containing Admiral Dewey's captains, then two carriages abreast containing the personal staff of the admiral.

Rear Admiral Howison and President Guggenheimer of the municipal council

followed in a carriage, after them coming Rear Admiral Howison's officers. Then came the carriage containing Rear Admiral Sampson and President Woods of the board of aldermen, followed by eight carriages containing commanding officers of Admiral Sampson's fleet and the admiral's staff officers.

Sidney V. News Sept. 30 99

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FROM
NEW YORK JOURNAL
OCT 11 1899

SIoux CITY, IOWA - JOURNAL
SEP. 29 1899

FROM
Philadelphia Pa
Bulletin 9/26-99

COUNCILMEN SHAKE MUNICIPAL FISTS.

Oakley and Leich All but
Come to Blows Over the
Building Code.

HEAVY WEIGHTS AT IT.

Aldermen Thank Everybody but
the Police for Taking Care of
Dewey and His Crowds.

The Municipal Assembly Athletic Club gave a series of free exhibition bouts in the City Hall yesterday. Councilman Leich undertook to meet all comers, but was knocked out in the third round of his bout with Vice-President Oakley. He raised a claim of foul on the ground that Oakley had used his gavel too freely. Claim disallowed.

There was also a "mill" for the heavy weight championship of the Council between Councilmen Leich and Goodwin. Referee Padden stopped the fight at the end of the first round, because of bad blood between the principals.

When the new Building Code came up for consideration Mr. Goodwin moved its adoption. Councilman Murray wanted it read and considered section by section. Councilman Leich rose to discuss the question.

Vice-President Oakley—Sit down!
Mr. Leich—I won't sit down. I have a right to discuss this question. I've been in a good many legislative bodies, but have never been so badly treated as by the present chair.

The chairman here brought his gavel into effective play, so that Mr. Leich was inaudible. When Mr. Leich's name was called in order that he might vote he declared that the Council had had no opportunity to read the code.

Mr. Oakley (furiously)—That's about as true as most of the statements you make here.

The code was adopted by a vote of 20 in the affirmative to 4 in the negative.

Nothing daunted, however, Mr. Leich came up smiling on the matter of the bond issue for \$153,302 to provide funds for heating the new Hall of Education, upon which he made the battle royal of the day. Leich insisted that the bond issue had never been considered by the Finance Committee and should therefore be returned to that committee. This led to a hot exchange with Mr. Goodwin, and the gavel clattered so loudly that the men retired to their corners. Next moment Goodwin ran over to Leich's corner and said: "What the h— do you mean by sayin' that that matter wasn't considered?"

Here Sergeant-at-Arms Padden, who is the champion amateur middle weight of Brooklyn, interposed his bulky form between the angry gladiators, and he was none too soon. Leich's next move was to accuse Clerk Scully of having made a miscount on the vote upon a resolution to approve special revenue bonds to pay the expenses of the Building Code Commission.

The Aldermen were also on their muscle yesterday. They refused to thank the police for their handling of the crowds during the Dewey land parade. Alderman Okie thought too much time was spent in thanking the police for doing their duty. The police were not thanked, but the Building Department, the Sculpture Society, General Roe, Captain Evans and Sousa were.

SOUSA KILLED THE WALTZ.

His Marches Held Responsible for the Reign of the Two-Step.

New York Times: The waltz, which has been an international dance since 1788, when it was introduced on the Viennese stage in an opera called "Cosarara," by Vincent Martin, has almost disappeared. This subject was discussed last week at the convention of the American Society of Professors of Dancing, which was held in Lyric hall, on Sixth avenue, and there was a general expression of regret from dancing masters assembled from all parts of the United States. Yet they all gave testimony before the convention that the dance which has been so popular the world over for more than 100 years has temporarily, if not permanently, died out. It may be said that the march king, Philip Sousa, killed the waltz unconsciously. Just before he left the Marine band, and after his success was established, the "Washington Two-Step" was brought to the attention of the Society of Dancing Professors by Prof. Brooks, who kept a popular dancing academy in the lower part of New York. In 1895, 1896 and 1897 other two-steps were introduced in this country, and they were all danced to Sousa's or some other popular composer's marches, played just a little slower than these marches are generally played by bands in street parades. The sale of waltz music has now fallen off very considerably, and the two-step is popular all over the country to the music of current marches.

When asked about the two-step, Prof. Hudson Sause of this city, who has written extensively on the art of dancing and its history, said Saturday that he is of the opinion that the two-step is so easy to learn that it will soon kill itself, and that the waltz will again reign supreme as the international round dance. He regards the two-step merely as a fad, which is very bad for the instructors, and of which the pupils will soon grow tired and drop for the more intricate waltz. But meantime

composers are not putting any great efforts forth in the way of writing waltzes. There are many waltz writers, but they have turned their attention to writing march music that will be suitable for an orchestra to play as a two-step. Sousa's marches, it appears, make excellent two-step music, but there are other marches written expressly for dancing purposes, which are becoming as popular as his works.



PROFESSOR JOHN PHILIP SOUSA.
His famous Band in Concert at the Exposition Sept. 25-30.

OAKLAND, CAL. - TRIBUNE
SEP. 30

THE GRAND PARADE.

At the given signal the platoon of police advanced, clearing away the crowds that overflowed into the street. Some little distance behind, on a bay horse, rode Major General Charles F. Roe, N. G. N. Y., followed by his staff, then came Sousa's band playing a spirited air, and behind it came a battalion of sailors from the Olympia.

Then followed the carriage containing Admiral Dewey, by whose side was seated the Mayor of the city. In response to the cheers of thousands of thousands of spectators, the Admiral bowed right and left and appeared greatly pleased at the warmth of his reception.

OAKLAND, CAL. - TIMES

OCT 4 1899

[Chicago News:] One of the most phenomenal rises to fortune and fame is the career of Sousa, the bandmaster. There are a number of bands in the United States that are popular and make money, but none which actually shovels in coin as does Sousa's organization. It is said on good authority that the net profits for seventeen months' concerts have put \$103,000 into Sousa's pockets. That is sufficient reason for his scurrying around the country playing one or two-night stands, and living in the uncomfortable manner travelers are obliged to endure. A few years of it and then Sousa can retire on a royal income and spend his time composing. His income from his written music and operas is large enough to give him all the money he wants, but, like all other men, he wants a little more. He has just finished two operas, "Chris and the Wonderful Lamp," and another for De Wolf Hopper. After the fall tour he makes with his band Mr. Sousa expects to take a long vacation of a number of months, and is trying to decide whether to fish and shoot down South or take a trip to Bermuda, where he can listen to the singing of the waves and gather some fresh musical ideas.

INCIDENTS OF THE BRILLIANT PARADE

NEW YORK, Sept. 30.—Sir Thomas Lipton was given an ovation at Fifty-second street and was obliged to stand up in his carriage.

When the Admiral heading the parade reached Forty-second street a deafening roar of applause went up that must have shaken the foundation of what is left of the old reservoir.

General Miles and Rear Admirals Sampson and Schley all came in for their share of the applause. A young man rushed up to the carriage in which Schley was seated and climbing to the carriage step extended his hand to the Rear Admiral, who grasped it warmly.

The mounted police, commanded by Chief Devery and heading the parade passed the reviewing stand at 1:45 p. m. They were considerably in advance of the carriages containing the Admiral and distinguished visitors. The first squad of police was in the shape of a flying wedge. At 1:57 the Admiral was in the stand. Captain Coghlan and Captain Wilder joined him a moment later, the crowd cheering like mad. The first thing the Admiral did was to take off his hat in acknowledgement of the crowds' greeting.

Admiral Sampson was cheered as he alighted from his carriage. General Miles was the next notable recognized and he was warmly applauded.

General Miles repeatedly took off his cap to the crowd in the acknowledgement.

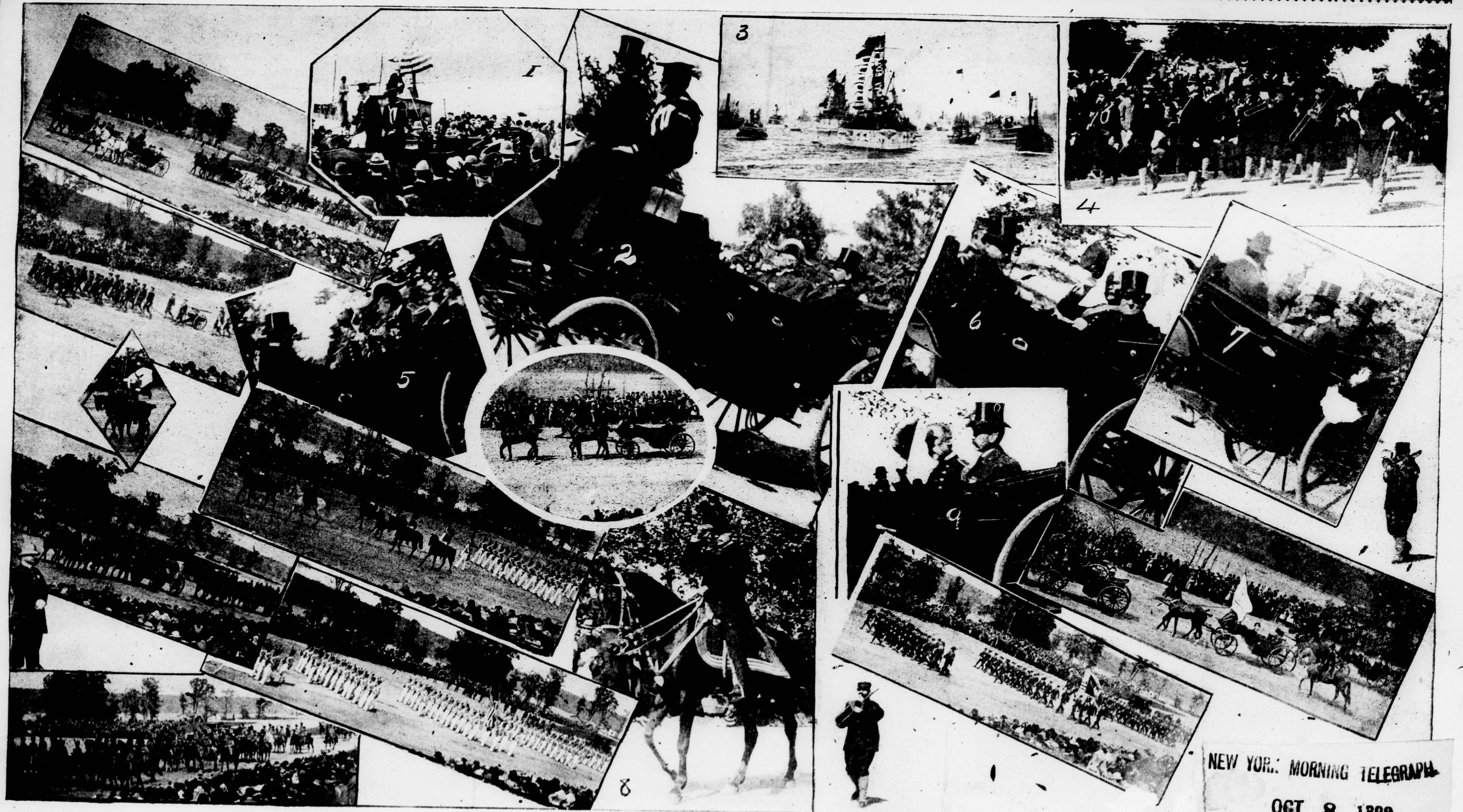
Admiral Schley was very warmly received at the reviewing stand. He smiled constantly and bowed to right and left. He and General Miles both carried bouquets of flowers presented by some enthusiastic friends on the line of march.

Richard Croker also was applauded and General Merritt was loudly cheered, although he was not recognized as readily as were the others. The Admiral happened to be on the steps of the reviewing stand when Mr. Croker came up. He extended his hand and greeted Mr. Croker cordially.

It took twenty minutes to get the Admiral and the other distinguished guests and the committee from the forty-two carriages in which they rode. Another ten minutes were devoted to luncheon and informal talk and then the sailors from the Olympia, headed by Sousa and his band playing "The Stars and Stripes Forever," marched by the stand. Next came the marines from the Olympia followed by another detachment of Olympia jackies, drawing a quick-firing one-pounder. Two old men, gray and grizzled, held to the cords, and none marched more proudly than they.

John Philip Sousa is taking lessons in the many art of self-defense. It will be an interesting spectacle to see the great march king dancing around a twenty-four-foot ring in rag time.

FROM
Chicago News
Oct. 5-99



NEW YORK: MORNING TELEGRAPH
OCT 8 1899

THE DEWEY PARADES BY LAND AND WATER, AND THE NOTABLE INCIDENTS AND PERSONALITIES OF EACH.

1. Admiral Dewey Lands. 2. Admiral Dewey and Mayor Van Wyck. 3. The Olympia Landing Parade. 4. Sousa and Col. Hinton at the Head of Sousa's Band. 5. Rear Admirals Schley and Miller. 6. Major General Miles and Ex-Gov. Morton. 7. Richard Croker. 8. Gov. Roosevelt. 9. Rear Admiral Sampson and President Woods, of the Board of Aldermen. The Unnumbered Pictures Show the West Point Cadets, the Olympia's Turn and Other Easily Recognized Features of the Land Parade.

SEP 30 1898

MILLIONS GREET AMERICA'S ADMIRAL WITH MIGHTY THUNDERS OF APPLAUSE

Dewey Presented With a Silver Loving Cup by New York---Great Parade Starts
From Grant's Tomb---Captains and Sailors Honored by the People---
An Imposing Event in the Nation's History.

TODAY'S PROGRAM.

NEW YORK, Sept. 30.—Following is the program of the Dewey celebration for today:

7 a. m.—Sub-committees of the reception committee will board the police boat Patrol to take Admiral Dewey off the Olympia.

8 a. m.—Admiral Dewey will be landed at the Battery and driven up Broadway, escorted by squadron A.

8:30 a. m.—Dewey and his escort will reach the city hall, where he will be met by the mayor and the city's guests.

9 a. m.—A loving cup will be presented to Dewey by the mayor on behalf of the city, and hundreds of school children will sing patriotic songs.

10 a. m.—Dewey and the city's guests will be driven to the Warren street pier, where they will board the Sandy Hook, which will land them at West One Hundred and Twenty-ninth street. Breakfast will be served on the boat.

11 a. m.—Dewey will take his place near the head of the parade line, which will start from One Hundred and Twenty-second street and Riverside drive, marching south.

2 p. m.—Parade is expected to reach Madison square, where Dewey will review the column.

6 p. m.—Last of the line is expected to pass the reviewing stand.

7 p. m.—Dewey will dine with relatives on shore.

8 p. m.—Performance of "The White Squadron" at the Metropolitan Opera house, for the benefit of the Dewey Home fund.

8:30 p. m.—Smoker for the sailors of the Olympia at the Waldorf-Astoria. Following is the route of the parade:

From One Hundred and Twenty-second and Riverside drive down the drive to Seventy-second street; east along Seventy-second street to Central park; west down Central park; west to Fifty-ninth street; east along Fifty-ninth street to Fifth avenue; down Fifth avenue to Washington square. Dewey will leave the line at Madison square and review the parade just before it passes under the triumphal arch.

NEW YORK, Sept. 30.—The second day of New York city's official welcome to Admiral Dewey opened clear and cool. There was hardly a cloud in the sky and the temperature was just low enough to keep the crowds on the move for warmth. Many people were out at sunrise to secure desirable positions from which to view the parade, and lower Broadway was well filled with those who were anxious to have a look at Dewey on his way to the city hall, whether they were to see the great parade or not.

The first ceremony today was the presentation at the city hall of a gold loving cup to Admiral Dewey by Mayor Van Wyck, on behalf of the city of New York.

At 7 o'clock the police boat Patrol, with the special reception committee on board, started for the Olympia. Admiral Dewey

boarded the Patrol, which steamed to the Battery. The admiral was accompanied by the reception committee and escorted by squadron A, and a detail of the mounted police proceeded up Broadway to the city hall. All along the street were cheering crowds and the city hall park was filled to the limit with people who shouted a noisy welcome as Dewey came in sight. As Dewey sat in his carriage at the Battery, waiting for the line to move he was asked if he any expressions to make concerning the celebrations, and replied:

DEWEY'S BRIEF COMMENT.

"No; I have nothing to say this morning. I have not yet gotten my eyes open."

In regard to the demonstration of yesterday and last night he said:

"It was magnificent."

Governor Roosevelt, accompanied by his adjutant, his orderly and Seth Low, were among the first to arrive at the city hall for the presentation ceremony. They got there a few minutes after 8 and were ushered into the mayor's office. Mayor Van Wyck put in his appearance a few minutes later. Then came Admiral Phillips, Colonel Treadwell, Captain Asa Walker and Charles H. Knox. A few minutes later Rear Admiral Schley came in in full dress and was received by General Howard Carroll. In a short time the mayor's office was filled up with civil and naval officers in full dress uniforms.

SCHLEY WARMLY GREETED.

Admiral Schley was the center of attraction and he was kept busy shaking hands with those introduced to him. Captain Coghlan, formerly of the Raleigh, came in, and was greeted with, "Hoch der Kaiser." He smilingly responded, and shook hands all around. It was 8:40 when the tread of cavalry was heard, and the people in the mayor's office looked out to see troop A, followed by carriages with Admiral Dewey and the committee.

Mayor Van Wyck and his secretary hastened to the platform in the front of the building, where the presentation was to take place. The mayor had just reached the platform when Dewey came up the stairs. The admiral walked over to the mayor and with a hearty "good morning," shook him warmly by the hand. Captain Lambert and Lieutenant Brumby, with Chauncey M. Depew, Levi P. Morton and Richard Croker, followed, and then came other officers of the Olympia, and the remaining members of the committee.

SAILORS CLIMB THE GATE.

By this time the military and naval officers in the mayor's office and prominent citizens, realized that Dewey had come and made a rush for the platform. There was danger of it being overcrowded, and Captain Copeland, of the city hall square, closed the gates, shutting out Schley, Coghlan, Walker, Dwyer, Roosevelt and other prominent citizens who arrived a minute later.

Schley climbed over the gate and was followed by the other naval officers but Roosevelt remained behind. One of his staff rushed up to Copeland and whispered, "the governor feels slighted." The gate was opened again and Roosevelt took his place within the enclosure.

Dewey evinced a desire to shake hands with all the naval officers and introduced them to the mayor. He almost hugged Schley and he patted Coghlan on the back. As Dewey greeted Schley, the

crowd sent up cheer after cheer for "Dewey and Schley." As soon as the greetings were over the mayor began his speech, presenting the city's loving cup.

ADMIRAL MAKES A SPEECH.

When Mayor Van Wyck had concluded Dewey began to reply by saying:

"It would be quite impossible for me, Mr. Mayor, to express in words—"

At this point he was interrupted with cheers and began again.

"It would be quite impossible to express in words how deeply I am moved by this—all these honors, after one another—that beautiful cup, freedom of the city, this great magnificent reception. I cannot say what I want to, but speaking for myself and the gallant squadron I had the honor to command at Manila, I thank you from the bottom of my heart."

After the formal ceremonies, Dewey went about shaking hands with his friends.

GIVES CAPTAINS THE GLORY.

"Come here, all you captains," he said, addressing the naval captains present. Then he introduced each to the audience. "Captain Lambert, of the Olympia," he cried. "Captain Wilde of the Boston; Captain Coghlan of the Raleigh; Captain Dyer of the Baltimore; Captain Wood of the Petrel; Captain Walker of the Concord."

When the captains had all assembled, he waved his hands toward them and said: "These are the men who did it. These are the men who should be thanked; without them I could do nothing."

General Miles arrived just as the party left the platform for the carriages. Rear Admiral Sampson did not arrive in time to witness the presentation of the cup.

A TRIP TO CLAREMONT.

After the ceremony the party entered the carriages and were driven to Warren street pier, where they boarded the steamer Sandy Hook and were taken to Claremont. The trip to the city dock was uneventful except that a large crowd was constantly cheering the occupants of the carriages. Dewey acknowledged the applause by raising his hat. The trip up the Hudson on board the Sandy Hook was without a hitch and the boat arrived at the foot of Nineteenth street at 10:30. Dewey was in fine spirits, although he complained of a slight cold and said he would wear his shoulder cape during the parade.

IT WAS DEWEY WEATHER.

General Miles was one of the first to greet him on the boat. To General Miles the admiral said:

"Miles, it is regular soldier weather, isn't it?"

"Not exactly," replied Miles. "I'd call it Dewey weather."

When the admiral reached the parade starting point it was all the police could do to keep the crowd from overrunning the carriage. The bands all started up "Hail to the Chief" until a hundred bands were playing it, but the air could be heard only once in a while for the tremendous cheering.

THE PARADE STARTS.

Governor Roosevelt followed the admiral's carriage to the starting point and took up a position near by. The admiral's carriage, drawn by four horses, was driven to the head of the line. As the parade got in motion every style of craft with a whistle or other noise making power availed itself of the opportunity to salute the admiral. The parade started from Grant's tomb

at 11:15 a. m. At a given signal a platoon of police advanced, clearing away the crowds that overflowed into the street. Some little distance behind, on a bay horse, came Major General Charles F. Roe, followed by his staff. Then came Sousa's band playing a spirited air and behind it was the battalion of sailors from the Olympia. Then followed the carriage containing Dewey, by whose side was seated the mayor of the city. In response to the cheers of thousands of spectators the admiral bowed right and left and appeared greatly pleased at the warmth of the reception.

STATES REPRESENTED.

Little Delaware led the states, represented by their governor, E. W. Tunnell, Vernon A. Davis and David A. Boody composed the party. There was no carriage in the line for the New York state officials. Among the other state executives who rode in carriages were Governor William A. Stone, of Pennsylvania; Governor Foster M. Voorhees, of New Jersey; Governor B. MacSweeney, of North Carolina; Governor Elisha Dyer, of Rhode Island; Governor Benton McMillan, of Tennessee; Governor A. S. Bushnell, of Ohio; Governor Geer, of Oregon; Governor George W. Atkinson, of West Virginia; Governor DeForest Richards, of Wyoming, and Governor Houser M. Wells, of Utah.

Crowds applauded, with all their might, the 250 men from the Olympia. "There are the boys who did the trick," shouted gray bearded men, and this sentiment met with full agreement of the throng who took up the shout.

CHEERS FOR THE SAILORS.

Cheers for the Olympia's sailors were still resounding down the closely packed lines of spectators, when a deeper, mightier shout arose and was taken up and prolonged in one thunderous sound as Admiral Dewey's carriage, in which was Mayor Van Wyck, followed his "men behind the guns," bowing and smiling with bared head to the shouting multitude. It was a memorable progress of the victor of Manila from the tomb of the great general of the civil war to the triumphal arch erected in his own honor. The captains of ships in the fight at Manila were cheered heartily as they passed.

COGHLAN A FAVORITE.

Captain Coghlan received perhaps a slightly larger share of applause than the others, frequently shouts of "Hoch der Kaiser" greeting his appearance, while his brother officers joined in the laugh the shouts always provoked. Admiral Sampson was cordially received by the crowd and was cheered. Richard Croker and Senator Depew in a carriage together were applauded all along the line. Quite a demonstration in honor of Rear Admiral Schley was made at the starting point and the cheers for him almost equalled those given Dewey. He was kept busy lifting his hat and bowing acknowledgments of the ovation he received.

Rear Admiral Philip was another favorite. His admonition to his men at the battle of Santiago: "Don't cheer, boys; they are dying," uttered when the Spanish fleet was wrecked and sinking, were shouted at the bowing admiral time and time again.

Dewey arrived at the reviewing stand at Madison square at 1:45. The enthusiasm that greeted his appearance was tremendous. Several times the crowds nearly broke through the police lines in their wild endeavor to get near the admiral.

SEP. 30, 1899

A TREMENDOUS OVATION FOR ADMIRAL DEWEY

Millions for Miles Cheered
Him, His Captains and
His Men.

The Crowds Nearly Beside Them-
selves With Excitement,

As the Parade Was Made Through
New York—A Great Mili-
tary and Civic Display.

THE PARADE.

The parade started from Grant's tomb at 11:15.

At the given signal the platoon of police advanced, clearing away the crowds that overflowed into the street. Some little distance behind, on a bay horse, rode Major-General Charles F. Roe, N. G. N. Y., followed by his staff. Then came Sousa's band, playing a spirited air, and behind it was a battalion of sailors from the Olympia.

Then followed the carriage containing Admiral Dewey, by whose side was seated the Mayor of the city.

In response to the cheers of thousands of spectators, the Admiral bowed right and left and appeared greatly pleased at the warmth of his reception.

Following were three carriages containing Admiral Dewey's Captains, their two carriages abreast containing the Admiral's personal staff.

SEP. 30, 1899

DEWEY ON LAND

Ovations Surpass Those Tendered on the Water.

MILLIONS DO HIM HONOR.

A Magnificent Parade the Feature of the Last Day's Celebration.

OLYMPIA'S MEN LIONS OF THE HOUR

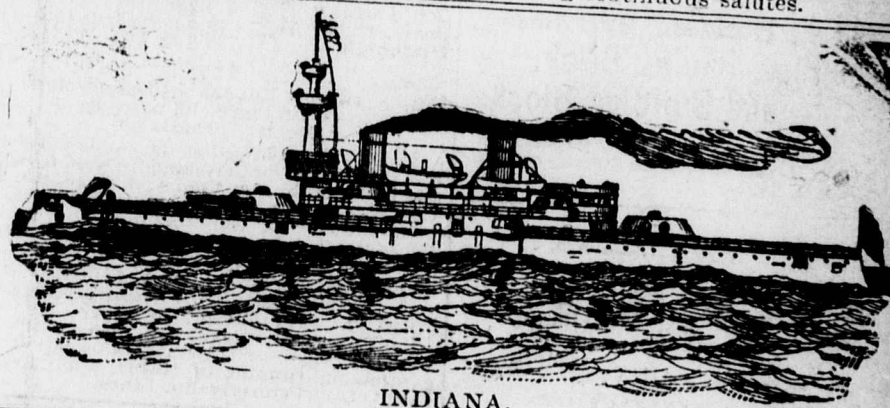
Whole City and a Million Visitors Turn Out Either to Participate In or Witness the Marvelous Demonstration—Dazzling Display of Fireworks and the Part Ohio Played In the Great Event.

New York, Sept. 30.—The wonderful demonstrations on the water in honor

carriage; Rear Admiral Sampson in carriage with a committeeman; Rear Admiral Schley in carriage; General Miles in carriage; sailors of the North Atlantic squadron; regulars of the United States army; Governor Roosevelt at the head of the New York state militia; naval reserves of New York; governor of Vermont and his staff, and the military organizations of the following named states, in order of their admission to the Union: Pennsylvania, New Jersey, Georgia, Connecticut, Maryland, South Carolina, New Hampshire, Rhode Island, Ohio, Florida, Mississippi, Missouri, Texas, District of Columbia, veterans of the Spanish-American war; civic societies.

About 170 carriages, containing many notables and city, state and national officials, were in line. The route of the procession was down Riverside drive to Seventy-second, to Eighth avenue, to Fifty-ninth, to Fifth avenue, to Madison Square. At the triumphal arch Admiral Dewey and the mayor stepped from the carriage and reviewed the parade.

During the pageant the warships at anchor in the rivers added to the din by firing continuous salutes.



INDIANA.

of Dewey and his boys were eclipsed in this city today. A reception and welcome was tendered them unequalled in the annals of the United States, tribute in the shape of the mad adulation of millions.

The immense land parade was one of surpassing beauty, and the populace was positively mad with enthusiasm. Along the entire route the windows of great buildings, the sidewalks and the stands were jammed with human beings, each of whom strove to outdo his or her neighbor in manifestations of hilarious delight.

The city was early astir. Military and civic organizations made haste in

Governor Bushnell and his staff rode at the head of the Sixth division, which included battery B of Cincinnati and the Fourth regiment of Columbus.

Had it been possible for Admiral Dewey to have obtained a bird's-eye view of Greater New York and its environs he would have seen assembled in his honor the greatest number of individuals ever attracted by a single man on a single idea since the night of ages. The estimates of those who helped celebrate Dewey's arrival run from 2,500,000 upward.

The stupendous fireworks display on Friday night proved to be gorgeous, and as many saw them as witnessed the naval parade. From eight different points in Greater New York fireworks were exhibited, the grandest display being at the Battery. Admiral Dewey witnessed the display at Grant's tomb.

Viewed from the roofs of any of the high buildings down town New York appeared an enchanted city. The great buildings were bright with dazzling light and gorgeous color. On the rivers were fairy barges; in the sky flashing shafts of blue. The water seemed a river of lambent flame.

Brooklyn bridge was a halo of glory from end to end, the feature being an electrical welcome to Dewey. Great searchlights played from Brooklyn over the East river.



NEW YORK'S DEWEY ARCH.

preparing for the exercises of the day, all arrangements proceeding without a flaw.

Members of the subcommittee went down the bay on board the police boat patrol at the foot of West Forty-second street at 7 a. m. They took the admiral off the Olympia, arriving at the Battery at 8 o'clock. From the Battery the committee, escorted by a troop of cavalry, took the admiral to the City hall. The admiral and his staff went directly to Mayor Van Wyck's office, where, in a neat speech, the mayor presented the costly and beautiful loving cup to the admiral. The latter feelingly replied on accepting the gift.

The same formation was used to escort the admiral and the city guests down to the Warren street pier, where they took a boat for Claremont.

The grand parade started from Grant's tomb in the following order: General Roe and aides; Sousa's band; men and officers of the Olympia; Admiral Dewey and Mayor Van Wyck in

IN THE DEWEY LAND PARADE.

Second Spectacle of the Celebration Saturday.

THE OLYMPIA'S SAILORS LEAD.

Form a Guard of Honor for the Carriage Containing the Admiral and Mayor Van Wyck—Sixteen States Represented in the Procession.

Before the eyes of a countless host passed the great land parade in New York last Saturday.

The parade started from Grant's tomb at 11 a. m. It formed in the avenue and cross streets east of Riverside drive, between One Hundred and Fourteenth street on the south, One Hundred and Twenty-sixth street on the north and Columbus avenue on the extreme west.

The troops were forming while Admiral Dewey was on his way by boat from the foot of Warren street to Claremont. He reached the latter point at 10:30, and half an hour was consumed in placing the guests and their escorts in carriages in the proper order.

Olympia's Men Led.

There were 2,000 sailors and marines in line. The men of the Olympia were at the head of the column, marching directly in front of the four-horse carriage containing Admiral Dewey and the mayor. Sousa's band of 130 pieces, the finest marching band ever got together, furnished the music for the Olympia's tars.

MACON, GA.—NEWS.

OCT 3 1899

KILLED THE WALTZ.

That's What Band Musician Sousa Has Accomplished.

The waltz, which has been an international dance since 1788, when it was introduced on the Viennese stage in an opera called "Cosarara," by Vincent Martin, says the New York Times, has almost disappeared. This subject was discussed last week at the convention of the American Society of Professors of Dancing, which was held in Lyric Hall, on Sixth avenue, and there was a general expression of regret from dancing masters assembled from all parts of the United States. Yet they all gave testimony before the convention that the dance which has been so popular the world over for more than 100 years has temporarily, if not permanently, died out. It may be said that the march king, Philip Sousa, killed the waltz unconsciously. Just before he left the Marine band, and after his success was established, the "Washington Two-Step" was brought to the attention of the Society of Dancing Professors by Prof. Brooks, who kept a popular dancing academy in the lower part of New York. In 1895, 1896 and 1897 other two-steps were introduced in this country, and they were all danced to Sousa's or some other popular composer's marches, played just a little slower than these marches are generally played by bands in street parades. The sale of waltz music has now fallen off very considerably, and the two-step is popular all over the country to the music of current marches.

When asked about the two-step, Prof. Judson Sause, of this city, who has written extensively on the art of dancing and its history, said that he is of the opinion that the two-step is so easy to learn that it will soon kill itself, and that the waltz will again reign supreme as the international round dance. He regards the two-step merely as a fad, which is very bad for the instructors, and of which the pupils will soon grow tired and drop for the more intricate waltz. But meantime composers are not putting any great efforts forth in the way of writing waltzes. There are many waltz writers, but they have turned their attention to writing march music that will be suitable for an orchestra to play as a two-step. Sousa's marches, it appears, make excellent two-step music, but there are other marches written expressly for dancing purposes, which are becoming as popular as his works.

WILLCOCK, ILLS. — BULLETIN
OCT 3 1899

FROM

The Big Food Fair.

The Boston Food Fair managers are gaining right, at any rate, and are making themselves solid with the ladies. Every morning there will be 3000 Dewey Soups given away to the first 1500 ladies buying admission tickets at the Exhibition entrance, No. 99 Huntington avenue. One-fourth dozen each to the first 500, sixteenth dozen each to the second 500 and twelfth dozen each to the third 500. The souvenirs are of special design and are attractive.

The exhibits, the lectures, the music—Philip Sousa and Lieut. Dan Godfrey, A. J. and England's greatest bandmaster—the cafe and the specialties are the best land affords. The big fair will be daily from 10 a. m. to 10 p. m., during the month of October, and a quarter is the usual price of admission.

THE GREATEST DAY OF ALL

The Military and Civic
Parade.

MANY VETS. IN LINE

A Demonstration Worthy of
the Hero.

MAGNIFICENT AND SUPERB

The Greatest Parade in the His-
tory of New York—Admirals,
Generals, Governors and Cap-
tains in Line—Sousa's Band a
Feature—Great Attention Paid
to Admiral Schley—All the
Heroes Were Lustily Cheered
—The Decorations Were Grand
—The City Was in a Cheering
Mood and Went Wild Over the
Heroes of Manila and Santiago,
Marines as Well as Officers.

GREAT LAND PARADE.

NEW YORK, Sept. 30.—The land parade today capped the climax. The city, state and nation united in a vast demonstration worthy of the hero of Manila. The earth trembled beneath the tread of 50,000 and the air of was torn with the shouts of millions. The naval parade of yesterday was magnificent and superb, but the wonder of modern times was the great land parade. Thousands of proud men of our land and sea forces, militia of fifteen states and the veterans of the civil and Spanish-American wars swelled the procession and gave it the dignity in size that it boasted in sentiment. Walls of people miles long stretched down the line of march on either side, a dense, impregnable mass. Fifth avenue from Forty-ninth street to the Washington arch at Fourth street, where the parade disbanded, was solidly packed with spectators, who overflowed into buildings, windows and on to the roof lines, sat in embrasures and crowded scaffolds. Along Broadway, where it crossed the avenue, the skyscrapers were as crowded at the top as at the bottom, and for blocks down the intersecting streets tenants hung from the windows and fire escapes and multitudes of them were on the roofs peering down.

AERIAL BOMBS.

Seventeen aerial bombs from the top of the Waldorf-Astoria heralded the approach to the reviewing stand in Madison Square. Companies of police mounted on glossy, well trained horses brought up the procession. When the head of the column appeared the jackies of the Olympia, marching rank on rank with an easy, rolling step behind Sousa's blue-coated band playing as only it can play. It was a poor American whose heart did not beat higher. Those in the stands leaped upon their seats and everybody greeted the advancing column with cheers. The tars of the Olympia were in plain blue, with brown leggings and black cartridge boxes, loose flannel caps flapped over their eyes and their sword band made a picture of steel over them. Their capes, with the ribbons snapping jauntily over their temples, and the blue steel sword band impressed the people mightily. The sailor were large boned

FAYETTEVILLE, N. C. OBSERVER

OCT 5 1899

The Land Parade in New York

Yesterday's telegrams bring glowing accounts of the land parade on Saturday, with which the Dewey Welcome Home was concluded. Writing on Saturday night, the correspondents say:

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THE PATIENT CROWDS

For hours they waited patiently and good naturedly to see Dewey, and when they saw him they waited on unconsciously for three hours and a half while the procession passed. Far down this living lane the column marched, while the air was gorgeous with the mist of banners and vibrating with shouts of welcome and admiration, the clatter of horses' hoofs when the cavalry sabers flashed and plumes waved, the rumble of artillery, the snarl of drums, the clear drawn bugle call and the blare of military bands.

Seventeen aerial bombs from the top of the Waldorf Astoria heralded the approach to the reviewing stand in Madison Square. Several companies of police, mounted on glossy well trained horses, brought up the procession.

THE OLYMPIA'S BRONZED JACKIES.

When the head of the column appeared, the jackies of the Olympia, marching rank on rank with an easy, rolling step, and Sousa's blue coated band playing as only it can play, it was a poor American whose heart did not beat higher. Those in the stands leaped upon their seats and everybody greeted the advancing column with cheers. The tars of the Olympia were in plain blue, with brown leggings and black cartridge boxes, loose flannel caps flapped over their eyes, and their sword band made a picket of steel over them. Those caps with the ribbons snapping jauntily over their temples and the blue steel sword band impressed the people mightily.

Sousa's band, numbering 128 men, headed the great parade in New York in honor of Admiral George Dewey. This was John Philip Sousa's tribute to the hero of Manila, all the expenses of the organization for the day, amounting close to \$3000, being personally borne by "the March King." The volume of sound as the big body of performers

swept down Fifth avenue playing Sousa's stirring marches was fairly inspiring. Mr. Sousa was in command of his great organization and received a continuous ovation. The drum major for the Dewey parade was Edward D. Hughes, United States marine corps, retired. On either side of the drum major marched two sailors from the Olympia, carrying blue silk guidons bearing the name "Sousa" embroidered in white silk. These jackies were especially detailed for this service by Lieutenant Commander Calvoresses. When Admiral Dewey drove past the band before the grand stand was reached he gave Mr. Sousa a friendly salute and wave of the hand in token of thanks for his compliment.

FROM

DEWEY ON LAND

Ovations Surpass Those Tendered on the Water.

MILLIONS DO HIM HONOR.

A Magnificent Parade the Feature of the Last Day's Celebration.

OLYMPIA'S MEN LIONS OF THE HOUR

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NEW YORK'S DEWEY ARCH.

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Members of the subcommittee went down the bay on board the police boat patrol at the foot of West Forty-second street at 7 a. m. They took the admiral off the Olympia, arriving at the Battery at 8 o'clock. From the Battery the committee, escorted by a troop of cavalry, took the admiral to the City hall. The admiral and his staff went directly to Mayor Van Wyck's office, where, in a neat speech, the mayor presented the costly and beautiful loving cup to the admiral. The latter feelingly replied on accepting the gift.

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The grand parade started from Grant's tomb in the following order: General Roe and aides; Sousa's band; men and officers of the Olympia; Admiral Dewey and Mayor Van Wyck in carriage; Rear Admiral Sampson in

DULUTH EVENING HERALD
OCT 14 1899



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THE DEWEY ARCH.

Looking up Fifth-ave. from Twenty-third-st.

The Commercial Advertiser.

(Copyrighted, 1899, by the Commercial Advertiser Association.)

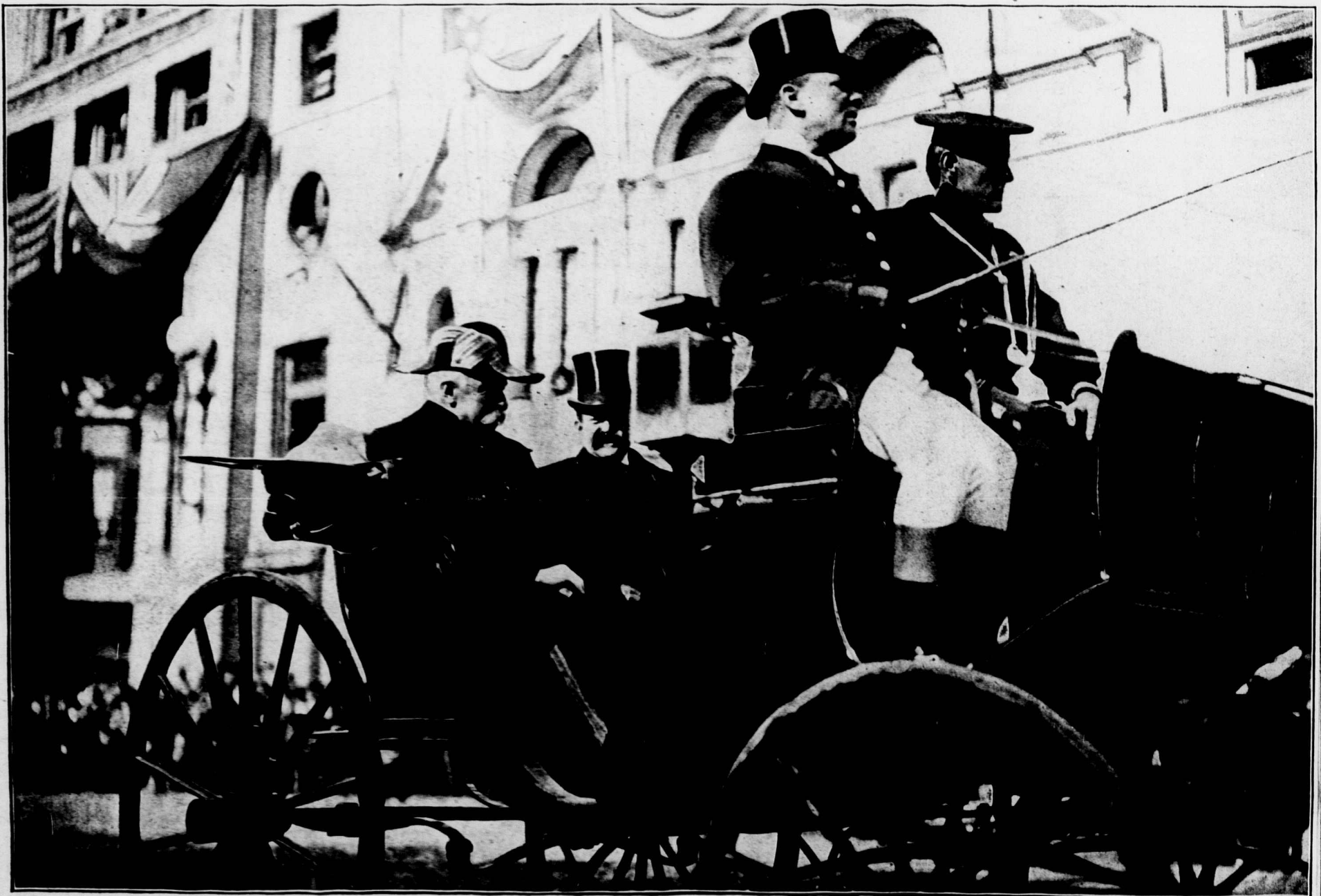
WITH MATS SHEET.

NEW YORK, SATURDAY, OCTOBER 7, 1899.

THREE CENTS.



THE TRIUMPHAL ARCH, MADISON SQUARE.



ADMIRAL DEWEY AND MAYOR VAN WYCK LEAVING CITY HALL.
NEW YORK'S GREAT RECEPTION TO ADMIRAL DEWEY.



THE OLYMPIA'S SAILORS. THE COLOR GUARD.



OLYMPIA'S MEN MARCHING DOWN RIVERSIDE DRIVE, LED BY LIEUT.-COMMANDER COLVOCORESSES.



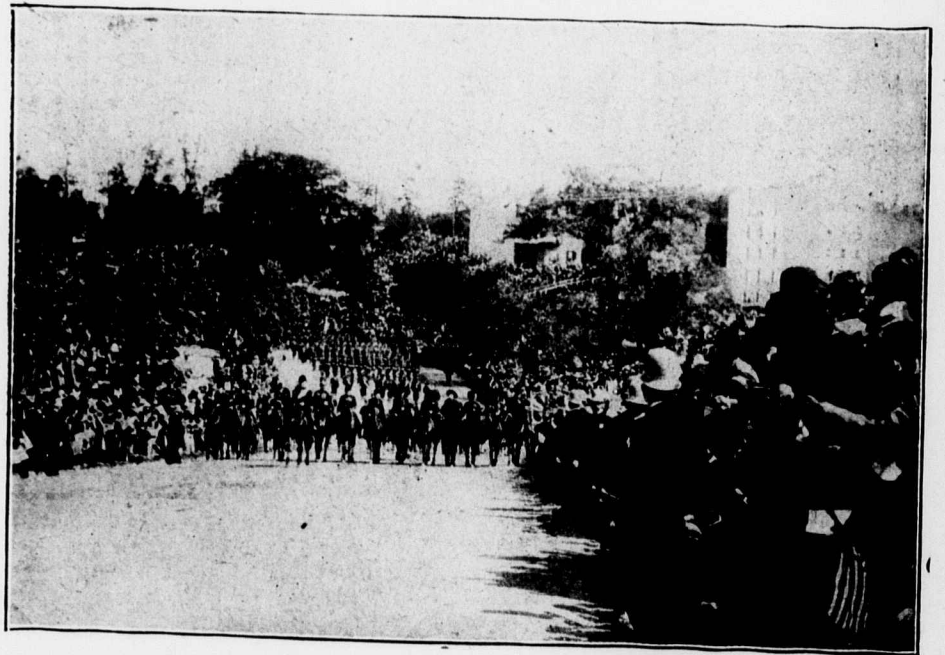
ADMIRAL DEWEY'S CARRIAGE ON FIFTH AVENUE.



GOVERNOR ROOSEVELT, ADJT.-GEN. ANDREWS AND PART OF SQUADRON A, THE GOVERNOR'S ESCORT, DURING A HALT.



SIR THOMAS LIPTON'S CARRIAGE.



HEAD OF THE PARADE, GEN. ROE AND STAFF LEADING, COMING DOWN RIVERSIDE DRIVE.

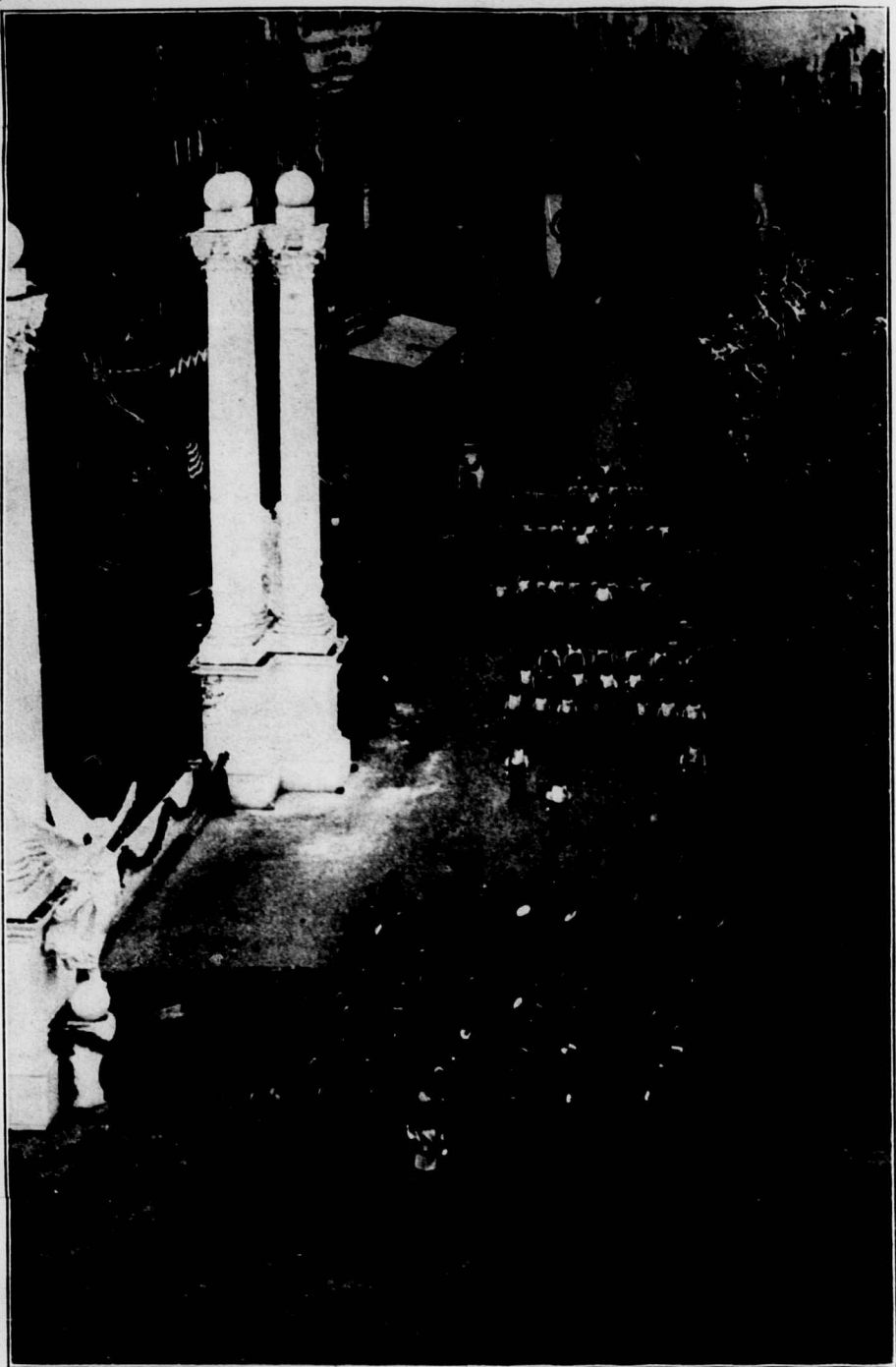


HEAD OF THE NEW YORK TROOPS. GOVERNOR ROOSEVELT SALUTING AT THE REVIEWING STAND.



A WOMAN WHO FAINTED BEING TAKEN TO AN AMBULANCE, ONE OF SEVERAL SIMILAR INCIDENTS OF THE DAY.

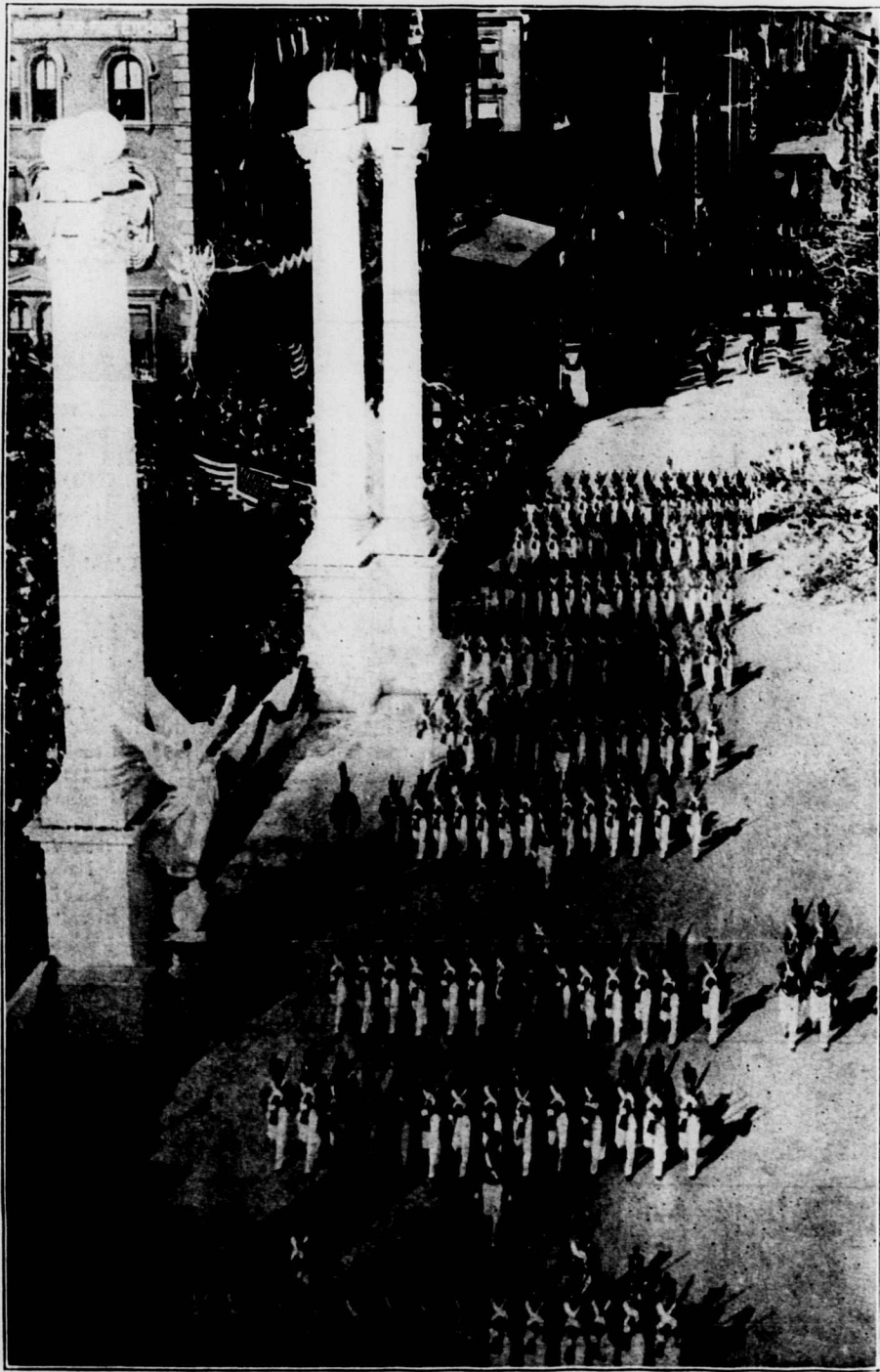
SOME GLIMPSES OF THE LAND PARADE.



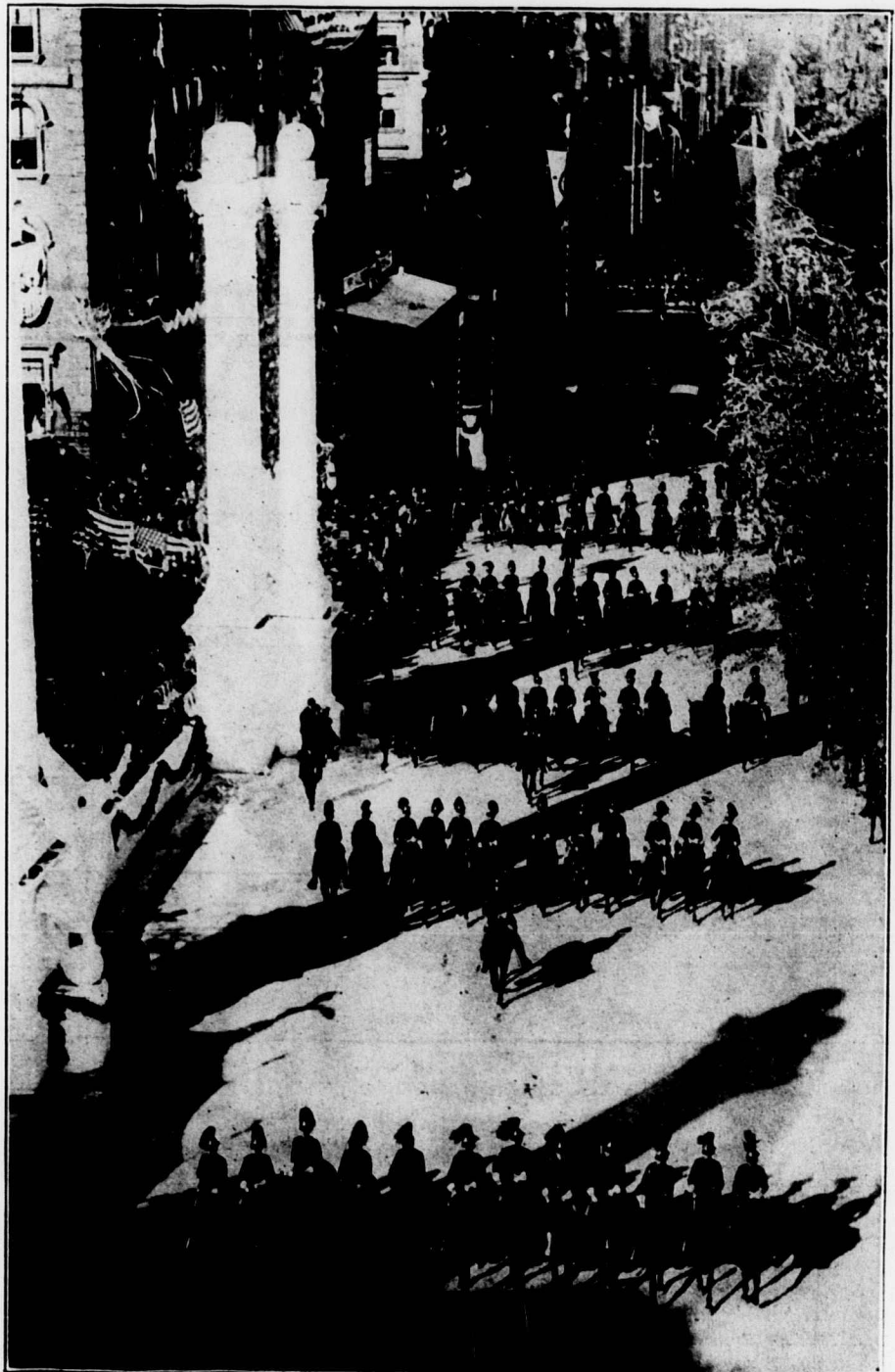
THE OLD GUARD.



SIEGE BATTERY K, OF THE FIFTH ARTILLERY.



THE WEST POINT CADETS.



TROOP C, BROOKLYN.

THE LAND PARADE PASSING THE REVIEWING STAND, TWENTY-FOURTH STREET AND FIFTH AVENUE.

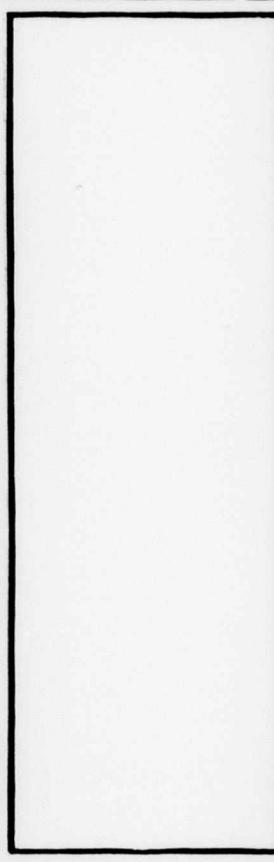
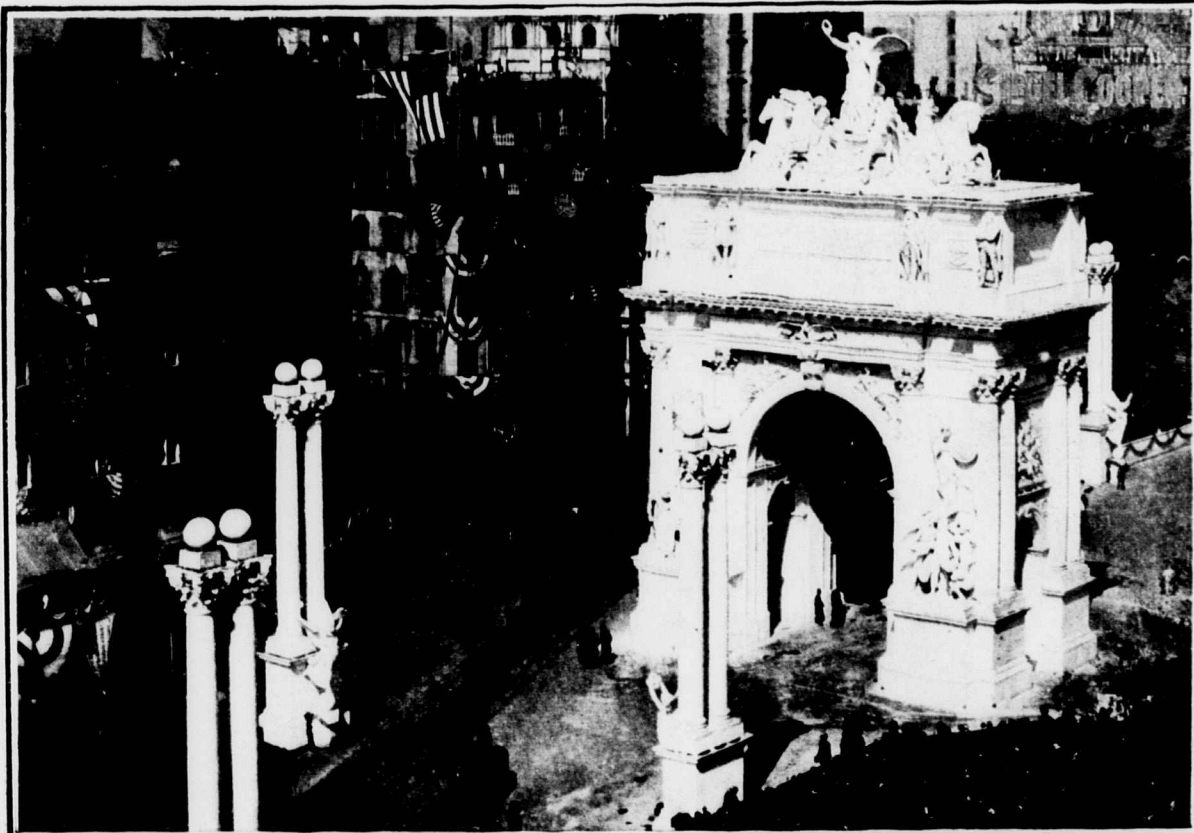
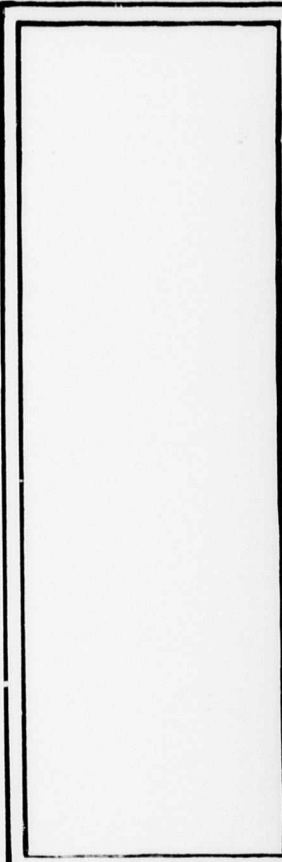
Photographed from the interior of the Arch especially for The Mail and Express by W. T. Gregg.



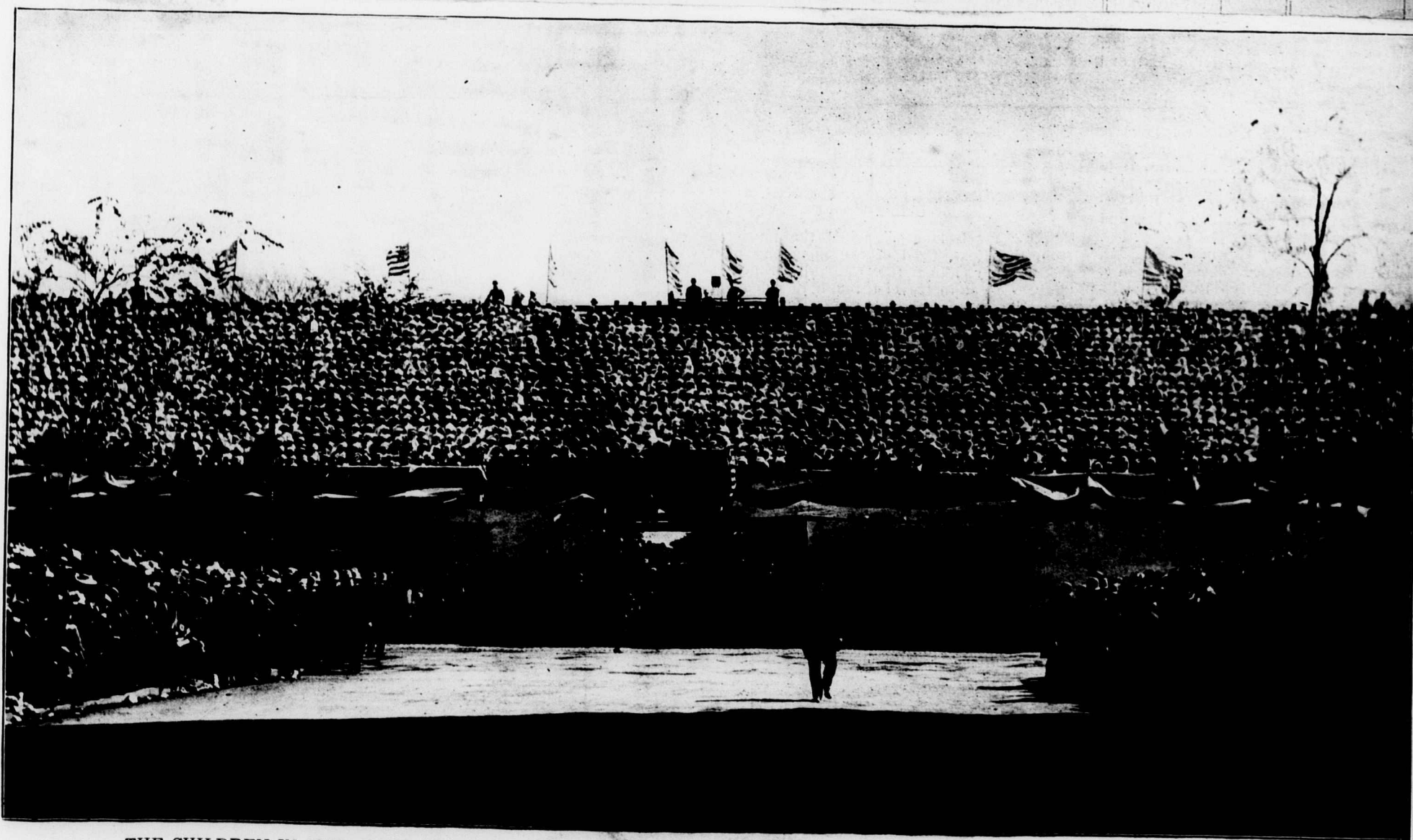
Captain Wilkes, U. S. N. Captain Lamberton, U. S. N.
ADMIRAL DEWEY'S FIRST STEP ASHORE—REAR-ADMIRAL
PHILIP RECEIVES HIM AT THE NAVY-YARD.



THE 10TH PENNSYLVANIA VOLUNTEERS, JUST RETURNED FROM
MANILA, PASSING DOWN FIFTH AVENUE.
Copyright, 1899, by William H. Rau.



WAITING THE ARRIVAL OF THE PROCESSION AT THE TRIUMPHAL ARCH.



THE CHILDREN IN THE STAND AT SEVENTY-SECOND STREET AND EIGHTH AVENUE, AWAITING THE ADMIRAL'S APPROACH.

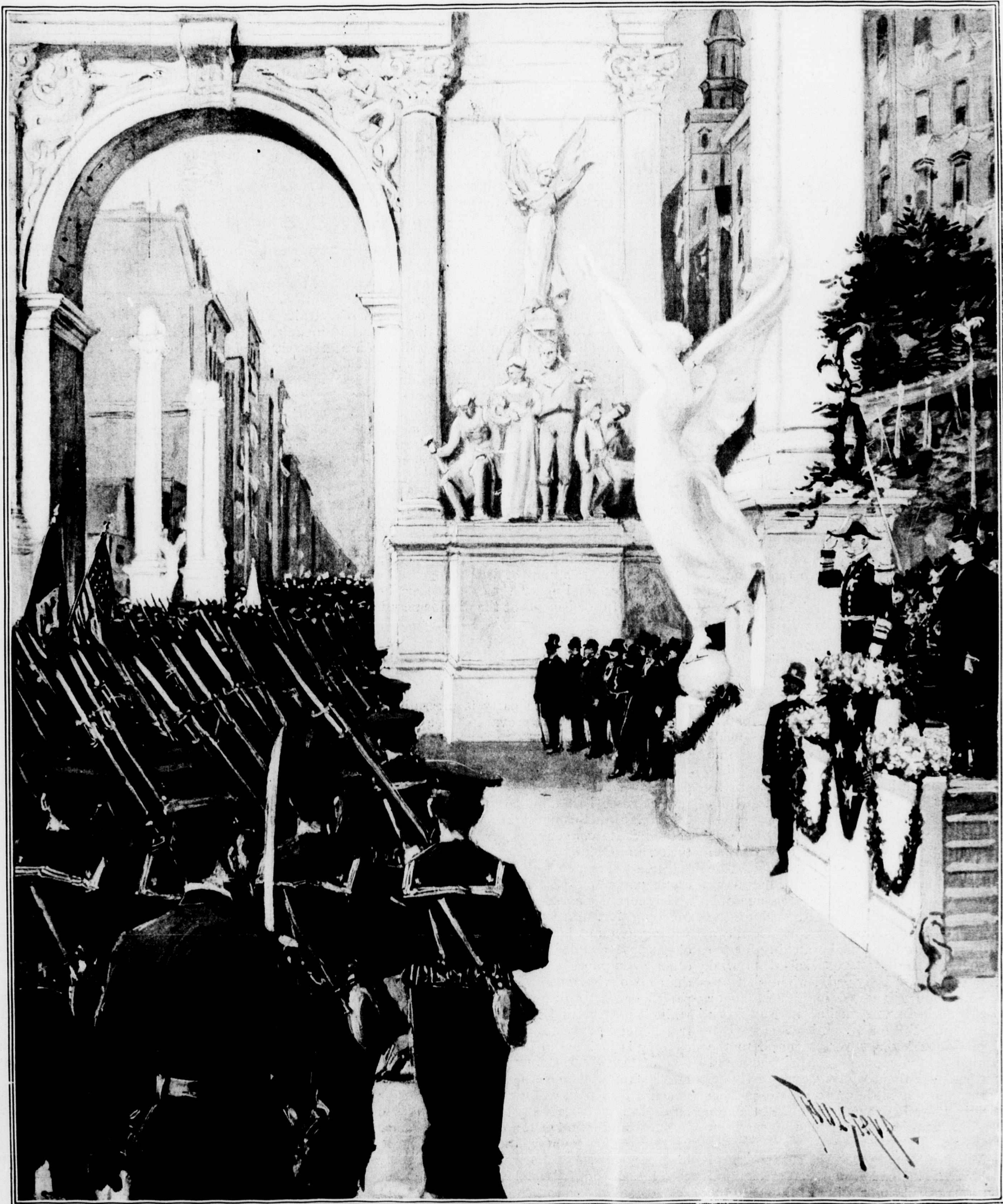


THE NATIONAL GUARD AND NAVAL CONTINGENT PASSING THROUGH THE COURT OF HONOR, MADISON SQUARE

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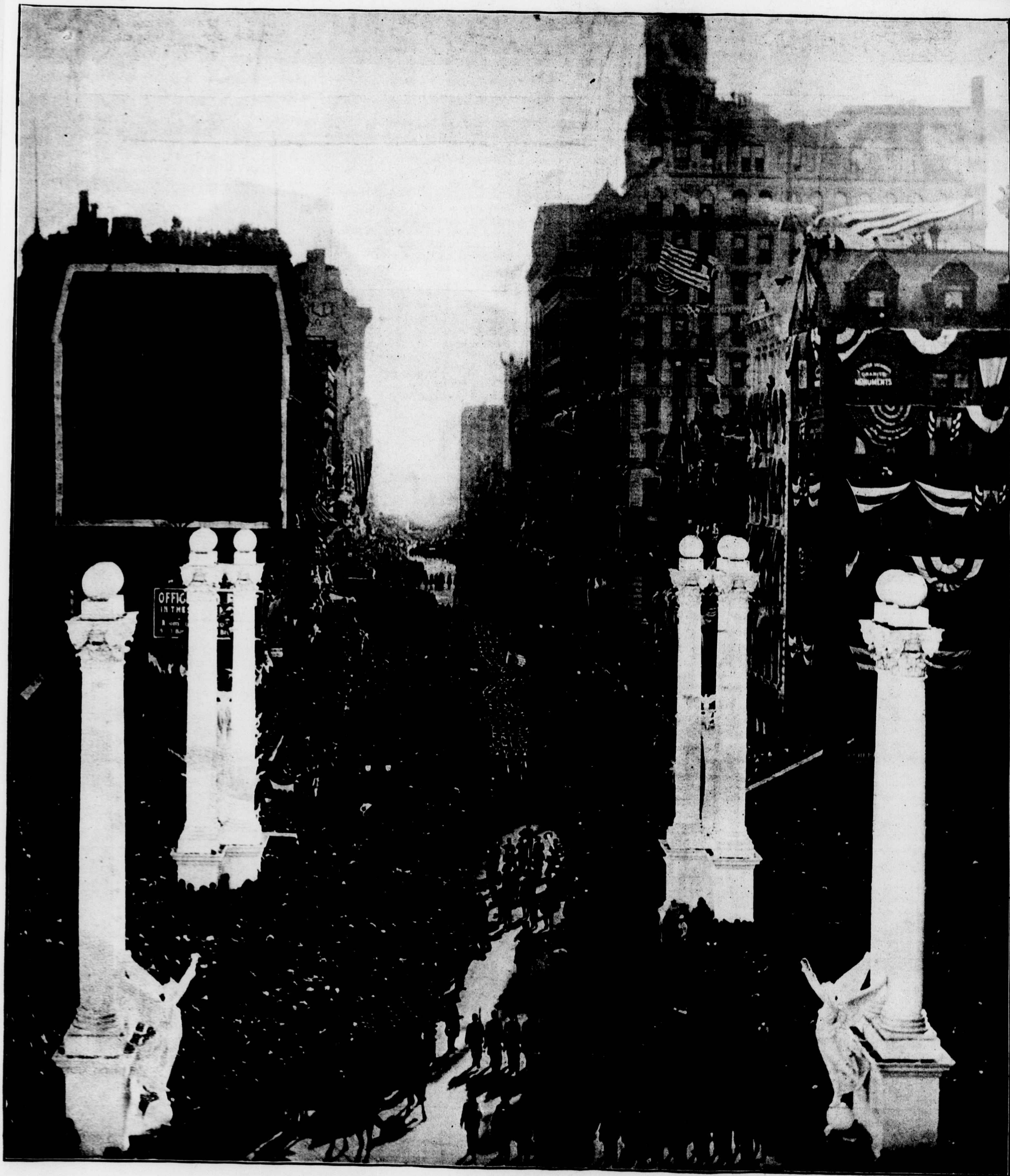
NEW YORK, SATURDAY, OCTOBER 7, 1899

TEN CENTS A COPY
FOUR DOLLARS A YEAR



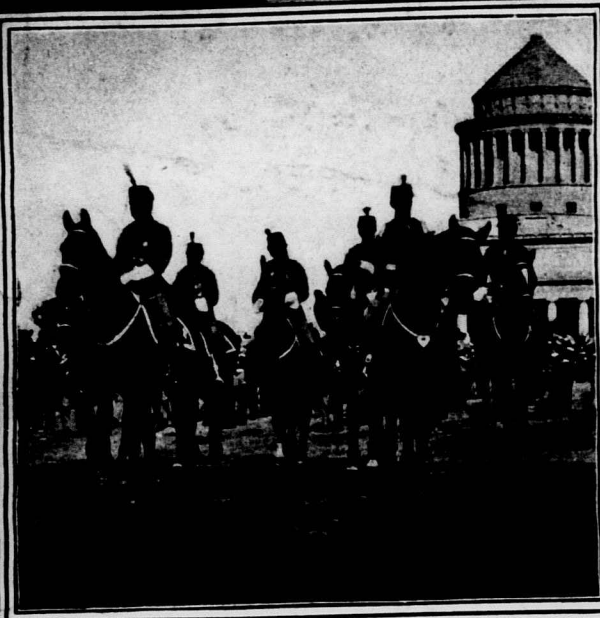
ADMIRAL DEWEY AND MAYOR VAN WYCK REVIEWING THE PARADE AT THE TRIUMPHAL ARCH.

DRAWN FROM LIFE BY T. DE THULSTRUP.—[SEE PAGE 1027.]



A DEWEY DAY CROWD OF SIGHTSEERS.

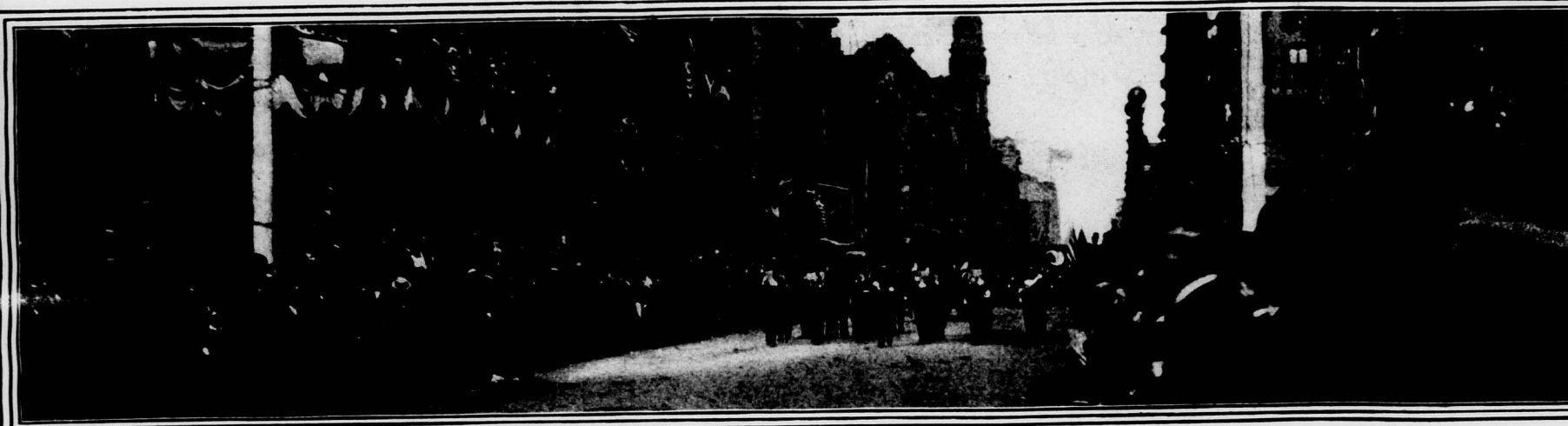
This picture, reproduced from a photograph taken from the interior of the Arch especially for The Mail and Express, shows the state of affairs at the junction of Broadway, Fifth Avenue and Twenty-third street. After the head of the procession had passed the crowds were too great even for the police to handle, and pushed forward until there was but a narrow lane for marching troops.



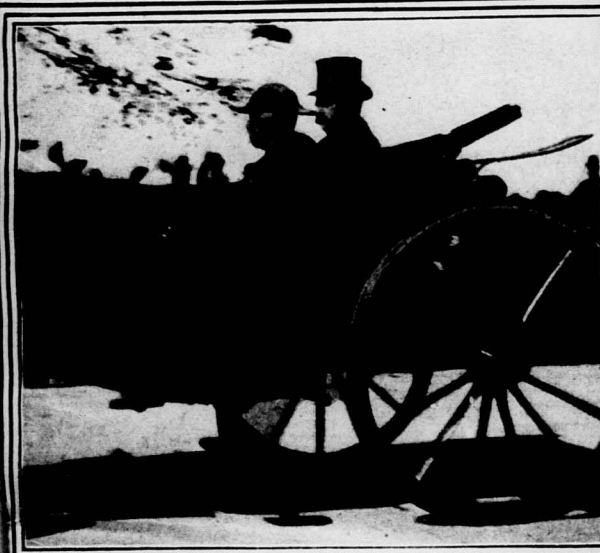
THE HEAD OF THE 22D REGIMENT

THE LAND PARADE TO THE TRIUMPHAL ARCH

ADMIRAL DEWEY, WITH MILITARY AND NAVAL ESCORT OF THIRTY THOUSAND MEN, BEING CONVEYED, THROUGH A THRONG OF SPECTATORS SEVEN MILES LONG, FROM GRANT'S TOMB ON THE HUDSON TO THE TRIUMPHAL ARCH IN MADISON SQUARE, ON SATURDAY AFTERNOON, SEPTEMBER 30



THE PARADE PASSING THE WALDORF-ASTORIA HOTEL ON FIFTH AVENUE



ADMIRAL DEWEY AND MAYOR VAN WYCK



GOVERNOR ROOSEVELT SALUTES



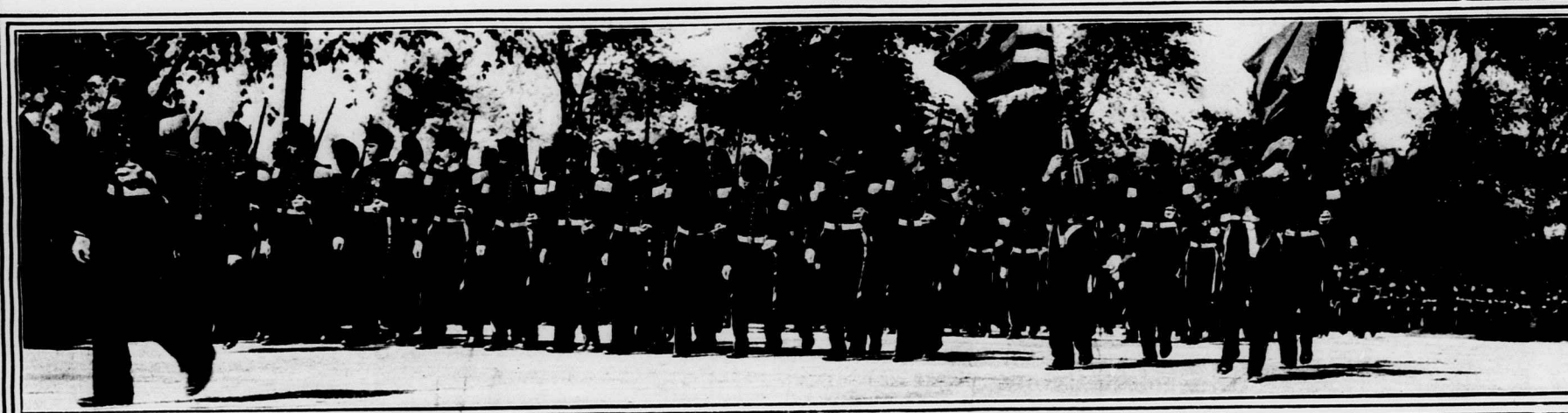
THE NAVAL CONTINGENT MARCHING DOWN FIFTH AVENUE



GOVERNOR ROOSEVELT AND ESCORT



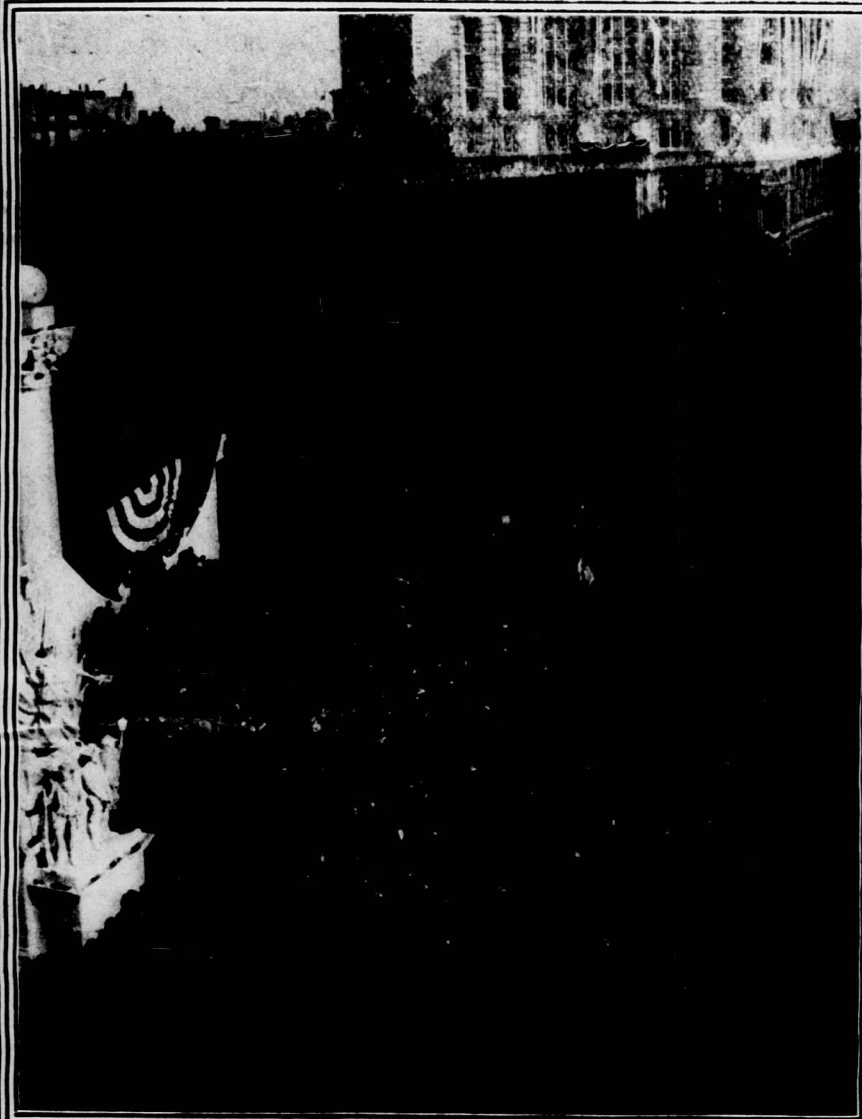
REAR-AD. SAMPSON AND ALD. WOOD



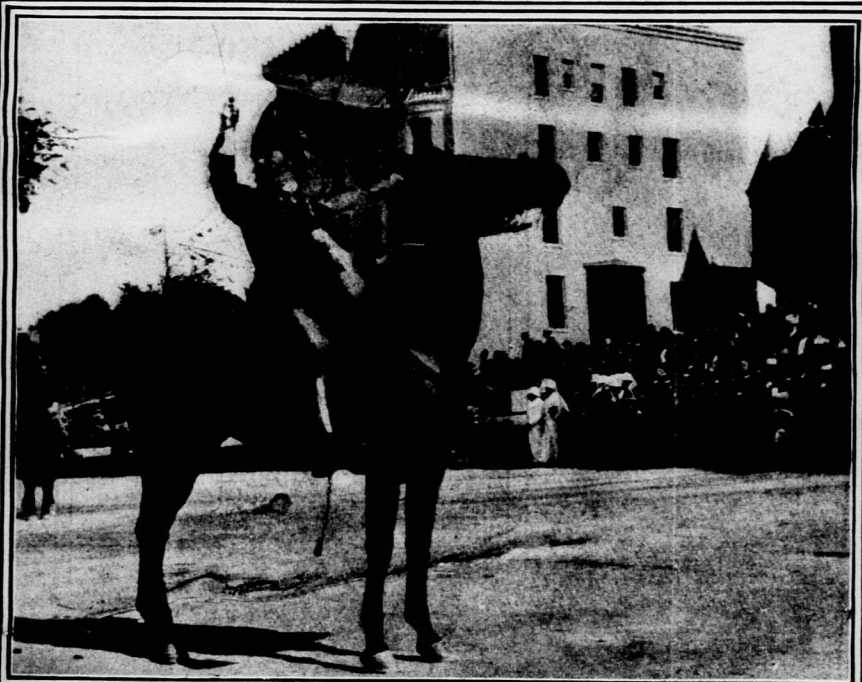
THE SEVENTY-FIRST REGIMENT, IN THEIR NEW UNIFORM, ON RIVERSIDE DRIVE AT 118TH STREET



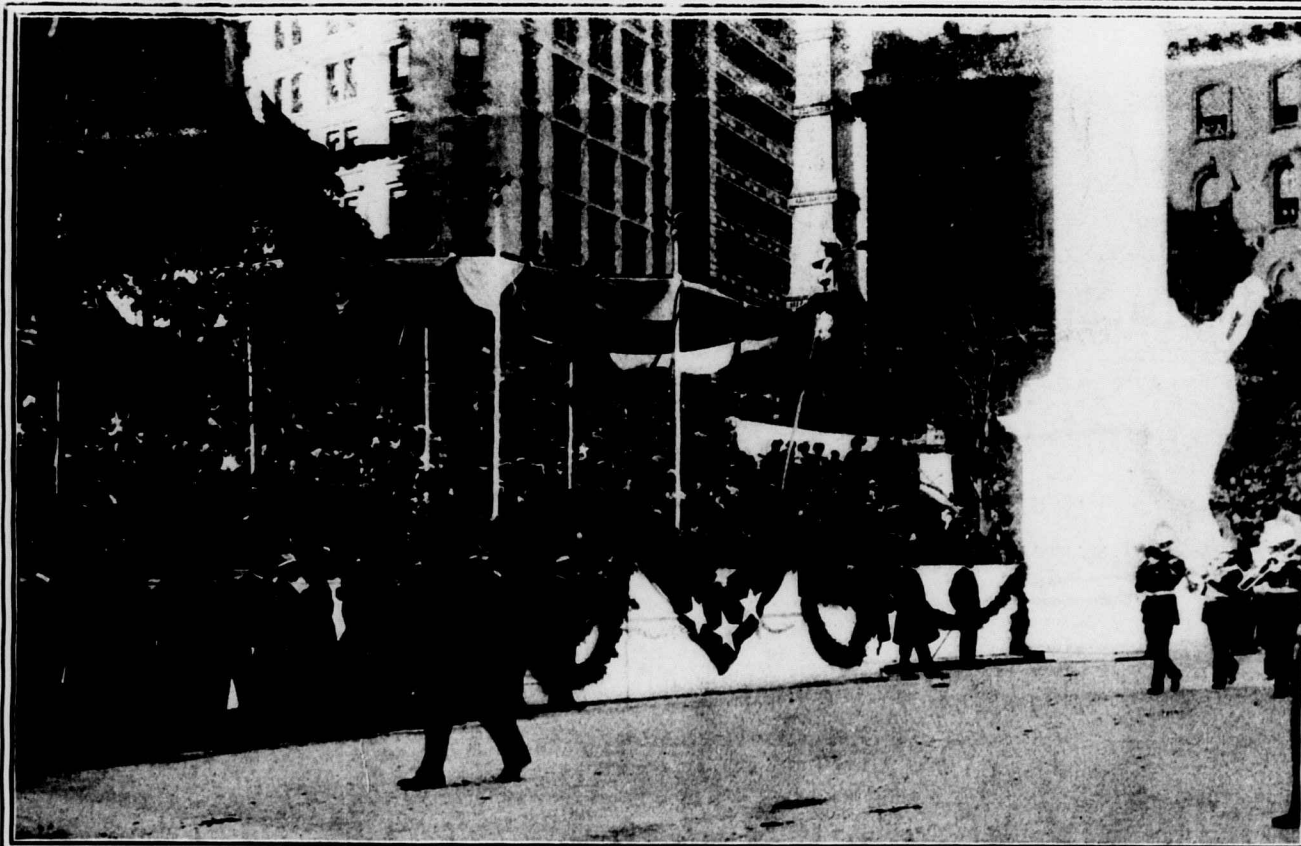
THE NEW YORK NAVAL MILITIA



HOW MADISON SQUARE LOOKED SATURDAY
AFTERNOON, SEPTEMBER 30



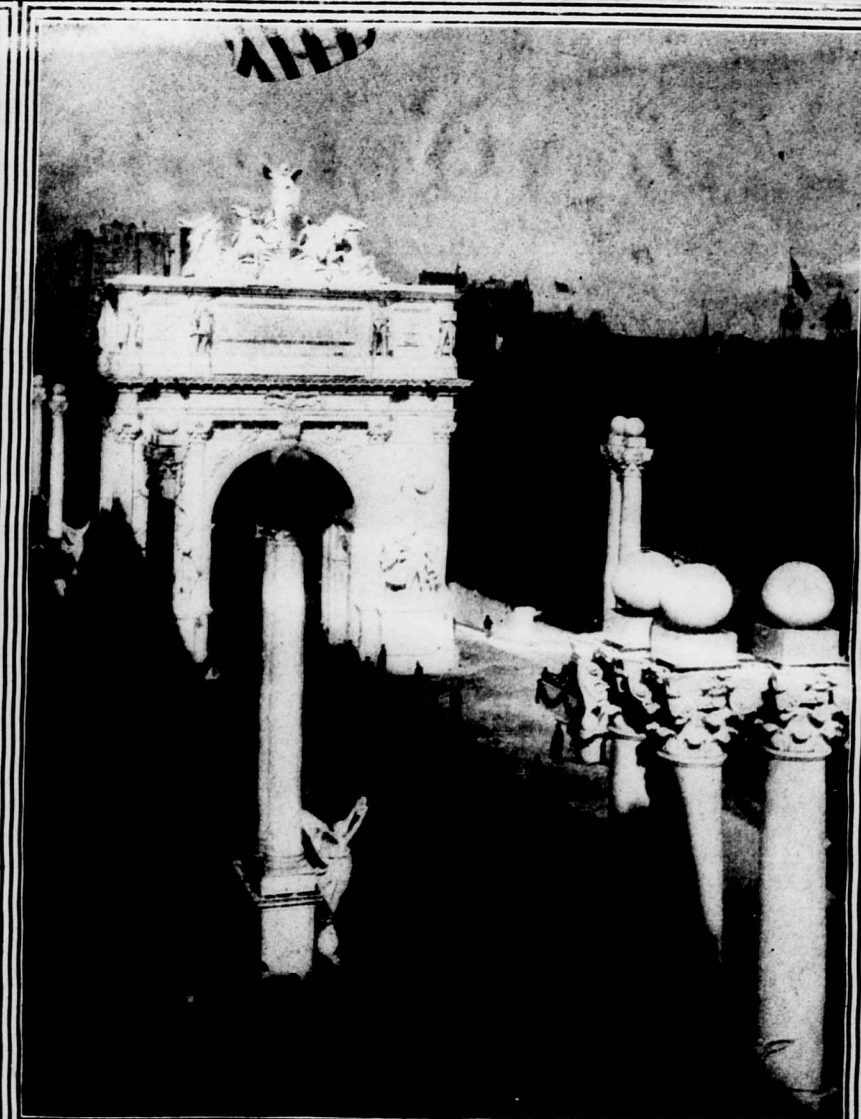
THE HEAD OF THE ARTILLERY COLUMN



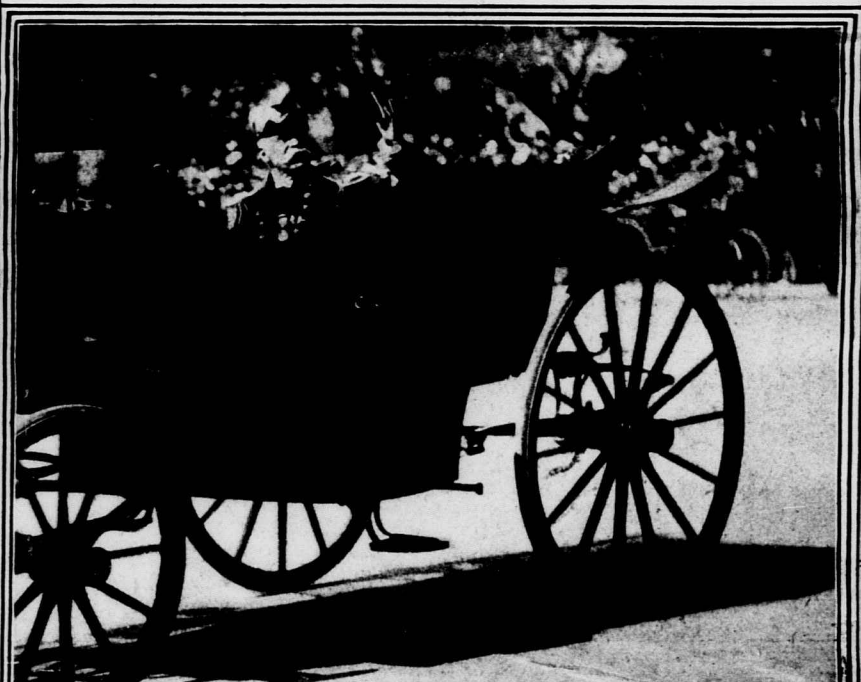
ADMIRAL DEWEY (X) REVIEWING THE PARADE FROM THE GRAND STAND, MADISON SQUARE



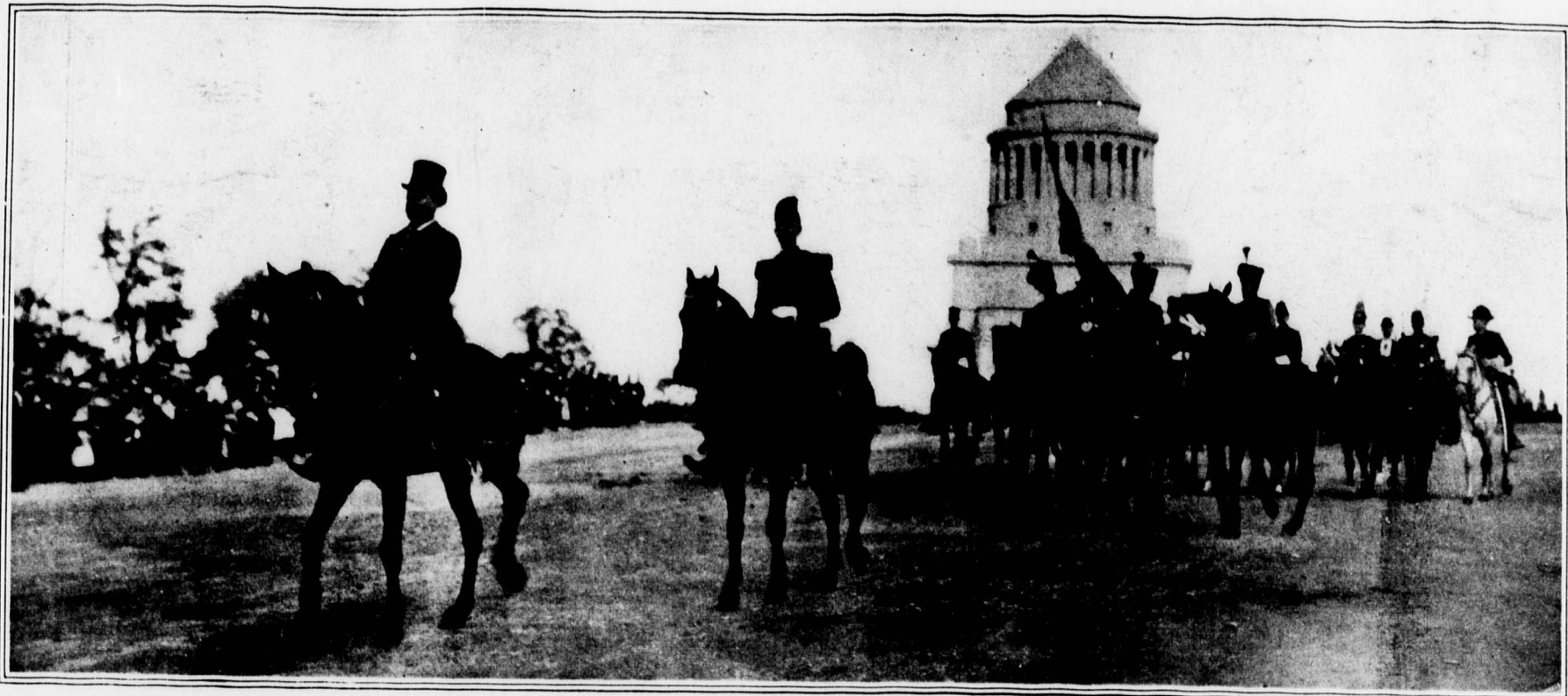
THE ARCH ERECTED "TO THE GLORY OF THE AMERICAN NAVY
AND IN GREETING OF OUR ADMIRAL—"



THE "OLYMPIA'S" MEN PASSING UNDER THE
TRIUMPHAL ARCH



ADMIRAL DEWEY ADMIRING THE TRIUMPHAL ARCH



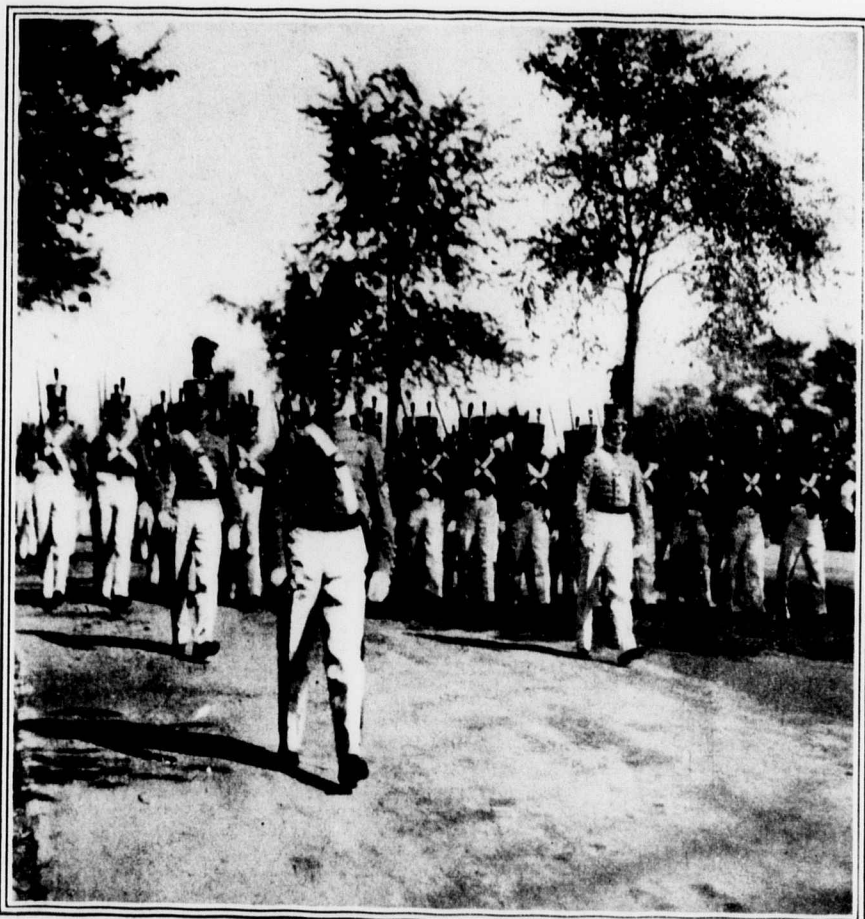
Adjutant-General Avery D. Andrews.

GOVERNOR ROOSEVELT, STAFF, AND COLOR-GUARD OF SQUADRON A AT THE STARTING-POINT.



The Mascot.

FIRST OF THE "OLYMPIA'S" CREW PASSING IN REVIEW.



THE WEST POINT CADETS COMING ALONG RIVERSIDE DRIVE.



Captain Lamberton.

ADMIRAL DEWEY AND MAYOR VAN WYCK LEAVING CITY HALL AFTER THE PRESENTATION OF THE LOVING-CUP.



THE ADMIRAL RECEIVES A WREATH OF IRISH LAUREL.

WELCOMING ADMIRAL DEWEY—THE CEREMONIES ON SHORE.



THE SIXTY-NINTH REGIMENT, N. G. N. Y.



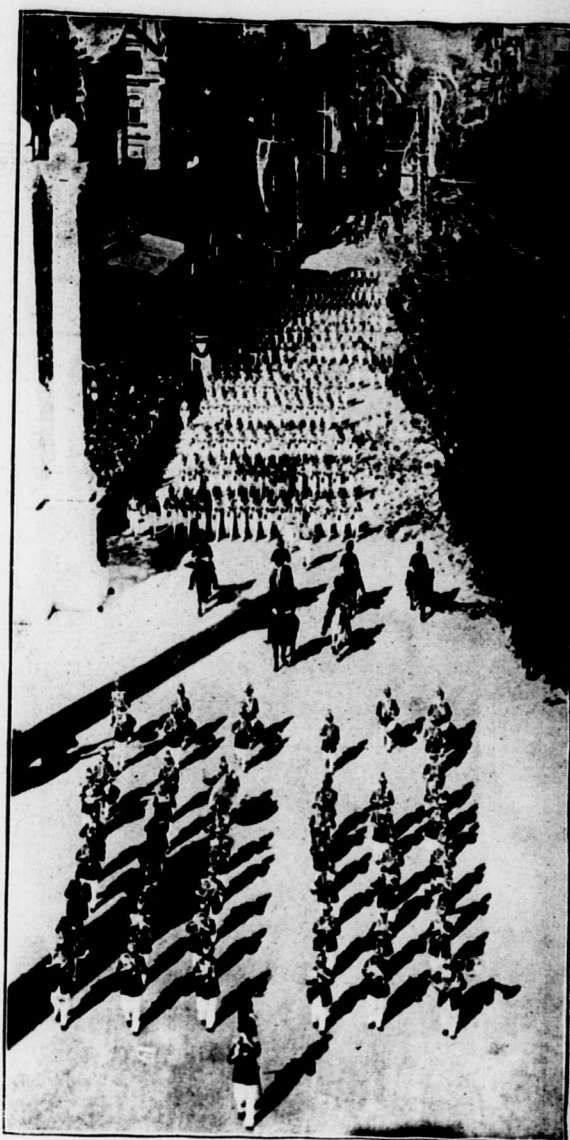
ADMIRAL SAMPSON AND PRESIDENT WOODS,
OF THE BOARD OF ALDERMEN.



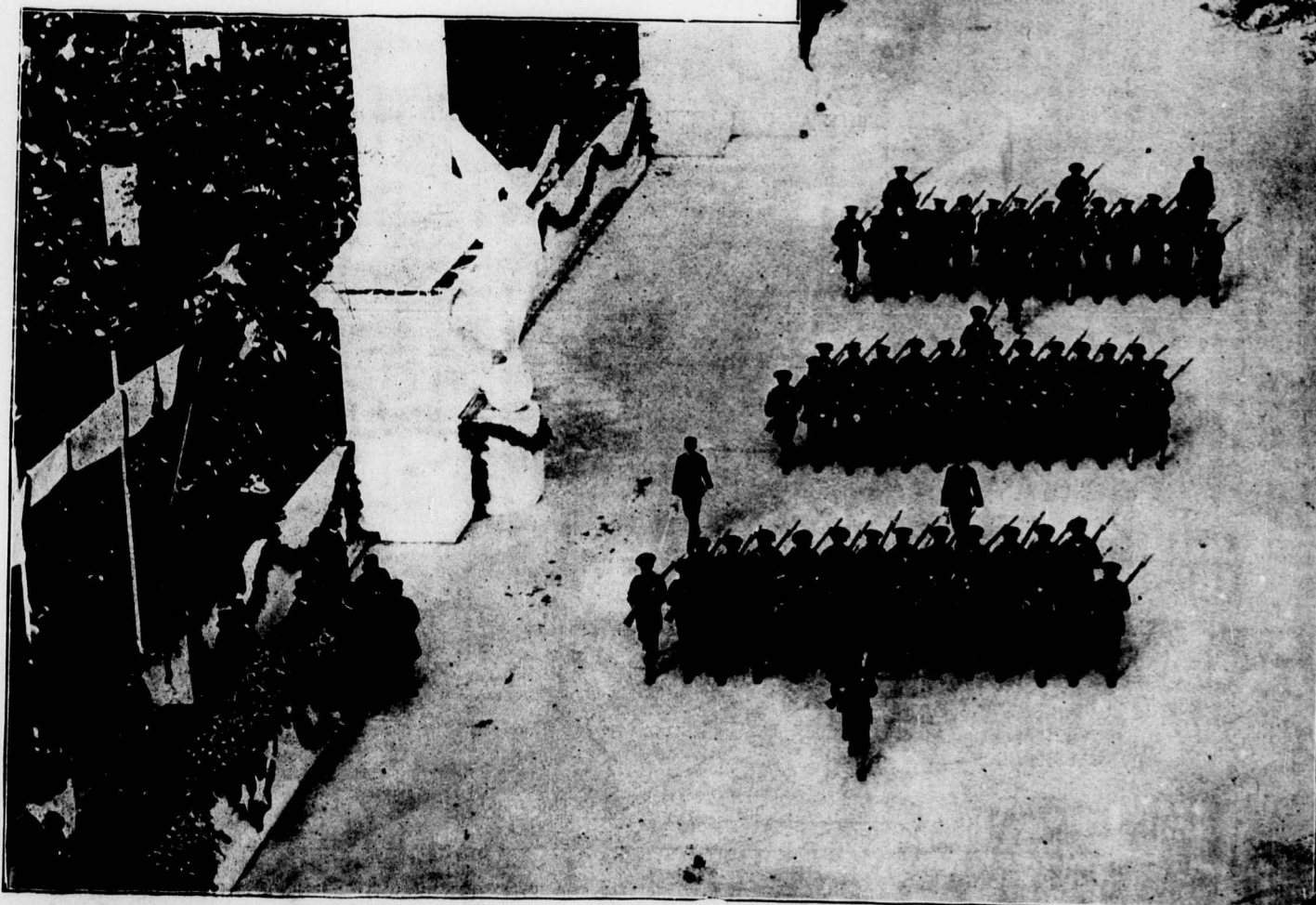
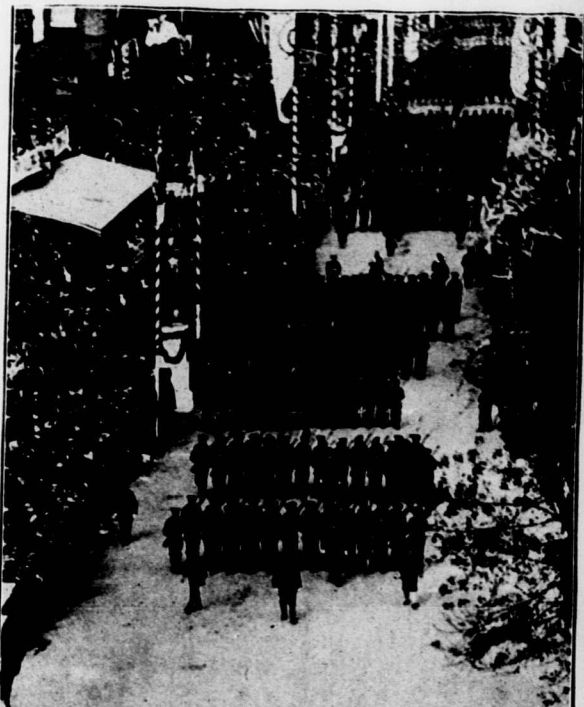
THE SAILORS FROM THE MAINE, WITH A
COMPANY OF THE NATIONAL GUARD.



THE ADMIRAL'S CARRIAGE APPROACHING THE REVIEWING
STAND.



FINE MARCHING BY THE BAND OF THE WEST
POINT CADETS.



ADMIRAL DEWEY AND MAYOR VAN WYCK REVIEW THE SAILORS.

THE LAND PARADE PASSING THE ARCH.

Photographed from the interior of the Arch especially for The Mail and Express

OCT 4 1899

HOBBY.
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. Recently 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 theater 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 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.

FROM

Overman's.

John Philip Sousa is taking lessons in the manly art of self-defense. It will be an interesting spectacle to see the great march king dancing around a twenty-four-foot ring in ragtime.

ST. GEORGE, N. Y. - STATEN ISLANDER
OCT 7 1899

PLAYING WITH SOUSA.

L. Snedeker, Jr., Staten Island's, well known cornetist, has signed a contract to play with Sousa's famous band. He made his first appearance with it on Saturday last in the Dewey land parade.

ZANESVILLE, O. SIGNAL.
OCT 6 1899

is an enthusiast over golf.
John Philip Sousa owns a more or less good sized example of the musical manuscript of nearly every great composer since the time of Bach.

BUFFALO, N. Y. - ENQUIRER.
OCT 6 1899

Henry.

John Philip Sousa is pained because Wolf Hopper, his old friend and business associate, is contemplating forsaking "El Capitan," of which Sousa is the composer, in favor of "Wang." "It may not be generally known," says Mr. Sousa, "that I invested some money toward backing Hopper on his professional trip to the other side, and in view of that fact it seems only a matter of professional courtesy that he should communicate with me with respect to his intention to shift from my opera to one composed by somebody else."

Greet Dewey On Land.

Seven miles of cheering, yelling, howling closely packed humanity rent the skies in paying homage to America's great sea fighter. New York City witnessed the grandest spectacle in her history. It is estimated that six million of people played part in the inspiring sight and went "Dewey mad." Sousa's band, made up of 100 musicians led the men from the flagship Olympia.

The land parade was even finer than the procession of ships. There were 30,902 men in line. Under the skillful management of Major General Roe the parade had been formed in the streets adjacent to Riverside park, and it came together like pieces of carefully adjusted mechanism. When it moved it passed between two solid walls of people along the line of the parade from One Hundred and Twenty-second street to the arch. The crowds of spectators on the excursion boats and along both shores of the Hudson river yesterday had astonished all who saw them: The assemblage of spectators today, massed not by the thousands but by the hundreds of thousands, was even more amazing. The number of persons who saw Dewey reached into the millions.

The cheers with which the admiral was greeted made him ride bareheaded most of the way. Now and then his lips twitched convulsively and occasionally he wiped his eyes. To Admiral Sampson, who looked ill and careworn, a warm reception was given, but the welcome tendered to Rear Admiral Schley was continuous, warm and hearty. Schley, like all the other guests, was arrayed in full dress uniform, and he presented a dashing figure. At one point along the line a woman threw toward him a silk flag. It fell short. The admiral stopped the carriage, sprang out, seized the flag, kissed it, bowed to the woman, pinned it across the breast of his uniform and was away in the parade again, while the spectators gave him a rousing cheer.

General Miles was greeted with considerable enthusiasm, but Governor Roosevelt, dressed in frock coat and silk hat and mounted on a spirited black horse, commanding in person the 15,000 National guardsmen of the state, had an exceptional reception. There was another organization that was not forgotten.

This was the Tenth Pennsylvania volunteer regiment. It recently came back from Manila, where it had done splendid service. Colonel Hawkins, the regimental commander, died on his way home, and Lieutenant Colonel Barnett is now in command. There was something about his regiment that appealed to the multitude. At the front was the regimental battle flag carried in the Philippines. It was shot and tattered.

OCT 7 1899

Heilcock, F. C. Wells, Arthur Paul Taylor and Newton Chisnell. John Philip Sousa and his band were a feature of the Dewey parade in New York city on Saturday, which was the third appearance of the organization as a marching band.

WOODSTOCK, ILLS. - DEMOCRAT.
OCT 7 1899

IN THE DEWEY LAND PARADE.

Second Spectacle of the Celebration Saturday.

THE OLYMPIA'S SAILORS LEAD.

Form a Guard of Honor for the Carriage Containing the Admiral and Mayor Van Wyck - Sixteen States Represented in the Procession.

Before the eyes of a countless host passed the great land parade in New York last Saturday.

The parade started from Grant's tomb at 11 a. m. It formed in the avenue and cross streets east of Riverside drive, between One Hundred and Fourteenth street on the south, One Hundred and Twenty-sixth street on the north and Columbus avenue on the extreme west.

The troops were forming while Admiral Dewey was on his way by boat from the foot of Warren street to Claremont. He reached the latter point at 10:30, and half an hour was consumed in placing the guests and their escorts in carriages in the proper order.

Olympia's Men Led.

There were 2,000 sailors and marines in line. The men of the Olympia were at the head of the column, marching directly in front of the four-horse carriage containing Admiral Dewey and the mayor. Sousa's band of 130 pieces, the finest marching band ever got together, furnished the music for the Olympia's tars.

In the naval division were the offi-



DEWEY'S GOLD MEDAL.

cers and men who destroyed Cervera's fleet off Santiago and Montejo's fleet in Manila bay.

BIRMINGHAM, ALA. - NEWS

OCT 7 1899

The opening date of Richard Mansfield's season has been changed from Chicago to Boston. He, therefore, starts his season at the Hollis Street Theater in Boston.

John Philip Sousa and his band were feature of the Dewey parade in New York city. This was the third appearance of the organization as a marching band.

ELIZABETH, N. J. - JOURNAL

OCT 7 1899

Theatrical If Anything.

"The Countess Valeska" was a "Lady of Quality," living at the "Old Homestead" in the very "Heart of Maryland." Not many miles away her brother lived at "Shore Acres." At the age of 40 he fell in love with the "Sweet Miss Fitzwell." He took his wife to see "The Circus Girl," which was then playing in "Sweet Inniscarra," a small town here in this country, near which was fought the battle of "Cumberland, '61." On the way home they met some "Cherry Pickers." Among them was a tall man known as "El Capitan," who wore a "No. Nine" shoe. He was brought before "The Magistrate" and his pockets searched for "The Idol's Eye." This happened in "Gay New York," and the man being "A Stranger in New York," had difficulty in proving he was not "The Highwayman." Primrose & West gave bonds for his appearance after "The Fair in M'dgettownt." "Jack and the Beanstalk" were on exhibition. This was "What Happened to Jones," and he said it would happen "Never Again" when he was "In Town." This was the end of "The Bachelor's Romance." "The Wedding Day" was fixed and the ceremony took place "Under the Red Robe" at the church with "The Sign of the Cross." "Rosemary" was the bridesmaid. "The Geisha" was maid of honor, and they lived at their "Heartsease" ever after.

NASHVILLE, TENN. - AMERICAN.

OCT 8 1899

in Milwaukee, and has been well received.

Robert Downing produced an "Indiana Romance" in Washington last week. The Times says it is "a typical one-night-stand play."

Maude Adams has finished her vacation and rehearsals of "The Little Minister" have begun in New York with Orin Johnson as leading man.

John Philip Sousa is pained because De Wolf Hopper, his old friend and business associate, is contemplating forsaking "El Capitan," of which Sousa is the composer, in favor of "Wang."

SIoux CITY, IA. - TIMES

OCT 8 1899

Dramatic Mirror: Sousa's band, numbering 138 men, headed the great parade on Saturday in honor of Admiral George Dewey. This was John Philip Sousa's tribute to the hero of Manila, all the expenses of the organization for the day, amounting close to \$3,000, being personally borne by "the March King." The volume of sound as the big body of performers swept down Fifth avenue playing Sousa's stirring marches was fairly inspiring. Mr. Sousa was in command of his great organization and received a continuous ovation. The drum major for the Dewey parade was Edward D. Hughes, United States marine corps, retired. On either side of the drum major marched two sailors from the Olympia, carrying blue silk guidons bearing the name "Sousa" embroidered in white silk. These jackies were especially detailed for this service by Lieutenant Commander Calvoresses. When Admiral Dewey drove past the band before the grand stand was reached he gave Mr. Sousa a friendly salute and wave of the hand in token of thanks for his compliment.

TOPEKA, KAS. - CAPITOL

OCT 8 1899

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SAVANNAH, GA. - NEWS.

OCT 8 1899

John Philip Sousa's donation to the Dewey celebration was the gratuitous services of his famous band, which were intrinsically worth, it is said, \$3,000.

TOLEDO, OHIO - COMMERCIAL.

OCT 8 1899

ing rights to the novel have brought him \$50,000.

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AUSTIN, TEX. - STATESMAN

OCT 8 1899

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GALVESTON, TEX. - NEWS

OCT 8 1899

One of the most phenomenal rises to fortune and fame is the career of Sousa, the bandmaster. There are a number of bands in the United States that are popular and make money, but none which actually show it in coin as does Sousa's organization. It is said on good authority that the net profits for seventeen months' concerts have put \$100,000 into Sousa's pockets. That is sufficient reason for his continuing around the country playing one or two night stands and living in the uncomfortable manner travelers are obliged to endure. A few more years of it and then Sousa can retire on a royal income and spend his time composing. His income from his written music and money he wants, but, like all other men, he wants a little more. He has just finished two operas, "Chris" and "The Wonderful Lamp," and another for DeWolf Hopper. After the fall tour he makes with his band of a number of months and is trying to decide whether to fish and shoot down south or take a trip to Bermuda, where he can listen to the singing of the waves and gather some fresh musical ideas.

The portrait of Capt. John Philip Sousa, "The March King," published in our columns this week, is from a photograph which we received through the courtesy of Mr. H. S. Humphrey, Indianapolis, Ind., who has attained a high degree of skill with the camera. It shows the great leader at the traps at a time when he was a guest of the Limited Gun Club.

NEWARK, N. J. - SUNDAY CALL

OCT 8 1899

John Blair will leave Julia Marlowe's company at the end of the engagement at the Broad Street Theatre to arrange a series of "Independent" performances of "The Sign of the Cross," Hauptmann and Maeterlinck.

Sousa's Band may be heard in London next year. Is it possible that more brass bands are to be put into it at Manhattan Beach next Summer. Does Sousa think that the sound waves can carry all the way across the ocean?

Judging from the...

FORT WORTH, TEXAS - REGISTER.

OCT 8 1899

Walter Mitchell is still making stump speeches for Roosevelt, sometimes on the stage, sometimes off.

John Philip Sousa led the Dewey parade with his famous band and received an ovation all along the line.

"The Gadfly" is the first new play to be...

San Francisco Cal.
Music Drama 10/7-99

Music Drama 10/14-99

FROM
New York N.Y.
Forset & Shuman 10/14-99



CAPT. JOHN PHILIP SOUSA.

SCRANTON, PA.-TRUTH.

OCT 9 1899

Afternoon Echoes.



John Philip Sousa, who is now generally referred to as the "March King," is the musical attraction at the National Export Exposition, in Philadelphia. Mr. Sousa is as popular as his music, and that is saying a good deal.

Whenever he appears in Scranton he is greeted by a crowded house, and his audience invariably beats time to his best known pieces, as his famous band interprets them. Sousa's music is the music of animation, the music of activity. In this respect it is essentially American. He has touched the chord of the period, and sounded the keynote of the age of achievement. His is the music of "expansion" and there is nothing of the troglodyte in it. It is the music of Excelsior, to which a great nation marches forward to victory. I saw it stated in one of the papers the other day that while in New York recently Sousa came across a street pianist playing "The Stars and Stripes Forever." The "artist" made the air sound like a dirge. Sousa stopped him, took the crank and turned it at a livelier rhythm, bringing out the air as it should be played. "There," he said, as he turned the machine over to its owner, "play it that way and don't send the people to sleep."

NEW YORK MORNING WORLD
OCT 17 1899

NEW PLAYS BY KLEIN.

Author Brings Back a Melodrama and a Comedy.

Charles Klein, the playwright and collaborator with John Philip Sousa, returned from England yesterday on the Atlantic transport liner Menominee. He had a new melodrama in his pocket written for Charles Frohman during his stay in London, and he went immediately to the Empire Theatre to deliver it. "Aside from this melodrama," said Mr. Klein, "I have written a new comedy for Sol Smith Russell. I am also negotiating with Jacobowski, the composer, to write the libretto of a new opera for which he is to write the music."

SIOUX CITY, IOWA.-JOURNAL.

OCT 8 1899

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*The Argonaut
San Francisco 10/9*

A new and interesting convert to literature proves to be a no less conspicuous figure than John Philip Sousa, who will write of "My Experiences as a Bandmaster."

BOSTON, MASS.-POST
OCT 15 1899

SOUSA AT THE FOOD FAIR.

Famous Leader and His Band Here This Week in Two Concerts Daily.

Had not the Food Fair managers made every provision for entertaining a vast concourse of people on Saturday they would have been fairly swamped by the immense crowds that poured into the "charities" building. No sooner had the big parade passed up Columbus avenue than a general stampede began, the people coming from all directions, and besieging the box offices in a manner which gladdened the hearts of the management.

quickly filled, and later in the evening completely blockaded. It was a patriotic as well as a good natured crowd, and the stirring strains of martial music, the national anthem and the "Star Spangled Banner" were greeted by the waving of flags and thunders of applause. Incidentally it may be observed that it was a hungry crowd, Caterer Bow, who conducts the spacious cafe and lunch room, being literally eaten out of house and home, while the popcorn and fried oyster men and the other booths where eatables were dispensed coined small fortunes.

The Salem Cadet Band, Jean M. Misud conductor, was given a great ovation last evening on the occasion of his farewell concert at the fair.

In the domestic science department Miss Ranche gave an interesting lecture and demonstration, the special features being orange and lemon "straws," stuffed dates and a variety of sandwiches, including several "patriotic" varieties in honor of Dewey day. Monday afternoon at 3 o'clock a number of novel breakfast dishes will be explained, prepared and served, showing how fragments may be utilized to the best advantage, and in the evening Miss Ranche will again entertain bachelors.

John Philip Sousa, America's greatest bandmaster, and his famous military band, begin one week's engagement at the Food Fair Monday, and will give two concerts daily—at 3 and 8 p. m. Splendid concert programmes have been arranged, introducing solos by Mr. Emil Kenecke,

INDIANAPOLIS, - JOURNAL.

OCT 9 1899

The Sousa and Olympia Bands.

John Philip Sousa, leader of the famous band which recently gave concerts in Indianapolis, is being commended for his patriotic conduct in connection with the great Dewey parade in New York. Sousa increased his band up to 135 men and marched with them in the parade. He paid the fares of the band from Philadelphia to New York, paid \$1,000 to be released from the last day of his contract at the exposition in Philadelphia, and, furthermore, paid the men himself some \$2,000 for the day's work. Of course, it was a good advertisement for Sousa, too. It is said that one of the few suggestions made by Admiral Dewey with regard to the celebration was that a good band be procured to lead the jackies of the Olympia in the parade. One writer, in commenting on this request, says: "In my judgment the admiral herein made a sad mistake. The band of the Olympia is possibly not a very good one, and possibly during his long cruise and stay in eastern waters it has offended the admiral's ears, but the great fact remains that it was there in Manila bay during the fight, that it played its best while the shells were flying, and that every individual member of that band risked his life, just as every sailor and marine risked his. * * * I shall always wonder why Admiral Dewey threw the Olympia band out of the procession, and until there is some better explanation of his course than we have at present must consider it the one unfortunate act which marred an otherwise scrupulous attitude of fairness to all those who were connected with that great victory."

LEWISTON, ME.-JOURNAL
OCT 9 1899

quiet which is inevitable.

Admiral Dewey rides after Sousa's band on the day of the big celebration. If the vallant admiral's head isn't in a decidedly two-steppy condition after six or seven hours of continuous rollicking Sousa marches it will be a mighty strange thing.

TOLEDO, O.-REB.
OCT 18 1899

Sousa's tribute to the Dewey demonstration was the free services of his band—numbering 138 men on this occasion. The story goes that it cost Mr. Sousa \$3,000, but no doubt he felt amply recompensed by the "friendly salute and wave of the hand" with which the hero of Manila bay is said to have recognized the redoubtable "march king." But imagine the music those 138 pieces must have made!

Messrs. Walter Rogers, Mesloh and Higgins, cornet soloists; Mr. Arthur Pryor, trombone soloist; Messrs. Franz Hell, flugelhorn soloist, and Mr. Simons Mantia, euphonium soloist. Mr. Walter Rogers, who is probably the best known and the most popular of all American cornet soloists, and who was for three years conductor of the Seventh Regiment Band of New York city, will render the following popular numbers during the week: Monday, fantasia, "Harp of Tara"; Tuesday, "Concert Waltz"; Wednesday, fantasia, "A Soldier's Dream"; Thursday, "Souvenir of Naples"; Friday, "The Volunteer"; Saturday, "Auld Lang Syne," with variations, all of the above being Mr. Rogers's own compositions and arrangements.

The Food Fair management have succeeded in engaging for the last week of the exhibition Lieutenant Dan Godfrey, England's greatest leader and composer, and his celebrated band of English musicians, who created such a furore at the Omaha Exposition, and who are just completing a successful tour of United States and Canada. Reserved seats for the Godfrey engagement are now on sale in the Paul Revere foyer, Mechanics' building, where Sousa tickets may also be secured.

By the courtesy of the management the inmates of the Leopold Morse Home for the Infirm, the Rev. Solomon Schindler superintendent, will visit the exhibition on Monday. Invitations have also been extended to the young ladies of the Oriad Institute, Worcester.

Normal, Ill Advocate

10/7

James H. Dewey

10-10

NASHUA, N.H. - TELEGRAPH
OCT 13 1899

Sousa's Band
Battalion of sailors from the Olympia, commanded by Lieutenant Commander Geo. V. Colvocoresses.
First carriage—Mayor Robert A. Van Wyck, Admiral George Dewey.
Second—Captain Frank Wildes, U. S. N.; Captain J. R. Coghlan, U. S. N.
Third—Captain N. H. Dyer, U. S. N.; Captain S. P. Lamberton, U. S. N.
Fourth—Captain Asa Walker, U. S. N.; Commander E. P. Wood, U. S. N.
Fifth—Lieutenant P. H. Brumby, U. S. N.; Lieutenant W. H. Caldwell, U. S. N.
Sixth—Lieutenant Commander A. T. Hodgson, U. S. N.; Ensign W. P. Scott, U. S. N.
Seventh—Rear Admiral Howison; Randolph Guggenheimer, president of council.
Eighth—Captain P. H. Cooper, U. S. N.; Lieutenant H. C. Poundston, U. S. N.; Lieutenant W. B. Whitteley, U. S. N.
Ninth—Rear Admiral W. T. Sampson, U. S. N.; Thomas F. Woods, president of board of aldermen.
Tenth—Captain T. F. Jewell, U. S. N.; Captain T. J. Train, U. S. N.; Lieutenant Commander Nathan Sargent, U. S. N.; Lieutenant W. H. H. Sutherland.
Eleventh—Captain F. E. Chadwick, U. S. N.; Captain H. C. Taylor, U. S. N.; Lieutenant Commander C. M. Winslow, U. S. N.; Lieutenant E. L. Bennett, U. S. N.
Twelfth—Rear Admiral J. W. Philip, U. S. N.; St. Clair McKelvey, Commander J. D. G. Kelly.
Rear Admirals Schley and Joseph M. Miller.
New York aldermen.
Naval brigade North Atlantic squadron.
United States regulars.
Governor Roosevelt.
New York National Guard.
Governor Stone of Pennsylvania.
Pennsylvania state troops.
Governor of New Jersey.
New Jersey state troops.
Governor of Georgia.
Georgia state troops.
Connecticut state troops.
Maryland state troops.
Governor of South Carolina.
South Carolina state troops.
Governor of New Hampshire.
New Hampshire state troops.
Governor of North Carolina.
North Carolina state troops.
Governor of Ohio.
Ohio state troops.
Indiana state troops.
Mississippi state troops.
Maine state troops.
Florida state troops.
Texas state troops.
District of Columbia troops.
General O. O. Howard.
War veterans.
Navy veterans.
Colonel John Jacob Astor.
Astor Battery.
Spanish-American volunteers.

Dewey.
Sousa's band, numbering 138 men, headed the great parade in honor of Admiral George Dewey. This was John Philip Sousa's tribute to the hero of Manila, all the expenses of the organization for the day, amounting close to \$3,000, being personally borne by "the MMarach King." The volume of sound as the big body of performers swept down Fifth avenue, playing Sousa's stirring marches was fairly inspiring. Mr. Sousa was in command of this great organization and received a continuous ovation. The drum major for the Dewey parade was Edward D. Hughes, United States Marine Corps, retired. On either side from Olympia carrying blue silk guidons bearing the name "Sousa" embroidered in white silk. These jackies were especially detailed for this service by Lieutenant Commander Calvocoresses. When Admiral Dewey drove past the band before the grand stand was reached he gave Mr. Sousa a friendly salute and wave of the hand in token of thanks for his compliment.

FROM

Galesburg High School
Plainfield, N.J. - 10-99

IN THE DEWEY LAND PARADE.

Second Spectacle of the Celebration Saturday.

THE OLYMPIA'S SAILORS LEAD.

Form a Guard of Honor for the Carriage Containing the Admiral and Mayor Van Wyck — Sixteen States Represented in the Procession.

Before the eyes of a countless host passed the great land parade in New York last Saturday.

The parade started from Grant's tomb at 11 a. m. It formed in the avenue and cross streets east of Riverside drive, between One Hundred and Fourteenth street on the south. One Hundred and Twenty-sixth street on the north and Columbus avenue on the extreme west.

The troops were forming while Admiral Dewey was on his way by boat from the foot of Warren street to Claremont. He reached the latter point at 10:30, and half an hour was consumed in placing the guests and their escorts in carriages in the proper order.

Olympia's Men Led.

There were 2,000 sailors and marines in line. The men of the Olympia were at the head of the column, marching directly in front of the four-horse carriage containing Admiral Dewey and the mayor. Sousa's band of 130 pieces, the finest marching band ever got together, furnished the music for the Olympia's tars.

OAKLAND, CAL. - ENQUIRER
OCT 7 1899

TO-MORROW.
Sousa's band turned out 135 men strong in the Dewey parade in New York. There were ten trombones, twenty-four cornets, twenty clarinets, ten basses, six baritones, eight altos and other instruments in proportion.

The Food Fair in Boston.

A trip that hundreds, yes, thousands, have been looking forward to with expectancy is the annual Boston & Maine excursion to Boston.

The first of these will take place on Monday, Oct. 16, and the rate from Nashua is but \$1.20 for the round trip.

At this time it is a most opportune moment for such an excursion, as Boston will be in gala day attire, having been arrayed in its finest in honor of the great admiral, and, as you know, extensive and elaborate preparations were made. Then, another drawing card to which thousands will be attracted is the Boston Food fair at the Mechanics Fair building. The fair managers have secured the services of the famous March King, Sousa, and his band, and during the week of Oct. 16th concerts under Sousa's direction will be given daily, afternoon and evening.

While Sousa will, of course, be an attraction of the food fair, one may safely say that the exhibition is the most elaborate food show ever held. The makers of all kinds of food products have entered into the spirit of the affair, and every concern of prominence not only exhibits, but demonstrates the use of its goods. There is a household department, and it is in charge of noted economists.

Boston has hundreds of things and places to visit, and you must not forget the date and the rate of this excursion.

PITTSBURG, PA. - NEWS
OCT 12 1899

MARCHES ARE MAKING HIM A FORTUNE.

But His First Two Compositions, New World Famous, Were Sold for \$35 Each—Origin of the "Stars and Stripes."

Mr. Sousa and I were the only two on the veranda but an open window near us let out the buzz of voices, and put us in touch with the curious, cosmopolitan hotel life. At the other end of the veranda a window was open, too, and near there a girl was playing the "Washington Post" march.

"Don't you get tired hearing that butchered?" I asked.

"Tired? Oh, no! I rather rejoice at every convert, no matter how bad the playing is. Technique is such a small thing and feeling such a great thing. The greatest poems are never written, some one has said; so with the greatest marches. And for all you know, the greatest march may be sealed up in that struggling aspirant."

The "struggling aspirant" suddenly stopped the "Washington Post" and began a deadly attack on the "Liberty Bell."

"Funny thing about these two marches," said Sousa. "They are of about equal merit, yet the first brought me \$35 and the second over \$40,000."

Such is indeed the fact. When the "Washington Post" was written Sousa was the bandmaster of the Marine band at Washington, working ambitiously along, and not thinking about the financial return that was to come from his work. The wonderful success of the "Washington Post" and the "High School Cadets," which he also sold for \$35, opened his eyes to the business side of his work. He made different arrangements with another publisher, and the consequence was that his next march brought him \$40,000, and is still bringing in an income, says a writer in the "Saturday Evening Post."

"And which of these two do you prefer?"

"My favorite work is always my last one," he replied. "Perhaps," he added, after a moment's reflection, "the work that I really turn to with the most pleasure is the 'Stars and Stripes.' If there is anything that I am proud of it is my Americanism. I was born within sight of the country's capitol, and my ambition has always been to express in my music some of my own patriotic feeling. I was coming back from Europe a couple of years ago, after having been away for several months.

"When the steamer got away from the dock, and I knew that I was once more on my way home, there was an almost indescribably joyous sensation in the combination of those two words: home—America. I paced up and down the deck, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt.

"I have put this feeling into the 'Stars and Stripes.' I have tried to make it typical of the country, and typical of the feeling of one whose patriotism has been put to the test, for that is what going to Europe means."

OAKLAND, CAL. - TRIBUNE
OCT 7 1899

John Philip Sousa and his band were a feature of the Dewey parade in New York last Saturday, which was the third appearance of the organization as a marching band.

NEW YORK MORNING SUN

OCT 19 1899

John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known to-day. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Polish ancestry.

FROM
CHARLOTTE, N. C. NEWS
OCT 14 1897

1, "THE MARCH KING."

Author of the "Stars and Stripes" Talks of His Career.

Philadelphia Saturday Post.

Mr. Sousa and I were the only two on the veranda; but an open window near us let out the buzz of voices, and put us in touch with the curious, cosmopolitan hotel life. At the other end of the veranda a window was open, too, and near there a girl was playing the Washington Post march.

"Don't you get tired hearing that butchered?" I asked.

"Tired? Oh, no! I rather rejoice at every convert, no matter how bad the playing is. Technique is such a small thing and feeling such a great thing. The greatest poems are never written, some one has said, so with the greatest marches. And for all you know, the greatest march may be sealed up in that struggling aspirant."

The "struggling aspirant" suddenly stopped the Washington Post and began a deadly attack on the Liberty Bell.

"Funny thing about these two marches," said Sousa. "They are of about equal merit, yet the first brought me thirty-five dollars and the second over forty thousand."

Such is indeed the fact. When the Washington Post was written Sousa was the bandmaster of the Marine Band at Washington, working ambitiously along, and not thinking about the financial return that was to come from his work. The wonderful success of the Washington Post and the High School Cadets, which he also sold for thirty-five dollars, opened his eyes to the business side of his work. He made different arrangements with another publisher, and the consequence was that his next march brought him \$40,000, and is still bringing in an income.

"And which of these two do you prefer?"

"My favorite work is always my last one," he replied. "Perhaps," he added, after a moment's reflection, "the work that I really turn to with the most pleasure is the Stars and Stripes. If there is anything that I am proud of it is my Americanism. I was born with in sight of the country's Capitol, and my ambition has always been to express in my music some of my own patriotic feeling. I was coming back from Europe a couple of years ago, after having been away for several months.

"When the steamer got away, from the dock, and I knew that I was once more on my way home, there was almost indescribable joyous sensation in the combination of those two words: home—America. I paced up and down the deck, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt.

"I have put this feeling into the Stars and Stripes. I have tried to make it typical of the country, and typical of the feeling of one whose patriotism has been put to the test, for that is what going to Europe means."

Sousa has done a pioneer's work touring the country with his band from one end to the other, penetrating into towns where high-class amusement is almost unknown, and giving concerts that, while popular and attractive, are also, in a disguised form, educational. Playing the works of the great masters of music, Wagner, Mozart, Beethoven, in an attractive way, is sowing the seeds of a higher standard of musical taste.

Sousa's own love for the great musicians is shown in this incident which he relates:

"I yield to none in my admiration for Wagner's genius, and I further think that I hold the record in financial appreciation of his works," he said, in telling of the incident. "Six years ago, while I was traveling in Europe, I had the pleasure of paying at the rate of one dollar a minute for the privilege of listening to Tannhauser, and I feel confident that not even the most rabid Wagnerite could do more.

"Before sailing for Europe I had confidently promised myself the pleasure of attending at least one performance of Bayreuth, but, owing to some change in my plan I did not reach Nuremberg until just before the final performance. From this quaint town I telegraphed to a New York musician, who was playing cello in the Bayreuth orchestra, to secure seats for me. Not hearing from him the next morning, I did not deem it advisable to take my wife, the possibility of not being able to secure her a seat staring me in the face; but I went alone.

"Arriving at Bayreuth, I walked up the hill to the theatre, only to find that my friend had been unable to purchase a seat for me. Here I found many Americans I knew, but their commiseration for my disappointment was all the solace they could offer.

"When the first notes of the overture of Tannhauser sounded, I retired to the near-by frame structure where admirable beer and sausages are dispensed.

"After the first act my American friends all came out to tell me how great the performance was. They meant well, no doubt, but I could not appreciate their kindness, and refused to be comforted. Among those present was a German-American from somewhere out West, who, seeing my really great disappointment, finally offered me the temporary loan of his ticket on the condition that I should remain for one number. I accepted with thanks of course, for a crumb of Wagner at Bayreuth is better than no Wagner bread at all. Just as the heralds appeared before the theatre to sound the announcement of the second act, my new-found angel apparently repented of his rashness in trusting his precious tickets to

a stranger, and, in order to sustain no financial loss through any possible neglect on my part to return, he hurriedly said:

"That will cost you five dollars, Mr. Sousa."

"Without a murmur I handed over the amount in German currency and hastened to my seat. I took several good looks around the theatre, listened to one number of Tannhauser, and then, summoning an usher, I pretended to be suddenly ill and left the theatre.

"My new friend appeared vastly relieved when I came back to him and returned his ticket. A glance at my watch showed that I had spent five minutes in the Bayreuth theatre, and a dollar a minute, even for Wagner, is certainly a pretty good price to pay for opera.

Shortly after General Miles returned from his tour through Europe he met Sousa in Washington, and, after shaking hands very cordially with him, said:

"Sousa, I'm proud of you."

"Why, General?" asked the bandmaster.

"I heard your marches played all over Europe, and it didn't strike me as out of the ordinary; but when I heard the Washington Post in Constantinople, played by the Imperial Band before the Sultan, I realized that the American musician was coming out on top."

Sousa was born in Washington in 1859, when his father was trombone player in the very band that the son afterward was master of. As a child he showed remarkable quickness in mastering elementary music, and when eleven years old he was making his living as a violin player.

FROM

"Sousa and his band" will be the musical attraction at the Food Fair in Boston next week. Messrs. Pryor, Higgins and Mantia will join the band there after playing for the Dorothy Hoyle concert Thursday evening, October 12th.

SOUSA KILLED THE WALTZ

His Marches are Responsible for the Reign of the Two Step.

The waltz, which has been an international dance since 1788, when it was introduced on the Viennese stage in an opera called "Cosarara," by Vincent Martin, has almost disappeared. This subject was discussed last week at the convention of the American Society of the Professors of Dancing, which was held in Lyric Hall, on Sixth avenue, and there was a general expression of regret from dancing masters assembled from all parts of the United States. Yet they all gave testimony before the convention that the dance which had been so popular the world over for more than 100 years has temporarily, if not permanently, died out. It may be said that the march king, Philip Sousa, killed the waltz unconsciously. Just before he left the Marine Band, and after his success was established, the "Washington Two-Step" was brought to the attention of the Society of Dancing Professors by Prof. Brooks, who kept a popular dancing academy in the lower part of New York. In 1895, 1896 and 1897 other two-steps were introduced in this country, and they were all danced to Sousa's or some other popular composer's marches, played just a little slower than these marches are generally played by bands in street parades. The sale of waltz music has now fallen off very considerably, and the two-step is popular all over the country to the music of current marches, says the New York Times.

When asked about the two-step, Prof. Judson Sause, of this city, who has written extensively on the art of dancing and its history, said that he is of the opinion that the two-step is so easy to learn that it will soon kill itself, and that the waltz will again reign supreme as the international round dance. He regards the two-step merely as a fad, which is very bad for the instructors, and of which the pupils will soon grow tired and drop for the more intricate waltz. But meantime composers are not putting any great efforts forth in the way of writing waltzes. There are many waltz writers, but they have turned their attention to writing march music that will be suitable for an orchestra to play as a two-step. Sousa's marches, it appears, makes excellent two-step music but there are other marches written expressly for dancing purposes, which are becoming as popular as his works.

BOSTON, MASS. -REPUBLICAN

OCT 14 1897

THE FOOD FAIR.

Next week will be Sousa at the Boston Food Fair in Mechanics' building. The famous march king and his unrivalled band will be a great attraction.

However, there are numerous other attractive features. The portion of the exhibition appealing most strongly to women is the domestic science department, over which Miss Nellie Dot Rancho of Chicago has been called to preside. At Chicago, Minneapolis, St. Paul, Omaha, Cincinnati and New Orleans, Miss Rancho has achieved marked successes, lecturing, demonstrating and assisting women in the higher branches of household economics. Her manner is pleasing and her demonstrations attractive and enjoyable. "The man with the chafing dish" is far more numerous than is generally supposed; and many delicious morceaux now grace the board at informal little spreads, luncheons and suppers, in the preparation, cooking and serving of which the young man of today is often an adept. Miss Rancho is a fluent yet modest speaker, and daintily demonstrates and illustrates while chatting pleasantly with her audience, inviting and welcoming questions and imparting much valuable information as she selects, prepares, cooks and serves. She uses in her demonstrations a superb silver chafing dish presented to her by the exhibitors at the Chicago Food Fair of 1897 and appropriately inscribed. Another souvenir of which she is justly proud is a handsome gold medal—the first prize—awarded to her by the unanimous vote of the judges at the Omaha exposition of 1898 over all competitors. She also received the medal of highest award at the New Orleans exposition—the only medal awarded in this department. Miss Rancho's demonstrations are given every afternoon at 3 o'clock in the domestic science department, adjoining Paul Revere Hall, and are free to all—gentlemen as well as ladies. Informal receptions are special features every evening.

OCT 15 1899

It was noticeably remarked that the character of the music during the recent festival had undergone a change. There were occasional outbreaks of "rag time" from the bands, but the popular marching airs of Sousa were infrequent. A year or two ago there was no cessation of the all-pervading melodies of John Philip Sousa—in fact, no band repertoire was complete without a plentiful supply of his compositions. Evidently some malicious envy on the part of the union is getting in the work of Sousa suppression.

It appears this melodious absenteeism was remarked at the Dewey celebration in New York. The Press says: "Two years ago everybody with ability in and taste for sibilant melody was whistling his marches, and last year they were the favorite selections of hurdy-gurdy men. During Saturday's parade, however, only two of the regimental bands executed his marches as they passed Admiral Dewey, when they were expected to put their best foot and finest music forward. The band headed by Sousa played 'El Capitan,' and half an hour later a New Jersey bandmaster struck up the 'Washington Post.' On all other occasions such old-time airs as 'Home Again,' 'Onward, Christian Soldier,' 'Way Down the Suwannee River,' 'Maryland, My Maryland,' 'Marching Through Georgia,' 'America,' 'Dixie,' and 'The Star Spangled

Banner' guided the step of the soldiers."

All of the military bands of Europe have been playing Sousa marches, and they formed the favorite music of the Queen's jubilee; but the bandmasters appear to have experienced a change of heart, and the enmity has had its beginning at home. The unctuous De Wolf Hopper and his Addisonian press agent, Frank Wiltach, have apparently overridden the pre-emptive of failure that was made for Sousa's opera in London, and the swinging marches of "El Capitan" have found friends in the public, despite the effort of organized opposition to crush the American march king.

TEL. No. 1816 CORTLANDT.

FROM

SOUSA AT FOOD FAIR.

His Famous Band the Star Attraction at Mechanics' Building This Afternoon and Evening.

The third week of the Food fair in Mechanics' building opens today, under the most flattering auspices, with John Philip Sousa and his famous band as the star attraction. The management continues to distribute to early morning lady visitors 3000 of the Dewey souvenir spoons each morning. The exhibitors who give away samples and souvenirs are making preparations to entertain large audiences during the week. The sportsmen's annex, the gypsy camp, the art galleries, the old grist mill and the numerous other exhibits which have proved so entertaining and realistic continue to attract visitors.

A big excursion comes over the Boston & Maine railroad today from cities and towns between North Chelmsford and Hillsboro, N. H., with the privilege of remaining over until Wednesday, and another from Londonderry, Wilson, Derry, Windham Junction, Canobie Lake, Salem, N. H., and Methuen, returning Tuesday, Wednesday and Thursday. Tomorrow there will be two other New Hampshire excursions—including all stations between Intervale Junction and Gonic, and between Peterboro and Keene, with two or three days stop-over privileges.

The advance sale of reserved seats for the last week of the fair, when Lieut. Dan Godfrey and his celebrated band of English musicians will be the great attraction, begins today in the foyer of Paul Revere Hall, Mechanics' building. The following concert programme will be rendered by Sousa's band today:

3 to 5 P. M.

Mr. Walter Rogers, cornet.
Overture, "Warrior's Fete" (new).....Kling
Scenes from "The Runaway Gipsy".....Caryl
Cornet solo, fantasia, "Harp of Tara".....Rogers
Mr. Walter Rogers.
Excerpt from "Siegfried".....Wagner
Tone picture, "Ball Scenes" (new).....Czibulka
Grand scene from "Meistersinger" ("The Night of Sabbath").....Boito
Idyl, "Whispering Leaves".....Von Blon
Song, "All Souls' Day" (new).....Lassen
March, "Hands Across the Sea" (new).....Sousa
Tarentella, "Del Belphegor" (new).....Albert

8 to 10 P. M.

Mr. Emil Kenecke, cornet.
Mr. Arthur Pryor, trombone.
Overture, "Tannhauser".....Wagner
Gems from "The Bride Elect".....Sousa
Trombone solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Finale to third act of "Maison Lescant" (new).....Puccini
Valse, "Immortellen".....Gungl
Grand scene from "Die Walkure".....Wagner
Cornet solo, "Air Brillante".....Arban
Mr. Emil Kenecke.
Caprice, "Love in Idleness".....Machelt
March, "Hands Across the Sea" (new).....Sousa
Introduction to third act of "Lohengrin".....Wagner

OCT 9 1899

HIS TALENT RECOGNIZED.

Sousa Is Playing a Local Musician's Compositions.

Sol Asher, trombone and piano player in Wagner's orchestra, has become famous. Recently Sousa's famous band played two of his compositions at Manhattan Beach. Mr. Asher is a very modest man. Some time ago he composed "A Melody from the Olympics," and "Cervus Alces," a march. He submitted them to Professor Wagner and the latter had them arranged for the band. These pieces have been played during the summer at Madison Park. They made such a hit that Asher was induced to send them to Sousa and the latter who has been giving concerts at Coney Island, New York, has placed them on his program and is rendering them to large audiences.

OCT 13 1899

known musician in this city.

A well known musician of this end of the city who attended the Dewey celebration in New York, speaking of the relative merits of the different bands says he was surprised at the poor showing made by Sousa's Band, the men being so arranged that they were not heard to any great advantage. According to this authority Reeves' Band of Providence played in a much superior manner.

FROM

OCT 16 1899

Reeves' Big Show.

The famous Al Reeves big double show, headed by America's favorite prima donna, Miss Inez Mecerker, late soloist with Sousa's band and the principal singer with Klaw and Erlanger's spectacles, will be the attraction at the Opera House next Thursday, Friday and Saturday, with matinee each parts. The performance is in three

FROM

OCT 16 1899

SOUSA AT FOOD FAIR.

The 2d week of the Food fair opens today under the most flattering auspices with Sousa and his famous band as the star attraction. In addition to this drawing card the management continues to distribute to its early morning lady visitors 3000 of the handsome Dewey souvenir spoons each morning. The exhibitors who have adopted the practice of giving away free samples and souvenirs are making preparations to entertain large audiences during the week. Caterer Bow has made provision for feeding all comers.

The sportsmen's annex, the Gypsy camp, the art galleries, the old grist mill and the numerous other exhibits which have proved so entertaining and realistic continue to attract visitors.

At no previous fair given by the Boston Retail Grocers' Association has there been such an abundance and variety of popular features in addition to the exhibits of up-to-date food products and novelties, housekeepers being especially interested in the demonstrations given, the dainty dishes served and the free samples distributed.

The advance sale of reserved seats for the last week of the fair, when Lieut. Dan Godfrey and his celebrated band of English musicians will be the great attraction, begins today.

OCT 13 1899

The advance sale of reserved seats for Sousa week, Oct. 16 to 21, is now in progress at 50 cents each, including admission, and may be obtained at the Paul Revere ticket office from 2 to 9 p. m. daily. These seats include the entire balcony of Grand hall except those reserved for the press. Seats in the two front rows are 75 cents each, including admission. There are two concerts daily, at 3 and 8 p. m. Orders by mail enclosing correct amount and return postage will be promptly filled.

The fair is open from 10 A. M. to 10 P. M. and the general admission is only quarter.

OCT 15 1899

The fact that very little of Sousa's music was heard in the big Dewey parade in New York has prompted the assertion that there is a clique of bandmasters who are attempting to kill off the popularity of the famous "March King."

John Philip Sousa owns a more or less good sized example of the musical manuscript of nearly every great composer since the time of Bach. The latest "double."

Hillsboro Ill
News 10/3
Musical Drama
San Francisco
10/14

A new medley of the Sousa marches best known to the public, is one of the most attractive musical features of Murray and Mack's rollicking farce comedy, Finnigan's Ball.

church use. The responses are bound with the "In Excelsis," making a compact and convenient volume.

Two pieces destined to prove popular are the National Exposition March, played by the United States Marine Band, Sousa's Inez's Brooke's, Dan Godfrey's, and the municipal bands, the Banda Rossa, and Damrosch orchestra, and published by Munn, Evert & Co., 914 Walnut street, Philadelphia. (This is the official edition and is in the much demanded two-step rhythm); and a song, "The Old Farm-House on the Hill," published by the Union Mutual Music and Novelty Company, New York.

BOSTON, - TRANSCRIPT.

OCT 16 1899

SOUSA AND THE FOOD FAIR

Great Crowd Gives the Popular Bandmaster a Noisy Reception

Patronage at the Food Fair is steadily increasing, and exhibitors are livelier than ever. The man who says he sells the best shoe polish in the land is polishing shoes so fast that the sparks come near flying. The man with a rubber collar is still scrubbing it back to its pristine glory, and so it is with every other show, up stairs or down stairs, where there is a theatrical performance continually going on, and the manager who enticingly sings out "Right this way every one of you! This theatre is just as free as the soup that is given you up above." That appeal never failed to fill up the theatre.

This is Sousa's week, and if he does not get a rousing welcome it will not be the fault of the people, who took their stand to hear him fully two hours before the appointed time. At three o'clock the grand hall had not even an inch of space room. The people who have boths took this opportunity of entertaining their friends by inviting them to hear Sousa, and so every booth was as crowded as the floor or the balcony. Even to the lantern of the light-house there was a throng of listeners. When Sousa and his famous band appeared a greeting went up which shook the rafters.

This evening music lovers will listen to the Tannhauser overture, a scene from "Die Walkure," the new Sousa march, "Hands Across the Sea," and the introduction to the third act of "Lohengrin," besides many other selections.

BIG CROWDS AT FOOD FAIR.

Sousa Band Concerts to Begin on Monday, Oct. 16th—Great Demand for Reserved Seats—L. Dan Godfrey and His Famous English Band Will Be Here Oct. 23 for One Week's Engagement—Interesting Demonstrations in Domestic Science Section—Attractive Features in All Departments.

The big Food Fair enters upon its third week with every indication of the greatest success in history. Immense crowds are now in daily attendance, the splendid music by the military band and orchestra proving a great attraction. The beautiful souvenir spoons, 3,000 of which are given away by the management to early morning visitors, are eagerly sought for and highly prized as mementoes of Admiral Dewey. On Monday the famous Sousa and his band begins a one week's engagement, giving two concerts daily at 3 and 8 p. m. The balcony seats are reserved at 25 and 50 cents additional, the admission being 25 cents as usual. Following Sousa will come Lt. Dan Godfrey and his celebrated band of English musicians, who created such a furore here last season, and reserved seats for his engagement will go on sale in a few days.

BROCKTON, MASS.-ENTERPRISE

OCT 17 1899

The Boston Food Fair.

Yesterday began "Sousa week" at the food fair, and the world famous bandmaster was accorded a handsome reception. The attendance was enormous, and when Sousa first made his appearance it was several minutes before the applause subsided for him to proceed.

Miss Ranche continued to draw large audiences in her domestic science department. As a novelty she yesterday demonstrated the serving of a complete breakfast consisting of waffles, orange omelet and scalloped ham. The scalloped ham was prepared by cooking the ham very fine, seasoning highly, moistened with cream and eggs and placed in a buttered baking dish. The top was then covered with butter, chopped parsley and grated cheese.

FROM

OCT 17 1899

SOUSA AT THE FAIR.

When Sousa stepped forward, baton in hand, at the Food fair yesterday afternoon, he was accorded a reception such as only men of national renown ever receive.

After repeatedly bowing his acknowledgment of the long continued applause he gave the signal for the overture, the new composition by Kling, "Warrior's Fete," to commence; and for 2 hrs. a most delightful programme held the audience spell-bound.

Another large audience attended the lecture and demonstration by Miss Ranche of Chicago in the domestic science department. Miss Ranche demonstrated and served a most appetizing breakfast, consisting of waffles and orange omelet, followed by scalloped ham.

In the evening Miss Ranche entertained another large company of gentlemen and there was also a number of ladies in the audience. The dishes prepared consisted of shrivelled mushrooms and creamed clams, the chafing dish being used in both cases.

Tonight Sousa's programme will include selections from "The Belle of New York," Sousa's new march "Hands Across the Sea," a tarantella from "The Bride Elect" and a grand scene from "Parsifal" (Knights of the Holy Grail) by Wagner and airs from "The Idol's Eye" with solos by Mr. Walter Rogers, cornet, and Mr. Arthur Pryor, trombone.

BOSTON, - TRANSCRIPT.

OCT 18 1899

SOUSA A GREAT ATTRACTION

His Concerts Draw Large Crowds to the Food Fair—Popularity of the Domestic Science Department

The rain today had no appreciable effect on the Food Fair, for morning and afternoon the exhibition hall was crowded, while the other attractions were equally well patronized. The great popularity of the domestic science department was strikingly demonstrated at a time when Sousa and his famous band might be supposed to dwarf all other attractions; but the fact is that the number of women who crowded to see and hear Miss Ranche in her up-to-date demonstrations of modern cookery and household economics was one of the largest during the exhibition. This is due largely to the novelties in Southern and Western cookery, which she introduces, and her attractive way of imparting instruction.

Sousa's Band is a great attraction. This afternoon the programme included Sousa's overture, "Paraphrase III."

The advance sale of seats for the Godfrey concert, next week, in the foyer of Paul Revere Hall, Mechanics Building, is very large.

Lafayette Ind.
Eve. Ball 10/14

Making Him a Fortune.

Mr. Sousa and I were the only two on the veranda; but on open window near us let out the buzz of voices, and put us in touch with the curious, cosmopolitan hotel life. At the other end of the veranda a window was open, too, and near there a girl was playing the "Washington Post" march.

"Don't you get tired hearing that butchered?" I asked.

"Tired? Oh, no! I rather rejoice at every convert, no matter how bad the playing is. Technique is such a small thing and feeling such a great thing. The greatest poems are never written, some one has said; so, with the greatest marches. And for all you know, the greatest march may be sealed up in that struggling aspirant."

The "struggling aspirant" suddenly stopped the "Washington Post" and began a deadly attack on the "Liberty Bell."

"Funny thing about these two marches," said Sousa, "They are of about equal merit, yet the first brought me \$35 and the second over \$40,000."

Such is indeed the fact. When the "Washington Post" was written Sousa was the bandmaster of the Marine band at Washington, working ambitiously along, and not thinking about the financial return that was to come from his work. The wonderful success of the "Washington Post" and the "High School Cadets," which he also sold for \$35, opened his eyes to the business side of his work. He made different arrangements with another publisher, and the consequence was that his next march brought him \$40,000, and is still bringing in an income, says a writer in the Saturday Evening Post.

"And which of these two do you prefer?"

"My favorite work is always my last one," he replied. "Perhaps," he added, after a moments reflection, "the work that I really turn to with the most pleasure is the 'Stars and Stripes.' If there is anything that I am proud of it is my Americanism. I was born within sight of the country's capital, and my ambition has always been to express in my music some of my own patriotic feeling. I was coming back from Europe a couple of years ago, after having been away for several months.

"When the steamer got away from the dock, and I knew that I was once more on my way home, there was an almost indescribable joyous sensation in the combination of those two words: home—America. I paced up and down the dock, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt.

"I have put this feeling into the Stars and Stripes. I have tried to make it typical of the country, and typical of the feeling of one whose patriotism has been put to the test, for that is what going to Europe means."

PHILADELPHIA INQUIRER

OCT 18 1899

in, Jr., Aldert

and Charles B. Palmer.
Sousa's Band will be here again October 30. The First Regiment Band will play in the Implement Building during that week in the place of the Municipal Band and the Municipal Band will return and play in the Implement Building, week beginning November 5.

SOUSA AT THE FOOD FAIR.

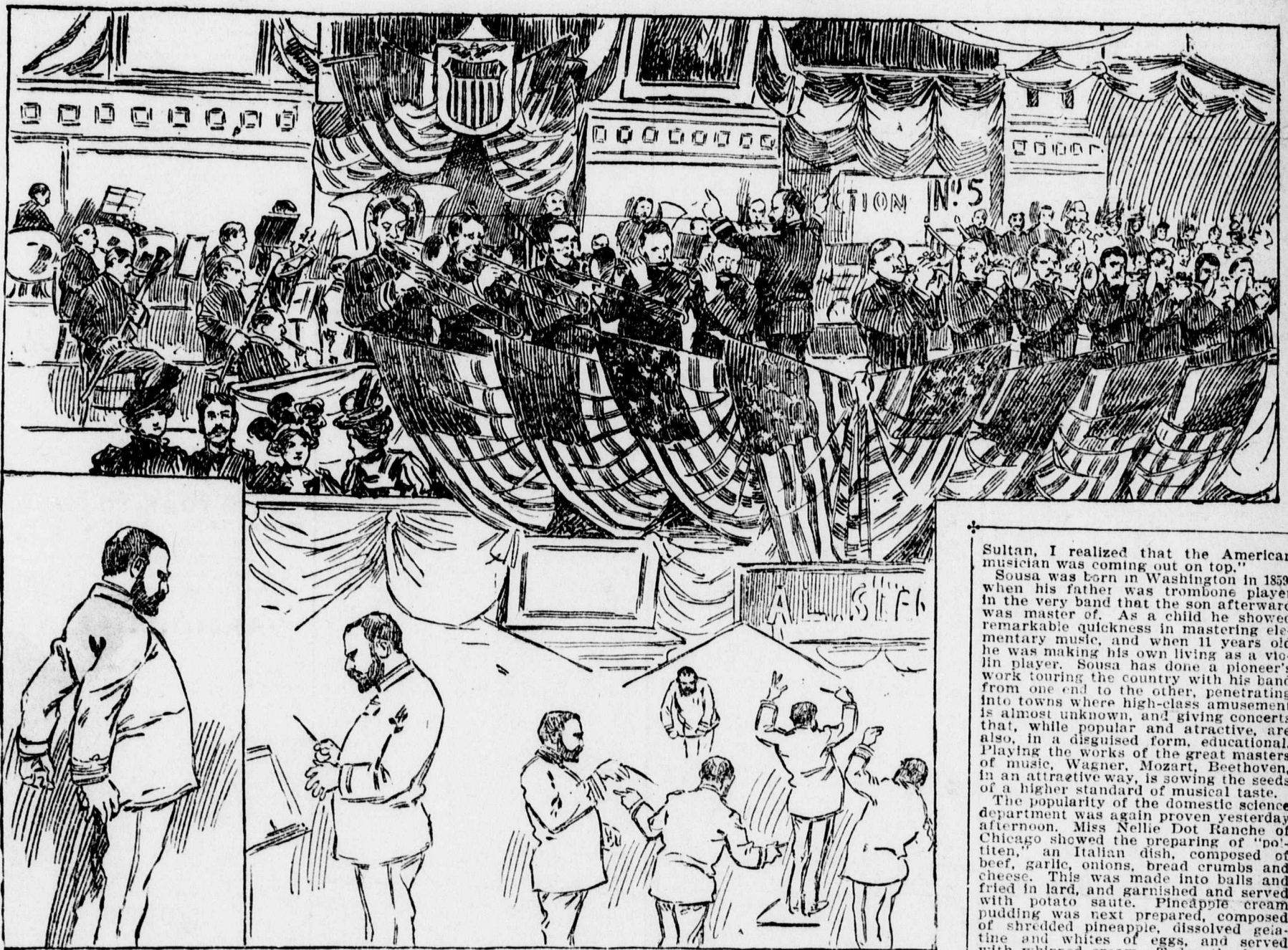
The Famous Composer and His Band Given a Royal Welcome by People Present.

When John Philip Sousa stepped forward, baton in hand, at the Food fair yesterday afternoon, he was accorded a reception such as only men of national renown ever receive. After repeatedly bowing his acknowledgment of the long continued applause, he gave the signal for the overture, the new composition by Kling, "Warrior's Fete," to commence, and for two hours a most delightful programme held the audience spellbound. The cornet solo, "Harp of Tara," by Mr. Walter Rogers, was rapturously applauded and repeatedly encored. In the evening Mr. Sousa aroused the audience to a high pitch of enthusiasm by the splendid rendering of gems from his own composition, "The Bride Elect," the grand scene from "Die Walkure," and his new march, "Hands Across the Sea." Solos by Mr. Emil Kenecke, cornet, and Mr. Arthur Pryor, trombone, were both redemanded.

Bandmaster Sousa is out with a vigorous defense of whistling. As long as he does not defend the fellow who is learning to play the cornet all will be for-

SOUSA'S FINE MUSIC DRAWS THE CROWD.

His Famous Band Delights Great Throngs at the Food Fair in Mechanics' Building—Godfrey Comes Next Week.



It goes without saying that the greatly increased attendance at the Food fair is due to the presence of Sousa and his famous band, who are giving two concerts daily in Mechanics' building, at 3 and 8 P. M. Yesterday afternoon the spacious balconies were filled with delighted listeners, who liberally applauded.

Mr. Walter Rogers, the famous cornetist, who was for three years conductor of the 7th Regiment band of New York city, was repeatedly encored, the first selection being a fantasia, "A Soldier's Dream," his own composition. In the evening the most notable numbers were the overture, "1812," by Tschalkowsky; airs from "The Runaway Girl," and scenes from Wagner's "Meistersinger." The soloists for the day also included Mr. Arthur Pryor, trombone, whose selection was the famous "Felix," by Liberati; Mr. Emilie Kenecke, cornet, who rendered with fine effect "The Holy City," and Mr. Franz Heil, fluegelhorn, whose number was "Werner's Farewell," by Nessler. All

the solos were repeatedly encored. Among the orchestral numbers were also gems from "El Capitan" and scenes from "The Wizard of the Nile." Many inquiries have been received in reference to the selections to be played at the Sousa concerts. For the information of readers today's afternoon and evening programmes are herewith given:

3 to 5 P. M.—Mr. Emil Kenecke, cornet; Mr. Arthur Pryor, trombone; overture, "Promised Bride," Ponchielli; "Gypsy Suite" (new), German; cornet solo, "Souvenir de Mexico," Hoch; Mr. Emil Kenecke; airs from "The Belle of New York," Kerker; trombone solo, "Annie Laurie," Pryor; Mr. Arthur Pryor; scenes from "Lohengrin," Wagner; idyl, "The Old Grist Mill" (new), Muller; "Rondo de Nuit" (new), Gillet; march, "Hands Across the Sea" (new), Sousa; symphonic poem, "The Chariot Race," Sousa. 8 to 10 P. M.—Mr. Walter Rogers, cornet; Mr. Franz Heil, fluegelhorn; overture, "Rienzi," Wagner; gems from "The Fortune Teller," Herbert; fluegelhorn solo, "Alla Stella Confidente," Romaldi; Mr. Franz Heil; scenes historical, "Sheridan's Ride," Sousa; valse, "Pesther," Lanner; Slegfried's death, from "Gottterdammerung," Wagner; cornet solo, "Souvenir de Naples," Rogers; Mr. Walter Rogers; idyl, "The Boston Belle," Godfrey; march, "Hands Across the Sea" (new), Sousa; finale to "William Tell," Rossini.

In a recent interview Mr. Sousa said: "I was born within sight of the coun-

try's Capitol, and my ambition has always been to express in my music some of my own patriotic feeling. I was coming back from Europe a couple of years ago, after having been away for several months.

"When the steamer got away from the dock, and I knew that I was once more on my way home, there was an almost indescribably joyous sensation in the combination of those two words: home—America. I paced up and down the deck, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt. I have put this feeling into the 'Stars and Stripes.' I have tried to make it typical of the country, and typical of the feeling of one whose patriotism has been put to the test, for that is what going to Europe means."

Shortly after Gen. Miles returned from his tour through Europe he met Sousa in Washington, and, after shaking hands very cordially with him, said:

"Sousa, I'm proud of you."

"Why, general?" asked the bandmaster.

"I heard your marches played all over Europe, and it didn't strike me as out of the ordinary; but when I heard the 'Washington Post' in Constantinople, played by the Imperial band before the

Sultan, I realized that the American musician was coming out on top."

Sousa was born in Washington in 1853, when his father was trombone player in the very band that the son afterward was master of. As a child he showed remarkable quickness in mastering elementary music, and when 11 years old he was making his own living as a violin player. Sousa has done a pioneer's work touring the country with his band from one end to the other, penetrating into towns where high-class amusement is almost unknown, and giving concerts that, while popular and attractive, are also, in a disguised form, educational. Playing the works of the great masters of music, Wagner, Mozart, Beethoven, in an attractive way, is sowing the seeds of a higher standard of musical taste.

The popularity of the domestic science department was again proven yesterday afternoon. Miss Nellie Dot Rancho of Chicago showed the preparing of "politien," an Italian dish, composed of beef, garlic, onions, bread crumbs and cheese. This was made into balls and fried in lard, and garnished and served with potato saute. Pineapple cream pudding was next prepared, composed of shredded pineapple, dissolved gelatine and whites of eggs, and served with whipped cream. Today the lesson will be on soups and soup garnishes and roast fowl.

The attendance at the fair yesterday was augmented by a large number of excursionists, who came over the St. Johnsbury & Lake Champlain railroad from some 30 towns in northern Vermont. Today there will be an excursion over the Boston & Maine railroad from towns between Newport and Wells River, with stopover privileges to Oct. 30. On Saturday there will be a big excursion via White River Junction.

Great interest centres in the coming to Boston next week of Lieut. Dan Godfrey and his famous band of English musicians, who created such a furor in Boston last season, and who are just concluding a most successful tour of the United States and Canada. The programmes next week will include many of Lieut. Godfrey's most notable compositions, and will introduce several solo favorites. The advance sale of seats for these concerts is phenomenally large, there being no increase in the popular price of admission, and the charge for seats being but 25 cents for all balcony chairs, with the exception of the two front rows, which are being disposed of at the additional charge of 50 cents. Holders of reserved seats during both the Sousa and Godfrey engagements have the privilege of obtaining admission to the building through the private entrance on West Newton street, a direct and convenient mode of ingress thus being secured.

Boston Herald 2 Oct 19-99



While the disagreeable weather of yesterday doubtless kept many away from Mechanics Building, the Food Fair was liberally patronized, and in the evening a great crowd was present to listen to the delightful concert programme by Sousa and his famous band.

As Mr. Sousa stepped forward to conduct the overture, he was greeted with applause, hearty and long continued, and the several numbers, solo and orchestral, were received with every mark of pleasure and approval, notably those of Mr. Sousa's own composition.

Walter Rogers, the famous cornetist, who, by the way, was for three years conductor of the celebrated 7th reg. band of New York, was encored, the first selection being a fantasia, "A Soldier's Dream," his own composition.

The popularity of the domestic science department was proven yesterday afternoon, a very large audience being present and giving evidence of great interest in the lecture and demonstrations by Miss Nellie Ranche of Chicago, who has so successfully presided over this feature of the exhibition.

During her recent tour in the south Miss Ranche made a special study of southern cookery, many of the dishes demonstrated

AT THE FOOD FAIR

during the past two weeks being entirely new to the majority of New Englanders.

Her first demonstration yesterday was the preparing of "politen," an Italian dish, composed of beef, garlic, onions, bread crumbs and cheese. This was made into balls, and fried in lard and garnished and served with potato saute.

Pineapple cream pudding was next prepared, composed of shredded pineapple, dissolved gelatine, white of eggs and served with whipped cream. Today the lesson will be on soups and soup garnishes and roast fowl.

Great interest centres in the coming to Boston next week of Lieut. Dan Godfrey and his famous band of English musicians who created such a furore in Boston last season.

LISTENING TO SOUSA'S BAND.

Thousands of People Attend the Food Fair and Enjoy the Music.

There is a big "card" at the Food Fair this week and Sousa is his name—a name which seldom fails to evoke interest and enthusiasm. The ovation accorded this famous composer at every concert speaks volumes for so-called "cold" Boston. Mr. Walter Rogers, the famous cornetist, who was for three years conductor of the celebrated Seventh Regiment Band of New York, was repeatedly encored yesterday, the first selection being a concert waltz of his own composition. In the evening the most enjoyable numbers were the introduction to the third act of "Lohengrin," the finale of the third act of "Manon Lescaut," the new opera by Puccini, the overture from "Tannhauser," and the grand scene from "Die Walkure." Mr. Arthur Kennecke's cornet solo, "Air Brillante," by Arban, was redemanded. This afternoon's program will include a fluegelhorn solo by Mr. Franz Hall; a cornet solo by Mr. Emil Kennecke, and Sousa's overture, "Paragraph III." Tonight Mr. Rogers will render as a cornet solo his own composition, "A Soldier's Dream," fantasia scenes from "The Belle of New York," airs from "The Idol's Eye," and a tarantella from Sousa's "Bride Elect," will be most enjoyable numbers.

The great popularity of the Domestic Science Department is being strikingly demonstrated during this week when Sousa and his famous band might be supposed to dwarf all other attractions. The number of women who crowded to see and hear Miss Ranche in her up-to-date demonstrations of modern cookery and household economics was larger yesterday than on any previous day during the exhibition. Her topic was cake of a novel variety. Entries and desserts will be the topic today.

The advance sale of seats for the Godfrey concerts next week goes merrily on in the foyer of Paul Revere Hall. The return of this renowned bandmaster and composer and his English musicians will be a notable event. There was a big excursion at the fair yesterday over the Boston and Maine Railroad, a great many people coming from North Conway, Wolfboro, Rochester and Farmington, and from the cities and towns between Keene and Peterboro. The courtesies of the exhibition have been extended to the visiting members of the New England Passenger Agents' Association.

BOSTON LETTER.

Many Interesting Sights to be Seen at the Food Fair.

AFTERMATH OF DEWEY DAY.

Churches, the Lecture Season and Fashion Notes.

[SPECIAL CORRESPONDENCE.]

Boston, Oct 18, 1899.

Boston seems almost like a deserted village in its uptown streets now that the excitement of Dewey day is over. The flags and the bunting are down and safely laid away to be used for the next popular hero.

On the Common, on Saturday, the scene was like that of Fourth of July. During the giving up of the flags every inch of ground seemed to be taken. Even the trees were alive with patriotic and adventurous urohins who swarmed upon every branch and looked in shrill-voiced triumph upon the wonderful picture beneath them and before them.

and another clear two hours for the evening concert.

The famous Sousa band is drawing immense audiences this week. The selections are grand ones, and as a concert of this description is seldom obtainable in Boston for twenty-five cents, the same people go day after day. They are, of course, the genuine lovers of music, not those who attend the symphony concerts because it is the correct thing to do. After Sousa's this week comes Dan Godfrey's for next week, the closing week. And for that musician and his men, an almost equal enthusiasm will be manifested.

In addition to the band concerts of the afternoon and evening there are, this year, band concerts in the morning.

ANOTHER OVATION TO SOUSA.

The Food Fair Band Concerts Delight Many Thousands in Mechanics' Building.

The storm of yesterday had the effect of keeping hundreds away from the Food Fair during the morning and afternoon, but the evening attendance was very large, nearly as large as on Tuesday night. It goes without saying that Sousa and his band were the principal attraction, and when at 8 o'clock last night the famous composer and conductor, the baton in hand, stepped forward he received an ovation which attested anew his great popularity in New England.

Mr. Walter Rogers, the cornetist, who, by the way, was for three years conductor of the celebrated Seventh Regiment Band of New York city, was repeatedly encored. The first selection being a fantasia, "A Soldier's Dream," his own composition. In the evening the most notable numbers were the overture "1812," by Tchaikowski; airs from "The Runaway Girl" and scenes from Wagner's "Meistersinger." The soloists for the day also included Mr. Arthur Pryor, trombone, whose selection was the famous "Felicie," by Liberati; Mr. Emil Kennecke, cornet, who rendered with fine effect "The Holy City," and Mr. Franz Hall, fluegelhorn, whose number was "Werner's Farewell," by Nessler. All the solos were repeatedly encored. Among the orchestral numbers were also gems from "El Capitan" and scenes from "The Wizard of the Nile."

Many inquiries have been received in reference to the selections to be played at

the Sousa concerts. And for the information of readers today's afternoon and evening programmes are herewith given:

3 to 5 p. m.

Overture, "Promised Bride".....Ponchielli
"Gypsy Suite" (new).....Herbert
Cornet solo, "Souvenir de Mexico".....Hoch
Mr. Emil Kennecke.
Airs from "The Belle of New York".....Kerker
Trombone solo, "Annie Laurie".....Pryor
Mr. Arthur Pryor.
Scenes from "Lohengrin".....Wagner
Idyl, "The Old Grist Mill" (new).....Muller
"Rondo de Nutt" (new).....Gillet
March, "Hands Across the Sea" (new).....Sousa
Symphonic poem, "The Chariot Race".....Sousa

8 to 10 p. m.

Overture, "Rienzi".....Wagner
Diems from "The Fortune Teller".....Herbert
Fluegelhorn solo, "Alla Stella Confidente".....Robaudi
Mr. Franz Hall.
Scenes Historical, "Sheridan's Ride".....Sousa
Valse, "Pesther".....Wagner
Siegfried's Death, from "Gottterdammerung".....Wagner
Cornet solo, "Souvenir of Naples".....Rogers
Mr. Walter Rogers.
Idyl, "The Boston Belle".....Godfrey
March, "Hands Across the Sea" (new).....Sousa
Finale to "William Tell".....Rossini

The popularity of the domestic science department was again proven yesterday afternoon, a very large audience being present and giving evidence of great interest in the lecture and demonstrations by Miss Nellie Dot Ranche of Chicago.

OCT 20 1899

SOUSA'S "PUPIL."

Organ Grinder Who Was Not Slow in Airing His Distinction.

John Phillip 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 and 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 it?" asked the grinder, impulsively.

"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 awestricken spectators were dozen 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 Phillip Sousa,
Played by a
Pupil of Sousa.

Mr. Sousa has not given any more music lessons to strangers.—Philadelphia Post.

18 1899

SOUSA VISITS this country she will be accompanied by Coquelin, who will play Polonius when Sarah essays the role of Hamlet.

Sousa is playing this week at the Food Fair, and his admirable concerts are drawing immense crowds. He will remain during the present week only.

FROM
Boston Mass Pilot
1/21

BIG CROWDS AT FOOD FAIR.

Sousa Band Concerts to Begin on Monday, Oct. 16.

THE big Food Fair enters upon its third week with every indication of the greatest success in history. Immense crowds are now in daily attendance, the splendid music by the military bands and orchestras proving a great attraction. The beautiful souvenir spoons, 3,000 of which are given away by the management to early morning visitors, are eagerly sought for and highly prized as mementoes of Admiral Dewey. On Monday the famous Sousa and his band began a one week's engagement, giving two concerts daily at 3 and 8 p. m. The balcony seats are reserved at 25 and 50 cents additional, the admission being 25 cents as usual. Following Sousa will come Lieut. Dan Godfrey and his celebrated band of English musicians, who created such a furore here last season, and reserved seats for his engagement will go on sale in a few days.

OCT 9 1899

One of the most phenomenal rises to fortune and fame is the career of Sousa, the bandmaster. There are a number of bands in the United States that are popular and make money, but none which actually shovels in coin as does Sousa's organization. It is said on good authority that the net profits for seventeen months' concerts have put \$103,000 into Sousa's pockets. That is sufficient reason for his scurrying around the country playing one or two night stands and living in the uncomfortable manner travelers are obliged to endure. A few more years of it and then Sousa can retire on a royal income and spend his time composing. His income from his written music and operas is large enough to give him all the money he wants, but, like all other men, he wants a little more. He has just finished two operas, "Chris and the Wonderful Lamp," and another for DeWolf Hopper. After the fall tour he makes with his band Mr. Sousa expects to take a long vacation of a number of months and is trying to decide whether to fish and shoot down south or take a trip to Bermuda, where he can listen to the singing of the waves and gather some fresh musical ideas.

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SOUVENIRS GO EARLY.

Mechanic's Hall Thronged with Visitors to the Food Fair.

Yesterday from early morning, when the Dewey souvenir spoons were given out, until late at night, Mechanic's hall was thronged with enthusiastic visitors to the food fair. Of course the crowds were largest while Sousa's famous band was playing. Sousa seems to be growing in popularity every day, and his program yesterday was the best he has so far given. A still better one is promised for today and tomorrow, the two last Sousa days.

BIGGEST CROWD YET.

Fully 25,000 Persons at the Food Fair Yesterday—Sousa's Band a Great Attraction.

The scenes at Mechanic's building yesterday were repetitions of Wednesday's great crowds of people gathering to hear Sousa and his famous band. The attendance during the day and evening must have been fully 25,000—the largest since the opening of the Food fair. The concert programme in the afternoon included "The Promised Bride" overture, by Ponchielli; "Rondo de Nuit," by Gillet; the new "Gypsy Suite," Mr. Sousa's new symphonic poem, "The Chariot Race," and his new march, "Hands Across the Sea." A cornet solo, "Souvenir de Mexico," was given by Mr. Emile Kenecke, and a trombone solo, "Annie Laurie," by Mr. Arthur Pryor. In the evening the most notable numbers were Wagner's "Rienzi" overture; Siegfried's death from "Götterdämmerung," by Wagner; gems from "The Fortune Teller" and Godfrey's idyl, "The Boston Belle." Mr. Walter Rogers' cornet solo, "The Souvenir of Naples," was repeatedly encored, as was also Mr. Franz Hell's fluegelhorn solo, "Alla Stella Confidente."

In the domestic science department, Miss Ranohe entertained another large audience of women. Her lesson and demonstration indicated how a fowl might best be utilized, using the bones in soup, the upper and lower joints in cantons for entrees, the dark meat as a fricasee with hot biscuits, and the white meat as true chicken salad.

Yesterday was a gala day for excursionists at the fair. Among the New England cities and towns from which special rates were made by the Boston & Maine railroad were Newport, Vt., Coventry, Barton Landing, Barton, Sutton, West Burke, Lyndonville, St. Johnsbury, Passumpsic, Barnet, McIndoes, Ryegate and Wells River.

As the date set for the engagement of Lieut. Dan Godfrey and his famous band of English musicians approaches, the demand for reserved balcony seats is such that very few will remain to be disposed of next week. Never before have two such notable organizations, each having at its head the most famous band master and composer of the two foremost nations of the world, come together in what might be termed a friendly competition for the favor and approval of the critical Boston public. Sousa, surrounded by the most skillful artists in America, is being heard at his best at Mechanic's building, and there is a great desire on the part of thousands also to hear Lieut. Godfrey and his English musicians.

The distribution of Dewey souvenir spoons to early morning visitors still continues to the evident satisfaction of the ladies fortunate enough to secure them.

There remains but two days more in which to hear Sousa, and as the close of these concerts draws near thousands are interested to know what the daily programmes are to be. The numbers to be played at this afternoon's and evening's concerts are herewith given:

3 to 5 P. M.—Mr. Simone Mantia, euphonium; Messrs. Rogers, Mesloh and Higgins, cornets; overture, "Thuringian Festival" ("How Can I Leave Thee?"), Lassen; grand scenes from "I Pagliacci," Leoncavallo; euphonium solo, "Air and Variations," Mantia, Mr. Simone Mantia; scenes from "La Boheme" (new), Puccini; valse, "Colonial Dances," Sousa; gems of "The Runaway Girl," Caryll; cornet trio, "The Three Solitaires," Herbert, Messrs. Rogers, Mesloh and Higgins; (a) serenade, "Rococo" (new), Helms; (b) march, "Hands Across the Sea" (new), Sousa; cornet solo, "The Volunteer," Rogers, Mr. Walter Rogers; episode militaire, "A Cavalry Charge," Rogers. 8 to 10 P. M.—Mr. Emil Kenecke, cornet; Mr. Arthur Pryor, trombone; overture, "Jubel," Weber; suite, "Three Quotations," Sousa; cornet solo, "Inflammatus," Rossini, Mr. Emil Kenecke; second Hungarian rhapsody, Liszt; valse, "Village Swallows," Strauss; motives from the operas of Wagner; trombone solo, "Air Original," Pryor, Mr. Arthur Pryor; (a) "Swedish Wedding March," Undermann; (b)

march, "Hands Across the Sea" (new), Sousa; descriptive fantasia, "The Forge in the Forest," Michaels.

SOUSA AND HIS FAMOUS BAND.

The Great Feature at the Food Fair Just Now and Throng of People Went to Hear the Music.

The return to Boston of Sousa and his famous band has resulted in an increased attendance at the Food fair, and despite the unseasonable weather yesterday Mechanic's building was well filled in the afternoon, and literally thronged in the evening by the thousands eager to hear and applaud these famous musicians. Mr. Sousa's appearance on the platform was the signal for long continued applause, and the concert program throughout was received with every indication of marked approval.

Walter Rogers, the famous cornetist, who, by the way, was for three years conductor of the celebrated 7th regiment band of New York city, was repeatedly encored, the first selection being a fantasia, "A Soldier's Dream," his own composition. In the evening the most notable numbers were the overture, "1812," by Tchaikowski; airs from "The Runaway Girl" and scenes from Wagner's "Meistersinger." The soloists for the day also included Arthur Pryor, trombone, whose selection was the famous "Felicie," by Liberati; Emile Kenecke, cornet, who rendered with fine effect "The Holy City," and Franz Hell, fluegelhorn, whose number was "Werner's Farewell," by Nessler. All the solos were repeatedly encored. Among the orchestral numbers were also gems from "El Capitan" and scenes from "The Wizard of the Nile."

19 1859

How Fingers and Feet Moved to the
Strains of a Sousa March

It was a goodnatured crowd, a crowd that did not mind the jostling inevitable among so many people; a crowd that, as a whole, ate a perambulating meal, taking a buckwheat cake here and half a whole-wheat biscuit there, following both with a cup of coffee and a cup of cocoa or ginger cordial, and showing a supreme disregard for possible indigestion; a crowd that goes, year after year, to abandon itself to the variety of the Food Fair.

The sportsman's exhibit and the side-shows had their hosts of lookers-on; the demonstration lecture in the domestic-science department was well-attended; but the chief attraction of the evening was the Sousa concert. From the balcony it was interesting to note the effect of the music, especially some of the Sousa marches, upon the thronging multitude below. Feet and fingers moved to the melody, as all unconsciously the people swayed to its rhythm. The Food Fair management is fortunate, indeed, in having secured this popular military band.

BOSTON **MONTAGU LUTHER**
SOUSA AT THE FAIR.

Mechanics' Building Again Crowded—Excursionists Present in Large Numbers.

It was dull weather out doors yesterday, but at the Food Fair all was life and spirit, and crowds roamed about the big building, sipped here and sampled there, and listened to the fine music of Sousa's Band with evident appreciation. The evening attendance was again very large, and Sousa once more demonstrated his hold on the music-loving people of New England, who crowded every portion of the spacious balconies, and the aisles and corridors, in a universal desire to see and hear America's greatest bandmaster and composer. Sousa's compositions rendered yesterday were his "Colonial Dames" waltz, the "Three Quotations" and the new and popular march, "Hands Across the Sea." Messrs. Kenecke, Pryor and Mantia were soloists, and there was also a trio for three coronets in which Messrs. Meslech, Higgins and Rogers appeared.

Heokuk, La
Gate City 10/13

John Philip Sousa owns a more or less good sized example of the musical manuscript of nearly every great composer since the time of Bach.

Cincinnati O
 Wkly, Aug 14/17

? ? ? ?
 Please publish in your Bureau of Information
 what you know of John Philip Sousa and his
 band.
 Dudley, Ind. F. E. T.

Sousa made his reputation as leader of the United States Marine Band at Washington, D. C. On the death of the celebrated Gilmore he reorganized the Gilmore Band, which became the Chicago Military Band. This is the organization that Sousa heads today. Sousa is author of the military opera "El Capitan" and a number of popular quicksteps.

LOS ANGELES No. 1816 CORTLANDT.

FROM-TIMES.

OCT 16 1899

State's Band Honors Dewey.

[Musical Courier.] Sousa's Band, numbering 138 men, headed the great parade on Saturday in honor of Admiral George Dewey. This was John Philip Sousa's tribute to the hero of Manila, all the expenses of the organization for the day, amounting to close to \$3000, being personally borne by "The March King." No such band has ever before been heard in New York, and the volume of sound as the big body of performers swept down Fifth avenue, playing Sousa's stirring marches, was fairly inspiring. Mr. Sousa was in command of his great band and received a continuous ovation all along the line of march at the head of his men.

The drum major for the Dewey parade was Edward D. Hughes, United States Marine Corps, retired. On either side of the drum major marched two sailors from the U.S.S. Olympia, carrying blue silk guerdons bearing the name "Sousa," embroidered in white silk. These jacksies were specially detailed for this service by Lieutenant-Commander Calvocoresses. Sousa's swinging marches were played on the march, occasionally varied by "Life on the Ocean Wave" and "Nancy Lee," which had been requested by the officers of the Olympia. When Admiral Dewey drove past the band, before the grand stand was reached, he gave Mr. Sousa a friendly salute and wave of the hand in token of his thanks for his compliment.

On passing the reviewing stand the band played Sousa's "The Stars and Stripes Forever" with the full strength of the organization. At the end of the line of march the band and the Olympia crew swung out and reviewed the division of the United States military and naval forces, after which Sousa's men escorted the gallant sailors as far as the Cunard pier, where a tug was in waiting for the Olympia battalion. This was but the fourth time that Sousa's Band had ever appeared on the street, the other three occasions having been also complimentary, for which no compensation was asked. On the occasion of the Dewey parade, Col. George Frederic Hinton, the business manager of the band, acted as Mr. Sousa's adjutant.

LOUISVILLE, KY - DISPATCH

OCT 20 1954

JOHN PHILIP SO USA.

How the Great Musician Acquired His Name in London.

NEW YORK, Oct. 19.—John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "So Usa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising, for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with.

He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip Sousa." The combination of letters appealed to his eye, according to the English investigators, and Mr. So was transformed forever into Mr. Sousa, as he is known today.

This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

is a son-in-law of Joseph Jefferson.

Professor Hadley, the new president of Yale, rides a bicycle, plays whist and is an enthusiast over golf.

John Philip Sousa owns a more or less good sized example of the musical manuscript of nearly every great composer since the time of Beethoven.

NEW BEDFORD, MASS. - MERCURY
OCT 20 1896

OCT 20 1900

John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the entire public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

BOSTON, - TRANSCRIPT
OCT 20 1954

OCT 20 1954

VERMONT AT THE FOOD FAIR

Excursionists Explored Big Mechanics Hall and Sampled Everything in Sight

Vermont is now doing the Food Fair. All the good fathers and all the good mothers, all the rosy damsels and chubby school boys who could be spared from their homes in Newport, Coventry, Barton Landing, Barton, Sutton, West Burke, Lyndonville, St. Johnsbury, Passumpsic, Barnet, McIndoes, Ryegate and Wells River are disappearing themselves at the fair.

Vermonter have come to do and see the things that cannot be compassed at home. They love the "Cheap John" avenue where all the little things that can be found nowhere else under the sun are displayed. They may be found wherever the lecturer says, "and we give you this gold spoon and this silver one and this jewelled work of art with the useful pun opener, all for ten cents." Every Vermonter goes home with a pun opener.

To do the things they can't do at home—that is their diversion, and that is why they hie them to the gypsy booth and have their fortune told for ten cents. When the dark, seductive soothsayer has told ten cents' worth the promise is given that for fifty cents the queen will reveal present, past and future, and that for \$1 the archqueen will tell you names right out loud in full. More than one Vermonter bought ten cents' worth of fortune, and one rash soul ventured fifty cents' worth on the future, but as it was the queen's refreshment hour and she had to stop in the middle of a hard boiled egg, she found it difficult to see the future in rosy colors. Then, too, Vermonters love that artist who with lightning-like rapidity sketches them while they sit in the chair for five minutes.

The place where husbands and wives of the future were introduced to anxious inquirers for ten cents is always liberally patronized at the fair. At the molasses candy booth hundreds were rooted to the spot this morning at the sight of millions of "kisses" being shot down a chute to a dozen pretty girls who caught them and wrapped them up and sold them to the men.

Then when ~~Some~~ ^{the} place well, Vermonters sit still and forget everything but the rhythmic swing that takes them off their feet if they attempt to stand.

FROM
BROOKLYN EAGLE
OCT 22

OCT 28 1999

THANKED BY THE CITY.

The official thanks of the city, for services performed during the Dewey celebration, have been formally tendered to the following: To Major General Charles F. Roe for the able manner in which he managed the land parade, to Captain Robley D. Evans, U. S. N., for his services in the naval pageant; to the National Sculptors' Society, by whom the arch was erected; to John Philip Sousa for gratuitous service with his band, and to Building Commissioner Brady, for his care in supervising the erection of stands.

Mechanics' Building Again Crowded—Excursionists Present in Large Numbers.

It was dull weather out doors yesterday, but at the Food Fair all was life and spirit, and crowds roamed about the big building, sipped here and sampled there, and listened to the fine music of Sousa's Band with evident appreciation. The evening attendance was again very large, and Sousa once more demonstrated his hold on the music-loving people of New England, who crowded every portion of the spacious balconies, and the aisles and corridors, in a universal desire to see and hear America's greatest bandmaster and composer. Sousa's compositions rendered yesterday were his "Colonial Dances" waltz, the "Three Quotations" and the new and popular march, "Hands Across the Sea." Messrs. Kenneke, Pryor and Mantia were soloists, and there was also a trio for three coronets in which Messrs. Meslich, Higgins and Rogers appeared.

FROM

OCT 21 1966

ton eulogized travelling men generally, and especially the members of the association he was addressing. He said that he would like to see a shipload of Yankee drummers go to Porto Rico and Cuba and lift our new possessions out of the darkness of the middle ages.

Thousands at the Food Fair Hear
His Famous Band--Dewey
Spoons Popular.

It was dull weather outdoors yesterday, but at the Food fair crowds of happy people roamed about the big building, sipped here and sampled there, and listened to the fine music of Sousa's band with evident appreciation. The evening attendance was again very large, and Sousa, "the march king," once more demonstrated his hold on the people who crowded the spacious balconies and the aisles and corridors.

The hall devoted to domestic science was again crowded yesterday. Miss Ranche in her lecture and demonstrations gave a unique method of preparing the unpoetic fish ball. The fish was first dropped into cold water and par-boiled; then cut up into small pieces and boiled until tender, in conjunction with small pieces of raw potato, sliced as for French fries. After being well cooked this was drained, put into a meat cutter and chopped fine. Two whole eggs were then mixed thoroughly with a teaspoonful of sugar and a quarter teaspoonful of pepper. Miss Ranche then dipped her hands in flour and shaped the materials into balls and croquettes, which were fried in boiling fat until light brown, and served with hot boiled potatoes, au naturel. Miss Ranche next explained that bluefish should be handled very carefully, avoiding contact with any zinc material, as a poisonous corrosion is apt to occur. The "blocked" process consists in baking in a deep, dry pan in a manner by which the peculiar flavor of "planked" fish is secured—a unique method of Miss Ranche's own devising. The lesson and demonstration this afternoon will be especially for children.

The distribution of Dewey souvenir spoons still continues every morning, 3000 being presented to the first 1500 ladies in line at the opening hour. The practice will be continued daily until the closing of the exhibition, a grand total of 72,000 of these handsome tokens having been provided. Today there will be a big excursion over the Boston & Maine railroad via White River Junction from cities and towns in northern Vermont.

Only two more opportunities will be afforded for hearing Sousa and his famous band, the closing concert programmes today being as follows:

From 3 to 5 P. M.—Mr. Franz Hell, flugelhorn; Mr. Emil Kenecke, cornet. Overture, "Tannhauser." Wagner; idyl, "Echos des Bastions." Kiling; flugelhorn solo (Mr. Franz Hell), "Forget Me Not." Suppe; idyl, "Ball Scenes" (new), Czibulka; scenes from "Lobon-grin." Wagner; gems from "The Charlatan." Sousa; cornet solo (Mr. Emil Kenecke), "Air Brillante." Arban; "Narcissus." Nérin; airs from "Hands Across the Sea" (new), Sousa; to 10 P. M.—Mr. Arthur Pryor, trombone; Mr. Arthur Pryor, trombone. Overture, "William Tell." Rossini; excerpts from "Faust." Gounod; cornet solo (Mr. Herbert L. Clavel), "The Whirlwind." Godfrey; gems from "Cavalleria Rusticana." Mascagni; valse, "The Beautiful Blue Danube." Strauss; "Evening Hymn and Pilgrims' Chorus" from "Tannhauser." Wagner; romping solo (Mr. Arthur Pryor), "Love Thoughts." Pryor; sextet from "The Bride Elect." Sousa; march, "Hands Across the Sea" (new), Sousa; airs from "The Runaway Girl." Caryl.

OCT 21 1899

Sousa's Band is the Great Attraction.

It was dull weather outdoors yesterday, but at the Food Fair all was life and spirit, and crowds of happy people roamed about the big building, sipped here and sampled there; and listened to the fine music of Sousa's band with evident appreciation. The evening attendance was again very large and Sousa, "The March King," once more demonstrated his hold on the music loving people of New England, who crowded every portion of the spacious balconies and the aisles and corridors in a universal desire to see and hear America's greatest band-master and composer. In the afternoon the most notable numbers were the "Thuringian Overture," "How Can I Leave Thee?" by Lassen; grand scenes from "I Pagliacci," by Leoncavallo, and the military episode, "A Cavalry Charge," by Luders. In the evening, the selections most liberally applauded were Weber's "Jubel" overture, Liszt's Second Hungarian Rhapsody, the "Village Swallows," by Strauss, and Sudermann's "Swedish Wedding March." Sousa's compositions rendered yesterday were his "Colonial Dames" waltz, the "Three Quotations," and his new and popular march, "Hands Across the Sea." Messrs. Kencke, Pryor and Mantia were the cornet soloists, and there was also a trio for three cornets, in which Messrs. Masloh, Higgins and Rogers appeared.

ГКУМ

FROM
BROOKLYN CITIZEN.
OCT 19 1963

OCT 23 1899

Items from City Departments.

Mayor Van Wyck has approved the resolutions of the Municipal Assembly thanking the following persons for their services in connection with the Dewey celebration: Major-General Charles F. Roe, for the able and satisfactory manner in which the land parade was carried out; the gentlemen of the National Sculpture Society for their work on the Dewey Arch; John Philip Sousa, for the splendid and gratuitous services rendered by himself and his band, and Building Commissioner Thomas J. Brady because no accident on any of the stands marred the celebration.

KANSAS CITY, MO. - STAR.

OCT 21 1999

be announced later, but subscribers must now secure the same seats they had last season if they will notify Carl Busch, the conductor, at once.

Sousa and His Band Coming in March.

John Philip Sousa and his concert band will play an afternoon and evening concert in Convention hall, Sunday, March 4. This will be welcome news to the thousands of people who love good band music.

WORCESTER, MASS. - TELEGRAM.

OCT 22 1964

Positively the funniest story that has gone the rounds about Sousa, and one so clever as to merit notice, is that he was christened John Philip So, and that it was under that name that he became a leader of the Marine band, and could sign himself John Philip So, U. S. A. From So, U. S. A., it was easy to evolve Sousa, and there you have the famous bandmaster's cognomen, according to an English authority. Of course the story is spoiled for Americans, who know that Sousa was born Sousa, and that the Marine band is not connected with the U. S. A., but it makes a delightful piece of yarn just the same.

Miss Maud Reese
in Worcester twice as
Soloist With Sousa's Band

OCT 23

SIGNED BY THE MAYOR.

Bouquets Thrown by the Municipal Assembly—Avenue F Closed.

Mayor Van Wyck has approved the resolutions of the Municipal Assembly, thanking the following persons for their services in connection with the Dewey celebration: Major-Gen. Charles F. Roe, "for the able and satisfactory manner in which the land parade was carried out"; the gentlemen of the National Sculpture Society for their work on the Dewey arch; John Philip Sousa, "for the splendid and gratuitous services rendered by himself and his band"; and Building Commissioner Thomas J. Brady, because no accident of any of the stands marred the celebration.

BROOKLYN, N. Y. STANDARD-UNION.
OCT 28 1964

OCT 28 1997

THANKS OF MUNICIPAL
ASSEMBLY

MAYOR VAN WYCK APPROVES SEVERAL ORDINANCES.

Mayor Van Wyck has approved the resolutions of the Municipal Assembly thanking the following persons for their services in connection with the Dewey celebration: Maj.-Gen. Roe, "for the able and satisfactory manner in which the land parade was carried out"; the gentlemen of the National Sculpture Society for their work on the Dewey Arch; John Philip Sousa, "for the splendid and gratuitous services rendered by himself and his band"; and Building Commissioner Thomas J. Brady because no accident on any of the stands marred the celebration.

BOSTON HERALD
75 28

GUDFREY FOLLOWS SOUSA.

Another Musical Treat for Patrons of
the Food Fair During This,
the Last Week.

Lovers of music have a treat in store this week at the Food fair, where Lieut. Dan Godfrey and his famous Royal Guards band from England will give two concerts daily—at 3 and 8 P. M.—a brilliant and fitting engagement for the closing week of a great exhibition and notable musical festival. With the prestige of a most successful tour of the United States and Canada, these English musicians come to Boston at a time when all are eager to see and hear, and judge for themselves of the relative merits and claims to popularity of the two leading bands of England and America.

A glance at the programmes for this week shows that Lieut. Godfrey, with true chivalry, has included many of Sousa's most popular compositions, including the marches which have won for his American conferee the highest honors as a composer; and, with the memory of Sousa's triumphs still vividly in mind, the public will have an unusual opportunity for comparison.

Today's programme will include Suppé's "Foot and Peasant" overture; Sargis's "Casino Tuenze" waltz; Mascherano's "Casino Maria," the "Sons of St. George," grand march, and selections from "Tannhäuser" and "The Geisha." In the evening the most notable numbers will be the "Stradella" overture, Coryell's "Patrol March," Sousa's new march, "Hands Across the Sea," and three of Godfrey's own compositions, the "Mabel" waltz, "Reminiscences of Ireland," and the nautical fantasia, "England and America," descriptive of the visit of a British fleet to the United States, concluding with "Rule Britannia" and "The Star Spangled Banner." The soloists today will be Mr. C. Knight, cornet; Mr. Redfern, flute, and Mr. Stuart Campbell, bassoon. Godfrey's band, numbering some 50 musicians, will appear in the gorgeous English uniform.

OCT 22 1899

SOUSA GOES, GODFREY COMES.

Food Fair Crowds on Saturday
the Greatest on Record.

**Mechanics Building Never Before
the Scene of Such a Gathering—
Fully 30,000 Persons Present Day
and Evening—Grand Welcome
Arranged for Lieut. Dan Godfrey.**

Never in the history of Mechanics building has such a multitude of people been gathered within its walls as at the Food fair on Saturday. Long before the doors were opened a great crowd of early morning visitors were on hand, the line extending from the Garrison street entrance up Huntington avenue into and through West Newton and Falmouth streets almost to Massachusetts avenue. It was a sight which caused passing pedestrians and the through passengers on the electric to stare in open-eyed wonder. All through the morning hours people continued to pour into the building—men, women and children, the latter predominating, as might be expected on a school holiday. By 2 o'clock they swarmed over the entire premises, and a happy lot of youngsters they were, fairly revelling in the "goodies" temptingly at hand, and enjoying to the full the varied pleasures of the exhibition. The afternoon concert by Sousa's band was a source of special delight, and their applause of the "catchy" and popular numbers was as hearty and enthusiastic as that of their more experienced, but not more appreciative, elders.

In the evening the morning predictions were verified, and the doors were closed shortly after 8 o'clock, it having been found impossible for another hundred people to find even standing room in the corridors. It was a red letter day in Food fair annals and an eloquent tribute to the popularity of Sousa, "the March King," and his superb band, whose concerts are always such a treat to Bostonians. The great leader and his soloists were applauded to the echo, and the immense audience cheered and shouted in their excitement and enthusiasm.

Tomorrow it is predicted that thousands fully as appreciative will welcome to Boston Lieut. Dan Godfrey and his Royal Guards band, whose triumphant tour through the United States and Canada will end with the closing week of the Food fair. This famous military band, comprising 50 musicians and more

than a dozen soloists, will appear in the gorgeous regimental English uniform, giving two concerts daily—at 3 and 8 P. M. The programmes have been arranged by Lieut. Godfrey so as to include the most popular airs of the day, selections from favorite operas, and a number of his own compositions, which will be heard to the best advantage under his own baton. Lovers of music will be afforded an opportunity of hearing both Godfrey's and Sousa's famous marches during this notable engagement; and the general desire to hear and compare the work of these two famous organizations under the leadership of such eminent composers, each rendering at intervals the favorite works of the other, will be gratified.

In the domestic science department Miss Rancho's "talk" was for the instruction of the children, the dishes which she selected being simple, inexpensive and wholesome. They were orange tapoca, baked bananas with lemon sauce, served for breakfast, and cheese straws to accompany salads. These dishes were all prepared in the presence of the children, after which the little ones were invited to come up and help themselves, and no one will imagine for a moment that they required a second bidding. On Monday a full breakfast will be prepared and served, and in the evening chafing-dish cooking will be done.

Tomorrow the regular Food fair excursions will begin, and the people of New England will be afforded an opportunity of visiting the exhibition at reduced rates. Thus far 12 of these excursions are already scheduled, among them being the following for Monday and Tuesday: Monday, Oct. 23, and returning not after Oct. 30, from White River Junction, West Lebanon, Lebanon, East Lebanon, Enfield, West Canaan, Canaan, Grafton, Grafton Centre, Danbury, South Danbury, West Andover, N. H., Potter Place, Andover, N. H., East Andover, N. H., Bristol, Hill, Franklin, Franklin Junction, North Boscawen, Boscawen, Penacook, Franklin Falls via Franklin Junction or Tilton. Also from Groveton, Northumberland, Lancaster, South Lancaster, N. H., Dalton, Scott, Whitefield, Wing Road, Alder Brook, Apthorp, with stop-over privileges until Oct. 30. Also from Northampton, Hadley, Amherst, Mass., South Amherst, Belchertown, Bondsville, Ware, Gilbertville, New Braintree, Wheelwright, Barre Plains, Barre, Mass., Coldbrook, West Rutland, Rutland, Jefferson, Mass., Quinapoxet, Oakdale, West Boylston, Boylston, Berlin, South Bolton, tickets good returning Oct. 23 to 25, inclusive. Also from Berlin, Gorham, Gorham Village, Randolph, Bowman, Jefferson Highlands, Jefferson Meadows, Hazen, returning not after Nov. 1.

There will also be excursions from Fabyan, Twin Mountain, Bethlehem Junction, Manchester, N. H., Northfield, Canterbury, North Concord, N. H., East Concord.

OCT 22 1899

Here is a Story About

John Philip Sousa's Name.

John Philip Sousa has already acquired a prefix to his name, says the Sun, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name.

Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today.

This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

HARTFORD, CONN. - POST.

OCT 21 1899

SOUSA MUSIC.

The Effort to Side Track the Popular Productions.

How long will Sousa live? This inquiry is not applied to the corporeal existence of our bandmaster, for as he headed the parade on Dewey day John Philip presented a picture of health and a promise of longevity. Some solicitude, however, is reasonable over the fate of his compositions. Two years ago everybody with ability in and taste for sibilant melody was whistling his marches, and last year they were the favorite selections of hurdy-gurdy men. During Saturday's parade, however, only two of the regimental bands executed his marches as they passed Admiral Dewey, when they were expected to put their best foot and finest music forward. The band headed by Sousa played "El Capitan," and half an hour later a New Jersey bandmaster struck up the "Washington Post." On all other occasions such old-time airs as "Home Again," "Onward, Christian Soldiers," "Way Down the Suwanee River," "Maryland, My Maryland," "Marching Through Georgia," "America," "Dixie," and "The Star Spangled Banner" guided the step of the soldiers. Judging by the furore created by Sousa's marches a few years ago, it seemed that their popularity had come to stay. Even the queen's jubilee parade was begun by the "Washington Post," and "El Capitan" inspired our fine fellows at Manila. John Philip was dubbed "The March King," and Strauss was called "The Waltz King." The Viennese gives sure promise of becoming a classic, while the Washingtonian lacks guaranty of permanence. Mr. Sousa aimed directly at the military in his compositions, and for a time his effort seemed successful. The rival and less distinguished bandmasters are apparently jealous of the prosperity of their famous comrade, and by union of envious purpose have crowded John Philip out of the position he won with "The Cadets" and "Washington Post." "I have had to fight against jealousy all my life," said Sousa to The Press man last summer, and his argument is borne out not only by a general effort to silence his music on Dewey day, but by the concerted attempt to overthrow his opera in London. Evil were the reports and dire the prophecies of "El Capitan" when it was introduced into England, but after a three months' run the piece is still so popular that De Wolf Hopper has decided to stay with it all season in London. In time John Philip may triumph over his enemies, the bandmasters, as he discomfited the advocates of "Wang"—New York Press.

BOSTON, - FROM
MORNING JOURNAL
OCT 23 1899

GODFREY AT THE FOOD FAIR.

The Famous English Band Gives Two Concerts Today in Mechanics' Building.

Lovers of music have a treat in store at the Food Fair this week, where Lieut. Dan Godfrey and his famous Royal Guards Band from England will give two concerts daily—at 3 and 8 P. M.—a brilliant and fitting engagement for the closing week of a great exhibition and notable musical festival. With the prestige of a most successful tour of the United States and Canada these English musicians come to Boston at a time when all are eager to see and hear and judge for themselves of the relative merits and claims to popularity of the two leading bands of England and America. A glance at the programs for this week shows that Lieut. Godfrey, with true chivalry, has included many of Sousa's most popular compositions, including the marches which have won for his American confrere the highest honors as an author, and with the memory of Sousa's triumphs still vividly in mind the public will have an unusual opportunity for contrast and comparison.

WATERBURY, CONN. - REPUBLICAN

OCT 23 1899

New musical comedy by Hugh Morison and Gustave Kerker, and Edna May is not to play the title role.

"Gen Gamma" is the title decided upon for DeWolf Hopper's new opera. The music is by Sousa, the lyrics by Stewart, and the book by Charles Stewart. Next February it is to be tried in New York.

LEXINGTON, KY. - LEADER.

OCT 21 1899

SOUSA AND HIS REAL NAME.

A Story From London That It Was
Once Plain So.

John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name.

Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa as he is known today.

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NEW HAVEN, CONN. - LEADER.
OCT 23 1899

Mr. and Mrs. John Philip Sousa, are stopping at the New Haven House and will be in town during the week; while Mr. Sousa's new opera is making its initial bow to the public at the Hyperion theater. The company has been in town since Saturday morning, rehearsing and getting into shape for the first presentation this evening.

Sousa's band booked no engagements for this week, as the famous leader had other work on hand. "Chris and the Wonderful Lamp," the name of his latest opera, is really Aladdin's lamp up-to-date. The idea was suggested to the composer by a little story in St. Nicholas Magazine two or three years ago, and the idea, full grown and elaborated, set to bright, catchy Sousa music, and staged as only Klaw & Erlanger can do it, will be what the audience will see at the Hyperion tonight. The hold Mr. Sousa has on the hearts of Americans was demonstrated in a public way at the Dewey celebration in New York, for many have said that when Sousa marched into view at the head of his splendid band, the ovation which greeted him along the line, was only second to that which hailed Dewey, the hero.

Sousa's new opera is the longest score he has written, but not the most difficult. It was written for the popular taste; to entertain, to amuse, lighten the heart and raise the spirits.

One of the scenes is laid in Connecticut, indeed the author has an especial fondness for Connecticut and for New Haven.

It may not be generally known that Manager Bunnell made the first engagement with Sousa outside of Washington, D. C., where as leader of the Marine band, he first came into prominence and laid the foundation of his future fame. The libretto is by Glen MacDonough, and is full of up to date hits, as for instance as to the value of the automobile as a means of locomotion. A grand finale has one of Sousa's most fetching marches which is bound to become the rage; after it is once heard. The name, too, is happily chosen. The stirring martial music simply chose its own name, which is: "The Man Behind the Guns." When the Yale boys hear it tonight, they will let off one of their wildest yells and Sousa will have to come before the curtain and say "Thank you," if nothing more. This is prophecy, which does not require a prophet's supposed wisdom to forecast. Tomorrow I shall say "I Told You So."

BROOKLYN EAGLE
OCT 25 1899

"THE SERENADE."

While the Bostonians, now at the Columbia, gave their newest success Monday night, they appeared last evening in "The Serenade," always a favorite opera here, and the most successful of all Herbert's tuneful creations. "The Serenade" has its worshipers. These worshipers came last night in force. Adoration for their favorite opera is again increased. It is not necessary here to recount the odd situations, the feeble narrative or the succession of striking scenes. These are but side issues to the main attraction which comes from the melody of the whole piece. No opera, unless it be "El Capitan," is keyed up with so many lyrics that have the wealth of melody of those in "The Serenade." These were sung last evening with more than old time nerve and force. Mr. McDonald as Alvorado gave the serenade song until he must have been exhausted and the audience could call no more. He was called back at least half a dozen times. Mr. Barnabee, whose lines force him to some excruciating puns, gave these in his quaint way, and was very funny at all times. Helen Bertram as Yvonne was sufficient herself to emphatically disprove the statement that the Bostonians company has been weakened by a loss of its old material. Marcia Van Dresser was a Dolores superior to all others heard before in that role. The rest of the cast was up to the established standard of the Bostonians.

To-night "Rob Roy" will be sung. "The Smugglers of Badayez" will be given Thursday evening and at Saturday matinee. Saturday evening "Robin Hood" will be sung.

My Experiences as a Bandmaster



John
Philip
Sousa

...in
The Youth's
Companion

THIS DIVERTING article will be one of more than 200 special contributions of the widest variety and interest to appear in the volume for 1900 of The Companion. Among the writers already specially engaged are Soldiers and Sailors, Travellers and Trappers, Singers, Musicians, Scholars, Statesmen and gifted writers of Short and Serial Stories.

... The Volume for the Year 1900 ...

A Special Announcement Number, containing full Prospectus of the Articles and Stories to appear during 1900, will be sent Free to any address on receipt of a postal.

Now is the Time to Subscribe for the New Volume

Send \$1.75 with this slip or the name of this magazine, and receive not only the 52 weekly issues of The Youth's Companion for 1900, but besides, as a gift, the nine issues for November and December of this year, including the beautiful Holiday Numbers, and the new Companion Calendar for 1900, lithographed in twelve colors and gold.

THE YOUTH'S COMPANION, 201 Columbus Ave., BOSTON, MASS.

FROM
Guthampton M.
News 10/20

BIG CROWDS AT FOOD FAIR.

The big Food fair enters upon its third week with every indication of the greatest success in history. Immense crowds are now in daily attendance, the splendid music by the military bands and orchestras proving a great attraction. The beautiful souvenir spoons, 3000 of which are given away by the management to early morning visitors, are eagerly sought for and highly prized as mementoes of Admiral Dewey. On Monday the famous Sousa and his band begins a one week's engagement, giving two concerts daily at 3 and 8 p. m. The balcony seats are reserved at 25 and 50 cents additional, the admission being 25 cents as usual. Following Sousa will come Lieutenant Dan Godfrey, and his celebrated band of English musicians, who created such a furore here last season, and reserved seats for his engagement will go on sale in a few days.

SAN JOSE, CAL.-HERALD.

OCT 16 1899

Philip Sousa, whose band appeared at the Victory theatre in this city a short time since, is reported to have cleared \$103,000 by band concerts within the past seventeen months.

BOSTON, MASS. - RECORD
OCT 23 1899

ask for bail pending the appeal.

GODFREY'S BAND AT FAIR.

Lovers of music have a treat in store at the food fair this week where Lieut Dan Godfrey and his famous Royal Guards Band from England will give 2 concerts daily—at 3 and 8 p. m.—a brilliant and fitting engagement for closing week of a great exhibition.

With the prestige of a most successful tour of the United States and Canada these English musicians come to Boston at a time when all are eager to see and hear and judge for themselves of the relative merits and claims to popularity of the two leading bands of England and America.

A glance at the programmes for this week shows that Lieut. Godfrey, with true chivalry, has included many of Sousa's most popular compositions, including the marches which have won for his American confrere the highest honors as an author; and with the memory of Sousa's triumphs still vividly in mind the public will have an unusual opportunity for contrast and comparison.

BAY CITY, MICH. - TIMES
OCT 22 1899

The fact that Sousa allowed Scripps to appear on the stage with unrivalled organization should sufficient guarantee of her artistic excellence. Sousa will not condone appear with, any but solo art recognized ability.—Romeo, gan, Observer.

SOUSA MUSIC.

The Effort to Side Track the Popular Production

How long will Sousa live? This inquiry is not applied to the corporeal existence of our bandmaster, for as he headed the parade on Dewey day John Philip presented a picture of health and a promise of longevity. Some soliloquy, however, is reasonable over the fate of his compositions. Two years ago everybody with ability in and taste for sibilant melody was whistling his marches, and last year they were the favorite selection of burly men. During Saturday's parade, however, only two of the regimental bands executed his marches as they passed Admiral Dewey, when they were expected to put their best foot and finest music forward. The band headed by Sousa played "El Capitan," and half an hour later a New Jersey bandmaster struck up the "Washington Post." On all other occasions such old-time airs as "Home Again," "Onward, Christian Soldiers," "Way Down the Suwannee River," "Maryland, My Maryland," "Marching Through Georgia," "America," "Dixie," and "The Star Spangled Banner" guided the step of the soldiers.

Judging by the furore created by Sousa's marches a few years ago, it seemed that their popularity had come to stay. Even the queen's jubilee parade was begun by the "Washington Post," and "El Capitan" inspired our fine fellows at Manila. John Philip was dubbed "The March King," and Strauss was called "The Waltz King." The Viennese gives sure promise of becoming a classic, while the Washingtonian lacks guaranty of permanence. Mr. Sousa aimed directly at the military in his compositions, and for a time his effort seemed successful. The rival and less distinguished bandmasters are apparently jealous of the prosperity of their famous comrade, and by union of envious purpose have crowded John Philip out of the position he won with "The Cadets," and "Washington Post."

"I have had to fight against jealousy all my life," said Sousa to the Press man last summer, and his argument is borne out not only by a general effort to silence his music on Dewey day, but by the concerted attempt to overthrow his opera in London. Evil were the reports and dire the phophecies of "El Capitan" when it was introduced into England, but after a three months' run the piece is still so popular that De Wolf Hopper has decided to stay with it all season in London. In time John Philip may triumph over his enemies, the bandmasters, as he discomfited the advocates of "Wang."—New York Press.

well as the annual meeting.

The big Boston Food Fair enters upon its third week with every indication of the greatest success in history. Immense crowds are now in daily attendance, the splendid music by the military bands and orchestras proving a great attraction. The beautiful souvenir spoons, 3,000 of which are given away by the management to early morning visitors, are eagerly sought for and highly prized as mementoes of Admiral Dewey. On Monday the famous Sousa and his band began one week's engagement, giving two concerts daily at 3 and 8 p. m. The balcony seats are reserved at 25 and 50 cents, the admission being 25 cents as usual. Following Sousa will come Lt. Dan Godfrey and his celebrated band of English musicians, who created such a furore here last season, and reserved seats for his engagement will go on sale in a few days.

FROM SCRANTON REPUBLICAN

OCT 22 1901

Sousa's Real Name.

John Phillip Sousa has, says the New York Sun, already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

FROM PROVIDENCE, R. I.-TELEGRAM

OCT 22 1901

A new and interesting convert to literature proves to be a no less conspicuous figure than John Philip Sousa, who will write of "My Experiences as a Bandmaster" for the new volume of The Youth's Companion for 1900. No doubt Mr. Sousa's reminiscences rival Gilmore's or Cappa's, and anecdotes of interest to the musical world may be expected.

BIG CROWDS AT FOOD FAIR.

Sousa Band Concerts Began on Monday, Oct. 16th.

The big Food Fair enters upon its third week with every indication of the greatest success in history. Immense crowds are now in daily attendance, the splendid music by the military bands and orchestras proving a great attraction. The beautiful souvenir spoons, 3,000 of which are given away by the management to early morning visitors, are eagerly sought for and highly prized as mementoes of Admiral Dewey. On Monday last the famous Sousa and his band began a one week's engagement, giving two concerts daily at 3 and 8 P. M. The balcony seats are reserved at 25 and 50 cents additional, the admission being 25 cents as usual. Following Sousa will come Lt. Dan Godfrey and his celebrated band of English musicians, who created such a furore here last season, and reserved seats for his engagement will go on sale in a few days.

FROM

BIG CROWDS AT THE FOOD FAIR.

Sousa Band Concert to Begin on Monday, Oct. 16th—Great Demand for Reserved Seats—Lt. Dan Godfrey and his Famous English Band Will be Here Oct. 23 for one Week's Engagement—Interesting Demonstrations in Domestic Science Section—Attractive Features in all Department.

The big Food Fair enters upon its third week with every indication of the greatest success in history. Immense crowds are now in daily attendance, the splendid music by the military bands and orchestras proving a great attraction. The beautiful souvenir spoons, 3,000 of which are given away by the management to early morning visitors, are eagerly sought for and highly prized as mementoes of Admiral Dewey. On Monday the famous Sousa and his band begins a one week's engagement, giving two concerts daily at 3 and 8 p. m. The balcony seats are reserved at 25 and 50 cents additional, the admission being 25 cents as usual. Following Sousa will come Lt. Dan Godfrey and his celebrated band of English musicians, who created such a furore here last season, and reserved seats for his engagement will go on sale in a few days.

PETERBORO, N. H. - TRANSCRIPT

OCT 19 1901

The Boston Food Fair is now in full blast. Food products in all forms and demonstrations of their preparation, and a multitudinous array of everything connected therewith are exhibited. Sousa and his band, Lieut. Dan Godfrey and his English musicians, Reeve's band of Providence, Jean Missud's Salem Cadet band, the First Regiment band, the National orchestra, Peterson's orchestra, and other musical organizations will be heard during the month. The household exposition is very interesting; an art gallery, sportsman's paradise, and many other attractions. Silver souvenirs every day.

JR, ME. - COMMERCIAL

OCT 21 1901

John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

BIG CROWDS AT FOOD FAIR.

SOUSA BAND CONCERTS BEGAN ON MONDAY, OCT. 16TH—GREAT DEMAND FOR RESERVED SEATS—LT. DAN GODFREY AND HIS FAMOUS ENGLISH BAND WILL BE HERE OCT. 23 FOR ONE WEEK'S ENGAGEMENT—INTERESTING DEMONSTRATIONS IN DOMESTIC SCIENCE SECTION—ATTRACTIVE FEATURES IN ALL DEPARTMENTS.

The big Food Fair enters upon its third week with every indication of the greatest success in history. Immense crowds are now in daily attendance, the splendid music by the military bands and orchestras proving a great attraction. The beautiful souvenir spoons, 3,000 of which are given away by the management to early morning visitors, are eagerly sought for and highly prized as mementoes of Admiral Dewey. On Monday the famous Sousa and his band began a one week's engagement, giving two concerts daily at 3 and 8 p. m. The balcony seats are reserved at 25 and 50 cents additional, the admission being 25 cents as usual. Following Sousa will come Lt. Dan Godfrey and his celebrated band of English musicians, who created such a furore here last season, and reserved seats for his engagement will go on sale in a few days.

—After the close of the regular meeting of the D. of H. at their parlors last evening, a fine program was rendered, consisting of an instrumental solo, by Mrs. Carrie Kirk, a vocal duet by Mesdames Kirk and Donat, select reading by Mrs. Emma Raymond. A representation of Sousa's band in full uniform by a number of jolly musicians. At the close of their first piece, a gypsy entered and told their fortunes in a very satisfactory manner and great amusement, Miss Abbie King acting as fortune teller, after which the missing tail was placed on the donkey, with much laughter. Mrs. James Mills received first prize, Mrs. Norman Washburn second. Refreshments were served and all report an enjoyable time.

CHAMBERSBURG, PA. - REPOSITORY.

OCT 25 1891



According to the New York Sun Sousa's name, according to a London authority, was So. When he joined one of our army bands he signed it John Philip So, U. S. A. and finally adopted all the letters.

DENVER TIMES.

OCT 22 1891

Sousa's newest march is or will be called "The Man Behind the Gun," when it is issued.

BIG CROWDS AT FOOD FAIR.

Sousa Band Concerts to Begin on Monday, Oct. 16th—Great Demand for Reserved Seats—Lieut. Dan Godfrey and His Famous English Band Will be Here Oct. 23d. for One Week's Engagement—Interesting Demonstrations in Domestic Science Section—Attractive Features in All Departments.

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CHATTANOOGA, TENN. NEWS.

OCT 31 1891

John Philip Sousa, led the Dewey parade with his famous band and received an ovation all along the line.

CHATTANOOGA, TENN. NEWS.

OCT 21 1891

John Philip Sousa, the alleged march king, may not want the earth, but he does want the largest slice of it that has been asked for in many a day. King Sousa is patriotic—very much so when it comes to writing a stirring war march and exceedingly liberal when it comes to introducing the melodies of other musicians in his original compositions. But! When it came to the question of furnishing his band for the reception of Admiral Dewey, the monarch of the ready-made march modestly demanded \$2,500 for the services of himself and his musicians.

Wishland N H
Stem 10/21

BIG CROWDS AT FOOD FAIR.

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SYRACUSE, N. Y. - TELEGRAM.

OCT 24 1891

Evolution of Sousa's Name.

John Phillip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Phillip So. U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.—New York Sun.

ST. LOUIS REPUBLIC.

OCT 20 1891

John Philip Sousa has appealed the case against him recently decided in favor of Mrs. Blakeley, widow of D. Blakeley, who managed Sousa's band at the time of his death. The case has been in litigation for two years and is likely to remain so that much longer.

NEW ORLEANS - DEMOCRAT.

OCT 23 1891

for a penny each.

The New York Sun is responsible for the following: "John Phillip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as 'de Sousa,' although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of 'So' to bless himself with. He struggled along with that until he became a musician in an army band, and was able to sign himself 'John Phillip So. U. S. A.' That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry."

PORTLAND, ME. - EXPRESS.

OCT 28 1891

When doctors disagree it is generally the autopsy that decides. But now we have a disagreement between two eminent doctors of music, Sousa and Paderewski, with no such easy means of adjudication, and every lover of music must make the decision for himself as to which is in the right. Musicians who are accustomed to producing the most delightful harmonies are not always perfectly harmonious in their likes and dislikes, and we are not, therefore, surprised at the discordant opinions of Messrs. Sousa and Paderewski on the subject of public whistling. The Polish pianist holds that a man should have a right to shoot on the spot any one who whistles in a street, office building or any other public place where he can be heard by others. This opinion of Paderewski has been so often expressed that it is well known to form a part of his musical creed. He declares that whistling, however correctly rendered, can never be considered as music, and is one of the "unnecessary noises" so trying to nerves in these days of busy, sensitive people. He would have public whistling prohibited by law.

John P. Sousa, in the current issue of a monthly magazine, expresses a very different view of whistling. The love of music is more universal in this country than in any other, he asserts, and finds its expression in the whistling of the newsboys, bubbling over with strains from the popular airs of the day. The infectious melodies are taken up and passed on and on, until even sedate business and professional men permit themselves to become young again and whistle the pent-up melodies. Sousa has undoubtedly struck the popular chord. The whistling of his catchy compositions has done much to bring him fame and fortune. He is naturally not an opponent of public whistling. Paderewski belongs to a different school. He is not in sympathy with popular tastes. He appeals to the educated musician. No country has so many whistlers as ours, and most of us are glad of it. It is a sign of good spirits, of happy, healthy thoughts. But the "nation of whistlers" paid Paderewski over \$100,000 to come to this country and play the piano for us. So it would seem that whistling and cultivated and musical tastes may sometimes go together.

OCT 24 1901

Shall We Whistle?

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NOV 1 1900

Sousa Likes World's Music.

"Prancing Pickaninnies," Max Dreyfus's great cake-walk two-step, written especially for the Sunday World's Album of new and original music, will be played by Sousa's Band at the Philadelphia Exposition. Manager Hinton informs up that Mr. Sousa has heard the quaint composition and the fact that the great bandmaster has signified his intention to have his band play it is sufficient evidence that the cake-walk pleases him.

"Prancing Pickaninnies" will be issued in regular sheet music form with next Sunday's World. Max Dreyfus, its composer, also wrote "A Carolina Cake-walk," published by T. B. Harms & Co., which is one of the season's greatest successes.

The incidental words to "Prancing Pickaninnies" are by Andrew B. Sterling, author of "My Old New Hampshire Home" and "You'll Get All That's a-Coming to You." Don't fail to order next Sunday's World in advance of your newsdealer if you want a copy of this great cake-walk. If you cannot get it conveniently from your newsdealer, send 50 cents to this office and we will send you the whole set of ten songs contained in the Sunday World's Album.

OCT 22 1901

SOUSA PAID DEARLY FOR IT

WHEN FIVE MINUTES OF WAGNER COST HIM FIVE DOLLARS.

The March King Says He Tried to Make "Stars and Stripes" Typical of This Country—What the "Washington Post" Brought Him.

Saturday Evening Post: Mr. Sousa and I were the only two on the veranda; but an open window near us let out the buzz of voices, and put us in touch with the curious, cosmopolite hotel life. At the other end of the veranda, a window was open, too, and near there a girl was playing the "Washington Post March."

"Don't you get tired hearing that butchered?" I asked.

"Tired? Oh, no! I rather rejoice at every convert, no matter how bad the playing is. Technique is such a small thing and feeling such a great thing. The greatest poems are never written, some one has said; so with the greatest marches. And for all you know, the greatest march may be sealed up in that struggling aspirant."

The "struggling aspirant" suddenly stopped the "Washington Post" and began a deadly attack on the "Liberty Bell."

"Funny thing about these two marches," said Sousa. "They are of about equal merit, yet the first brought me \$5 and the second over \$40,000."

Such is indeed the fact. When the "Washington Post" was written Sousa was the bandmaster of the Marine band at Washington, working ambitiously along, and not thinking about the financial return that was to come from his work. The wonderful success of the "Washington Post" and the "High School Cadets," which he also sold for \$35, opened his eyes to the business side of his work. He made different arrangements with another publisher, and the consequence was that his next march brought him \$40,000, and is still bringing in an income.

"And which of these two do you prefer?"

"My favorite work is always my last one," he replied. "Perhaps," he added, after a moment's reflection, "the work that I really turn to with the most pleasure is the 'Stars and Stripes.' If there is anything that I am proud of, it is my Americanism. I was born within sight of the country's capitol, and my ambition has always been to express in my music some of my own patriotic feeling. I was coming back from Europe a couple of years ago, after having been away for several months.

"When the steamer got away from the dock and I knew that I was once more on my way home there was an almost indescribably joyous sensation in the combination of those two words: Home—America. I paced up and down the deck, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt. I have put this feeling into the 'Stars and Stripes.' I have tried to make it typical of the country and typical of the feeling of one whose patriotism has been put to the test, for that is what going to Europe means."

Sousa has done a pioneer's work touring the country with his band from one end to the other, penetrating into towns where high class amusement is almost unknown, and giving concerts that, while popular and attractive, are also, in a disguised form, educational. Playing the work of the great masters of music, Wagner, Mozart, Beethoven, in an attractive way, is sowing the seeds of a higher standard of musical taste.

Sousa's own love for the great musicians is shown in this incident which he relates:

"I yield to none in my admiration for Wagner's genius, and I further think that I hold the record in financial appreciation of his works," he said, in telling of the incident. "Six years ago, while I was traveling in Europe, I had the pleasure of paying at the rate of one dollar a minute for the privilege of listening to 'Tannhauser,' and I feel confident that not even the most rabid Wagnerite could do more."

"Before sailing for Europe I had confidently promised myself the pleasure of attending at least one performance at Bayreuth, but, owing to some change in my plans, I did not reach Nuremberg until just before the final performance. From this quaint town I telegraphed to a New York musician, who was playing 'cello in the Bayreuth orchestra to secure seats for me. Not hearing from him the next morning, I did not deem it advisable to take my wife, the possibility of not being able to secure her a seat staring me in the face; but I went alone."

"Arriving at Bayreuth, I walked up the hill to the theatre, only to find that my friend had been unable to purchase a seat for me. Here I found many Americans I knew, but their commiseration for my disappointment was all the solace they could offer."

"When the first notes of the overture of 'Tannhauser' sounded, I retired to the nearby frame structure where admirable beer and sausages are dispensed."

"After the first act my American friends all came out to tell me how great the performance was. They meant well, no doubt, but I could not appreciate their kindness, and refused to be comforted. Among those present was a German-American from somewhere out west, who, seeing my really great disappointment, finally offered me the temporary loan of his ticket on the condition that I should remain for only one number. I accepted with thanks, of course, for a crumb of Wagner at Bayreuth is better than no

Vagner bread at all. Just as the herald appeared before the theatre to sound the announcement of the second act, my new-found angel apparently repented of his rashness in trusting his precious ticket to a stranger, and, in order to sustain no financial loss through any possible neglect on my part to return, he hurriedly said:

"That will cost you \$5, Mr. Sousa."

"Without a murmur I handed over the amount in German currency and hurried to my seat. I took several good looks around the theater, listened to the number of 'Tannhauser,' and then, summoning an usher, I pretended to be suddenly ill and left the theater."

"My new friend appeared vastly relieved when I came back to him and handed him the ticket. A glance at my watch showed that I had spent five minutes in the Bayreuth theater, and a dollar a minute, even for Wagner, is certainly a good price to pay for opera."

Shortly after General Miles returned from his tour through Europe he met Sousa in Washington, and, after shaking hands very cordially with him, he said:

"Sousa, I'm proud of you."

"Why, general?" asked the bandmaster.

"I heard your marches played all over Europe, and it didn't strike me as out of the ordinary, but when I heard the 'Washington Post' in Constantinople, played by the imperial band before the sultan, I realized that the American musician was coming out on top."

OCT 30

four times the wages they pay there."

SOUSA HAS RETURNED.

John Philip Sousa and his band returned to the Exposition for a week's engagement to-day. Programs for the day are as follows:

2.30 TO 3.30.

1. Excerpts from "Carmen" Bizet
2. Idyl "Alpine Roses" (new) Hauser
3. Gems from the "Girl from Paris" Caryl
4. Ballet Suite "The Rose of Shiraz" Ellenberg
5. Trombone Solo "Air and Variations" Pryor
6. March "The Stars and Stripes Forever" Sousa

4.30 TO 5.30.

7. Grand Fantasia "The Prophet" Meyerbeer
8. Airs from "The Runaway Girl" Caryl-Monckton
9. Cornet Solo "Remembrance of Prague" Hoch
10. Valse "La Gitana" Buccalosi
11. (a) Serenade Schubert
- (b) March "Hands Across the Sea" Sousa
12. Caprice "Robin and Wren" Kling

7.30 TO 8.30.

1. Gems from "The Belle of New York" Kerker
2. "Songs of Grace and Songs of Glory" Sousa
3. Cornet Solo "A Soldier's Dream" Rogers
4. Grand Fantasia "Faust" Gounod
5. Overture "William Tell" Rossini

9.30 TO 10.30.

6. Famous scenes from Wagner's operas
7. Valse "Imortellen" Gungl
8. Airs from "The Bride Elect" Sousa
9. (a) "Across the Far Blue Hills, Marie" Blumenthal
- (b) March "Hands Across the Sea" Sousa
10. Introduction to Third Act "Lohengrin" Wagner

During the interval between the afternoon concerts, Miss Laura Wood, of Bristol, organist, assisted by Miss Edith Wood, violinist, will render selections.

JCT 87

FOOD FAIR OBSERVATIONS.

One ought to be perfectly well if they ate all the different kinds of Hygienic food that is prepared for them, if they are all as healthful as they are claimed to be, and, moreover, one need do hardly any "home made" cooking as there is an endless variety already cooked to select from. The writer attended the Food Fair in Boston last week and was amazed to find there was so much in the cooking line to make such a big fair of.

At the present day much is being made of cereals, and there are cereals galore, also dainty gelatines, soups, coffees, teas, cocoa, etc., also a multiplicity of utensils to cook with. The daily lectures in the cooking school department are said to be very interesting but the writer did not have time to hear one. The kitchen looked very "nice and neat" and dainty, but the thought came "what would she do if a dozen hungry farm hands came in to dinner?"

The restaurant at the fair is abominable, the prices are high and there is evidently not half help necessary either in the kitchen or to wait on the tables and the quality is far behind that of the "samples" one gets in the fair. One gentleman left disgusted without his supper, saying he was one that helped carry on the fair but it was outrageous the way the restaurant was run.

Sousa's Band drew an immense crowd. One had to pay extra to sit down in the balcony, where the only seats were. The band plays continually with no waits between the numbers. Sousa has a very mild, quiet way in directing, but there must be something magnetic about him to control so many musicians. Perhaps "Whistling Rufus" drew forth the greatest amount of applause but the writer would have appreciated it better if it had been heard before hearing De Pachman in the afternoon.

Sousa plays popular music to a certain extent and that pleases the majority of audiences, and it should please too, for what ever class of music he plays, he tries to bring out all there is to it, and with so many professional musicians to play their parts, it cannot help being pleasing to an audience.

PHILADELPHIA TELEGRAPH.

OCT 31

BALTIMORE BANK CLEARINGS.

(By Associated Press.)
Baltimore, Oct. 31.—Clearings, \$3,610,051; balances, \$429,375. Money on call, 6 per cent.

Crowds Hear Sousa's Band.

The Auditorium has also been one of the most popular buildings out at the Export Exposition, and since the return of Sousa's Band the crowds which throng it daily have become so large that every available seat in the immense building is filled both in the afternoon and during the evening.

John Philip Sousa conducts the band in person at both the daily concerts. The applause which always greets him testifies to the public's appreciation of the work of the "March King." Sousa and his band will remain at the Exposition throughout the week.

PHILADELPHIA INQUIRER.

OCT 31

Dealer Association held its regular semi-monthly meeting in the South Pavilion yesterday afternoon. This morning the exhibitors will hold a meeting in the North Pavilion.

Sousa gave his first concert of his second engagement yesterday afternoon in the auditorium, before an audience of flattering size. During the intermission in the concert, Misses Laura and Edith Wood, organist and violinist, respectively, gave a very enjoyable recital. The crowd at the evening concert was tremendous.

SAN DIEGO, CAL. - UNION.

OCT 30

Sousa has written a vigorous defense of whistling, unmindful of the distressing fact that a whistler usually develops into a cornet player.

OCT 30 12

SPANISH VISITORS
WILL SPEAK TO-DAY

Interesting Sessions of the
Commercial Congress
Promised.

SOUSA'S BAND RETURNS

Back With Several Fine Programmes
for the Afternoon and
Evening,

CONGRESS ACTS FOR PEACE

Delegates to the International Commercial Congress will meet in the Convention Hall of the North Pavilion to-day, and the papers to be read promise to be entertaining. Irving P. Wanger will be the presiding officer at the morning session.

The speakers at the morning session will be:

Antonio Cuyas, delegate from Madrid, Spain.

Don Carlos Yensen, delegate from Bilbao, Spain.

Don Jacinthe de Magalhaes, delegate from Oporto, Portugal.

Hon. Harold Grebst, delegate from Gothenburg, Sweden.

Jacques de Brouwer, delegate from Bruges, Belgium.

Hon. Henri Cachard, delegate from Paris, France.

T. M. Osborne, delegate from New York.

At the afternoon session Charles H. Duell, United States Commissioner of Patents, is expected to preside, and the discussions will be devoted to trademarks. Two of the most noted experts in the United States, Francis Forbes and Arthur Stewart, will address the Congress.

This evening Edwin K. Schuey, of Dayton, Ohio, will speak in the North Convention Hall on "Twentieth Century American Manufacturing." The address has been given before Chambers of Commerce and trades organizations in New York, Boston, Paris, London and Berlin. It is devoted principally to the problems of the relations between labor and capital, and is given at the request of several delegates.

Saturday's Interesting Sessions.

Pan-American sessions of the International Commercial Congress held on Saturday proved interesting. Hon. W. W. Rockhill, Director of the Bureau of American Republics, presided, and many of the speakers told in an entertaining way of the life, customs and amusements of South Americans.

Just before the adjournment of the afternoon session former Senator Anderson, of Pittsburg, introduced the resolutions, which, under the rules of the Congress, were referred to the Committee on Resolutions. After setting forth that nations are drawing closer together in a commercial way, and that prosperity depends on peace, the resolutions end with the declaration:

"That wars should never be declared until diplomacy has exhausted its powers and arbitration failed in adjusting differences that may arise." They also recommend that as far as possible international courts of arbitration should be created to which all differences among nations shall be submitted, so that peace and prosperity shall go hand in hand; that wars shall cease, or only be declared as a last resort, and when all other means have failed to secure peaceful settlements.

Sousa Returns To-day.

John Philip Sousa and his orchestra return to the Exposition for a week's engagement to-day. Programmes for the day are as follows:

- 2.30 TO 3.30.
1. Excerpts from "Carmen".....Bizet
 2. Idyl—"Alpine Roses" (new).....Hauser
 3. Gems from "The Girl From Paris".....Caryll
 4. Ballet Suite—"The Rose of Shiraz".....Ellenberg
 5. Trombone Solo—"Air and Variations".....Pryor
 6. March—"The Stars and Stripes Forever".....Sousa
- 4.30 TO 5.30.
7. Grand Fantasia—"The Prophet".....Meyerbeer
 8. Airs from "The Runaway Girl".....Caryll-Monckton
 9. Cornet Solo—"Remembrance of Prague".....Hoch
 10. Valse—"La Gitana".....Buccalossi
 11. (a) Serenade.....Schubert
 - (b) March—"Hands Across the Sea".....Sousa
 12. Caprice—"Robin and Wren".....Kling

- 7.30 TO 8.30.
1. Gems from "The Belle of New York".....Kerker
 2. "Songs of Grace and Songs of Glory".....Sousa
 3. Cornet Solo—"A Soldier's Dream".....Rogers
 4. Grand Fantasia—"Faust".....Gounod
 5. Overture—"William Tell".....Rossini
- 9.30 TO 10.30.
6. Famous Scenes from Wagner's Operas.
 7. Valse—"Immortellen".....Gungl
 8. Airs from "The Bride-Elect".....Sousa
 9. (a) "Across the Far Blue Hills, Marie,".....Blumenthal
 - (b) March—"Hands Across the Sea".....Sousa
 10. Introduction to Third Act of "Lohengrin".....Wagner

During the interval between the afternoon concerts, Miss Laura Wood, of Bristol, organist, assisted by Miss Edith Wood, violinist, will render selections.

Grand Rapids, Mich.
Press, 10/26/99

John Phillip Sousa has acquired a prefix to his name, and is mentioned always in the English news papers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Phillip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his

Calorio de Lima

10/26

their complications in the Austrian Alps, which caused some ludicrous situations. The play, although containing some novel ideas, is perhaps, hardly up to the usual high standard of the Frohman management.

The Food Fair closes this week with Dan Godfrey and his English military band as the chief musical attraction. Sousa and Godfrey are great drawing cards, and a fitting adjunct to a great fair. Last week, the largest crowds in the history of any food fair held in the East were present at the Sousa concerts. The unhesitating encore given "Hands Across the Sea," which was played and encored every afternoon and evening during the week, must have been the cause of gratification to the composer. The fair officials are to be congratulated on the unusual richness and variety of the exhibits, and the successful termination of the most attractive event of its kind.

Loveland, Colo.

Reporter, 10/26/99

to see me. Musical instruction given.
Professor J F ROBERTS, Loveland.

—Few musicians are aware that John Phillip Sousa's name is a fictitious one. When he first came into prominence in London it was merely John P So—the "So" being honestly his from Spanish ancestry. As soon as he became bandmaster he wrote his name as he now spells it—and few have known to the contrary.

Clinton, Mass.
Courant,

10/28/99

Professor Hawley, the new professor of Yale, rides a bicycle, plays whist and is an enthusiast over golf.

John Philip Sousa owns a more or less good sized example of the musical manuscript of nearly every great composer since the time of Bach.

OCT 31 1893

TO CLOSE DECEMBER 2.

Exposition's Time Extended—Local Days to Be Designated.

The Committee of Administration of the National Export Exposition has decided that the closing day of the Exposition should be Saturday, December 2, on account of Thursday, November 30, being Thanksgiving day. First Vice President Foulkrod is to write Gov. Stone asking him to name a Pennsylvania day and requesting him to issue a proclamation inviting the people of the State to visit Philadelphia upon such a date. Mr. Foulkrod was further instructed to write Mayor Ashbridge requesting him, on behalf of the Exposition management, to name a Philadelphia day.

To-day's programme for Sousa's Band, John Philip Sousa conducting, is as follows:

AFTERNOON.

- Overture, "The Beautiful Galatea".....Suppe
- Paraphrase, "Home, Sweet Home".....Nehrl
- Airs from "La Vie Parisienne".....Offenbach
- Euphonium Solo, "Air Varie".....Manria
- Scenes from "Cavalleria Rusticana".....Mascagni
- Gems from "Cricket on the Hearth".....Goldmark
- Overture, "Jubal".....Weber
- Cavatina, "España".....Raff
- Valse, "España".....Waldteufel
- Cornet Solo, "Concert Waltz".....Rogers
- Mr. Walter Rogers
- Scenes from "The Fortune Teller".....Herbert
- March, "King Cotton".....Sousa

EVENING.

- Second Hungarian Rhapsody.....Liszt
- Excerpts from "Pagliacci".....Leoncavallo
- Trombone Solo, "Air with Variations".....Pryor
- Valse, "The Beautiful Blue Danube".....Strauss
- "Fanfare Militaire".....Ascher
- Overture, "Tannhauser".....Wagner
- "Torchlight Dance".....Meyerbeer
- Cornet Solo, "Souvenir de Mexico".....Hoch
- Andante from "Symphonie Pathetique".....Tschaiakowsky
- a. "Entre Acts".....Gillet
- b. March, "Hands Across the Sea".....Sousa
- Airs from "Pinafore".....Sullivan

OCT 31 1893

Days in Prospect

Musical Programme

SOUSA'S BAND.

AFTERNOON.

PART I—2.30 TO 3.30 P. M.

- 1—Overture, "The Beautiful Galatea".....Suppe
- 2—Paraphrase, "Home, Sweet Home".....Nehrl
- 3—Airs from "La Vie Parisienne".....Offenbach
- 4—Euphonium Solo, "Air Varie".....Manria
- 5—Scenes from "Cavalleria Rusticana".....Mascagni
- 6—Gems from "Cricket on the Hearth".....Goldmark

PART II—4.30 TO 5.30 P. M.

- 7—Overture, "Jubal".....Weber
- 8—Cavatina, "España".....Raff
- 9—Valse, "España".....Waldteufel
- 10—Cornet Solo, "Concert Waltz".....Rogers
- Mr. Walter Rogers
- 11—Scenes from "The Fortune Teller".....Herbert
- 12—March, "King Cotton".....Sousa

EVENING.

PART I—7.30 TO 8.30 P. M.

- 1—Second Hungarian Rhapsody.....Liszt
- 2—Excerpts from "Pagliacci".....Leoncavallo
- 3—Trombone Solo, "Air with Variations".....Pryor
- Mr. Arthur Pryor
- 4—Valse, "The Beautiful Blue Danube".....Strauss
- 5—"Fanfare Militaire".....Ascher

PART II—9.30 TO 10.30 P. M.

- 6—Overture, "Tannhauser".....Wagner
- 7—Torchlight Dance.....Meyerbeer
- 8—Cornet Solo, "Souvenir de Mexico".....Hoch
- Mr. Emil Kenecke
- 9—Andante from "Symphonie Pathetique".....Tschaiakowsky
- 10—a. "Entre Acts".....Gillet
- b. March, "Hands Across the Sea".....Sousa
- 11—Airs from "Pinafore".....Sullivan

NOV 2 1893

To-day's Concerts.

These are the programmes for the concerts in the Auditorium this afternoon and evening by Sousa's Band:

2.30 TO 3.30.

- Overture—"Il Guarany".....Gomez
- Scenes from "The Wizard of the Nile".....Herbert
- Trombone Solo—"Felice".....Liberati
- Mr. Arthur Pryor
- Prelude to "Lohengrin".....Wagner
- Valse—"The Beautiful Blue Danube".....Strauss
- March—"El Capitan".....Sousa

4.30 TO 5.30.

- Overture—"Star of Glory".....Coquelet
- Scenes from "Tannhauser".....Wagner
- Cornet Solo—"Souvenir of Naples".....Rogers
- Mr. Walter Rogers
- (a) Caprice—"Tourniquet".....Ganne
- (b) March—"Hands Across the Sea".....Sousa
- Gems from "Carmen".....Bizet

7.30 TO 8.30.

- Overture—"Leonore".....Beethoven
- Gems from "The Charlatan".....Sousa
- Cornet Solo—"The Holy City".....Adams
- Mr. Emil Kenecke
- Airs from "The Runaway Girl".....Caryll
- Valse—"Moonlight on the Alster".....Petras

9.30 TO 10.30.

- Scenes from "The Bohemians".....Puccini
- Norwegian Rhapsody.....Lalo
- Flugelhorn Solo—"Werner's Farewell".....Nessler
- Mr. Frank Hell
- Idyl—"The Old Grist Mill".....Muller
- (a) Bell Chorus from "I Pagliacci".....Leoncavallo
- (b) March—"Hands Across the Sea".....Sousa
- Gems from "Chimes of Normandy".....Planquette

NOV 2 1893

Sousa's Programme.

For to-day's concert conductor Sousa has arranged the following programme:

PART I—2.30 TO 3.30 P. M.

- 1. Overture, "Il Guarany".....Gomez
- 2. Scenes from "The Wizard of the Nile".....Herbert
- 3. Trombone solo, "Felice".....Liberati
- Mr. Arthur Pryor
- 4. Prelude to "Lohengrin".....Wagner
- 5. Valse, "The Beautiful Blue Danube".....Strauss
- 6. March, "El Capitan".....Sousa

PART II—4.30 TO 5.30 P. M.

- 7. Overture, "Star of Glory".....Coquelet
- 8. Scenes from "Tannhauser".....Wagner
- 9. Cornet solo, "Souvenir of Naples".....Rogers
- Mr. Walter Rogers
- 10. (a) Caprice, "Tourniquet".....Ganne
- (b) March, "Hands Across the Sea".....Sousa
- 11. Gems from "Carmen".....Bizet

EVENING.

PART I—7.30 TO 8.30.

- 1. Overture, "Leonore".....Beethoven
- 2. Gems from "The Charlatan".....Sousa
- 3. Cornet solo, "The Holy City".....Adams
- Mr. Emil Kenecke
- 4. Airs from "The Runaway Girl".....Caryll
- 5. Valse, "Moonlight on the Alster".....Petras

PART II—9.30 TO 10.30.

- 6. Scenes from "The Bohemians".....Puccini
- 7. Norwegian Rhapsody.....Lalo
- 8. Flugelhorn solo, "Werner's Farewell".....Nessler
- Mr. Franz Hell
- 9. Idyl, "The Old Grist Mill".....Mulle
- 10. (a) Bell Chorus from "I Pagliacci".....Leoncavallo
- (b) March, "Hands Across the Sea".....Sousa
- 11. Gems from "Chimes of Normandy".....Planquette

FROM

NOV 1 1893

WANT THE TIME EXTENDED.

Exhibitors Object to Closing Exhibition December 2.

The management of the Export Exposition have received a number of appeals from exhibitors and others to extend the time of closing the big enterprise. It is stated, however, that the decision of the Committee of Administration is final, and that the Exposition will positively close December 2. Exhibitors announce that each day the number of inquiries from foreigners and sales of their wares increase. A cablegram has been received from Hon. T. W. Beckett, of Pretoria, South African Republic, via Delagoa Bay, wishing success to the Commercial Congress. The cablegram was delayed in transmission five days, and is dated October 24, the day that Mr. Beckett, according to the press despatches, left Pretoria for the scene of action in the vicinity of Glencoe. Mr. Beckett was appointed personal representative of President Paul Kruger, of the Transvaal, to the Congress.

A number of large and small excursions to the Exposition are being arranged by various organizations. To-day the Gottfried Kreuger Association, of Newark, N. J., will run an excursion to the Exposition over the Central Railroad of New Jersey and the Reading Railway.

A souvenir of the Exposition was presented to visitors yesterday by the United States Geological Survey in the shape of a handsome map of Philadelphia and surrounding territory. The printing is done in the Main Exhibition Building, near the postoffice, and from the moment the press began to turn out its product until the closing hour eager crowds stood around in order to get a map.

Sousa's Band, John Philip Sousa conducting, will play the following programme to-day:

Afternoon.

- Overture, "The Model".....Suppe
- Scenes from "Tannhauser".....Wagner
- Trombone solo, "Annie Laurie".....Pryor
- Valse, "Weaner Ma'in".....Ziehrer
- Gems from "The Circus Girl".....Caryll
- Airs from "Pirates of Penzance".....Sullivan
- Overture, "Zampa".....Herold
- Grand scene, "Benediction des Poignards".....Meyerbeer
- Trombone selection, Messrs. Pryor, Lyon and Williams
- Flugelhorn solo, "Alla Stella, Con Adanto".....Robandl
- "Valse Caprice".....Rubinstein
- a. Song, "Guard the Flag".....Vickers
- b. March, "Soldiers in the Park".....Monckton
- Airs from "The Beggar Student".....Millocker

Evening.

- Excerpts from "Siegfried".....Wagner
- Idyl, "Ball Scenen".....Czibulka
- Cornet solo, "The Volunteer".....Rogers
- Finale to third act "Manon Lescaut".....Puccini
- Valse, "Pesther".....Lanner
- Overtures, "Ten Maidens and No Men".....Suppe
- Idyl, "Dream Pictures".....Lumbye
- Cornet solo, "The Lost Chord".....Sullivan
- Scenes from "Falstaff".....Verdi
- "Pasquinade".....Gottschalk
- March, "Hands Across the Sea".....Sousa
- Symphonic poem, "The Chariot Race".....Sousa

OCT 31 1893

LETTERS FROM THE PEOPLE.

A Correspondent Objects to Calling Sousa's Music Indecent.

To the Editor of the Free Press:

While Sousa's music is well able to speak for itself in its own way, I cannot permit what seemed to me a most remarkable statement made by a correspondent in this morning's Free Press to go unchallenged. I assume that your correspondent is a lover of classical music, because his taste has been educated up to a point where he can appreciate it. To that extent he is, perhaps, more fortunate than the great mass of people who have always found their pleasure in music in listening to the lighter and, to them, more melodious airs of the day. The great mass of people will continue to find their musical enjoyment in just such music as Sousa's swinging, stirring marches, rather than in Bach's fugues or Beethoven's sonatas. This may be an unfortunate state of affairs but it is nevertheless true. Because one coon song may be coarse, or even indecent, shall "El Capitan" and "Unchain the Dogs of War" and Sousa's other productions, and even some pretty and entirely proper coon songs that might be mentioned, be tabooed from respectable circles? There would be quite as much sense in closing the theatres to all plays because some border along the line of indecency, and, in a few instances, get quite over the line. I hold that music is elevating only as it is appreciated, and until the musical taste of the people, as a mass, is better educated the lighter class of music will continue to furnish wholesome enjoyment and the world will be better for having heard it. To refer to Sousa's marches as "indecent" seems to me to be carrying musical criticism too far.

Burlington, Oct. 30. X. Y. Z.

A DEFENCE OF THE MUSIC FOUND IN "COON SONGS."

To the Editor of the Free Press:

Your correspondent V. O. N. shows his ignorance of our popular music so plainly as to hardly deserve a reply. One thing I should like to point out, however, to this very self-satisfied champion of classical music. It is acknowledged by "those who know" that a considerable number of the best coon songs are really adaptations, in a way, of some of the best airs by "classical" writers. So that V. O. N. is beaten on his own ground. If it is really so desirable as he seems to think that children should be forced to play classical music, these coon songs certainly form a good many of them, a very good preparation for it. They are really classical music made popular.

Yours, truly,
PATERFAMILIAS.

NOV 2 1893

EXPOSITION MUSIC.

Music at the Exposition will be furnished during this afternoon and evening by Sousa's Band in the Auditorium, and by the Municipal Band in the Implement Building. The programmes for Sousa's Band are as follows:

AFTERNOON.

- Overture, "Il Guarany".....Gomez
- Scenes from "The Wizard of the Nile".....Herbert
- Trombone Solo, "Felice".....Liberati
- Arthur Pryor
- Prelude to "Lohengrin".....Wagner
- Valse, "The Beautiful Blue Danube".....Strauss
- March, "El Capitan".....Sousa
- Overture, "Star of Glory".....Coquelet
- Scenes from "Tannhauser".....Wagner
- Cornet Solo, "Souvenir of Naples".....Rogers
- Mr. Walter Rogers
- a. Caprice, "Tourniquet".....Ganne
- b. March, "Hands Across the Sea".....Sousa
- Gems from "Carmen".....Bizet

EVENING.

- Overture, "Leonore".....Beethoven
- Gems from "The Charlatan".....Sousa
- Cornet Solo, "The Holy City".....Adams
- Emil Kenecke
- Airs from "The Runaway Girl".....Caryll
- Valse, "Moonlight on the Alster".....Petras
- Scenes from "The Bohemians".....Puccini
- Norwegian Rhapsody.....Lalo
- Flugelhorn Solo, "Werner's Farewell".....Nessler

Franz Hell.

- Idyl, "The Old Grist Mill".....Muller
- a. Bell Chorus from "I Pagliacci".....Leoncavallo
- b. March, "Hands Across the Sea".....Sousa
- Gems from "Chimes of Normandy".....Planquette

NOV 3 1893

Sousa's Band Programme.

To-day and to-morrow afford the last opportunities to hear Sousa's Band. A change has been made in the time of the evening performances, which will hereafter begin at 7.30 instead of 8.

The programme for Sousa's Band concerts to-day follows:

Afternoon, November 3.

- PART I—2.30 to 3.30.
1. Overture, "The Warrior's Fete".....Kling
 2. Scenes from "The Runaway Girl".....Kling
 3. Cornet solo, "Harp of Tara".....Rogers
 4. Excerpts from "Siegfried".....Wagner
 5. Tona Picture, "Ball Scenes".....Czibulka
 6. March, "The Charlatan".....Sousa
 7. Overture, "William Tell".....Rossini
 8. Grand scene from "Meistersinger".....Boito
 9. Flugelhorn solo, "Sing, Smile, Slumber,".....Gounod
 10. (a) Song, "All Souls' Day" (new).....Lassen
 - (b) March, "Hands Across the Sea".....Sousa
 11. Tarantella, "Del Belphegor" (new).....Albert

Evening.

- PART I—7.30 to 8.30.
1. Overture, "Tannhauser".....Wagner
 2. Gems from "The Ride-elect".....Sousa
 3. Trombone solo, "Love Thoughts".....Pryor
 4. Finale to Third Act "Manon Lescaut" (new).....Puccini
 5. Valse, "España".....Waldteufel
 6. Prelude, "Aida".....Verdi
 7. Grand scene, "The Love Feast of the Apostles".....Wagner
 8. Flugelhorn solo, "The Nightingale" (from the Tyroleans).....Zeller
 9. (a) Serenade.....Schubert
 - (b) March, "Hands Across the Sea".....Sousa
 10. Bridal scene from "Lohengrin".....Wagner

NOV 1 1893

Charles Field of the Bates house staff, who took an extensive continental tour a short time ago, relates an interesting story which he regards as being absolutely authentic about John Philip Sousa, the great band master. The story, he says, was told on board the Frederick der Grosse, the liner on which he made the trip from Europe, and the narrator was a German who was well acquainted with the band master. Sousa's mother was a German woman and his father a Spaniard. His correct name was John Philipso, according to the narrator, but when he came to America for permanent residence he split the last name between the "p" and the "s" and added "U. S. A." making his adopted name John Philip Sousa.

OCT 20 1893

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 4. Prelude to "Lohengrin".....Wagner
 5. Valse, "The Beautiful Blue Danube".....Strauss
 6. March, "El Capitan".....Sousa
 7. Overture, "Star of Glory".....Coquelet
 8. Scenes from "Tannhauser".....Wagner
 9. Cornet solo, "Souvenir of Naples".....Rogers
 10. (a) Caprice, "Tourniquet".....Ganne
 - (b) March, "Hands Across the Sea".....Sousa
 11. Gems from "Carmen".....Bizet
- EVENING.**
- Part I. 7.30 to 8.30 P. M.
1. Overture, "Leonore".....Beethoven
 2. Gems from "The Charlatan".....Sousa
 3. Cornet solo, "The Holy City".....Adams
 4. Airs from "The Runaway Girl".....Caryll
 5. Valse "Moonlight on the Alster".....Petras
 6. Scenes from "The Bohemians".....Puccini
 7. Norwegian Rhapsody.....Lalo
 8. Flugelhorn solo, "Wermer's Farewell".....Nessler
 9. Idyl, "The Old Grist Mill".....Muller
 10. (a) Bell Chorus from "I Pagliacci".....Leoncavallo
 - (b) March, "Hands Across the Sea".....Sousa
 11. Gems from "Chimes of Normandy".....Planquette

OCT 28 1893

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York Press
11/2

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The World's Leading Bands in Afternoon and Evening Concerts, Which Are Free to All.

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Sousa, the march king, is a term applied to the great bandmaster because of the numerous marches which he has composed, and which are now being played by almost every band of note in this country. It is no small honor when a bandmaster of established fame includes in his repertoire compositions by a rival leader. But scarcely a program is carried out at a great concert that Sousa's compositions are not among them. There is something absolutely magnetic in the method whereby John Phillip Sousa conducts his band. His men are as if in one accord from the instant Sousa lifts his baton. And from the moment he steps on the platform until he lets drop his arm so perfect is the discipline of Sousa's band that not a single individual among his players realizes own personality.

NOV 3 1893

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Bright Weather Brought Crowds to the Exposition, Including Many Children

SOUSA VERSUS ESPLANADE

Famous Bandmaster's Concerts Have Held the Crowd—Points on the Recent Commercial Congress

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Concerts Win Crowd

That Sousa's Band has affected the Midway receipts during the week is a fact apparent to the regular visitor. From 8 until half-past 10 at night during this week the auditorium has attracted the greater part of the crowd, and yesterday Assistant Director-General Felder found it necessary to change the hours of the evening concerts to 7.30-8.30 and 9-10, giving an intermission of only a half hour. This will give the Midway people a chance at the visitors after the last concert.

Many children were among the throng yesterday, and their bright, happy faces showed that they were enjoying everything thoroughly. Among them were a dozen or more lads ranging from 9 to 11 years old, from Mount St. Joseph's Academy at Chestnut Hill, who were in charge of one of the Sisters of that institution.

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CORRECTION



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

NOV 3 1893

Sousa's Band Programme.

To-day and to-morrow afford the last opportunities to hear Sousa's Band. A change has been made in the time of the evening performances, which will hereafter begin at 7.30 instead of 8.

The programme for Sousa's Band concerts to-day follows:

Afternoon, November 3.

- PART I—2.30 to 3.30.
1. Overture, "The Warrior's Fete".....Kling
 2. Scenes from "The Runaway Girl".....Kling
 3. Cornet solo, "Harp of Tara".....Rogers
 4. Excerpts from "Siegfried".....Wagner
 5. Tone Picture, "Ball Scenes".....Czibulka
 6. March, "The Charioteer".....Sousa
 7. Overture, "William Tell".....Rossini
 8. Grand scene from "Mefistofele".....Boito
 9. Fluegelhorn solo, "Sing, Smile, Slumber,".....Gounod
 10. (a) Song, "All Souls' Day" (new).....Lassen
 11. Tarantella, "Del Belphegor" (new).....Albert

Evening.

- PART I—7.30 to 8.30.
1. Overture, "Tannhauser".....Wagner
 2. Gems from "The Bride-elect".....Sousa
 3. Trombone solo, "Love Thoughts".....Pryor
 4. Finale to Third Act "Manon Lescaut" (new).....Puccini
 5. Valse, "Espana".....Waldteufel
 6. Prelude, "Aida".....Verdi
 7. Grand scene, "The Love Feast of the Apostles".....Wagner
 8. Fluegelhorn solo, "The Nightingale" (from the Tyroleans).....Zeller
 9. (a) Serenade.....Schubert
 10. (b) March, "Hands Across the Sea".....Sousa
 11. Bridal scene from "Lohengrin".....Wagner

NOV 1 1893

Charles Field of the Bates house staff, who took an extensive continental tour a short time ago, relates an interesting story which he regards as being absolutely authentic about John Philip Sousa, the great band master. The story, he says, was told on board the Frederick der Bresse, the liner on which he made the trip from Europe, and the narrator was a German who was well acquainted with the band master. Sousa's mother was a German woman and his father a Spaniard. His correct name was John Philipso, according to the narrator, but when he came to America for permanent residence he split the last name between the "p" and the "s" and added "U. S. A." making his adopted name John Philip Sousa.

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 5. Valse "Moonlight on the Alster".....Petras
 6. Part II, 8.30 to 10.30 P. M.
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PHILADELPHIA, PA. - BULLETIN
NOV 8 1898

SOUSA TALKS ABOUT WAGNER

The Great Bandmaster Regards the German Composer as the Shakespeare of Music.

TELLS OF A VISIT TO HIS GRAVE

It is almost a joy to interview Sousa. Interviewing is seldom a joy under any circumstances, but it nearly approaches it when the subject is a man like the great bandmaster who can talk fluently, brightly and does not take interviews with grave and seriousness for the reason that he is accustomed to them. There is nobody else the sun so impressive or who takes himself so seriously as the man who is of sufficient importance to be interviewed more than once in a life time. Sousa's conversation is like his music—of vim, spirit and brightness.

I saw him at the Walton, where he talked on Wagner and his operas.

"Do I think the Wagner fad is passing? Well, I cannot say I ever thought it a fad. The musical taste of the American public is constantly improving, and to my mind Wagner is the king of composers. He is the musical Shakespeare, dramatic, barbaric, imposing. I do not think a season should consist entirely of Wagner operas, any more than a concert program be made up entirely of American composers. Because one has a certain dish for dinner does not signify that we want that dish at every dinner.

"I think it not so much fashion as curiosity which first drew people to the Wagner opera. They could not but be impressed by the great tidal wave of sound which burst upon them. It is a curious thing, but our sense of hearing is the most conservative of all our senses, the last to adopt anything new. We taste or smell or feel and we know at once whether the sensation is agreeable or otherwise. We see an accident in the street, there is a momentary shock and our eyes become accustomed to the sight, but it is different with the sense of hearing. For instance, the sound of the cars grating on the tracks below our window may prevent our sleeping for a night or more. The ear has to gradually accustom itself to the sound and then it no longer annoys. One may go from this hubbub into a quiet country place, where a nightingale or a whip-poor-will sings outside his window. The sound is sweet and musical, but it is new and therefore, keeps one awake as did the trolley car until one grows accustomed to it.

"People have grown to like Wagner, and if he was omitted from the season's operas he would be asked for.

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense. He has been more often used by these people as the means of boosting themselves.

"Wagner has been done a hundredfold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters,' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told me the story of his visit to Wagner's grave in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of her own, had that day gone to the theatre and left orders that no visitors should be admitted to the ground where Wagner is buried.

"I tried all my powers of persuasion on the housekeeper, but in vain; so I went around to the back through a sort of park, where the composer and the 'Crazy King,' Ludwig of Bavaria, used to walk together. I met a German student in the road, and I told him of my disappointment as we walked along together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up, and said she was so sorry I could not get in; but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away, when I had come all the way from America to visit Wagner's grave.

"A consultation was held among the servants, and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes.

"There was no name on the stone which marked his grave, and I asked the housekeeper the reason.

"He does not need it," she said proudly. "He is the first man."

Sousa, by the way, pronounces Wagner as it is spelled, and not as though the word began with a V. SUZETTE.

STEELTON, PA. - ADVOCATE

NOV 6 1898

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PHILADELPHIA EVE. STAR
NOV 8 1898

EXPOSITION MUSIC.

A change in the hours of the evening concerts at the Exposition during the balance of this week and next week is announced. Hereafter the hours will be from 7.30 to 8.30 and from 9 to 10. The First Regiment Band will be heard in the Implement Building, beginning next Monday, succeeding the Municipal Band. The programme for to-day's concerts by Sousa's Band is as follows:

AFTERNOON.
Overture, "The Warrior's Fete".....Kling
Scenes from "The Runaway Girl".....Caryl
Cornet Solo, "Harp of Tara".....Rogers
Walter Rogers.
Excerpts from "Siegfried".....Wagner
Tune Picture, "Ball Scenes".....Czibulka
March, "The Charlatan".....Sousa
Overture, "William Tell".....Rossini
Grand Scene from "Meisfotele".....Boito
("The Night of Sabbath")
Fluegelhorn Solo, "Sing, Smile, Slumber,"
Gounod

FRANZ HELL.
a. Song, "All Souls' Day" (new).....Lassen
b. March, "Hands Across the Sea".....Sousa
Tarentella, "Del Belhegor" (new).....Albert

EVENING.
Overture, "Tannhauser".....Wagner
Scenes from "The Bride-Elect".....Sousa
Trombone Solo, "Love Thoughts".....Pryor
Arthur Pryor.
Finale to 3d Act, "Manon Lescaut" (new).
Puccini
Valse, "Espana".....Waldteufel
Grand Scene, "The Love Feast of the
Apostle".....Wagner
Fluegelhorn Solo, "The Nightingale,"
(From "The Tyroleans").....Zeller
Franz Hell.
a. Serenade.....Schubert
b. March, "Hands Across the Sea".....Sousa
Bridal Scene from "Lohengrin".....Wagner

PHILADELPHIA EVE. STAR
NOV 8 1898

EXPOSITION MUSIC.

This is Sousa's farewell day at the Exposition, and he has proved the greatest drawing card introduced by the management. The following elaborate programmes will be rendered this afternoon and evening:

2.30 TO 3.30.
Overture, "Rienzi".....Wagner
Idyl, "Echoes des Bastions".....Kling
Fluegelhorn Solo, "Forget Me Not".....Suppe
Mr. Franz Hell.
Idyl, "Ball Scenes" (new).....Czibulka
Scenes from "Die Walkure".....Wagner
March, "King Cotton".....Sousa

4.30 TO 5.30.
Overture, "Tannhauser".....Wagner
Scenes from "The Charlatan".....Sousa
Cornet Solo, "Inflammatus".....Rossini
Mr. Emil Kenecke.
a. "Narcissus".....Nevin
b. March, "Hands Across the Sea".....Sousa
Airs from "The Bride-Elect".....Sousa

7.30 TO 8.30.
Overture, "William Tell".....Rossini
Excerpts from "Faust".....Gounod
Cornet Solo, "Auld Lang Syne" (with variations).....Rogers
Mr. Walter Rogers.

Gems from "The Serenade".....Herbert
Valse, "The Beautiful Blue Danube".....Strauss
9 TO 10 O'CLOCK.

Overture, "Carnaval Romalne".....Berlitz
Romance, "Evening Star" and "Pilgrim's Chorus" from "Tannhauser".....Wagner
Trombone Solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.

a. Sextette from "The Bride-Elect".....Sousa
b. March, "Hands Across the Sea".....Sousa
Airs from "The Runaway Girl".....Caryl

PHILADELPHIA INQUIRER
NOV 6 1898

Good Musical Week

Sousa and his band gave their final concert of the season last night in the auditorium to an audience that literally packed the great hall. This engagement of the great bandmaster has been eminently successful in every way, in spite of the bad weather. To-morrow Eugene Sorrentino's Banda Rossa begins a week's engagement. The Municipal Band, which has played during the past month in the Implement Building, gave its last concerts yesterday, and will be succeeded to-morrow by the First Regiment Band. Another great banjo and mandolin festival will be given Thursday evening, when it is expected that 200 players from a dozen clubs will take part. The organ recitals will continue during the afternoons of the week. The organists will be as follows: Monday, William Young, North Broad Street Presbyterian Church; Tuesday, Norris C. Morgan, Wilmington, Del.; Wednesday, J. Sebastian Mathews, Burlington, N. J.; Thursday, William S. Thunders, St. John's R. C. Church; Friday, Preston Ware Orom, Philadelphia; Saturday, Myers F. Hall, organist of the Exposition.

Troy, N. Y. Budget
Nov 5/98

MUSIC HALL.

"Earl is all right," says John Philip Sousa, of the boy soprano, Earl Gulick, of New York, who will assist at the opening concert of the Cecilian Choral Society at Music Hall, Nov. 16. There is no doubt of this boy's genius and ability as a soloist. He is a wonder. He is an inspiration. Miss Jeanne Franko, the celebrated violinist

of New York will appear the same evening and it is not too much to say that she is equal to any of the lady violinists who have appeared in Troy. The literary part will be given by Irene Valetta, a local reader of fine personality and ability. The society will prove its constantly increasing popularity by bringing the above artists to Troy. It will give several well rendered concert numbers under the leadership of Professor Will E. Rogers, the conductor. This concert will open the fifth season of the society.

PHILADELPHIA, PA. - BULLETIN.

NOV 4 1898

LAST SOUSA CONCERT AT EXPORT EXPOSITION

Conscious of the fact that this was the last day of the Sousa engagement at the National Export Exposition, the visitors to the show in West Philadelphia made the Auditorium their Mecca during the afternoon. Only one more concert remains, to be given this evening.

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New York Dra-
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Dorothy Hoyle, who was violin soloist last season with Sousa's Band, sailed last week on the steamship Marquette for London, where she will play in a series of concerts.

BOSTON, MASS. - POST.

NOV 11 1898

AT THE THEATRES.

The New Sousa Opera—Another Female Star—Announcements at the City Houses Next Week.

Sousa will soon begin on the score of the new opera which he is composing for De Wolf Hopper, and expects to have it completed for next season. It will be called "King Gamma." Charles Klein is writing the book and Grant Stewart the lyrics.

SOUSA'S LAST DAY AT EXPOSITION

Fine Weather and 25-cent Admissions Draw Such Big Throngs That Attendance is Likely to Break Record.

MIDWAY SHOWS DO A BIG BUSINESS

The Many Clubs Who Will Participate in Banjo, Mandolin and Guitar Festival Next Thursday Are Rehearsing

This is a big day at the National Export Exposition and the grounds of the big show is the mecca for thousands of Philadelphians and others. The magnificent fall weather, clear skies and 25 cent admissions were incentives that were quickly enhanced, and large throngs were at the gates when the ticket takers and sellers arrived. The turnstiles from 8 o'clock until late in the afternoon began an almost continual clicking, and the multitudes which will pass into the grounds after the football game and the crowds that are expected tonight will undoubtedly break all previous records.

MIDWAY SHOWS DO BIG BUSINESS.

All the shows on the Esplanade were opened early and did a land office business, extra performances being given to accommodate the many visitors.

Only 64 of the Exposition admission tickets condemned by the United States Treasury officials were sold. Nearly all of these have been presented, and the Department of Admissions will accept the remainder if presented, or will pay for them in cash or other admission tickets.

The Committee of Awards of the Franklin Institute, which has in charge the giving of testimonials and diplomas, will open headquarters on Monday in the South Pavilion. From that day the committee will be in constant session.

Ferdinand Peck, of Chicago, Commissioner General of the United States to the Paris Exposition, was in the city yesterday. It was his intention to visit the Exposition later in the month, accompanied by the attaches of the central office of the United States Commission to Paris.

This is the last chance to hear Sousa's magnificent band, and all music lovers who have not attended the concerts given by John Philip Sousa and his matchless organization had better go to the Auditorium this afternoon or tonight or they will lose the greatest musical treat of the season.

The programme for today is as follows:—

2.30 to 3.30 P. M.
Overture, Rhenz; Idyl Echoes des Bastions; Flugelhorn solo, Forget Me Not, Mr. Franz Hell; idyl Ball Scenes (new); scenes from Die Walkure; march, King Cotton.

Part 2—4.30 to 5.30.
Overture, Tannhauser; scenes from the Charlatan; cornet solo, Inflammatus, Mr. Emil Kenecke; a, Narcissus; Hands Across the Sea; airs from The Bride Elect.

Saturday Evening, November 4.
John Philip Sousa, conductor; Arthur Pryor, trombone; Walter Rogers, cornet.

7.30 to 8.30.
Overture, William Tell; excerpts from Faust; cornet solo, Auld Lang Syne, with variations, Mr. Walter Rogers; gems from The Serenade, Norbet; valse, The Beautiful Blue Danube.

Part 2—9 to 10.
Overture, Carneval Romaine; romance, Evening Star, and Pilgrim's Chorus from Tannhauser; trombone solo, Love Thoughts, Mr. Arthur Pryor; a, sextette from The Bride Elect; b, Hands Across the Sea, and airs from The Runaway Girl.

Preparations for the grand mandolin, banjo and guitar festival, to take place in the Auditorium on next Thursday evening, are now almost completed, and a rehearsal of the many clubs to participate occurred last night. What lends interest to the festival is the fact that many ladies are to participate. The Bands Roma will be the attraction in the Auditorium the coming week.

BRIDGEPORT, CT.-UNION.

NOV 7 1899

ONE ON SOUSA.

How an Artless Organ Grinder Made Business Good.

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 went 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.—Columbus (O.) Press-Post.

TOO WET FOR PLEASURE

STORM KEPT VISITORS FROM THE EXPOSITION.

A Slump on the Midway—Foreign Delegate's View of American Thrift—Attention Called to the United States Exhibit.

"Anybody that comes here to-day must want to kill time," said one guard to another on the Esplanade yesterday at the National Export Exposition. But seeing a man and his wife and two little boys wading through the puddles and without an umbrella he suggested that "they must have come from the country and believed the weather man's prophecy that it would be fair to-day." People who did go as a rule got out of the loop cars on the west side of the main building and avoided the Midway. It was a novel sight to see the amusement orators crying their specialties to their brothers across the way.

Nevertheless, there was a pretty fair audience in the Auditorium, at times as many as 3000. It is probable that the weather conditions to-day will not be such as to deter many from hearing the last concerts of Sousa's Band.

PHILADELPHIA, - PUBLIC LEDGER

NOV 4 1899

the Institute, which has in charge the giving of medals and diplomas, will open headquarters on Monday in the South Pavilion. From that day the committee will be in constant session.

Ferdinand W. Peck, of Chicago, Commissioner General of the United States to the Paris Exposition, was in the city yesterday. It was his intention to visit the International Export Exposition later in the month, accompanied by the attaches of the central office of the United States Commission to Paris.

The following is the programme for Sousa's Band concerts to-day:

Afternoon.
Overture, "Rienzi" Wagner
Idyl, "Echoes des Bastions" Strauss
Flugelhorn Solo, "Forget Me Not" Strauss
Idyl, "Ball Scenes" (new) Czerny
Scenes from "Die Walkure" Wagner
March, "King Cotton" Sousa
Overture, "Tannhauser" Wagner
Scenes from the "Charlatan" Sousa
Cornet Solo, "Inflammatus" Sousa
a, "Narcissus" Sousa
b, March, "Hands Across the Sea" Sousa
Airs from "The Bride Elect" Sousa

Evening.
Overture, "William Tell" Rossini
Excerpts from "Faust" Gounod
Cornet Solo, "Auld Lang Syne," with Variations Sousa
Gems from "The Serenade" Sousa
Valse, "The Beautiful Blue Danube" Strauss
Overture, "Carneval Romaine" Berlioz
Romance, "Evening Star" and Pilgrim's Chorus from "Tannhauser" Wagner
Trombone Solo, "Love Thoughts" Pryor
a, Sextette from "The Bride Elect" Sousa
b, March, "Hands Across the Sea" Sousa
Airs from "The Runaway Girl" Cary

PHILADELPHIA, - GAZETTE

NOV 7 1899

MUSIC AT THE EXPOSITION.

The World's Leading Bands in Afternoon and Evening Concerts, Which Are Free to All.

Philadelphia, Oct. 31.—Music of high order is promised for the entertainment of visitors to the National Export exposition. Concerts by the world's leading bands are given in the afternoon and evening in the great auditorium. Half hour intermissions afford the visitor time for sight seeing or lunching in the exposition restaurant or in either of three cafes on Esplanade. Admission to the auditorium is free to all comers. The spacious music hall seats more than 5,000 persons, and evenings it is frequently packed to the doors. This week Sousa and his band constitute the musical attraction.

Sousa, the march king, is a term applied to the great bandmaster because of the numerous marches which he has composed, and which are now being played by almost every band of note in this country. It is no small honor when a bandmaster of established fame includes in his repertoire composition by a rival leader. But scarcely a program is carried out at a great concert that Sousa's compositions are among them. There is something absolutely magnetic in the melody whereby John Philip Sousa conducts his band. His men are as if in one cord from the instant Sousa lifts baton. And from the moment he is on the platform until he lets drop arm so perfect is the discipline Sousa's band that not a single individual among his players realizes own personality.

FROM

Kas. City Mo
Independent

"Where else would my future be?" he answered in response to this assurance.

In speaking of his marches for the Saturday Evening Post, Sousa said: "My favorite work is always my last one. Perhaps," he added, after a moment's reflection, "the work that I really turn to with the most pleasure is the 'Stars and Stripes.' If there is anything I'm proud of it is my Americanism. I was born within sight of my country's Capitol, and my ambition has always been to express in my music some of my own patriotic feelings."

"I was coming back from Europe a couple of years ago, after having been away for several months. When the steamer got away from the dock I knew I was on my way home. There was almost an indescribably joyous sensation in the combination of those two words—home—America. I paced up and down the deck, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt."

"I have put these feelings into the 'Stars and Stripes.' I have tried to make it typical of the country and typical of the feelings of one whose patriotism has been put to the test, for that is what going to Europe means."

The mention of Sousa recalls an incident which occurred during his last visit to this city. The Convention Hall directors had decided to open the hall with the playing of the Doxology, so an usher was sent to the Coates House to inform Mr. Sousa. He found the March King in a room with a number of his bandmen. When the message was delivered he pondered a moment and then remarked: "Hum—that's a new one on me. Any of you fellows play the Doxology?" As they all answered in the negative the usher made a hasty visit to a nearby church where the sexton was persuaded to lend the band a dozen hymn books.

Since then Sousa has carried a hymn book with him.

ELLEN TERRY was the guest of honor, on Sunday evening, at a charming entertainment given by Mrs. Charles Henry Meltzer and Mrs. T. L. Stedman, at the latter's studio in Fifty-sixth street. The English actress had expressed a wish to have a reading of "The Sunken Bell," Hauptmann's beautiful fairy play, of which Mr. Meltzer has made a really splendid version in English, and a notable company gathered to enjoy Florence Kahn's interpretation of the text. The guests were almost as interesting, in their diversity, as the reading. They included, in addition to Miss Terry and Mr. Lawrence Irving, Recorder Goff, Mme. and Mlle. Elsa Ruegger, Mr. and Mrs. Bronson Howard, Miss Mary Shaw, Mr. and Mrs. H. W. Lanier, and Mr. and Mrs. Charles Klein, Mr. and Mrs. John Philip Sousa, Mrs. Swift, of London, Miss Annie Russell, Miss Grace Fisher, Miss Caesar, of Staten Island, Mme. Pilar-Morin and her husband, M. Lacharme, who played on the piano the music he has composed for the stage production that Mr. E. H. Sothern will give "The Sunken Bell" during his Spring season at Daly's.

to be barred out, why not bar it all and not simply stop with the Chinese?

A correspondent in the Burlington Free Press says, that Sousa's music is musically ungrammatical, therefore it should not be played owing to its debasing effect. Most people are not hypercritical enough to see the error in his music and if anyone has ever been debased by the products of the March King's skill, he hasn't been seen in this section. Did the Sousa critic ever write a production as good as the poorest one ever published by Sousa?

Birmingham
Birmingham

MUSIC BRIGHTENS EXPOSITION.

Filipino Marches Played by Sousa.
Special Days Arranged.

While a gloom enveloped the exterior of the Exposition buildings yesterday, owing to the failure of Old Sol to make his appearance, Sousa and his band brightened the Auditorium with especially cheery music. Sousa's latest finds in the musical world are two marches composed by a Filipino, which were given their premiere hearing in America yesterday.

These compositions are entitled "The Thirteenth Minnesota Infantry March" and the "Twenty-first Infantry, U. S. V., March." They were written by Antonio G. Escamillo, secretary of Aguinaldo, who was taken prisoner near Cavite by the American troops. The composer has dedicated them to the military organizations, he states on the title pages, "out of gratitude for the excellent treatment accorded him by the officers and soldiers alike since his time of military imprisonment."

Manuscript copies of the marches were sent to the popular American bandmaster a short time ago, with the request that he have them copyrighted in the United States. Mr. Sousa has made two unsuccessful attempts to comply with the request. That Escamillo was the rightful author of both is attested to by Captain William E. Bates, of the Eighth Army Corps. An application was first made, with the usual formula as an American composition. Mr. Sousa having been informed by his attorney that as the Philippine Islands were an American possession, the compositions would come under the domestic copyright provisions. The application and fee were returned by the Librarian of Congress, accompanied by a letter explaining that the refusal was upon authority of the Attorney General, who gives the opinion that the present domestic copyright laws apply only to the old limits of the United States.

The second attempt was made under the International Copyright law, and was again refused. This time the Librarian of Congress gave as his reason that foreign copyrights can only be issued to citizens of the countries forming the union for international copyright, and, the Philippines not being of that union, the application must be rejected. In consequence, Mr. Sousa will have to wait until the incoming Congress establishes the legal status of the islands. As to the merit of the marches there is evidence of considerable musical ability, but they show crudity in harmony and style. They are written in the slow march tempo and metre, and are of the antiquarian type. While containing some original themes, they have not the elements of popularity for this country.

During one of the concert intermissions, Ferdinand W. Peck, Commissioner General of the United States to the Paris Exposition, called upon Mr. Sousa. Mr. Peck is in the city, arranging with Superintendent Boyer, of the Mint, for the issue of the medals in commemoration of the Lafayette monument in Paris.

The mandolin, banjo and guitar festival, which will take place in the Auditorium next Thursday, promises to be a successful event. The musical directors of the festival, Paul Eno and Charles Morris, are diligently rehearsing the various clubs that will participate. Several numbers will be played by the combined clubs, containing over 200 instrumentalists, including a number of women.

The Banda Rossa, well known to Philadelphians, will be the musical attraction at the Exposition next week. Signor Sorrentino and his band of Italian musicians, will be heard in new programmes.

Among the attractive features of the near future are "Jewelers' Day," next Tuesday, "Irish-American Day," November 10, and "New York Day," November 13. Major General Nelson A. Miles has been invited to be present on Irish-American Day, as has Admiral Dewey. They are requested to join Lord Mayor Tallon, of Dublin, as guests of honor. The Free Masons and Odd Fellows are also arranging for special days.

The programmes for to-day's concerts of Sousa's band are as follows:

AFTERNOON.

Overture, "Rienzi".....Wagner
Idyl, "Echoes des Bastions".....Kling
Fluegelhorn Solo, "Forget Me Not".....Suppe
Mr. Franz Hell.
Idyl, "Ball Scenes" (new).....Czibulka
Scenes from "Die Walkure".....Wagner
March, "King Cotton".....Sousa
Overture, "Tannhauser".....Wagner
Scenes from the "Charlatan".....Sousa
Cornet Solo, "Inflammatus".....Rossini
Mr. Emil Kenecke.
"Narcissus".....Nevin
March, "Hands Across the Sea".....Sousa
Airs from "The Bride Elect".....Sousa

EVENING.

John Phillip Sousa.....Conductor.
Arthur Pryor.....Trombone
Walker Rogers.....Cornet
Overture, "William Tell".....Rossini
Excerpts from "Faust".....Gounod
Cornet Solo, "Auld Lang Syne," with variations.....Rogers
Mr. Walter Rogers.
Scenes from "The Serenade".....Herbert
Valse, "The Beautiful Blue Danube".....Strauss
Overture, "Carneval Romaine".....Berlioz
Romance, "Evening Star" and "Pilgrim's Chorus" from "Tannhauser".....Wagner
Trombone Solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Sextette from "The Bride Elect".....Sousa
March, "Hands Across the Sea".....Sousa
Airs from "The Runaway Girl".....Caryll

PHILA. - NORTH AMERICAN

NOV 4 1898

SOUSA'S GOOD
BYE TO THE
EXPOSITION

Four Elaborate Programmes
Prepared for This After-
noon and Evening.

NOW FOR NEW YORK DAY

Prominent Merchants, Manufacturers
and Financiers Will
Be There.

AWARD COMMITTEE AT WORK

Commissioner General Peck Will Visit
the Exposition With His Staff
to Get Some Ideas.

As recently told in The North American, the exhibitors at the Exposition are preparing to urge a reduction in the admission fee to a uniform rate of twenty-five cents. The second meeting was held under the auspices of the National Export Exhibitors' Association in the North Pavilion last night, and T. W. Teschner, Vice President of the organization, presided. It was a representative gathering of exhibitors—men who have invested their money, and desire to get the best possible returns for the outlay.

Resolutions were adopted urging a uniform rate of twenty-five cents for admission. A committee, composed of the following exhibitors, will canvass the buildings today, and hope to obtain the signatures of nearly all the exhibitors who have not joined the organization: C. W. Snyder, C. E. Axtell, J. H. Allen, A. R. Rogers, L. C. Martin, A. Evans, M. Goldrich, C. A. Watrous, M. R. Crane, C. H. Finkbeiner.

Many prominent New York merchants, financiers, manufacturers and politicians will shortly visit the Exposition, and Monday, November 13, will be known as New York Day. The excursion is in charge of the Merchants' and Manufacturers' Association of that city, and arrangements have already been made with the Pennsylvania Railroad officials for a fast special to leave New York early in the morning and return the same night.

This is Sousa's farewell day at the Exposition, and he has proved the greatest drawing card introduced by the management. The following elaborate programmes will be rendered this afternoon and evening:

2.30 TO 3.30.

Overture, "Rienzi".....Wagner
Idyl, "Echoes des Bastions".....Kling
Fluegelhorn Solo, "Forget Me Not".....Suppe
Mr. Franz Hell.
Idyl, "Ball Scenes" (new).....Czibulka
Scenes from "Die Walkure".....Wagner
March, "King Cotton".....Sousa

4.30 TO 5.30.

Overture, "Tannhauser".....Wagner
Scenes from the "Charlatan".....Sousa
Cornet Solo, "Inflammatus".....Rossini
Mr. Emil Kenecke.
(a). "Narcissus".....Nevin
(b). March, "Hands Across the Sea".....Sousa
Airs from "The Bride Elect".....Sousa

7.30 TO 8.30.

Overture, "William Tell".....Rossini
Excerpts from "Faust".....Gounod
Cornet Solo, "Auld Lang Syne," with variations.....Rogers
Mr. Walter Rogers.

Gems from "The Serenade".....Herbert
Valse, "The Beautiful Blue Danube".....Strauss
9 TO 10 O'CLOCK.

Overture, "Carneval Romaine".....Berlioz
Romance, "Evening Star" and
Pilgrims' Chorus, from "Tannhauser,"
Wagner
Trombone Solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.

(a). Sextette from "The Bride Elect".....Sousa
(b). March, "Hands Across the Sea".....Sousa
Airs from "The Runaway Girl".....Caryll

Washington
Times
1/10

Comic Opera War.

If John Phillip Sousa should happen to take it into his musical head to write a comic opera with the campaign in Luzon as his theme, he need not go farther than Otis for a star comedian, or than Otis' reports for a libretto. We hope that he will not catch the notion, because the appearance on any stage of the epauletted grandmother who conducts extensive military operations from the throne room of a vice regal palace, without knowing the first thing about the geography, much less the topography, of the country in which "he" is fighting, would place DeWolf Hopper, Francis Wilson, and John D. Long in a condition of total and eternal eclipse.

We need not descant upon the unlimited possibilities in the way of scenic effects and uproarious mirth contained in this idea. They will occur to readers of newspapers as naturally as a harmless, necessary thirst between acts. Let us dismiss that branch of the subject with the remark that they are truly great and howling to heaven for the chance of public expression; and, for illustration, turn to the latest chapter in the screaming farce strategy of the satrap of Manila.

There are two places on the Island of Luzon with names so much alike as to confuse their identity in the brain of one who, like Otis, is quite ignorant of conditions and localities outside the back yard of his executive mansion. One of them is called Bayambang and the other is known as Bayombong. Bayambang is in the province of Pangasinan, near Tarlac, a little north of where two real soldiers, MacArthur and Lawton by name, are operating with as little reference as possible to Denby's man, Friar Otis. Someone, probably one of these real things, advised the governor general that Aguinaldo was at Bayombong, which is in the mountains of Nueva Vizcaya, seventy-five miles away from their field of movement. Of course, Otis jumped to the conclusion that the Tagal leader was immediately in front of MacArthur and Lawton, and so he sent Wheaton with a brigade around by sea to the Gulf of Lingayen, to march down and catch the rusey rebel.

The result of the movement, reported in advance from Manila with much flourish of triumphs, is before us. Otis explains that he did not know the difference between Bayambang and Bayombong, and that, hence, his plan of capture naturally and excusably failed. Everything he does naturally, though by no means excusably, fails. He is a failure in every respect except in the peculiar service he is kept in Manila to perform. He will fail in that, too, when Congress learns the truth.

FROM

Knowlton
Sorrentino

trust, yet, it is said, the
into court must have clean hands.

Sousa's Foreign Prefix.

From the New York Sun.
John Phillip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Phillip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

NOV 10 1894

NATIONAL GUARD DOINGS.

Company C's Election.—Company K to Bring Sousa's Band Here. — Drills and Basketball.

As required in compliance with the subjoined order an election was held last night in Company C, formerly A., of the First Regiment, to fill vacancies:

1. First sergeant, vice James F. Dunphey, discharged, expiration term of service.
2. Sergeant, vice Thomas Blake, discharged, expiration term of service.
3. Sergeant, vice John W. Shackleton, discharged, expiration term of service.
4. Corporal, vice Henry Ennenga, discharged, expiration term of service.
5. Corporal, vice Cornelius J. Gallagher, discharged, expiration term of service.

The election resulted as follows, each officer being chosen unanimously:

Sergeant, Marion T. Probert.
To be sergeants: Corporal Wilmer A. Cadmus, Private Le Roy Hartley, Private James P. Boyle.
To be corporals: Private Alexander Collins, Private William G. Kiskey, Private Ed. C. Barton.

Nominations for officers to be voted for next week were next taken up. Lieutenant J. Ernest Shaw having been induced to reconsider his determination to resign, was named for captain, and his nomination was received with great enthusiasm. Lieutenant Shaw was captain of Company A, Second regiment volunteers, during the Spanish war and is extremely popular with the members of Company C. Corporal Robert D. Douglass was named for First Lieutenant, and ex-First Sergeant James F. Dunphey for Second Lieutenant.

Battalion drills have been ordered as follows:

First Battalion, Companies B, D, F, G will assemble at the armory Thursday, Nov. 16, at 8:30 p. m. Second battalion, Companies E, H, I, L will assemble at the armory, Tuesday, Nov. 14, at 8 p. m. Third battalion, Companies A, C, K, M will assemble at Paterson armory, on Thursday, Nov. 23, at 8 p. m.

In the same order Sergeant Edward W. Hopper of Company K and Corporal John Werling of Company A, are honorably discharged.

Company C will hold a business meeting on Monday evening next.

Company K is making arrangements to bring Sousa's band here for a concert. This company will next week hold an election for commissioned and non-commissioned officers.

Basketball is absorbing the attention of the soldiers, and it is expected to have some spirited contests during the winter months. Company M's team practiced last night and K's team will practice this evening.

HE DIDN'T PUNISH THEM.

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, ready for the first number.

On a recent 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 theater, 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 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.

Band Leader Sousa's Name.

John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known today. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

PERSONAL MENTION

Miss Jennie Hoyle, the talented young lady violinist who appeared here with Sousa's Band, will take a three years' course of study at one of the European conservatories.

Sousa's Band, which delighted a large Newburgh audience last Spring, will start on a two-months' tour of the States on January 31st, prior to a trip to Europe. Arthur Pryor, trombone soloist of Sousa's Band, has been appointed assistant conductor and agent. Mr. Pryor is well known in this vicinity, and occasionally spends his summers at Cornwall.

Some of the advertising matter for the Chicago Symphony orchestra has been put up, giving the instrumentation. Aside from the stringed instruments there is little difference between the concert rendered by this orchestra and those of Sousa's or the U. S. Marine band. Many of the instruments are identical.

THE MUSICAL COURIER.

9

assisted by Mesdames Feltesse, Ocsombre, Miry-Merek and M. F. Rasse.

L'Art Moderne assures us that the Monnaie will present shortly a comic opera by Vincent d'Indy, "Attendez moi sous l'orme," which has been produced with success at the Opera Comique. This work, by the author of "Fervaal," whose standard, in my opinion, it does not quite reach, nevertheless contains many interesting and beautiful pages. It cannot help receiving a warm welcome. L. D. S.

Sousa Talks About Wagner.

It is almost a joy to interview Sousa. Interviewing is seldom a joy under any circumstances, but it nearly approaches it when the subject is a man like the great bandmaster, who can talk fluently, brightly and does not take interviews with graveyard seriousness, for the reason that he is accustomed to them. There is nobody under the sun so impressive or who takes himself so seriously as the man who is not of sufficient importance to be interviewed more than once in a lifetime. Sousa's conversation is like his music—full of vim, spirit and brightness.

I saw him at the Walton, where he talked on Wagner and his operas.

"Do I think the Wagner fad is passing? Well, I cannot say I ever thought it a fad. The musical taste of the American public is constantly improving, and to my mind Wagner is the king of composers. He is the musical Shakespeare, dramatic, barbaric, imposing. I do not think a season should consist entirely of Wagner operas, any more than a concert program be made up entirely of American composers. Because one has a certain dish for dinner does not signify that we want that dish at every dinner.

"I think it not so much fashion as curiosity which first drew people to the Wagner opera. They could not but be impressed by the great tidal wave of sound which burst

upon them. It is a curious thing, but our sense of hearing is the most conservative of all our senses, the last to adopt anything new. We taste or smell or feel and we know at once whether the sensation is agreeable or otherwise. We see an accident in the street, there is a momentary shock and our eyes become accustomed to the sight, but it is different with the sense of hearing. For instance, the sound of the cars grating on the tracks below our window may prevent our sleeping for a night or more. The ear has to gradually accustom itself to the sound and then it no longer annoys. One may go from this hubbub into a quiet country place, where a nightingale or a whip-poor-will sings outside his window. The sound is sweet and musical, but it is new and therefore keeps one awake as did the trolley car until one grows accustomed to it.

"People have grown to like Wagner, and if he was omitted from the season's operas he would be asked for.

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense! He has been more often used by these people as the means of boosting themselves.

"Wagner has been done a hundredfold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told me the story of his visit to Wagner's grave in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of her own, had that day gone to the theatre and left orders that no visitors should be admitted to the ground where Wagner is buried.

"I tried all my powers of persuasion on the housekeeper, but in vain; so I went around to the back through a sort of park, where the composer and the 'Crazy King,'

Ludwig of Bavaria, used to walk together. I met a German student in the road, and I told him of my disappointment as we walked along together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up and said she was so sorry I could not get in, but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away, when I had come all the way from America to visit Wagner's grave.

"A consultation was held among the servants, and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes.

"There was no name on the stone which marked his grave, and I asked the housekeeper the reason.

"He does not need it," she said proudly; "he is the first man."

Sousa, by the way, pronounces Wagner as it is spelled, and not as though the word began with a V.—"Suzette" in Philadelphia Bulletin, November 2.

Mr. Sousa leaves this week for a vacation. He will spend some weeks in North Carolina shooting and hunting. Afterward he will take a rest in Florida prior to resuming his tour, which begins January 31.

New York String Quartet.

The New York String Quartet is looking forward to a busy season.

Their dates in the near future will be at Allentown, Pa., November 23; Farmington, Conn., December 12; Elizabeth, N. J. December 14. Following these will be Orange, N. J. Waterbury and Bridgeport, Conn.

EVERYBODY CHEERED.

Twentieth Kansas Band Receives a Rousing Reception.

"A Hot Time" has been cheered in Topeka many times. When Marshall's band plays it the audience applauds. When Godfrey's British Guards band played it the crowd cheered. When Sousa and his famous fifty played it the audience yelled, but when the Twentieth Kansas band, at the Grand Opera House last night, burst into the stirring strains of "the fighting tune of the Twentieth" a sound mightier than a college yell wept echoing through the house.

That was what the audience had been waiting for. Half a dozen ushers and candy boys had been on the stage during the intermission with requests from the audience to Director Strickland that the band play "Hot Time." The ninth band number on the programme was "Overture of National Airs." From one inspiring selection to another. All countries were represented, Germany with "Wacht am Rhine" and France with the "Marseillaise." Of course "Yankee Doodle" and "Marching Through Georgia" set all hands to clapping but as the finale the music suddenly changed to "A Hot Time."

"Whoop," yelled some one in the gallery before the rest knew what the tune was. Then the house took up the shout. Everybody kept time. The band finished. They played it again. Director Strickland turned and bowed the band's acknowledgments. The audience yelled "Hot Time." The band played it again. The audience yelled more than ever. Away they went again and played the piece the fourth time before the audience had enough. Every day since they were mustered in the band has played that tune excepting when too busy caring for sick and wounded on the firing line. There is no doubt about the tune being accepted as at least one of our national airs. The volunteers in Luzon and Cuba have made it so.

The Twentieth band is a good one. It is strictly military and the marches and military airs are played with a snap that is surprising. The more difficult selections such as "Il Trovatore" and "The Bohemian Girl" are delicately handled. In the "Blue and Gray" patrol the band displayed an excellent reed section and handled the piano parts well.

Miss Pearlade Prescott pleased the audience with Chopin's "Nocturne No. 2," and responded to a hearty encore. Miss Nina Thomas sang Sousa's "Stars and Stripes Forever," with the band accompaniment and a selection. She was encored each time and responded.

After the concert the band was entertained by Marshall's band at their hall. The Twentieth musicians were kept busy telling the stories of the fighting line. One of the stories was much like the rest. Where the band boys figured "A Hot Time" was played.

When the regiment entered Marilao the Catholic church was in flames. The soldiers rushed into the building to save what they could. In one end of the church was a fine large organ. One of the men seated himself and as the soldiers were still pouring into the town the organ was heard above the roll of musketry. It was "Marching Through Georgia" first, but as the flames drew nearer the organist changed to "Hot Time" until he was driven from the church by the fire. One of the things

saved from the church was a concert grand piano. It was moved into a stable and was kept going night and day as long as the soldiers were there. The band plays at the Coates house in Kansas City tonight and in Lawrence Friday night. The audience here was not large. The band deserved better patronage. Following are the members: S. Forest Barton, manager; E. C. Strickland, musical director; Bedric Jandera, Joseph Zbanek, Frank E. Wise, Walter Grantham, John Wassberg, George E. Ellison, Thomas Carlton, Courtland Fleming, Roy S. Haynes, Benjamin Couchman, Frank Gosset, Frank E. Bellamy, Claud H. Helmer, William Hale, Edgar M. Tucker, W. I. Helm, H. A. Stamm, Frank C. Greis, singer, Clare A. Coe, Arthur E. Ellison, John W. Miner, Carl H. Dreyer, Elmo C. Lucas.

entertained by Superintendent Philip Hasbrouck and his estimable wife.

Sousa's Band will start on a two months' tour of the states on January 31st, prior to a trip to Europe. Arthur Pryor, trombone soloist of Sousa's Band, has been appointed assistant conductor and agent. Mr. Pryor is well known in this vicinity and has spent some time here with Mr. Higgins' family.

NASHVILLE, TENN. - AMERICAN.
NOV 12 1899

"IMITATIONS."—The ragtime craze has a serious rival in vaudeville these days. The dread syncopated evil haunted us for so long that we were ready to welcome anything in the shape of a substitute. We fidgeted in our seats at the vaudeville performance, and, as each turn was announced, we murmured that we cared not what it was so long as it did not sing a coon song.

But it is the Imitator who haunts nowadays. The youthful Imitator, who, with our "kind permission" (which would never be granted if the victimized audience had the slightest voice in the matter) proceeds to give imitations of celebrities, which are chiefly remarkable for total absence of anything to remind you of the person imitated. And since imitations are the fad, I have formulated a few rules for beginners, which, if faithfully followed, will surely bring a round of applause at the end of each imitation, are provided, of course. The following short speech precedes each imitation: "I will now give an imitation of Miss Ploneskeins (the name to be spoken very loudly).

The matter of imitating is very simple. To imitate May Irwin singing "When You Ain't Got No Money" and double up your fists, etc. The ambitious young imitator should bear that in mind. Miss Janauschek is frequently imitated, and in this case I would urge the struggling young imitator to carefully avoid speaking so that the audience can understand what is being said. That is an iron-bound rule among imitators. The fact that Janauschek herself enunciates very distinctly is of no consequence. To follow the precedent that has been established among imitators of this talented actress it is necessary that you chew each word with infinite relish, bestow the fragments on the audience and we will hail the imitation as great, and so like the original that we could never tell the difference (which, indeed, many of us could not.)

To imitate Viola Allen a facial contortion which will make the audience think of a boy full of green apples is the standing rule.

Mrs. Leslie Carter as Zar-Zar is one of the easiest. A carrot wig, a turkey red cheese cloth sparsely covered with cheap spangles are essential props. The rest of this imitation consist only of a "belly-whopper" on a convenient sofa.

A long black wig, a set of big false teeth and a green light are necessary to the imitation of Richard Mansfield as Dr. Jekyll and Mr. Hyde, but the audience won't think this a good one unless you draw your breath in and let it out like a horse with "roars."

There are other imitations, of course, but the beginner needs but the following one to wind up his act with tremendous applause, and this imitation can be given by man, woman or child.

John Philip Sousa—a black beard, a navy cap, a lot of "bun" medals and an orchestra that can play a Sousa march by heart, the louder the better.

In case of an encore cry like a baby or bark like a dog.—Dramatic News.

Sousa's Ragtime Pun

HERE is the story they are now telling about Sousa—it's something terrible.—The shocking tale is to the effect that Mr. Sousa, accompanied by Bob Hunter, of Manhattan Beach, strolled into Reiman's on Friday and handed his handsome gold watch to a clerk with the request that he fix it. The expert at the window examined the works, which showed no evidence of disorder and said:

"Why, Mr. Sousa, I don't see anything wrong; what's the trouble?"

"No trouble, no trouble at all," replied the March King. "I only want it ragulated."

"Does it gain or lose?" asked the watchmaker.

"Neither, sir," was the reply.

"Then why do you want it ragulated?"

"Not ragulated; I said ragulated," answered Mr. Sousa with some asperity. "I wish to have it ragulated, so that it will keep ragtime while I'm writing a wedding march in that measure for Cissie Loftus."

NEW YORK MORNING TELEGRAPH

NOV 16 1899

De Wolf Hopper's Prospects.

E. R. Reynolds, manager of De Wolf Hopper and John Philip Sousa and his band, returned to New York the other day on board the Lucania from a visit to Mr. Hopper in London. He states that after "El Capitan" has run its course in

England "The Charlatan" will be produced, and he is naturally quite proud of the American comedian's record in the British metropolis.

He says the engagement survived the hottest Summer in years and a series of fogs considered wonderful, even in London. One of these densely gloomy periods lasted for five whole days, and upon a matinee occasion it was necessary to allow the audience to remain in the theatre after the show because it was so dark outside that they couldn't find their way through the streets.

Mr. Reynolds gives the additional information that Mr. Sousa has gone South on a duck shooting expedition, and will then make a pleasure trip to Mexico. At its conclusion Sousa's Band will play for eight weeks in the United States and will then proceed to Europe.

DES MOINES, IOWA. - REGISTER.
NOV 12 1899

John Philip Sousa has already acquired a prefix to his name, says the New York Sun, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigation.

concerning Mr. Sousa's career, which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

DULUTH EVENING HERALD.

NOV 13 1899

Commenting on Gen. Otis' recent blunder of confusing the identity of the towns of Bayambang and Bayombong, the Washington Times says: "If John Philip Sousa should happen to take it into his musical head to write a comic opera with the campaign in Luzon as his theme, he need

not go farther than Otis for a star comedian, or than Otis' reports for a libretto. We hope that he will not catch the notion, because the appearance on any stage of the epauletted grandmother who conducts extensive military operations from the throne of a vice regal palace, without knowing the first thing about the geography, much less the topography, of the country in which 'he' is fighting, would place DeWolf Hopper, Francis Wilson and John D. Long in a condition of total and eternal eclipse."

MUSICIANS.
Arthur Pryor, who has been spending his summers at Cornwall, has been appointed assistant conductor and agent for Sousa's band, in which he is trombone soloist. The band will start on a two month's tour of the states on January 31, prior to a tour of Europe.

BOSTON, MASS. - POST.

NOV 18 1899

flourishing parish in Chicago. The residents of the rocky town will miss him.

It is a nice thing to be a successful composer. John Philip Sousa, of march fame, was once a struggling musician in the employ of the United States. His head was full of "tunes," and he began to write them down with such good results that the money began to flow in. Then he put together an opera and made a fortune. He wrote another and made a second pile, and his third is reaping a similar harvest. Now, instead of playing for a living, he is going down South on a pleasure trip to shoot some ducks, and incidentally pay a visit to Mexico.

BOSTON, MASS. - POST.

NOV 18 1899

placed at the Herald Square Theatre for a run. Maud Harrison will play the leading role.

John Philip Sousa, the march king, is so well known with the success of "Christ," that he has gone south on a duck shooting expedition, and later will make a visit to Mexico.

SALEM, MASS. - NEWS

NOV 14 1899

DE SOUSA GOING UP.

Will Probably Be Elected Captain of Co. E, Eighth, Thursday Evening.

Orders have been issued from the headquarters of Co. E, Eighth regiment, Beverly, for an election to fill the vacancy of captain and all other vacancies that may occur, at the armory next Thursday evening at 8 o'clock. Maj. William Stopford will preside.

Without a doubt First Lieut. DeSousa will be advanced to fill the vacancy caused by the discharge of Capt. Stopford, to enter the volunteer service and Second Lieut. Frazer will don the straps of a first lieutenant. Who the second lieutenant will be is a question, for anyone that wants the junior office can have it, or at least that is the way it looks at present.

FROM

Freeport

Sousa's Band Coming.

Durand Clipper. Sousa's band will give concerts at Beloit and Freeport in the near future and has offered to give a two hours' concert here if a guarantee of \$200 can be raised.

ROCKLAND, MASS. - INDEPENDENT

NOV 17 1899

Sousa's band will give a concert at the Opera House, Wednesday afternoon, Feb. 7, under the management of Lonnie D. Bates.

SAINT JOSEPH, MO. NEWS

NOV 18 1899

health will hold a meeting one day next week and let the contract.

Arthur Pryor, who arrived in St. Joseph today, will remain in the city until February 1, when he will accompany Sousa's band to the Paris exposition.

During his stay in St. Joseph Pryor will play with his father's orchestra, just to keep in

TOLEDO, O. - BEE

good.

There are one or two good specialties in "His Better Half," which opened at the Lyceum last night, and on the other hand there are a lot of things that are not good. Charles Boyle's burlesque impersonation of Sousa is exceedingly laughable, while John Donahue puts on a monologue in black face that was replete with new and very funny jokes. The Noss family worked wonders in the harmony line with their brass and reed instruments, but did not elicit as many encores as they deserved. The remainder of the production is of a low order of merit. The most delicate and refined piece of humor in it consists of a scene where men and women chase each other around the stage like a bunch of escaped lunatics, and then, you know, the idea is so new! Charles Boyle will be remembered as being cast in "The Prodigal Father" company which has appeared here from time to time. He hasn't improved to any extent. His stock of "wit" consists of an elastic face and a number of loose joints. Ferd Noss is a good musician, but his poor acting almost beggars description. Burton Sevor would do better as a dry-goods clerk than as an actor. Carrie Ham is pretty good herself, but she is not with the company as advertised, or at least didn't appear last night. Her place was filled by an unknown who perpetrated a bold fake on Rose Melville's "Sis Hopkins" act, even to using Miss Melville's lines. The audience, and it was a large one, laughed and roared with delight.

SAN FRANCISCO, CAL. - POST.

NOV 16 1899

Was It "So?"

John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "De Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with only the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known to-day. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career, which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.

—New York Sun.

Manuscript

at New York

Professor Hadley, the new president of Yale, rides a bicycle, plays whist and is an enthusiast over golf.

John Philip Sousa owns a more or less good sized example of the musical manuscript of nearly every great composer since the time of Bach.

BUFFALO, N. Y. - TIMES

NOV 19 1899

SOUSA'S BAND

Also One from Berlin and Paris Will Be at Pan-American-Money on Fifth Call.

Music will be one of the principal features at the Pan-American Exposition. In the vicinity of the Park Lake a number of bands will be located and easy chairs will be placed in shady nooks in close proximity to the bands to enable the Exposition visitor to rest himself and while resting to enjoy the music.

The committee on music of which F. C. M. Lautz is chairman, has been working quietly but effectively on the music proposition and while it is a long time until the opening of the Exposition, still it has been considered advisable to close up as many of the musical contracts as possible at an early date. It has practically been decided that the 65th and 74th Regiment bands shall be hired. There will be six weeks of Sousa's music in the Temple of Music and a band will be hired from both Berlin and Paris, it is said, in order to give the greatest variety of music possible.

Yesterday morning before noon on the third day of the fifth call \$6,146 was received in the treasurer's office. On a corresponding date of the fourth call \$4,472 was paid in.

J. J. Mossman of the Wabash, Robert Bell of the W. N. Y. & P., D. Lundergan of the B. R. & P. have been appointed a committee to take charge of the handling of the exhibits and freight inside the grounds. This committee will report direct to the director general.

PROVIDENCE, R. I. - TELEGRAM

NOV 19 1899

unique electrical effects.

The ball starts rolling with a new travesty, "The Sousa Girls," which is full of life and laughter, introducing some funny comedians and clever soubrettes. Dilemma follows dilemma until the end, when everything is brought to one grand unique climax. The vaudeville element of the entertainment includes the pick of the profession. It comprises the following people: The great six Sennetts, the only act of its kind ever imported and a great novelty, and one of the most expensive acts before the public; King and Crag, the Chinese acrobats, another importation of great merit, doing the most astounding feats; Bud Snyder, the marvel trick bicyclist, the wonder of all and the only living man using the break-away wheel, a trick heretofore conceded impossible, which this gentleman accomplishes with ease; the capable and most realistic Irish team, The McDonalds, full of excellent mirth-provoking stories; California's charming singer, Belle Wilton, a lady with a voice "beyond compare;" the real funny sketch team, the Bernards, and Al H. Weston, the singing comedians.

NEW YORK TIMES

NOV 26 1899

The Harmonie Club gave Sousa a promenade concert last night, followed by a dance, which proved a very novel and enjoyable affair, and was well attended, but not crowded. The Freundschaft Club entertainment last evening was quite crowded, and the members were entertained by an excellent concert, one of the principal soloists being Miss Clara Butt. The concert was followed by dancing.

BROOKLYN CITIZEN

NOV 26 1899

The Casino Square Opera Company has made a big hit in St. Louis.

Frank Pixley has contracted to write the librettos for J. P. Sousa's comic opera.

NOV 20 1899

SOUSA'S BAND

Also One from Berlin and Paris Will Be at Pan-American-Money on Fifth Call.

From the Sunday Times.

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SOUSA'S MARCHES.

Stirring Airs That Are Bringing the Composer a Fortune.

Mr. Sousa and I were the only two on the veranda; but an open window near us let out the buzz of voices, and put us in touch with the curious, cosmopolitan hotel life. At the other end of the veranda a window was open, too, and near there a girl was playing the "Washington Post" march.

"Don't you get tired hearing that butchered?" I asked.

"Tired? Oh, no! I rather rejoice at every convert, no matter how bad the playing is. Technique is such a small thing and feeling such a great thing. The greatest poems are never written some one has said; so with the greatest marches. And for all you know the greatest march may be sealed up in that struggling aspirant."

The "struggling aspirant" suddenly stopped the "Washington Post" and began a deadly attack on the "Liberty Bell."

"Funny thing about these two marches," said Sousa. "They are of about equal merit, yet the first brought me \$35 and the second over \$40,000."

Such is indeed the fact. When the "Washington Post" was written Sousa was the band master of the Marine Band at Washington, working ambitiously along and not thinking about the financial return that was to come from his work. The wonderful success of the "Washington Post" and the "High School Cadets," which he also sold for \$35, opened his eyes to the business side of his work. He made different arrangements with another publisher, and the consequence was that his next march brought him \$40,000, and is still bringing in an income.

"And which of these two do you prefer?"

"My favorite work is always my last one," he replied. "Perhaps," he added, after a moment's reflection, "the work that I really turn to with the most pleasure is the 'Stars and Stripes.' If there is anything that I am proud of it is my Americanism. I was born within sight of the country's Capitol, and my ambition has always been to express in my music some of my own patriotic feeling. I was coming back from Europe a couple of years ago, after having been away for several months."

"When the steamer got away from the dock, and I knew that I was once more on my way home, there was an almost indescribable joyous sensation in the combination of those two words: Home-America. I paced up and down the deck, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt."

"I have put this feeling into the 'Stars and Stripes.' I have tried to make it typical of the country, and typical of the feeling of one whose patriotism has been put to the test, for that is what going to Europe means."

—Saturday Evening Post.

NOV 22 1899

IT WAS "HANDS ACROSS THE SEA"

New York Business Men Toast Our Friendship With England and Germany.

New York, Nov. 22.—A large number of notable persons were at the 131st annual banquet of the Chamber of Commerce at Delmonico's last night. Among the 500 persons present were Governor Roosevelt, Senator Platt, Senator Depew, Thomas B. Reed, President Hadley of Yale, President Low of Columbia, Whiteclaw Reid, Major General Wesley Merritt, Henry Clews, Henry Seligman, Edward Gould and J. D. Crimmins. The diners sat down to the music of Sousa's "Hands Across the Sea." President Morris K. Jessup of the chamber said grace and then proposed a toast to the President of the United States to be drunk in silence because of the Vice President's death.

Other toasts were: "Queen Victoria," by Mr. Jessup; "The State of New York," Governor Roosevelt; toast by Thomas B. Reed; "Education for Modern Business Responsibilities," by President Hadley and "The Existing Friendly Relations Between the United States and Great Britain," by Whiteclaw Reid. Senator Platt, who was expected to speak, left the hall before Whiteclaw Reid's address. Reid and the senator have been political enemies.

In his address Mr. Reid spoke of the South African war and said: "Dutch sympathy with illusory Afrikaner aspirations will breed no blood feud. Meanwhile it cannot prevent the return of good relations between the two peoples of the world nearest to ourselves in origin, aims and interests, the two great Indo-Germanic peoples ruled from London and Berlin. That is an event momentous in the world's history, auspicious for us, and auspicious for the solution of the Eastern problems in which we must now bear our share. No doubt it is our duty to cultivate friendly relations with all peoples, and they may be right who say that in general we should seek no special relations with any. But you cannot overrule the forces of nature, or blind with the parchment of diplomats the hidden and irresistible influences of blood and history."

"I say without hesitation that if there are three great nations in the world that God and nature meant for eternal peace and amity with each other, those three are Great Britain, Germany and the United States. There is obviously every reason why England and Germany should now be friends. Yet more should the United States welcome and prize the growing friendship of each."

CLIPPING FROM

Name *Evening Journal*
Address *New York*
Date *Dec 8 1899*

FUN IN A NEW BURLESQUE AT THE THEATRE COMIQUE.

"Hoddy Dotty" Received with Laughter by the Patrons of the Re-opened House.

The audience at the Theatre Comique last night enjoyed a performance that was clean and clever.

Burlesque and vaudeville were shown in a new burlesque called "Hoddy Dotty."

For the burlesque, which is in two parts, there is provided a big troupe of performers. Carrie Scott is the principal soubrette, and James Smith and Joe Donor do the leading comedy work. The piece was received very cordially. There were many hearty laughs.

In part 1, the song, "I Took the Heavy Part," was a feature, and the other underlined numbers were the "Doll Scene," from Weber & Fields' "Pousse Cafe," Carrie Scott's songs, and the finale, "Sousa and His Band," in which James Smith did the burlesque on Sousa.

CLIPPING FROM

Name *Weekly Journal*
Address *Talca, Ohio*
Date *Nov 29 1899*

A new convert to literature is John Philip Sousa, who will write of "My Experiences as a Bandmaster."

NOV 26 1899

MUSICAL DOINGS HERE AND ELSEWHERE.

Sousa, with his splendid band, will play in Buffalo Feb. 16. This will be Sousa's first visit to Buffalo since he created such a furore in New York Dewey Day. Sousa's dates here are always important. It is necessary only to say he is coming, to be assured of a delightful concert.

Not so with the sinners who are not lawyers. They must have some excuse. We think the picture of Maurice Holahan, the flabbily unctuous Holahan, imploring the obdurate Coler to vote for the job, "and save the little children dying in New York for want of water" is about the funniest thing yet. One thing is certain, there may be a pretence of hope among the brazen conspirators, but the job is dead.

AMONG all the eminence in the land parade John Philip Sousa will securely hold his own as hemarches at the head of his band. His marches and two-steps have gone around the world, and may be heard to-day in countries that have never seen an American admiral. We all loved Pat. Gilmore for his geniality as well as his bandmaster genius, and Sousa was not accepted all at once as his successor in national esteem; but Sousa kept on doing things, making music with a militant swing to it that captured the ear and had stimulating effect upon the feet of the young in the ballroom as well as on the parade ground. He is of Portuguese descent, a remote Braganza it is said; but mark the American swing of him as he marches with airy step ahead of his hundred men.

The corridors of the St. Charles Hotel were graced yesterday by the handsome presence of John Philip Sousa, America's greatest band leader, the composer of countless marches, which all bands have played, and also the composer of numerous operas, including "The Bride-Elect," and the latest comic opera success of the season, "Chris, or the Wonderful Lamp." The march king is accompanied by his wife.

"This right here, sitting in my room without a professional engagement a few hours off, is the most novel experience I have enjoyed in a great many years," remarked Mr. Sousa, rolling up the sleeves of his rich, velvety dressing gown, as though he might be getting them out of the way for executing one of the newest of the new marches. "To me a vacation is a novelty that I can't quite comprehend as yet, but I hope to before it is over. One month ago today I closed a thirteen months' engagement, the last night being in Philadelphia, and now I am off for a little rest and recreation, which will be taken in old Mexico. I have never been that way, and the whole trip will be a novelty, as well as the experience of having nothing to do and no dates to meet."

John Philip Sousa is one of the cleverest of conversationalists. He chatted with the lobby man about music and the managing of a great band, interspersed with questions and queries of what a man can see in Mexico. Mr. Robt. of the Mexican National Railroad, called on the distinguished composer and delivered volumes of much appreciated information about Mexico.

"Mexican music?" this master repeated. "I am frank with you, and say that I hope I will think more of the music of Mexico after I return than I do at the present time. I do not have the highest opinion of it at present. None of it has ever struck me very favorably."

The Mexican music is strictly after the

Spanish style. Mr. Sousa suggested that he had noticed the greatest improvement in music in those nations that did not possess a national musical instrument. It was a rather strange fact, but he had found it true. Neither America, Germany nor England can be said to have a strictly national musical instrument and those countries have made great strides in musical accomplishment. The national instrument of Spain is the guitar.

Mr. Sousa will leave here for Mexico on Wednesday, and will return to New York by the 1st of January and assume the direction of his famous band for a concert tour. He will start for a European tour about the middle of May.

Mr. and Mrs. Sousa occupied a box at the Tulane Theatre last night. For this evening it is their intention to visit the French Opera.

CLIPPING FROM

Name *Republican*

Address *Springfield Mass*

Date *Dec 2 1900*

The Republican.

IN AND ABOUT SPRINGFIELD.

PLANS FOR THE CHARITY BALL.

SOUSA AND HIS BAND ENGAGED

And the Decorations Will be More Elaborate Than Ever Before.

The arrangements have been completed for the annual charity ball, which will be given on Friday evening, February 9, in City hall, by the committee of aids and charities of the Springfield hospital. The committee met a short time ago and decided to hold the concert and ball as usual and since that time the arrangements have been completed. Frederick Harris is the president of the committee and Mrs. H. A. Gould is vice-president; Louis C. Hyde is secretary and F. S. Safford will act as treasurer. This committee with the aids and charities committee have appointed the following chairmen of the various sub-committees: Finance, James A. Rumrill; decoration, Harry S. Anderson; refreshments, Dr. T. F. Breck. As Col Roger Morgan is out of town, there is some doubt as to the chairman of the floor committee and this will be decided later.

Sousa and his full band of 60 pieces will give a concert previous to the dancing and they, with the Philharmonic orchestra of this city, will alternate in playing the music for dancing. Mr Sousa has volunteered to lead his band in person this year while it is playing the dance music. When the band played at a former charity ball he retired at the close of the concert and left the leading of the famous organization to his bandmaster. There is no band in the country that can render two-steps with such spirit and dash as they can, especially with the "Two-Step King" leading them. The decorations will be even more elaborate this year than ever before and will be very novel. Light colors have heretofore predominated, but at this ball the national colors will festoon the old hall and it will bloom with the red, white and blue. The electrical display will, too, be of a new kind. As yet no caterer has been given the contract, but as Barr has always taken a large part of the arrangements, it is likely that supper will without doubt be his hands. The members of the committee are about

CLIPPING FROM

Name *Press*

Address *New York*

Date *DEC 4 - 1900*

PLAYER FOLK.

It is either a feast or a famine in the theatres. Last week we had three important productions—"The Maneuvers of Jane," with the introduction of the new stock company at Daly's; "A Greek Slave," with the newly organized Whitney Opera Company, at the Herald Square, and "Ben-Hur" at the Broadway. This week we have only one first night—that of "The Ameer" at Wallack's, unless, indeed, the new burlesque sketch, "Barbara Fidgety," at Weber & Fields's on Thursday evening, be termed a premiere. Last Thursday morning the first nighters had had an embarrassment of riches. Now they can live on memory, like a cow that chews the cud of sweet and bitter reflection. Frank Daniels, possessing the field to himself, should give us enough enjoyment to atone for his lack of rivalry. No doubt he will. His new opera was composed by Victor Herbert, who was born in Ireland, trained in Germany and developed in America, and who has the virtues of the three countries without their faults. Mr. Herbert commands approval alike from the elect and unregenerate. He is an excellent musician, equipped with invention, talent, originality, refinement and good humor. Certain of his scores are delightful and none of them is dull. By vicissitudes training in the school of experience Mr. Herbert has ascertained that we value daintiness and merry measures in comic opera rather than scholarly scores. There was great outcry over this discovery among the young composer's admirers, who realized his musicianly erudition, believed that he had a mission to elevate the comic opera stage, and publicly scorned us everyday folk because we liked the old system best. At first Victor Herbert took counsel from his admirers, scorned the public, too, set out to reform the prima donna, the acrobatic comedian and the chorus girl, and followed his pride at the expense of his pocket. Presently his German thrift and American common sense triumphed over his Irish spirit, and Victor Herbert not only came down to public taste, but gratified it. In these days he is one of our most popular and prosperous composers of light music. Some folk prefer Sousa, others like Kerker best, but the majority of people argue that Herbert has inherited the mantle laid off by Reginald de Koven after "Robin Hood."

There is no telling about librettos until the performance takes place. No such inane trash ever was written as that which forms the argument of "The Belle of New York," yet that piece is one of the most successful works of its kind in modern times. Therefore it would be a rash person who ventured to predict either mirth or melancholy for "The Ameer" book. It is the joint effort of Kirk La Sells, who is familiar with the requirements of the stage, and Fred M. Ranken, who does not know so much about them. These collaborators may have been as felicitous as the combined authors of "The Greek Slave," who invented a good story for that piece, although its wit was sadly marred in the delivery. It is to be hoped that the Daniels company may avoid the errors of the Whitney company and offer us a more sprightly performance at Wallack's than was given at the Herald Square. This superiority of rehearsal and skill can be, with reason, anticipated. Mr. Daniels is usually careful in his productions, and does not bring them to New York until after they have had trial on tour. Of so much we may be sure—he is a funny man, he has good names in his company, and he possesses a score by a composer who knows how to write graceful music. "The Ameer's" libretto is its only inscrutable problem. An opinion of that may not be formed until 10 o'clock tonight.

CLIPPING FROM

Name *Star*

Address *Kansas City Mo*

Date *Dec 12, 99*

SHE DISCOVERED SOUSA.

How Miss Hannah Harris Has Helped the Musician.

From the Chicago Times-Herald.

It was a woman who discovered Sousa.

The woman herself modestly conceals it, but Sousa proclaims it everywhere. The woman is Miss Hannah Harris, manager of the large Academy of Music in Philadelphia.

It happened in this way: Gilmore for years had played an annual engagement in Philadelphia under Miss Harris's management. But Gilmore was ill and unable to fill out his schedule. The little manager was worried, for brass bands had always been a popular feature, and she was afraid that the lack of one would irritate and displease her patrons. She had heard Sousa play in the White house gardens and liked the swing and dash of his music. People in Washington were flocking to hear him and going away delighted. But was this marine band strong enough for the huge academy in Philadelphia? She decided to risk Sousa himself was a little timid. He had never played in concert. However, he resolved to try.

Philadelphia went mad over Sousa. Miss Harris saw that she had played a trump



MISS HANNAH HARRIS.

card. She could have filled the house for a week. She arranged more concerts for the band in Philadelphia, and she also persuaded him to tour the country—the results are known to everyone.

Sousa has never forgotten what her insight and daring did for his cause. Even now, touring the country as he does under his own expert manager, it is an understood thing that while in Philadelphia he will appear under the direction of Miss Harris. This rule he never breaks.

In other ways, too, she has helped the musician. His remarkable piece, "The Chariot Race From Ben Hur," is well known. This was written at Miss Harris's suggestion. Here is an extract from the letter in which the suggestion was made:

"Now I know how easily and how charmingly you adapt any fancy to music, and will you think of this suggestion? It is that you prepare a piece of music and call it 'The Chariot Race From Ben Hur.' No doubt you are familiar with the spirited description, and if you are not a single reading would give you the inspiration, I am sure. You would have the preparation for the race, the start, the progress of the race with the applause, etc., of the vast audience. The unfair advantage of Messala, the blow to the steeds of Ben Hur, and after all this, the victory of Ben Hur, the Jew. There is opportunity for a grand climax, and anything with the name of Ben Hur draws."

CLIPPING FROM

Name *Time - Herald*Address *Chicago, Ill*Date *Dec. 30, 99*

THE WOMAN WHO DISCOVERED SOUSA.

IT WAS a woman who discovered Sousa. The woman herself modestly conceals it, but Sousa proclaims it everywhere. The woman is Miss Hannah Harris, manager of the large Academy of Music in Philadelphia. It happened in this way. Gilmore for years had played an annual engagement in Philadelphia under Miss Harris' management. But Gilmore was ill and unable to fill out his schedule. The little manager was worried, for brass bands had always been a popular feature, and she was afraid that the lack of one would irritate and displease her patrons. She had heard Sousa play in the White House gardens and liked the swing and dash of his music. People in Washington were flocking to hear him and

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CLIPPING FROM

Name *Union*
 Address *Springfield Mass*
 Date *Dec 18 1900*

COST SOUSA BIG MONEY

Paid \$5 For Five Minutes of
 Wagner—Writing "American" Marches

Mr. Sousa and I were the only two on the veranda; but an open window near us let out the buzz of voices, and put us in touch with the curious, cosmopolitan hotel life, says a writer in The Saturday Evening Post. At the other end of the veranda, a window was open, too, and near there a girl was playing the "Washington Post March."

"Don't you get tired of hearing that butchered?" I asked.

"Tired? Oh, no! I rather rejoice at every convert, no matter how bad the playing is. Technique is such a small thing and feeling such a great thing. The greatest poems are never written, someone has said; so with the greatest marches. And for all you know, the greatest march may be sealed up in that struggling aspirant."

The "struggling aspirant" suddenly stopped the "Washington Post" and began a deadly attack on the "Liberty Bell."

"Funny thing about these two marches," said Sousa. "They are of about equal merit, yet the first brought me \$35 and the second over \$40,000."

Such is indeed the fact. When the "Washington Post" was written Sousa was the bandmaster of the Marine band at Washington, working ambitiously along, and not thinking about the financial return that was to come from his work. The wonderful success of the "Washington Post" and the "High School Cadets," which he also sold for \$35, opened his eyes to the business side of his work. He made different arrangements with another publisher, and the consequence was that his next march brought him \$40,000, and is still bringing in an income.

"And which of these two do you prefer?"

"My favorite work is always my last one," he replied. "Perhaps," he added, after a moment's reflection, "the work that I really turn to with the most pleasure is the 'Stars and Stripes.' If there is anything that I am proud of it is my Americanism. I was born within sight of the country's Capitol, and my ambition has always been to express in my music some of my own patriotic feeling. I was coming back from Europe a couple of years ago, after having been away for several months."

"When the steamer got away from the dock and I knew that I was once more on my way home there was an almost indescribable joyous sensation in the combination of those two words: Home—America. I paced up and down the deck, thrilled with the idea, and quite unconsciously I found myself humming something that expressed the aggressive Americanism which I felt. I have put this feeling into the 'Stars and Stripes.' I have tried to make it typical of the country and typical of the feeling of one whose patriotism has been put to the test, for that is what going to Europe means."

Sousa has done a pioneer's work touring the country with his band from one end to the other, penetrating into towns where high-class amusement is almost unknown, and giving concerts that, while popular and attractive, are, also, in a disguised form, educational. Playing the works of the great masters of music, Wagner, Mozart, Beethoven, in an attractive way, is sowing the seeds of a higher standard of musical taste.

Sousa's own love for the great musicians is shown in this incident which he relates:

"I yield to none in my admiration for Wagner's genius, and I further think that I hold the record in financial appreciation of his works," he said, in telling of the incident. "Six years ago, while I was traveling in Europe, I had the pleasure of paying at the rate of one dollar a minute for the privilege of listening to 'Tannhauser,' and I feel confident that not even the most rabid Wagnerite could do more."

"Before sailing for Europe I had

confidently promised myself the pleasure of attending at least one performance at Bayreuth, but, owing to some change in my plans, I did not reach Nuremberg until just before the final performance. From this quaint town I telegraphed to a New York musician, who was playing cello in the Bayreuth orchestra, to secure seats for me. Not hearing from him the next morning, I did not deem it advisable to take my wife, the possibility of not being able to secure her a seat staring me in the face; but I went alone.

"Arriving at Bayreuth, I walked up the hill to the theater, only to find that my friend had been unable to purchase a seat for me. Here I found many Americans I knew, but their commiseration for my disappointment was all the solace they could offer."

"When the first notes of the overture of 'Tannhauser' sounded, I retired to the nearby frame structure where admirable beer and sausages are dispensed."

"After the first act my American friends all came out to tell me how great the performance was. They meant well, no doubt, but I could not appreciate their kindness, and refused to be comforted. Among those present was a German-American from somewhere out West, who, seeing my really great disappointment, finally offered me the temporary loan of his ticket on the condition that I should remain for only one number. I accepted with thanks, of course, for a crumb of Wagner at Bayreuth is better than no Wagner bread at all. Just as the heralds appeared before the theater to sound the announcement of the second act, my new-found angel apparently repented of

his rashness in trusting his precious ticket to a stranger, and, in order to sustain no financial loss thru any possible neglect on my part to return, he hurriedly said:

"That will cost you \$5, Mr. Sousa."

"Without a murmur I handed over the amount in German currency and hastened to my seat. I took several good looks around the theater, listened to one number of 'Tannhauser,' and then, summoning an usher, I pretended to be suddenly ill and left the theater."

"My new friend appeared vastly relieved when I came back to him and returned his ticket. A glance at my watch showed that I had spent five minutes in the Bayreuth theater, and a dollar a minute, even for Wagner, is certainly a pretty good price to pay for opera."

Shortly after General Miles returned from his tour thru Europe he met Sousa in Washington and, after shaking hands very cordially with him, said:

"Sousa, I'm proud of you."

"Why, general?" asked the bandmaster.

"I heard your marches played all over Europe, and it didn't strike me as out of the ordinary, but when I heard the 'Washington Post' in Constantinople, played by the imperial band before the sultan, I realized that the American musician was coming out on top."

CLIPPING FROM

Name *Mail and Express*
 Address *New York*
 Date *Dec 18 99*

Sousa's Good Angel.

Chicago Times-Herald.

It was a woman who discovered Sousa.

The woman herself modestly conceals it, but Sousa proclaims it everywhere. The woman is Miss Hannah Harris, manager of the Academy of Music, in Philadelphia.

It happened in this way: Gilmore for years had played an annual engagement in Philadelphia under Miss Harris's management. But Gilmore was ill and unable to fill out his schedule. The little manager was worried, for brass bands had always been a popular feature, and she was afraid that the lack of one would irritate and displease her patrons. She had heard Sousa play in the White House gardens and liked the swing and dash of his music. People in Washington were flocking to hear him and going away delighted. But was this Marine Band strong enough for the huge academy in Philadelphia? She decided to risk it. Sousa himself was a little timid. He had never played in a concert. However, he resolved to try, and Philadelphia went mad over Sousa.

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Mexican Herald

CLIPPING FR

Name *Telegraph*
Address *New York*
Date *11/11*

CITY OF MEXICO, SUNDAY MORNING, DECEMBER 10, 1899.

THEATRE MAGNATES AS STRONG MEN

Marc Klaw and Abe Erlanger Training Under Prof. Attila.

Pugilists, actors with a propensity for scrapping, likewise strong men and wrestlers, are enviously watching the progress in strength and science of Marc Klaw and Abe Erlanger, under the tuition of Prof. Attila, who trains them daily in his muscle studio in the New Zealand Building, on Broadway.

These magnates of the theatrical circuit are acquiring physical robustness and bulkiness of muscle faster even than they acquired control over the leading theatres of the country. Obstreperous managers or boisterous leading men who seek to make rough house in the offices of Klaw & Erlanger nowadays are likely to receive pats of the palm from either of the twain that will cause people to exclaim for some days thereafter: "My word! How distorted and swollen that man's face is."

Sousa as a Scrapper.

Sousa gave the beneficent example of training with a strong man. He developed his muscles under Attila last Summer and soon reached a point where he could fight, wrestle and lift weights. In practice he frequently handled a 100 pound dumbbell as a baton and juggled bars and broke chains like a professional athlete. Jack Cooper, the celebrated boxer, is with Attila as sparring instructor, and he and Sousa had many slashing bouts together. Sousa, it is reported, at the beginning of his season, remarked to his assembled band:

"I can lick every man in this bunch." He swiped viciously at an imaginary jaw as he spoke. The second violin, a stalwart Irishman, arose and repudiated the assertion as far as it applied to him.

"I can lick any guy with whiskers that walks," he declared.

"You are discharged. I don't want any man working for me I can't lick," came back from Sousa.

Wonderful Progress.

Returning to Klaw & Erlanger their speedy improvement in physical condition is the talk of those who know them. Both were run down from overwork, when they went to Attila and he set them to taking moderate exercise. There was nothing doing with either at first in the matter of strength, but now both men are boxing fast, punching the bag, wrestling and performing like all around athletes. They are in the finest physical condition. Both are regular in their training and once started have been tenacious in continuing.

Whenever they are at work with Attila and Cooper, Broadway jars with the thud of punches, the rattle of the ball and the shock of flying falls. Their example has started a feeling among the other theatrical promoters on Broadway that it will be as well for them to take exercise as for the horsemen, society men and rounders, who go to Attila to be kept in condition. Charles B. Dillingham, of the Criterion Theatre, is reported to be training, and Oscar Hammerstein will begin lifting dumbbells and punching the bag after the new year. If the contagion spreads, Broadway will be crowded by another year with theatrical strong men and the athletic element in productions like "Round New York" can be recruited without dragging in the professional pugilist and wrestler.

Brady Can Fight.

W. A. Brady, by the word, would be a good subject for Attila. He wouldn't make another Sandow, but he undoubtedly would become a gingery athlete. Brady has a reputation as a fighter and can go very fast if necessary. Being full of nervous energy and afraid of no one, he is not the kind of a fellow that four flushes in a mix.

Attila says that theatrical men and horsemen are good pupils because they are good natured and persistent. They are good livers, and, being well nourished, can build up muscle rapidly.

THE MARCH KING

John Philip Sousa Visits the Mexican Capital.

He is Now Here on Pleasure But He May Decide to Bring His Band Here Sometime.

John Philip Sousa, composer, organizer and director, whose musical efforts and inspiration have charmed the civilized world, arrived in the City of Mexico yesterday accompanied by Mrs. Sousa, upon their first visit to the republic.

Mr. Sousa's visit to Mexico is one of pleasure but so charmed is he with the country that it would not be strange should the impressions received here be evolved into one of those grand productions which have made the composer famous, and have added to the wealth of musical treasures.

When seen by a reporter at the Hotel Sanz Mr. Sousa expressed his delight with the republic.

"I am so charmed with what I have seen with Mexico," said he "that I am seriously considering the possibilities of a tour here upon my return from Europe next year."

Mr. Sousa was born in the City of Washington where he received his first musical instruction. His first effort upon the stage was at the age of 11, when he surprised the Washington public with his powers as a violinist. Removing to Philadelphia he resumed his musical studies and at 17 was conductor of a comic opera, with which he toured the country for four seasons, when he was invited to go to Washington as conductor of the Marine Band, which has the reputation of being the best in the government service.

Mr. Sousa held this important post for eleven years, when, in 1891 a syndicate was formed of New York and Chicago capitalists to organize what is now known as Sousa's band, which holds a unique place in musical circles. It is the only organization strictly of its kind in the world, being confined entirely to concert work, and receiving no support or subsidy from the government, and relying upon its own merits and efforts for financial success. So favorably is it known in the United States that the public awaits with great interest its annual visits to the principal cities, and since its organization in 1892 Sousa's band has traveled from 20,000 to 40,000 miles every year, and there is no city of importance from the Atlantic to the Pacific or from San Antonio, Tex., to Charlotte, Prince Edward's Island, that is not visited. "That being the case," said Mr. Sousa, "I can see no reason why we should not include Mexico in our tours, and play in the principal cities in the republic."

Mr. Sousa has been urged by many prominent Mexican people to bring the organization to Mexico where his efforts would certainly be appreciated by the Mexican public which is a great lover as well as critic of music.

Four of Mr. Sousa's operas are now being presented upon the stage, "El Capitan," "The Bride-elect," "Charlatan" and "The Wonderful Lamp." The last named is his latest production and has been running for six weeks, opening at New Haven and meeting with great success at Washington, Baltimore, Philadelphia and Boston.

"El Capitan" has just closed a six months engagement in London and is being followed by "Charlatan."

Mr. Sousa has two commissions which will probably prevent him from giving his immediate attention to Mexican compositions.

The first is a march to be played on the P. Fourth of July next dedicated to the unveiling of the monument to be erected by the American School children to the memory of Lafayette.

The other is an opera "General Gamboa" for the London stage.

The noted musician is a firm believer in inspiration, to which he attributes many of the noblest works of man.

"I absolutely believe in inspiration in composition" said he, in response to an inquiry. "I believe there are men who, through some atmosphere hypnotism, give forth to the world thoughts, in music and literature that are an echo of the mind of the globe, and when the universal minds of the globe hear or read these compositions they immediately adopt them and find, in a vague way, that, did they possess the power to write, their compositions would have been after that style. Those compositions that live and go down the corridor of time I believe are those which have found a kinship in the brains of the world."

Sousa's band has only appeared on parade upon three occasions. Once at Chicago during the world's fair in 1893, again during the march of the National Guards when they were about to be mustered into service for the Spanish

war, and when they headed the Dewey parade in New York.

Upon the first occasion President Diaz had sent a military band to Chicago and when consulted about the place to be given the Mexican band, Sousa insisted that they be stationed with his own great band, and it was to the Mexican band that the honor of sounding the first note of the Exposition was extended, they playing the first march after the inauguration of the World's Fair.

When asked his opinion of the military bands of this country Mr. Sousa said that he had not heard enough to be able to give a clear judgment but that they play the national music with a great deal of charm.

"Will you make your present trip the basis of a composition, Mr. Sousa?" asked the reporter.

"It would be strange" he replied "if nothing would result from a visit to Mexico. The clear atmosphere, the tropical sky and the charming scenery would necessarily inspire one, and I am in hopes that something will grow out of the inspiration one must feel in Mexico."

Mr. Sousa is possessed of a charming personality and evinces a great interest in everything pertaining to music. During his stay in Mexico he is desirous of hearing the military bands and will see all that is beautiful in the capital.

THE MEXICAN HERALD, MONDAY, DECEMBER 11, 1899.

SOUSA'S DAY.

Was an Appreciative Listener to the Music in the Alameda.

Mr. and Mrs. John Philip Sousa spent yesterday very pleasantly, receiving several friends who visited them at their rooms at the Hotel Sanz, and driving to Tacubaya and other places in the afternoon.

"I had the pleasure," said Mr. Sousa to a reporter, "of listening to the military band in the Alameda this morning and must say that it played with great spirit. I was greatly interested in the Thieves' Market, also, which I believe would make a very good market scene for a comic opera."

Mr. Sousa's observations have already convinced him that costumers make grave mistakes in their arrangement of Mexican character for presentation upon the American stage and especially in dressing the charros up in very loose fitting trousers, while in reality the pantalon fits close to the leg.

Name *Citizen*
Address *Brooklyn, NY*
Date *Dec 20 99*

A PROTEST FROM QUEENS BOROUGH.

Citizens Anxious for Blackwell's Island Bridge.

MEETING OF MUNICIPAL AS- SEMBLY.

Both the Board of Aldermen and the Council held regular meetings yesterday afternoon. None of the important measures pending in either body was disposed of, the most interesting occurrences of the day in the Board being the report of the Committee on Bridges and Tunnels in favor of the \$250,000 bond issue for the Grand street bridge over Newtown Creek, which this committee has held up over a year; the failure of this committee to report on the new East River Bridge ordinances, and the announcement by the chairman that another hearing will be held on the proposition to construct bridges between Brooklyn and Manhattan and Queens and Manhattan on next Friday morning at 10 o'clock.

The clerk of the Board and each member had a copy of a lengthy communication from J. Rufus Terry, chairman of a special committee of the Committee of Forty representing the taxpayers of Queens Borough, in which Controller Coler and the proposition offered by him for the building of tunnels were attacked, and the speedy construction of the proposed bridge to Queens was urged.

Following is the communication:

THE PROTEST.

"To the Honorable the Board of Aldermen of the City of New York:

"Under cover of a criticism of the action of the Mayor, in relation to the building of the Blackwell's Island Bridge, the Controller of the City of New York, at the meeting of the Board of Aldermen, held on Friday, December 15th, in a tract there distributed, made a most reckless, unwarranted and malignant attack upon the Borough of Queens, broadly mis-stating facts, wickedly assailing the motives of the citizens of the Borough of Queens, and jumping at conclusions.

"The Controller attempts to raise an issue between sections of the greater city in these words: 'It means that the interests of the teeming population of the whole South Brooklyn district must be sacrificed for the benefit of a few real estate speculators in Queens County.' And further on he says: 'It is the relative claims and demands and rights of Long Island City and South Brooklyn.'

"The Controller's statement has started if not appalled the people of the Borough of Queens.

"Is it possible that a sane man, occupying the honorable and powerful position of Controller of the City of New York, can allow himself to make such false and wicked statements concerning a matter that seriously affects the welfare of nearly a quarter of a million people on the Long Island side of the East River alone, to say nothing of the many thousands more of mechanics and working people that are affected, who now reside on the Manhattan side?

control of a charter for building a bridge across Blackwell's Island for many years, nothing tangible has been done toward its construction, and the present president of that corporation, soon after coming into office, was frank enough to say that the building of a bridge by them was not among the probabilities.

"That corporation now controls the only ferry worthy of the name (the Thirty-fourth Street Ferry), giving a means of communication between the boroughs of Queens and Manhattan. Probably it would not benefit them to have a bridge, at least for some time to come, so they have of late been diverting the public by talking of a tunnel from Brooklyn to Manhattan. On Oct. 18 last a committee appeared before the Board of Estimate and Apportionment, asking for an appropriation for the construction of the Blackwell's Island bridge. The Controller is a member of that Board, and was then present. No word of protest went out from him at that time. Had he then opposed the measure, the people would have had an opportunity to have presented their argument in its favor.

"He has waited until the last moment to issue his manifesto.

"What new light has dawned upon him? What has converted him to the embryo scheme of the Long Island Railroad Company? Is it possible that the chief financial officer of the great city has become so interested in this corporation, or in the stretch of lands about Coney Island, that he has ceased to have an interest as a public official in an enterprise so important to the whole municipality as the Blackwell's Island Bridge?

"He had a vision not long ago of a great park at Coney Island, costing millions of dollars, where many of his friends are said to be financially interested. Is his vision of tunnel structures of like character, and induced by like motives?

"The people of the borough of Queens have no desire to retard the development of South Brooklyn, nor any other section of the great city; they do, for themselves, demand quick, convenient and cheap communication with Manhattan, and that can be only had by the building of the Blackwell's Island bridge. It can be built now; the time is ripe, the municipal authorities are ready, and the project only awaits the favorable action of the Board of Aldermen in granting the necessary money to begin it. The people of the borough of Queens appeal to them not to delay the matter. It is not the appeal of a few land speculators in Long Island City, as the Controller has flippantly intimated, but of the tens of thousands of mechanics, workingmen and women, and small property owners of every description, whose interests and employments require daily intercourse with Manhattan.

"After a periodical discussion of the subject of building a bridge across Blackwell's Island for thirty years, renewed with the beginning of the present administration, and earnestly and unremittingly continued until now, with the apparent approval of all the municipal authorities, if any further discussion of the question were needed, that discussion should have been had in a calm and broad-minded spirit, having in view its necessity and feasibility in relation to the whole city, and especially to that portion of the city lying in the Borough of Queens.

ESTIMATED COST.

"The Controller says the Blackwell's Island Bridge will cost \$13,000,000. It will not cost at most over two-thirds of that sum. Neither span will be but a little over one-half the span of the present Brooklyn Bridge, and solid rock bottom for every pier is easily reached, without the large expense attending the sinking of extensive caissons as in the case of the Brooklyn Bridge.

"The saving on these two items alone will eliminate millions from the cost of construction. The cost of the property necessary to be condemned on either side would also be comparatively small. If the tunnel to South Brooklyn, which, so far, has not been located, save perhaps in the Controller's mind, is to cost but \$3,000,000, then the \$13,000,000 will easily build both bridge and tunnel. Not Long Island City alone will be benefited by the Blackwell's Island Bridge, but the whole Borough of Queens, and even a very large part of Nassau County, but especially will the vast territory of upper Long Island City, Newtown and Flushing, embracing the large towns and villages of Flushing, Corona, Newtown, Elmhurst, Winfield, Woodside, College Point and Whitestone, be put in direct, rapid and cheap communication with the heart of Manhattan.

"According to a recent estimate made by the Brooklyn 'Eagle,' the center of population of the Greater New York lies at about Fifty-third street and Madison avenue, Manhattan, within a few blocks of the approach on the Manhattan side of the proposed bridge. Within half a mile of the shore on the Long Island side, where it is proposed that the Blackwell's Island bridge shall land, and stretching out through Long Island City and the towns of Newtown and Flushing, lies thousands of acres of high, dry and healthful lands, occupied by thousands of modest homes, the residences of mechanics and artisans, with room for hundreds of thousands more such homes, all of which, by the construction of the bridge would be placed within quick and cheap communication with the center of the great city.

"It is an absurdity to say, as the Controller intimates, that we must have all the population located before the bridge is built. Does he not recall that within three years after the completion of the existing Brooklyn Bridge, more than ten thousand buildings were erected in Brooklyn, as the result of the building of that great means of communication, and that millions of taxable values were added to Brooklyn property?

NOT A RAILROAD SCHEME.

"The Long Island Railroad is not in favor of the Blackwell's Island Bridge, and although they are believed to have had

"They appeal to the sense of justice and fairness and municipal pride and patriotism of the Board of Aldermen, and to the spirit which will not encourage the narrow and selfish sectionalism championed by his honor, the Controller.

"J. RUFUS TERRY.

"Note—The short time allowed in which to prepare a protest in answer to the manifesto of the Controller, has not permitted the calling together of the several of taxpayers and citizens who have been organized to promote the building of the Blackwell's Island bridge, for the purpose of authorizing, preparing and such formal protest, therefore an individual member of one of the organizations makes this impromptu answer. J. R. T."

There was no discussion on Mr. Terry's communication, which was placed on file.

The Board passed the ordinance authorizing the Controller to pay the bill of \$100,000 presented by the Committee on Legislation which was delegated last winter to go to Albany and urge the Governor not to approve any bills affecting New York city and violating the principle of home rule. Alderman Woodward, one of the Republican members, voted in favor of the ordinance, remarking:

"I believe home rule to be cheap at any price. In view of the excellent results achieved by the committee, I vote 'Aye.'"

The ordinance authorizing the Commissioner of Street Cleaning to purchase appurtenances without public letting of contract, was defeated by a vote of 36 to 9.

The \$250,000 bond issue for expenses of Grade Damage Commission, and the \$470,000 bond issue to purchase sites for new police stations failed of passage, the former being referred to committee and the latter made a special order for next Friday at 2:30 p. m.

The Board also received a letter from Alfred R. Conkling requesting another hearing on the Blackwell's Island bridge to Queens, which was filed.

Ordinances providing for \$368,000 bond issue to pay awards for school sites; commending John P. Sousa, the bandmaster for his services in the Dewey celebration; and authorizing the engrossing of the complimentary resolutions to Mayor Daniel T. Hall, of Dublin, and John E. Redmond, M. P., were laid over.

During the meeting a delegation of twenty-five young women, members of the League for Political Education, headed by Miss Adele Field, their teacher, visited the chamber. The party also attended the latter part of the session of the Council.

Name *Register*
Address *Springfield, Ill*
Date *Dec 15, 99*

MISS MAUDE R. DAVIS WEDS

California Soprano Married to Herbert M. Quimby of Detroit.

Glen Falls, N. Y., Dec. 14—Miss Maude Reese Davis of Los Angeles, Cal., for two years a soprano singer with Sousa's band, was married here Tuesday to Herbert Merrill Quimby, of Detroit. James Holden of Detroit, was the best man. Potter Palmer, Jr., and Homere Palmer of Chicago, were the ushers.

Sixteenth Semi-Annual Tour SOUSA AND HIS BAND

Opens January 31, 1900.

MR. JOHN PHILIP SOUSA, - - - Conductor.
MISS BERTHA BUCKLIN, - - - Violiniste.
MISS BLANCHE DUFFIELD, - - - Soprano.

Under Management of Everett R. Reynolds.

General Offices, ASTOR COURT, NEW YORK.

The New York Times Telegraph



On my many more less intellectual and instructive tours throughout the country, I am called upon to live in all sorts and condition of hotels and meet the three distinct kinds of waiters—the female, the white and the darky. I have never had the temerity to attempt fun with the girl waiter, and the ever-present fear that in the white waiter I may be addressing a baron or duke in disguise has kept me from being familiar with that personage, but with the belief that the darky is of the soil and country, I have at times indulged the desire for little airy persiflage and by talk, sometimes at his expense, sometimes at my own.

On one occasion, sitting in the dining room of a famous Western hotel, I was served by a very fat and black darky, who seemed unusually interested in the conversation that was going on between my companion and myself. Assuming all the possible dignity of a "brass band" man, I remarked to my companion that the crudities of this country were so trying to one of my education and experience that I felt that I would return as soon as possible to my native heath, Senegambia, and emphasized at that moment the fact that sitting at the next table was a man who had just given to the waiter that served him some money, evidently a twenty-five cent piece. I remarked with a simulation of tears in my voice that such a condition was entirely wrong, for in my country whenever a gentleman was about to leave the table, after his dinner or supper, the black man that served him always gave him a tip for the honor of waiting on him. My black waiter was very much interested in the conversation, and bending his head over to me, said: "Mr. Sousa, did you say that in your country a waiter always gives the man a quarter?" I replied that that was so. He, bending lower still, said: "Where am dat country of yours?" "Senegambia," said I. "Den," said he, "if dat am de case, I takes de cars de udder way."

On another occasion at the table next to mine sat a fussy old man who abused the old darky continuously, and found fault with every dish served him. After this grumpy old man left the table the old darky came over to help serve at my table. I said: "Pretty hard customer, that old man." "O, yes, sir; toloble, sir." "I should imagine a man who was so particular would give you very large tips." "O, yes, sir; toloble, sir." "Does he tip you every day?" "No, sir, not every day; but he gives me a quarter every second Christmas."

SERENATA EN HONOR Del primer Director

De banda americana

Hace pocos días que llegó á esta capital, procedente de Nueva York, el señor John Philip Sousa, primer músico de los Estados Unidos y uno de los más distinguidos de América.

El Sr. Sousa viene acompañado de su señora y se aloja en el Hotel Sanz.

Apenas había llegado á esta ciudad, cuando salió para la de Cuernavaca, en donde permaneció hasta ayer.

El Sr. D. Carlos Curti, sabiendo los méritos del visitante, fué al hotel, ayer, á las siete y media de la noche, á darle una serenata en el patio del establecimiento, la que duró hasta las nueve.

En la audición, la banda del Sr. Curti, que se componía como de veinte filarmónicos, tocó piezas compuestas por el Sr. Sousa y otras del Sr. Curti.

Aquel piensa traer á esta ciudad, su banda, que está compuesta de ciento cuarenta músicos americanos.

LEAVES TONIGHT.

John Philip Sousa has enjoyed his trip to Mexico greatly.

Mr. and Mrs. John Philip Sousa will return to the United States tonight via the National. They go from here to Florida where they will spend several weeks and where Mr. Sousa is going on a duck and goose hunting expedition. He will then return to New York and get back in harness after a pleasant vacation of four weeks.

Mr. Sousa is greatly pleased with Mexico and has decided to bring his famous band here next season. He expects to tour the republic for two weeks. He said last night that his entire trip had been most enjoyable and that he considered Mexico one of the beauty spots of the world. He was greatly pleased with the Spanish ball game and thinks it a splendid game. Mr. Sousa is too great a "fan" to think it better than baseball but considers that it would make a big success in the United States.

ald.

MR. SOUSA'S VIEWS.

Has Witnessed his First and Last Bull Fight.

Mr. and Mrs. John Philip Sousa witnessed their first bull fight yesterday. Mr. Sousa was particularly struck with the uneven conditions which characterize the sport and predicts that within five years, it will become obsolete in Mexico. The merciless slaughter of the horses, which have no means of defense, is in his opinion the worst feature of the diversion.

"In looking at the bull-fight," said Mr. Sousa, "and watching the people as closely as I could, while the daring, bravery and skill of the fighters was very apparent to any one and we have to admire their coolness and courage I observed that it resolves itself into the skill of the man, his iron nerve and great bravery against the ferocity and strength of the wild beast; and I was particularly struck with the mild enthusiasm exhibited by the audience as against the terrific enthusiasm shown in our sports in the States such as baseball, foot ball and horseracing. It seems to me that there is not enough, in the sport to fully satisfy the audience, that the skill was all on one side, on the part of the men engaged and not on the part of the animal, and I believe, with the progress of the world, that people will demand equal conditions of science in all contests.

"In looking at the sport after fifteen minutes one can almost safely assume what the next fifteen minutes will bring forth—the death of one or more of the bulls and the possible injury to the human participants. It is my opinion and my observation that in all sports where the conditions are unequal the interest sooner or later flags, and in looking at it today for the first time, having read many descriptions of many famous fights, I was fully prepared for possible accidents.

"I believe," continued Mr. Sousa, "that within ten year there will not be in the world any more bull fights and their end will occur in much less time in Mexico; and it will not be by the interposition of the power of the government or the objection of any class, but that all classes will lose interest in the sport and relegate it to the sepulchre of the many other sports handed down to us from olden times.

"As I have stated above, this is the first fight that I have ever witnessed and I do not believe that any man could pay me enough to witness another one."

After the fight Mr. and Mrs. Sousa visited the Chapultepec grounds and in company with Mr. and Mrs. Lawrence Bedford dined at the Chapultepec Cafe.

N HERALD, MONDAY, DECEMBER

boon. That it will ever be the ideally best thing for going across country is perhaps a vain hope, but it might be trained to overcome its present objectionable habit of shying even at smooth pebbles from the brook which happen to have strayed into the high road.—London News.

MUSIC IN MEXICO.

John Philip Souse Makes Some Interesting Observations.

Mr. and Mrs. John Philip Sousa returned on Saturday from Cuernavaca, delighted with their visit.

When seen by a HERALD reporter Mr. Sousa said: "I think that the climate of Cuernavaca, as I experienced it, is as delightful as man could wish. I shall leave Mexico in a day or two with the pleasantest kind of recollections and with the one thought in my mind that when the time for my next vacation comes around, I shall return to Mexico and spend it as I have done this."

Mr. Sousa is a firm believer in the efficacy of the military band in creating a love of and an appreciation of music.

"Fletcher, of Aytoun," said he, "once said that he knew a wise man who contended that he did not care who made the laws of a nation if he could make its songs. Coming perhaps, next to the maker of songs is the one who introduces them to the people. There is in Mexico, just as there is in the United States, a forward interest in the development and cultivation of music among the masses. The guitar of Mexico holds the same relationship as the instrument of the masses that the banjo did formerly in the States. While I have not been long enough in Mexico to make a study of its popular songs, I have no doubt that there are or were, in this country organizations of singers singing for the pure love and pleasure of it, just as we have in the States—our singing schools."

"The next and very important power," continued Mr. Sousa, "for the inculcation of musical tastes and knowledge is the military band, and the people of Mexico, one and all, should feel a deep debt of gratitude to President Diaz for his great encouragement of military music in the Republic. By the organization of these musical military bodies and the progressive spirit of all in authority in connection with them, the Mexican people, high and low, rich and poor, are enabled to hear the standard literature of the musical world. The cosmopolitan character of the programs played by the military bands will bear its fruit in the future in showing the musical geniuses that are, no doubt, to be found among the people what is best to follow in form and what is best to discard as reproachable. The sympathetic quality I have seen so strongly, developed in the Mexican, character, together with their manly independence, mean much for the future of this country in the arts, and I feel confident that the day is not far distant when Mexican artists, novelists and musicians will be known in every country that cultivates arts in the world.

"Every thing in Mexico" said Mr. Sousa in conclusion, "its climate its scenery, its characteristics, lends itself to romance and music."

Those conditions, together with the cultivation spoken of above, must produce a school that will be typically Mexican in every branch of the arts."

GERMAN'S FORESTS.

Name *Herald*

Address *Perth Amherst, N.Y.*

Date *Dec 16, '99*

National Songs.

An article on "Some Famous Songs," printed in The Herald of December 9, interested an out of town reader to the extent of leading him to request some further information on the subject, particularly in regard to "our national songs." By "national" the correspondent probably means patriotic, in the sense that a song which may be appropriately sung on occasions of national or popular observance by the people generally may be properly considered a national song. The subject is an interesting one, not solely from the viewpoint of the musician, but in its historical bearings, since many of the patriotic songs of all nations have had their origin or inspiration in some event or period of importance in the history of the country, something which stirred deeply the hearts of the people. Those songs which have sprung from such a source have never lost their power to sway the masses. The musical quality of the compositions seems to have been of secondary importance, though in many instances the song writers have been inspired to lofty and beautiful musical expression in harmony with the sentiment of the words in which the theme is versed.

Undoubtedly the best American authority on the subject of national or patriotic songs is John Philip Sousa. While band-master of the United States Marine Corps Mr. Sousa was authorized by Benjamin F. Tracy, then Secretary of the Navy, "to compile for the use of the department the national and patriotic airs of all nations." In the accomplishment of this task Mr. Sousa was enabled to make requisition upon the entire diplomatic and consular service of the United States. The resulting compilation, unquestionably the most thorough, complete and exhaustive work of the kind in existence, Mr. Sousa entitled: "National, Patriotic and Typical Airs of All Lands." It is published in book form "by authority" and "with copious notes" and is dedicated to "Benjamin F. Tracy, Secretary of the Navy."

In Mr. Sousa's comprehensive work, which comprises over two hundred airs of the nations of the earth, the compiler designates three classes or divisions: National, patriotic, typical. The first, he says, embraces those airs which, either by official decree or by the voice of the people, are known as the principal patriotic airs of their respective countries. The second comprises those which embody words of a patriotic character or are used at times for patriotic purposes. As typical he has classified those airs which are indigenous to the soil or the people and which have come to him as specimens of national music in the broad sense of the term. Mr. Sousa in this connection states a very interesting fact. It had been his intention to give a few examples of the best modern patriotic songs of the United States, but he was compelled to abandon his project. He says: "It is popularly supposed that this country is poor in patriotic songs, but instead of finding this to be the fact the compiler discovered such a great number that no volume of ordinary size could contain them. Many of them are excellent compositions and well fitted to serve the purpose of their creation."

Four patriotic songs of the United States are presented by Mr. Sousa. They are: "Hail Columbia," "Star Spangled Banner," "Columbia the Gem of the Ocean" and "Yankee Doodle." The words of "Hail Columbia" were written by Judge Joseph Hopkinson of Philadelphia "in the summer of 1798, when a war with France was thought to be inevitable."

able, Congress then being in session in Philadelphia, deliberating upon that important subject, an act of hostility having actually occurred." The music of "Hail Columbia" was composed by a German named Fyles, leader of the orchestra of the John Street Theater in New York, in 1798, in honor of the visit of General Washington to that theater. The composition was called the "President's March" and it soon became very popular.

It was to the music of the "President's March," then, that Judge Hopkinson wrote the words of "Hail Columbia." It will be noted that the words were not written until nearly a decade after the music had appeared. The inspiration was not identical in each case, yet the element of patriotism was present in both and the resulting combination of words and music is entirely satisfactory for the purposes of a patriotic song. The German orchestra leader, Fyles, was inspired by the visit of General Washington. The composer evidently put forth his best endeavor and called his work the "President's March." It became very popular and, nearly ten years later, Judge Hopkinson wrote the words that have ever since been identified with the melody. At that time the people of America were excited by the war then raging between France and England and were taking sides, some with the one belligerent, some with the other, while President Washington urged a strict neutrality. Although the immediate occasion of the writing of the words of the song by Judge Hopkinson was the simple request of a friend, who wanted something to sing to the tune of the then popular "President's March" at a benefit performance, the lines were the product of the patriotic inspiration of the time; and, as such, combined with Fyles' melody, they have stood to this day. Such was the making of one of the patriotic songs of America. The study of the origin of the patriotic songs of other nations—and of other patriotic songs of this nation—reveals histories quite as interesting as that of "Hail Columbia."

It may be added that by a general order of the Secretary of the Navy (Mr. Tracy), issued in July, 1899, it is provided that at evening colors on board of all men of war in commission and at all naval stations when a band is present it will play "Hail Columbia." By the same regulation "Star Spangled Banner" is played at morning colors.

It is a rather curious coincidence that in Mr. Sousa's compilation of the national, patriotic and typical airs of all nations there are a greater number from the Philippine Islands than from any other one country. Mr. Sousa is scarcely to be credited with prophetic vision sufficiently keen to enable him to foresee the ultimate possession of these islands by the United States, but to the thorough student of the songs of America the score of typical airs of the Philippines included in Mr. Sousa's remarkable collection will be found to offer a tempting field for investigation, for they are now part and parcel of "our national songs."

Name *Wentel*

Address *Cleveland, O.*

Date *Dec 17, '99*

THE WOMAN WHO DISCOVERED SOUSA

It was a woman who discovered Sousa. The woman herself modestly conceals it, but Sousa himself proclaims it everywhere. The woman is Miss Hanna Harris, manager of the large Academy of Music in Philadelphia.

It happened in this way. Gilmore for years had played an annual engagement in Philadelphia under Miss Harris' management. But Gilmore was ill and unable to fill out his schedule. The little manager was worried, for brass bands had always been a popular feature, and she was afraid that the lack of one would irritate and displease her patrons. She had heard Sousa play in the white house gardens and liked the swing and dash of his music. People in Washington were flocking to hear him and going away delighted. But was this marine band strong enough for the huge academy in Philadelphia? She decided to risk it. Sousa himself was a little timid. He had never played in concert. However, he resolved to try.

Philadelphia went mad over Sousa. Miss Harris saw that she had played a trump card. She could have filled the house for a week. She arranged more concerts for the band in Philadelphia, and she also persuaded him to tour the coun-

try—the results are known to everyone. Sousa has never forgotten what her insight and daring did for his cause. Even now, touring the country as he does under his own expert manager, it is an understood thing that while in Philadelphia he will appear under the direction of Miss Harris. This rule he never breaks.

In other ways, too, she has helped the musician. His remarkable piece, "The Chariot Race From Ben Hur," is well known. This was written at Miss Harris' suggestion.

Here is an extract from the letter in which the suggestion was made:

"Now I know how easily and how charmingly you adapt any fancy to music, and will you think of this suggestion? It is that you prepare a piece of music and call it 'The Chariot Race From Ben Hur.' No doubt you are familiar with the spirited description, and if you are not a single reading would give you the inspiration, I am sure. You would have the preparation for the race, the start, the progress of the race, with the applause, etc., of the vast audience. The unfair advantage of Messala, the blow to the steeds of Ben Hur, and after all this, the victory of Ben Hur, the Jew. There is opportunity for a grand climax, and anything with the name Ben Hur draws."

Name *Citizen*

Address *Brooklyn, N.Y.*

Date *Dec 27, '99*

YALE STUDENTS COMING.

The Glee and Banjo Clubs Will Be at the Academy on Jan. 6.

The Yale Glee and Banjo Clubs will give a concert in the Academy of Music on Saturday evening, Jan. 6. There is no necessity of commending the concert to "Citizen" readers, as the clubs have made a reputation for themselves, and they have thousands of friends in this borough. The programme is sufficiently inviting to attract a crowd:

"Hands Across the Sea" (Sousa), Banjo Club; "Brave Mother Yale" (Merrill, '98, Shepard), Glee Club; "Italianischer Salat" (Genee), Mr. Schneeloch and Club; "Suburban Lay," Glee Club; "Tutti Frutti," Glee and Banjo Clubs; "A Hot Time in Mobile" (Carter), Banjo Club; "A Little Knot of Blue" (Shepard), Glee Club; "The Farmer's Daughter," Mr. Simmons and Club; "Mandolin" (Nevin), Mandolin Club; "Negro Melodies," Messrs. Baker, Stevenson, Clarke and Lyon; "The Monks," Mr. McGee and Club; medley, "Cris and the Wonderful Lamp" (Sousa), Mandolin Club; "College Songs," Glee Club; "The Change Will Do You Good," Mr. Clarke and Club; "Bright College Years" (Durant, '81), Glee Club.

M. H. H. H.
Dec 29-99

SOUSA BAND GOING ABROAD.

Sousa's Band will be the official American band at the Paris Exposition. The appointment was announced yesterday by Commissioner General Peck.

Mr. Sousa had planned to take his band to Europe in 1898, when the declaration of war between the United States and Spain broke up his arrangements, and his tour was postponed until 1900. The band will close its regular season here on April 1 and sail at once for France to take part in the opening ceremonies of the Exposition on April 14. It will play, too, at the unveiling of the Lafayette monument on July 4.

While abroad the band will visit cities in Germany, Holland, Belgium and England.

M. Journal
Dec 29-99

SOUSA GOES TO PARIS.

His Band Selected as Official to Play at the Exposition.

Commissioner-General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of next year, has appointed Sousa's Band as the official American band to play at the exposition.

Mr. Sousa had intended to take his band on a European tour in 1898, but the Spanish war upset his plans. He now will make the tour in connection with the exposition.

The New York Press

DAILY EDITION.

New York, Friday, Dec. 29, 1899.

SOUSA WILL GO TO PARIS.

His Band Appointed Officially by Ferdinand W. Peck.

Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exhibition of 1900 has appointed Sousa's Band as the official band of the American Commission.

"Mr. Sousa had made all necessary arrangements for a European tour in the summer of 1898," said Everett R. Reynolds, general manager of Sousa's Band, yesterday, "but the outbreak of the Spanish War caused him to cancel all his Continental engagements and postpone the tour until 1900. In connection with the engagement at Paris the band will make a European tour, principally in Germany, Holland, Belgium, France and England. The band will furnish the musical part of the programme at the unveiling of the Lafayette monument near the Louvre on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor John Philip Sousa will write a new march to be played for the first time on that occasion. Henry Wolfsohn of New York will be interested in the Continental tour."

The World.

Published by the Press Publishing Company, 53 to 63 PARK ROW, New York.

FRIDAY, DECEMBER 29, 1899.

Sousa's Band at Paris Exposition.

Commissioner-General Ferdinand W. Peck, of the United States Commission to the Paris Exposition, has appointed Sousa's Band as the official American band to play at the exposition. Mr. Sousa will make a European tour in connection with the exposition. His engagement at the exposition will be from eight to ten weeks. The band will play at the unveiling of the Lafayette Monument, near the Louvre, on the Fourth of July.

M. H. H. H.
Dec 29-99

SOUSA'S BAND WILL BE HEARD IN PARIS

Designated as the Official American Band at the Exposition.

CONTINENTAL TOUR TO FOLLOW

It Is the Purpose of the Leader to Give Concerts in All the Principal Cities of Europe.

John Philip Sousa and his band will go to the Paris Exposition.

Commissioner General Ferdinand W. Peck, of the United States Commission to the Exposition, has appointed the band the official band of the American Commission. The formal appointment was signed by the Commissioner General in Chicago on Tuesday and was received at the general offices of the Sousa Band in the Astor court building yesterday. Mr. Sousa is at present on a vacation tour in Mexico, but it has been well known in musical circles for some time past that he has long contemplated taking his band to Europe next year.

"Mr. Sousa made all necessary arrangements for a European tour in the Summer of 1898," said Mr. Everett R. Reynolds, general manager of Sousa's Band, yesterday, "but the outbreak of the Spanish war caused him to cancel all his Continental engagements and postpone the tour until 1900. The appointment as the official American band at the Paris Exposition is a recognition of Sousa's men as the representative American musical organization, and the compliment will be appreciated by Mr. Sousa."

"In conjunction with the engagement at the Paris Exposition, the band will make a European tour, principally in Germany, Holland, Belgium and France, and England. The regular Winter tour of the Sousa Band in this country will begin Jan. 31, extending as far West as Omaha, and closing in New York City on April 1, and immediately after that date the organization will sail direct for France, and will play at the opening of the Paris Exposition on April 14."

Twelve Weeks in Paris.

The engagement at the Exposition will cover from eight to twelve weeks, during which the band will play on all the great fête days, including "American Day," July 4, and the French national holiday, July 14. The band will furnish the musical part of the programme at the unveiling of the Lafayette monument near the Louvre on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor John Philip Sousa will write a new march to be played for the first time on that occasion.

The Continental tour will include four weeks in the principal towns of Germany, besides numerous concerts in the other countries mentioned. Mr. Henry Wolfsohn, of New York, well known as the manager of Rosenthal, De Pachmann, Clara Butt and others, will be interested in the Continental tour. Mr. Sousa proposes to take over a band of sixty men.

Col. George Frederic Hinton, the assistant general manager of the tour, and Mr. Wolfsohn will sail for Europe at the end of January to arrange the details of the European tour. Returning home in the Fall the Sousa Band will make a 30,000 mile tour of the United States and Canada, playing every city and town of consequence on this continent.

Sousa's Band was organized eight years ago when John Philip Sousa retired from the leadership of the United States Marine Band, which he had held for twelve years. The present band has given over 4,000 concerts in 500 different cities and towns in this country.

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PROVIDENCE, R. I.
ess of Paper

DEC 31 1899

In England Sousa is often mentioned with the prefix De. Thus he is not only John Philip Sousa, but is De Sousa. An English paper maintains that his name is really So—only John So. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known to-day. This may be true, says the Sun, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have been given to the public during the last few years.

New-York Daily Tribune

FRIDAY, DECEMBER 29, 1899.

SOUSA AT THE EXPOSITION.

Commissioner General Ferdinand W. Peck, of the United States Commission to the Paris Exposition of 1900, has appointed Sousa's Band as the official band of the American Commission, to play at the Exposition. Mr. Sousa is at present on a vacation tour in Mexico.

"Mr. Sousa had made all necessary arrangements for a European tour in the summer of 1898," said Everett R. Reynolds, general manager of Sousa's Band, yesterday, "but the outbreak of the Spanish war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition the band will make a European tour, principally in Germany, Holland, Belgium, France and England. The regular winter tour in this country will begin on January 31, extending as far west as Omaha and closing in New-York City on April 1, and immediately after that date the organization will sail for France and will play at the opening of the Exposition on April 14."

Colonel George Frederic Hinton, assistant general manager, will sail for Europe at the end of January to arrange the details of the European tour.

The New York Times.

"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR.

NEW YORK, FRIDAY, DEC. 29, 1899.

SOUSA'S BAND FOR PARIS.

Will Represent the American Commission at the Exposition.

Commissioner General Ferdinand W. Peck of the United States Commission to the Paris Exposition of 1900 has appointed Sousa's Band as the official band of the American Commission to play at the exposition. The formal appointment was signed in Chicago last Tuesday and received at Mr. Sousa's general offices yesterday.

Mr. Sousa had made all arrangements for a European tour in the Summer of 1898, but the Spanish-American war caused him to cancel all his Continental engagements and postpone the tour until 1900. In conjunction with the engagement at the Paris Exposition, he intends to take his band on a European tour, including the principal cities in Germany, Holland, Belgium, France, and England. The regular Winter tour in this country will begin Jan. 31, extending as far West as Omaha, and closing in this city on April 1, and immediately after that date the organization will sail for Paris and will play at the opening of the exposition on April 14.

This engagement will cover from eight to twelve weeks, during which time the band will play on all the great fête days, including "American Day," July 4, and the French national holiday, July 14. The band will furnish the musical part of the programme at the unveiling of the Lafayette Monument, on July 4. This is the monument presented to Paris by the school children of the United States, and in their honor Mr. Sousa will write a new march to be played for the first time on that occasion.

Col. George Frederic Hinton, Assistant General Manager of the band, and Henry Wolfsohn will sail for Europe at the end of January to arrange the details of the European tour.

ame Journal
Address *Boston, Mass*
Date *Dec 21, 99*

EARL GULICK.

Master Earl Gulick, the celebrated boy soprano of the Church of the Heavenly Rest, New York, is singing this week at the exhibition of Tissot's paintings of the life of Our Lord Jesus Christ, in the old Providence Depot. I say that this boy is celebrated, for such singers and musicians as Blanche Marchesi, Emma Juch, Emma Thursby, Dudley Buck and Victor Baier have testified to the beauty of his voice, and the great Mr. Sousa has declared publicly that "Earl is all right."

Now, there are several kinds of boy sopranos. Some of them remind you of Tennyson's lines: "I heard the shrill-edged shriek of a mother divide the shuddering night." Then there are boys with golden voices—like Richard Coker, who delighted audiences a good many years ago; there are boys who affect the cherubic, as Cyril Tyler; there are self-conscious little fellows, who are boosted unwisely into prominence.

Master Gulick has a voice of unusual beauty, and he is not self-conscious, nor is he affected or priggish. He seems to be a modest, manly little fellow, who is indisputably musical; for, although, of course, he has much to learn in technique, he sings with innate musical feeling, and there is not the slightest suggestion of parrot-like memory, or carefully taught and simulated emotion. The boy evidently loves his music, and never so keenly as when he sings with artless freedom. I may also add that it is a pleasure to sing, and many professionals in his facial repose when he is a note.

Philip

Name *Miss Union and Co.*
Address *Jacksonville, Fla.*
Date *Dec 26, 99*

A CHAT WITH JOHN PHILIP SOUSA

Returning from a Trip
Through Old Mexico.

GENIAL AND ENTERTAINING

Talks of His Composition, The
Stars and Stripes Forever.

Answers Encores with Promptness
To Please His Audiences and for
the Mutual Enjoyment of Per-
formers and Listeners.

John Philip Sousa, accompanied by Mrs. Sousa, arrived in the city on Sunday from an extended tour through Mexico. They left yesterday morning for a trip down the east coast, which will cover several days, when Mr. Sousa will return to the North to begin his concert season. Always genial and charming as a conversationalist and interesting beyond most men in his associations with others, Mr. Sousa seems to have become even more genial and entertaining than ever; the release from care and the experiences incidental to leisurely travel appear to make him even more delightful than ever before as a companion. Naturally his mind turns to musical matters, and in a conversation at the St. James he discussed several matters of particular interest; his summer experiences, his latest music and his plans for the winter, and in reply to queries he spoke modestly of his recent compositions which bid fair to have as great a run of popularity as any that he has given to the public in the past.

Dropping into a seat, he wandered into a discussion of musical matters that was as charming as it was instructive, even to his uneducated listener. He talked about the adaptability of wind instruments to the harmonies of Wagner, whom he pronounced the greatest of musical conjurers, using the harmonies of sound as no other master has ever done, combining them to reproduce the effects of nature's harmonies to such perfection as no other has ever attained.

Why Sousa Answers Encores.

"Why are you so ready and willing to answer encores?" he was asked.

The answer was characteristic of the man: "Well, what are we here for? If the menu calls for oysters and coffee and perhaps a bit of cheese with the pie, a little terrapin or lobster a la Newberg won't come amiss. The inspiration that comes from physical activity on the part of the audience is the greatest compliment that a musician can have. It is his reward, and it deserves a return. It is just the opposite from the hiss, which makes a man want to cut his throat. No, if I can please my audiences with more, I am willing to please them. It is the work that I was put into the world to do. I would rather be the composer of a successful march, however simple it may be, than of an unsuccessful symphony that is never played. Because a man loves to hear a simple harmony, it is no sign that he is lacking in musical taste, or that he is not educated to a high degree. There are chords that seem sometimes to thrill us and inspire us, and yet they may be embodied in the simplest of compositions.

"I used to print on my programs a synopsis of the theme of my numbers, but musical taste has become so wonderfully developed within the past few years that there is hardly any need of it now. Take, for instance, The Knights of the Holy Grail. There is no necessity to tell the audience the meaning of those sounds—they are right in the mind of every intelligent listener who loves music and is endowed with a particle of imagination.

"I think," he continued, with a smile, "that the highest compliment I ever received for any of my musical work was from a lady, who heard a composition of mine descriptive of the chariot race in Wallace's novel, Ben Hur. After the entertainment she came to me and thanked me for the pleasure she had in listening to the composition. 'Why,' she exclaimed, 'I could actually see the dust rise from the racing chariots.'"

Cutting from

Address of Paper

Date

BABIES PLAY IN A BAND.

SOUSA'S BEST PRODUCTIONS
SAID TO BE DISCOUNTED
BY SMALL PERFORMERS.

Special Dispatch to the Evening Journal.

Pedrickstown, N. J., Jan. 2.—There is a baby show in town. It is full of all sorts of babies, fat and lean, reticent and vociferous, homely and pretty. The most attractive feature of the show, however, is the baby band.

The infants attempt cheerfully to play upon the instruments Santa Claus brought them last week. Only babies appreciate the music, but people who can interpret baby talk and baby music say that Sousa's best is not to be compared with the productions of their horns, drums, whistles, cymbals and xylophones.

The Stars and Stripes Forever.

"What was the inspiration of your march, The Stars and Stripes Forever?" he was asked.

"Well," began the smiling answer, "if I wanted to make a good citizen of an American who seemed to be wavering in his patriotism I would send him to Europe for about six months. I think that he would come back perfectly satisfied with his American birth. The march was the result of such an experience on my part. I went to England in September, 1896, and during my absence the theme was working in my mind. The three parts of the piece were suggested for the different divisions of the country, on the different instruments, representing the North, the South, and the West. It was when I was sailing on my return into New York harbor that the name came to me as an inspiration from a sight of the old flag again, and I called it The Stars and Stripes Forever, from my pure love of the dear old colors. It was performed for the first time in Philadelphia on May 19, 1897, so you see it is over two years old. It has been, of course, a gratification to me that it has become so widely known, for it recalls to me the circumstances and the love of the only country on earth."

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address of Paper

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Probably it was John Philip Sousa who engendered the intolerable thirst for encores that now causes anxiety at the Metropolitan. The March King does not await the call for a repetition; he anticipates it, as a generous but impolitic host, who presses his guests to take a second helping of soup when they are ready for the roast. Sousa is the most liberal and habitual repeater that music has known. You do not need to applaud his work, you have only to lay one hand accidentally on the other to secure a second or third hearing of the score. If Sousa had his own way he would run his music all day and give us a Chinese performance of comic opera. It is not to be denied that his composition is a good thing, but we can have too much of a good thing, and by continual repetition Sousa dulls the edge of enthusiasm. If we compliment the cook it is no sign that we want to eat the dinner over again. Sousa, however, has always maintained that applause called for repetition of the work applauded. Knowing this weakness, his audiences frequently withhold approval of the singer in trepidation of the composer, for if they testify appreciation of the soloist's effort the orchestra immediately starts up again. It was a lively and amusing performance on Monday evening at the Victoria, and, as is their kindly fashion, the first nighters approved the skill of the singers, whereupon the number was at once repeated. The entire score was played several times, and "Chris," who ought to have been in bed at 11 o'clock, did not get home until long after midnight. Meanwhile, "Carmen" at the opera had begun and finished, though Bizet's music is better than Sousa's; Prosper Merimee's story, more interesting than that of Glen McDonough, and Emma Calvé sings and acts with greater expression than Edna Wallace. John Philip should be careful in his benefactions, for an excess of them may weary his public.

Dec 26/99
THE DAILY STATES, WEDNESDAY.

SOUSA AS CRITIC

What the March King Thinks
of Our French Opera.

HEARD THE TROUPE LAST NIGHT

Says it is a Credit to New Orleans

AND WOULD SUCCEED ELSEWHERE

Special Compliment to the Artist
Who Sang Marcel.

America's greatest band-master and composer, John Philip Sousa, and his charming wife, last night, attended for the first time the French Opera in this city. The States' inquisitive man, being very desirous of knowing just what the famous musician thought of this opera, the pride of the historic old Crescent City, sought out Mr. Sousa at the St. Charles Hotel this morning and asked him to give a few general ideas and criticisms of the opera, for the delectation of the many music-loving people in general.

Mr. Sousa kindly consented to do this. He was pressed for time, as he and his wife wanted to take the morning Southern Pacific train for the City of Mexico. The reporter found the genial musician seated with his wife at the breakfast table, and while Mr. Sousa ate his breakfast, the scribe scribbled and talked, just like scribes will.

"What do I think of the French Opera?" began Mr. Sousa.

"Why New Orleans should congratulate herself that she has this season of opera. Mr. Vianesi used to be conductor at the Metropolitan in New York. I think you are very lucky down here to have such a well equipped company. It gives a good honest performance. With the exception of the Metropolitan opera, which, of course, makes its tour, there is no other company in this country which I know or that I have heard, that is as good as this one. I make the prediction of the young man who last night sang Marcel, I mean the bass singer, that, if the Metropolitan people have not their eyes on him at the present time, they certainly will have them on him before this season is over.

"I was very much pleased with the opera," said Mr. Sousa, and here his wife interrupted gracefully by saying: "I was surprised to find the company so well balanced. In New York, Paris and London, I have seen companies not nearly so well balanced."

Mr. Sousa said that Mr. Charley deserved every credit in giving New Orleans such an excellent company. He was not able to speak French with any degree of fluency, although he could understand it very well. His wife, however, could speak French very well. She expects to perfect herself in the language before she and Mr. Sousa leave this country next May for their European tour.

"The peculiar congeniality of the people at the opera last night was a very pleasant contrast to the peculiar stiff-backed air so often evident in audiences of the East and North," said Mr. Sousa. "Sometimes the audiences in these sections of the country have a sort of 'don't touch me or I'll break' appearance. This congenial air I found here is much to my liking. The performance seemed to be just as much of a social gathering as anything else. Of course, you have a society here that does not change every day. It goes back I suppose to the age of the 'Old Creole Days.'"

Mrs. Sousa was very much pleased with the appearance of the grand old French Opera House and likened it to the Grand Opera House of Paris, saying of course the magnitude of the latter, hardly made the comparison appropriate. She remarked that the stairway of the Grand Opera House of Paris was one of the finest specimens of architecture to be found in all the world. But the general appearance within made her think of the comparison. The Grand Opera house of Paris is the most magnificent and colossal in the world.

Mr. Sousa took particular notice of the acoustic properties of the French Opera House and thought they were very fine. This is Mrs. Sousa's first visit to New Orleans, although Mr. Sousa has been here a number of times previous to this visit. This was Mr. Sousa's first visit to the French Opera, however.

Mr. Sousa was asked what in his opinion would be the two best operas adapted to the tastes of the American public which the French Opera troupe might give.

He replied: "If I may be permitted to suggest two operas for this company if they are going to make any new departures, I would suggest as best suited to the American tastes, Puccini's 'Mignon Lescant,' and Goldman's 'Crick on the eHarth.' I saw these operas in Europe a couple of years ago and they impressed me as being work very well suited to the American taste. They have dramatic effects which the American people absolutely demand and melodic charm which everyone long for."

"The American people treat the recitative a great deal like my little eight year-old daughter, Priscilla did a portion of George Eliot's work. In reading one of this author's books, she skipped four or five pages of short, paragraphed recitative reading and closely paraphrased matter in order to get further along in the descriptions in which she was so greatly interested. She said 'I'm doing so, I can't understand why people write such stuff. No one ever reads it.' I learned a great lesson from this little child's opinion, and one that I have ever since been very valuable to me. I recommend it to others."

Mr. Sousa was asked what sort of success he thought the troupe would have before a New York audience.

He replied: "If the troupe should go to New York it would be successful. New York is no bugaboo if you are honest. But a New York audience is a terror on dishonesty in art. But there is no better city in the world for absolute honesty. What I mean is, that if you label your goods a certain quality and the quality is poor, they will buy them because they want that poor quality at the time. But if you take a very inferior quality of goods and label them as superlative, and they are really bad of a very inferior quality, New York gives you an awful reception for them, but perhaps I should say that in this particular the leading cities of this country are all the same. There is more advantage, perhaps, for Americans to go to New York and see what is going on there. That is, those living outside of New York, take life as applied to the stage more seriously than they do in the great metropolis. There you see every thing in such a hurry and bustle."

"How would the troupe get along if it were to go to Chicago?" asked the reporter.

"In Chicago the troupe would also be a success. I think the company would make a success in any of the large American cities."

"How do you consider, Mr. Sousa, that the French Opera here is being conducted?" was the parting shot from the scribe.

"Why, I think it is being conducted with rare intelligence. No doubt that when the conductor and the semble are more familiar to the public here there will be but little left to desired in the general effect."

Here the great musician and composer arose from the breakfast table, looked at his watch and allowed that he had time enough to be driven to the Southern Pacific depot, where he took the morning train for the City of Mexico, where he goes to spend a much needed vacation with his charming wife—the first vacation he has had in years.

END OF THE CENTURY BOOK

Cardinal Gibbons on Civilization; Edward E. Hale on Looking Backward; Dr. Briggs on Theology; William M. Chase on Art; Judge Daly on Law; Sousa on Music; Daniel Frohman on the Drama; Susan B. Anthony and Julia Ward Howe on Woman; Dr. Thomas Hall on Ethics.

The World

SUPPLEMENT TO THE NEW YORK
WORLD SUNDAY, DEC. 31, 1899
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A RECORD AND REVIEW OF HUMAN
ENDEAVOR AND ACHIEVEMENT IN THE
MOST WONDERFUL CENTURY EARTH HAS KNOWN

MacLay on the Navy; Capt. Hamilton on the Army; Byrnes on Criminology; Alfred R. Wallace on Social Progress; Prof. Bemis on Social Reform; ex-Mayor Strong on Manufactures; Edson on Sanitary Science; Dean Hutton on Science; Chancellor MacCracken on Education; Hamilton Mable on Literature.



A CENTURY of MUSIC By JOHN PHILLIP SOUSA.

T

One standing on the threshold of the century now drawing to a close a cursory glance over the political field of the world must have clearly shown that old ideas and institutions were being swept away and the world was starting in with a grand sweep for newer and better conditions. As music is the most potent of all the arts to move and excite the emotions, it was natural that the revolution in the body politic should have been accentuated in the sphere of musical art. Nations just emerging from revolution, from tyranny, from oppression and national degradation, looking into the sunlight of liberty and freedom, could find no better means of expressing their thoughts than in heroic measures and loud acclaim of musical sounds.

Perhaps the first of the writers of this century to impress his genius and to leave the imprint of his talent in the world of popular music was Rossini. When it is realized that he was born in 1792 and that one of the most popular if not the most popular pieces of music in the world to-day is his "William Tell" overture, it speaks volumes for the brilliant opening of this century.

To-day the master minds of music have their own types; express their feelings both as nationalists and as individuals, and impart to their compositions the typical characteristics of their nations, whereas before this century even men as great as Handel, Gluck and Mozart wrote in the style belonging to a nation the antipodes of their own. While all these masters, and especially Mozart, made reforms or changes in operatic treatment, either the musical tyranny of the people would not permit them to depart so radically from the fashionable forms of their art as did their great successors, Weber and Wagner, or else they were unable to gain such a clear insight into the possibilities of the lyric drama as those later masters of the art. The great achievements of Beethoven's life, who was born in 1770, were made during the present century.

Of the great figures of the century in opera I should name Wagner first, Verdi second, Meyerbeer third, Weber fourth, Rossini fifth, and then in places of honor among composers Auber, Donizetti, Bellini, Herold and Flotow. The latter, while charged with being an imitator of other national schools, has written two works that still hold the stage of the world—"Martha" and "Stradella." The century has developed a Schubert, a Schumann, a Mendelssohn, a Wagner, a Verdi, a Liszt, a Tchaikowski, a Rubinstein, a Berlioz, a Chopin, a Brahms, a Gounod, a Massenet, a Saint-Saens and a countless array of wonderful instrumental performers.

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ress of Paper.

SOUSA AT WAGNER'S TOMB.

He Calls the Great Composer the "Musical Shakespeare."

"The musical taste of the American public is constantly improving," said Mr. Sousa, "and to my mind Wagner is the king of composers. He is the musical Shakespeare, dramatic, barbaric, imposing. I do not think a season should consist entirely of Wagner operas, any more than a program be made up entirely of American composers. Because one has a certain dish for dinner does not signify that we want that dish at every dinner."

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense. He has been more often used by these people as the means of boosting themselves."

"Wagner has been done a hundred-fold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters,' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told the story of his visit to Wagner's grave in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of her own, had that day gone to the theatre and left orders that no visitors should be admitted to the ground where Wagner is buried."

"I tried all my powers of persuasion on the housekeepers, but in vain; so I went around to the back through a sort of park, where the composer and the 'Crazy King,' Ludwig of Bavaria, used to walk together. I met a German student in the road, and I told him of my disappointment as we walked along

together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up, and said she was so sorry I could not get in; but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away, when I had come all the way from America to visit Wagner's grave."

"A consultation was held among the servants, and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes."

"There was no name on the stone which marked his grave, and I asked the housekeeper the reason."

"He does not need it," she said proudly. "He is the first man."

Sousa pronounces Wagner as it is spelled, and not as though the word began with a v.—Philadelphia Bulletin.

GOSSIP GATHERED IN HOTEL LOBBIES.

Sousa Returns From Mexico With New Impressions,

Believing That Its Musical Future is Bright,

And That Bull Fights Will Soon Be Shelved,

Just as America is Turning Its Back on the Brutal Prize Fight.

America's greatest band leader, John Philip Sousa, returned from Mexico yesterday, and spent the day at the St. Charles Hotel. In company with Mrs. Sousa, this famous composer spent two delightful weeks in President Diaz's republic. They traveled much during the stay, and at every place they were serenaded and banqueted.

When Mr. Sousa passed through here on his way to Mexico, he was asked what he thought of Mexican music, and he replied that he must be frank and say that it had never impressed him very favorably. Yesterday the author of "The Bride-Elect" was found at his rooms in the St. Charles, and asked a similar question.

"My opinion is much more favorable," said he, dropping into an arm chair, while Mrs. Sousa busily addressed Christmas cards to their numerous friends. "I find that the Mexican music is intensely sympathetic, and I predict a future for it. They are on the right track, and the outlook seems to me very hopeful. The development of music with a nation is from the singing school to the brass band. They, in Mexico, have reached the brass band stage, and the military bands of the republic under government support and control are doing great things for the development in a musical way. I got to like them very much. There is a certain amount of independence that makes them attractive."

Mr. Sousa says he thinks he will take his celebrated aggregation of players to Mexico next year, and he believes it a good proposition. That fact alone is an evidence of his changed views as to musical Mexico.

"With Mexico in general," added the famous director, "we were simply charmed, and regretted leaving. There was a freshness and novelty in it that we both relished. I went to Mexico to see what it was, and to study its people for a day or two. The American spirit is very strong, and it is growing every day of the world. And this broad American spirit is cultivating a cordial spirit."

The best shop in town.
Godchaux's
Christmas Day
Store closes at 12.

Every minute up to twelve we've got ready for every man and every boy, with every good kind of clothes, hats and furnishings—and they'll be ready on time.

It is easier to find suits

When John Philip Sousa is being interviewed he talks at a rattling pace, as though he were beating the time for one of his quickest, most thrilling marches. He gets all over the room, and all over the chair in particular. One moment he rests half reclining, and the next is sitting Turkish court-fashion, with his feet drawn up under him on the cushion of the chair. Mr. Sousa sits, kneels and reclines in his chair almost at the same time, all the while talking, chatting, laughing, and the listener can imagine the baton, the foot lights, the glare of instruments, and all the rest.

"Yes, I attended a Mexican theatre," he continued, "but it did not impress me. We did not think much of it. The opera, as they called it, was little else than a variety comedy."

"What were the two things that impressed you most?" was put to this musical connoisseur.

"Mexican music and the Mexican bull fight—they elicited my keenest interest. As for the latter, it was the bitter part of a cup of delicious sweets. It was the only thing that left an unsavory taste in my mouth. I did not like the bull fight, and I believe it will exterminate itself. I believe it is losing ground all the time, and must eventually become a thing of the past. There is art in some of the game; some of it might be called real sport, but the butchery of the horses is sickening. I did not like it. The only fight we saw took place last Sunday. I wrote my opinion of their national sport for the Mexican Herald, and I told them what I thought of it in just as strong language as I am using to you. In ten years I think prize fighting in the United States will practically be unknown, save in occasionally, perhaps, of the bringing together of two world champions or something of that kind. In a few years I believe bull fighting in Mexico will have lost all its charm with the people. It has largely so now."

This trip to Mexico will be fruitful to Mr. Sousa in several ways. He caught the inspiration for some new musical compositions, and he will write some feature magazine articles on characteristic life. The "Mexican pickpocket" was one individual that especially caught the composer's fancy.

"The narrower the Rio Grande river, the better, was the way I summed up our new relations with Mexico when I was called upon one night to respond to a toast at a banquet," added Mr. Sousa.

This celebrated wielder of the baton had some rich experiences with the Spanish-speaking people, especially at the hotels.

"We put up at the best hotel in Mexico City," said he, "and proceeded to make out as best we could with our pigeon English and a Spanish dictionary. One of the bell boys came up to my room. He jabbered away and I could not make him understand what I wanted. I tried to write it, but that wouldn't work. I got out my dictionary, but my pronunciation was evidently too much for him. He was as dumb as an oyster, and had no comprehension as to what I wanted. I fiddled away several minutes, and at last, after my patience had been exhausted, I exclaimed:

"The words, only three in number, were very bad, but I was hot. Hardly were they out of my mouth and the boy whirled around, an intelligent light having come over his face. He seemed, all of a sudden, to have caught my meaning. In a moment he returned with the head bell boy, who, by the way, is from New Orleans. He could speak English, and we got along all right. He explained to me that all the lads knew what those three words meant, and if an American used them, he was sure something was serious and that it was time to call for the head boy."

"Do you put much stock in Captain Brady's theory that eventually foreign capital will demand a say in the Mexican government, causing a warlike condition of affairs, similar to the trouble in South Africa to-day?"

"I do not. I question the right of any foreigner coming into a country and demanding a voice in that government. Such would be pure gall. The Americans go to Mexico for one of two purposes—either to establish a business for themselves, based on honesty and right dealing, or go as adventurers. I ran onto a number of these fakirs down there, and the Mexicans are dead on to them. They will talk to you about millions and the investments of vast sums, but before the conversation is done, will ask you for the price of a drink."

Mr. and Mrs. Sousa left last evening at 7:45 o'clock for St. Augustine, Fla., where they will spend some time.

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Paper

I have just unearthed an old programme which is interesting, apropos of a recent statement published in Philadelphia that a woman of that city was responsible for the discovery of John Philip Sousa, the waltz king of America. This is an eighth-sheet hand bill, in a style now obsolete, bearing date of 1882, and sets forth the attractions of "Our Flirtations," an original comedy in three acts, "replete with melody and amusing situations," by James Bird Wilson, and presented by the Mackay-Sylvester Company. Of this company J. P. Sousa was musical director, and the persons who attended the various performances of the Mackay-Sylvester Company before it came to grief little realized that the music they were listening to was evolved from the embryonic genius of one whose efforts were destined to fill the world with melody. The importance of the connection justifies a brief reference to the company. Frank F. Mackay was the proprietor and leading man, and Miss Louise Sylvester was the star. Other members of the company were Edwin Hammond, W. A. Whitecar, Edward F. Sylvester, Jerry Taylor, Belle Melville and Katie Griffiths. A note to the programme says: "The overture, entre act music, solos, duets, trios, quartettes and dances have been composed and arranged expressly for 'Our Flirtations' by J. P. Sousa. For sale at all music stores."

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NEW YORK WORLD

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At one of the popular up-town restaurants Saturday night the criticism was made that nothing new in the way of music was given by the orchestra. Consideration of the statement showed its truth. Of the dozen or more selections played while this particular dinner party was present, not one new air was played, and not one of the really good old ones. A request was finally made that the orchestra give a group of airs from "Tannhauser," "Carmen" or "Faust." After much interchange of remarks between the players, an attempt was made to render selections from "Faust," but not with flattering success. The query naturally arises—Is new music unpopular and are the people tired of really good music, or was the orchestra incompetent? A classical selection is usually greeted with as much applause as a Sousa march or cake walk music. This is so at least in the so-called Bohemian resorts, where the music is generally better than the food and service.

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SHE WOULDN'T KISS HIM.

Mortimer D. Epler, of No. 61 East Fourth street, a musician, who said he was a member of Sousa's Band, was held in \$1,000 bail at Yorkville Court yesterday on a charge of assault made by Mrs. Christina Harrison, who keeps a grocery store at No. 535 Third avenue. Mrs. Harrison, a tall, handsome, middle-aged woman, swore that Epler found her alone in her store on the afternoon of Jan. 2 and grasped her, with a hearty Happy-New-Year shout, and tried to kiss her and then struck her. Epler denied the charge, saying: "I have not the slightest recollection of having seen this lady before."

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DEC 31 1899

SHE DISCOVERED SOUSA.

Famous Bandmaster Owes His Success to a Woman Manager.

(From The Seattle Post-Intelligencer.)

It was a woman who discovered Sousa. The woman herself modestly conceals it; but Sousa proclaims it everywhere. The woman is Miss Hannah Harris, manager of the large Academy of Music in Philadelphia. It happened in this way. Gilmore, says The Chicago Times-Herald, for years had played an annual engagement in Philadelphia under Miss Harris' management. But Gilmore was ill and unable to fill out his schedule. The little manager was worried, for brass bands had always been a popular feature, and she was afraid of the lack of one would irritate and please her patrons. She had heard Sousa play in the White House gardens, liked the swing and dash of his music. People in Washington were going to hear him and going away delighted. But was this Marine Band enough for the huge academy in Philadelphia? She decided to risk it. Sousa himself was a little timid. He had never played in concert. However, he resolved to try.

Philadelphia went mad over Sousa. Miss Harris saw that she had played a trump card. She could have filled the house for a week. She arranged more concerts for the band in Philadelphia. She also persuaded him to tour the country—the results are known to everyone. Sousa has never forgotten what her insight and daring did for his cause. Even now, touring the country as he does under his own expert manager, it is an understood thing that while in Philadelphia he will appear under the direction of Miss Harris. This rule he never breaks.

In other ways, too, she has helped the musician. His remarkable piece, "The Chariot Race from Ben Hur," is well known. This was written at Miss Harris' suggestion.

Here is an extract from the letter in which the suggestion was made:

"Now I know how easily and how charmingly you adapt fancy to music, and will you think of this suggestion? You prepare a piece of music and call it 'The Chariot Race from Ben Hur.' No doubt you are familiar with the spirited description, and if you are not, a single reading would give you the inspiration, I am sure. You would have the preparation for the race, the start, the progress of the race, with the applause, etc., of the vast audience. The unfair advantage of Messala, the blow to the steeds of Ben Hur, and after all this, the victory of Ben Hur, the Jew. There is opportunity for a grand climax, and anything with the name of Ben Hur draws."

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SOUSA ADMIRES WAGNER.

He Calls the Great Composer the "Musical Shakespeare."

From the Philadelphia Bulletin.

"The musical taste of the American public is constantly improving," said Mr. Sousa, "and to my mind Wagner is the king of composers. He is the musical Shakespeare, dramatic, barbaric, imposing. I do not think a season should consist entirely of Wagner operas, any more than a programme be made up entirely of American composers. Because one has a certain dish for dinner does not signify that we want that dish at every dinner."

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense. He has been more often used by these people as the means of boosting themselves."

"Wagner has been done a hundredfold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters,' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told the story of his visit to Wagner's grave in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of her own, had that day gone to the theatre and left orders that no visitors should be admitted to the ground where Wagner is buried."

"I tried all my powers of persuasion on the housekeepers, but in vain; so I went around to the back through a sort of park, where the composer and the 'Crazy King,' Ludwig of Bavaria, used to walk together. I met a German student in the road, and I told him my disappointment as we walked along together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up, and said she was so sorry I could not get in; but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away, when I had come all the way from America to visit Wagner's grave."

"A consultation was held among the servants, and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes."

"There was no name on the stone which marked his grave, and I asked the housekeeper the reason."

"He does not need it," she said proudly. "He is the first man."

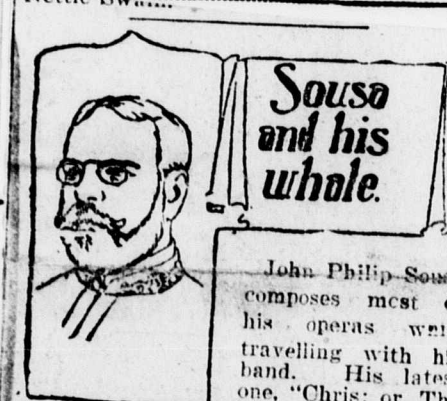
Sousa pronounces Wagner as it is spelled, and not as though the word began with a v.

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Nettie Swann



John Philip Sousa composes most of his operas while travelling with his band. His latest one, "Chris; or, The Magic Lamp," is an exception. He wrote most of that at Manhattan Beach between performances in the Casino. He tells an amusing story of the hard time he had with his song of the ambitious whale. He had the idea; it came to him in a flash of inspiration, but he could not work out the details.

"I wrestled with it for days," said he. "I thought of it at meal time, on the bicycle track, on the stage, everywhere and all the time. I dug down in sub-strata and worried and wrestled until finally I had it in a shape that I was satisfied with. I think I could have captured a real whale without much more trouble."

Persons who saw him during this time wandering on the beach, with intense, pre-occupied air, doubtless wondered what was troubling the composer.

Sousa wrote most of "El Capitan" in the South, and his little daughter, who inherits his musical talent, learned it as fast as he composed it and used to sing it for him while he tried it on the piano. "The Bride Elect" was written while he was on his long tour to the Pacific coast.

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JAN - 2 1900

In the City of Mexico society has been celebrating the Christmas holidays with dances, dinners, and bull fights. The latter take place on Sunday, and the boxes are occupied by the most fashionable members of the Mexican and American aristocracy. Among those present at the Christmas bull fight who are known in this city were Mrs. E. R. Ladew, Mr. F. Reese, Mr. and Mrs. Lawrence Bedford, Mr. and Mrs. John Philip Sousa, Mr. Pedro Echeverria, and President and Mrs. Diaz. The Misses Clayton, daughters of Gen. and Mrs. Powell Clayton, have returned to the City of Mexico from the United States.

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Walter Jones and Norma Whalley introduced a novelty in their act at the Chicago opera-house yesterday—Mr. Jones in doing a most conscientious impersonation of John Philip Sousa and Miss Whalley in singing patriotic songs and wearing some splendid gowns. Cora Tanner and "company" gave the sketch, "My Husband's Model." Just why the name of "the company" is omitted is hard to say. There is only one, and he is a clever young actor. Cressy and Dayne do a New England sketch, true to nature and highly amusing. John D. Gilbert continues to tell the old, old jokes to his own satisfaction and, apparently, to that of the audience. Lillie Western, musical selections, and the Wartenburg brothers, musical acrobatic novelty, were distinctly high-class and effective.

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OTICA, N.Y.

JAN 3 1900

believe the Americans are the most musical people in the world," says John P. Sousa. "It's a bold statement, but base it on the very democratic fact that one hears more music whistled in the streets of our cities than in any other country in the world. There is more of the mass love of music. The critics say that our popular music is banal from a symphonic standpoint, but at least it reaches interval and rhythm, and those are the basis for a future better knowledge. I will venture to prophesy that in from 25 to 30 years from now America will be preeminently the musical nation of the world. The inclination of the human family is to pass through successive periods of commercial activity, art and luxury, and are in our commercial period now when the brains from which have sprung the telegraph and telephone turn to there will be an American age to precede the Renaissance, the Elizabethan and the Victorian eras."

1894.

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SHE DISCOVERED SOUSA

Miss Hannah Harris Is Given Credit for That Service.

ARK. 1884

From the Chicago Times-Herald.

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It happened in this way. Gilmore for years had played an annual engagement in Philadelphia under Miss Harris' management. But Gilmore was ill and unable to fill out his schedule. The little manager was worried, for brass bands had always been a popular feature, and she was afraid that the lack of one would irritate and displease her patrons. She had heard Sousa play in the White house gardens and liked the swing and dash of his music. People in Washington were flocking to hear him and going away delighted. But was this marine band strong enough for the huge academy in Philadelphia? She decided to risk it. Sousa himself was a little timid. He had never played in concert. However, he resolved to try.

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"Now I know how easily and how charmingly you adapt any fancy to music and will you think of this suggestion? Is that you prepare a piece of music to call it 'The Chariot Race from Ben Hur.' No doubt you are familiar with the spirit of the description, and if you are not, a single reading would give you the inspiration. I am sure. You would have the preparation for the race, the start, the progress of the race, with the applause, etc., of the vast audience. The unfair advantage of Messala, the blow to the steeds of Ben Hur, and after all this, the victory of Ben Hur the Jew. There is opportunity for a grand climax, and anything with the name of Ben Hur draws."

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PLAYS IN THE NEW CENTURY.

The plays and musical pieces of 1910 will be a vast improvement on those seen at the close of the nineteenth century. The Lady with a Past will have been permanently retired on a pension to a Home for Society Magdalens and forbidden to show her face on the boards again.

The Girl in a Sunbonnet who is led astray in the second act of the rural drama by the Polish Villain in Golf Clothes, who had been stopping at her mother's Retreat for Summer Boarders, will have been booed off the stage. Pugilists who can't talk English will not be spouting lines in sporting dramas.

Comic operas will be really comic, and comedians who sit down on a nail by way of being witty will have been relegated to the rear. Francis Wilson will have abandoned his idea of playing Hamlet "straight" as a comic opera. De Wolf Hopper will no longer insist on making three speeches after each curtain. Frank Daniels will not imagine that if he wiggles his eyebrows up and down he has got a comic opera. Jeff De Angelis will not be under the delusion that practising on the parallel bar is a musical education, and that a man who is an acrobat is a comic opera vocalist. Mr. Sousa will have repented of his past and will no longer insist on writing his own librettos, and Mr. de Koven will compose no more arias that will induce an audience to get up and ask him "Where did you get it?"

In the vaudeville the reforms will be equally marked. Any performer who sings rag-time ditties, "coon" songs, with or without pickaninies, indulges in or even attempts a cakewalk, will be fined \$500 or three months at hard labor—both where they are the author of the words or music as well as the perpetrators of the act. Jugglers, musical sketch artists, with or without sleigh bells; all performers in concertinas, silver-plated cornets or other musical instruments of torture will be sent to join the National Stone Breaking Brigade in the Philippines. Comedy teams, especially where they are hyphenated, as,

AMERICA'S GREATEST
Maud—THE MAGUIRES—Johnnie.

and who give a "genteel society sketch" will be outlawed without benefit of clergy. Serio-comic singers of any and every description, especially calypso voiced soubrettes, who request you in song to "Let me whisper my Fond Heart's Longing," or otherwise disturb the public peace—all these, being Group "G" of Enemies of Public Comfort, will be so heavily fined that they will quit the business.—New York Herald.

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A CENTURY OF MUSIC.

BY JOHN PHILLIP SOUSA.

To one standing on the threshold of the century now drawing to a close a cursory glance over the political field of the world must have clearly shown that old ideas and institutions were being swept away and the world was starting

in with a grand sweep for newer and better conditions. As music is the most potent of all the arts to move and excite the emotions, it was natural that the revolution in the body politic should have been accentuated in the sphere of musical art. Nations just emerging from revolution, from tyranny, from oppression and national degradation, looking into the sunlight of liberty and freedom, could find no better means of expressing their thoughts than in heroic measures and loud acclaim of musical sounds.

To-day the master minds of music have their own types; express their feelings both as nationalists and as individuals, and impart to their compositions the typical characteristics of their nations, whereas before this century even men as great as Handel, Gluck and Mozart wrote in the style belonging to a nation the antipodes of their own. While all these masters, especially Mozart, made reforms or changes in operatic treatment, either the musical tyranny of the people would not permit them to depart so radically from the fashionable forms of their art as did their great successors, Weber and Wagner, or else they were unable to gain such a clear insight into the possibilities of the lyric drama as those later masters of the art. The great achievements of Beethoven's life, who was born in 1770, were made during the present century.

Of the great figures of the century in opera I should name Wagner first, Verdi second, Meyerbeer third, Weber fourth, Rossini fifth, and then in places of honor among composers Auber. Donizetti. Bellini, and Flotow. The century has developed a Schubert, a Mendelssohn, a Wagner, a Verdi, a Liszt, a Tschaiowski, a Rubinstein, a Berlioz, and a Chopin, etc.

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Pryor "Sawed the Bass Fiddle."

Arthur Pryor, who has been spending his winter vacation with the home folk in St. Joe, "made a hand" for the old gentleman in the absence of one of his father's orchestra players at the theater the other night, and a local paper speaks of it thus: "Arthur Pryor, the champion trombone soloist of the world, and assistant director of Sousa's band, playing a bass viol in an orchestra was a sight to jar you at the Tootle last night."

1884.

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The Jewel Consistency.

Beyond any sort of question there is a strong evangelical sentiment in Washington which is bitterly opposed to Sunday entertainments in the theatres of the city. Whether or not it is a majority sentiment does not matter. It exists, and the authorities have always shown a disposition to bow to it. We have no quarrel with them on that account. They presumably want to do what is for the decorum and reputation of the community.

Confining ourselves to the facts of the situation, it appears that there is no law of the District forbidding Sunday performances. Some time ago, when the vaudeville houses presumed to give them, their managers were induced to stop the practice without the exertion of force upon them. In the present state of public opinion probably they did right; but it should not be forgotten that they made a concession, and not a submission. The question involved has been revived by the opening of one of the places of amusement on the first day of the week, and it is said that the District government again intends to settle the matter by resort to diplomacy rather than attempt to secure the power of coercion at the hands of Congress.

It is said that, if a law forbidding Sunday amusements were passed, it would shut out not only the class of entertainments obnoxious to evangelical views, but also would place an embargo upon popular lectures, band concerts, and street concerts. As regards the morals and the ethics of this proposition, it may be open to some small degree of doubt. It is rather hard to see why of two classes of public entertainment, both lawful and innocent on week days, one should be wicked and the other permissible if not positively laudable on Sunday. From the moral point of view of the Washington public, we are not advised that there is any particular difference between Sir Henry Irving or Mr. Sothorn on one hand and Sousa's band on the other, as far as Monday, Wednesday, or Friday is concerned. Therefore, it seems like splitting straws to hold that Sousa's band should be allowed to give a grand "sacred" concert on Sunday night, and the "Merchant of Venice" or the "Three Guardsmen" forbidden on the same occasion, in deference to the objections of certain, though not all, Christian denominations.

Rather than confer the right of moral censorship upon a civic governing body, to be exercised according to the personal views or religious predilections of its individual members, would it not be after all better to settle the whole matter by law. If the strict Puritan Sunday desired by all extreme Sabbatarians is desirable, why not have it? And if the ideas on the subject, which are becoming more prevalent than formerly in metropolitan communities, are to prevail, why not give them legal sanction and police protection? There is little prospect that the latter would prevail, for the permanent citizenship of this town is conservative, and to an unusual extent in this generation of Americans, pious. But when it comes to Sunday amusements considered en bloc, it seems wrong to make flesh of one and fish of another.

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JAN 2-1900

The front of the city hall was almost covered with flags this morning and the interior of the building was made gay with bunting and flowers in honor of the new board of aldermen.

New Board of Aldermen Is Organized.

From an hour before noon until an hour after noon Sousa's band played. The aldermen expected a crowd of admirers at their reception, but few people went to the city hall. Perhaps the lack of enthusiasm over the aldermen was due to lack of liquid refreshments. It had been noised abroad that there would be nothing to drink at the reception, and the big punch bowl in the governor's room remained dry. The new board of aldermen held a meeting to organize. Many Tammany members of the board had been re-elected. Most of them had flowers on their desks. The organization of the new board was effected by the election of Thomas F. Woods, president; John T. McCall, vice president; Thomas A. Coakley, sergeant-at-arms, and John McGuire, assistant sergeant-at-arms.

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Date

AMERICANS MUSICAL.

JOHN PHILIP SOUSA'S OPINION
OF HIS COUNTRYMEN.

1884.

No National Music, but It's Coming—
It's in the Hearts of the People—
They Whistle and Hum Popular
Airs, Showing That the Love of
Music Is in Them—Three Eras in
the Country's Life—The Commer-
cial, the Artistic and Then the
Luxurious.

John Philip Sousa, the "march king," who with his wife has been making an extended tour through Mexico, returned to New York this week for a period of rehearsal before his orchestra starts on its western trip. On Feb. 4 a concert will be given in Brooklyn, after which the organization will tour the states as far west as Omaha, returning to New York on April 1. Sousa's band will represent the government at the Paris Exposition, and will be in France for the opening, on April 14. During the intervals of their stay in Paris short trips are to be made to all the principal cities of France, Belgium and Germany, with a possible appearance at Copenhagen. England will be visited by Mr. Sousa and his band late in the fall.

Mr. Sousa is enthusiastic over Mexico and the musical possibilities of that country, and his plans for next year include a tour there with his orchestra.

"The Mexicans are a very musical people," he said to-day. "Indeed, I should place them third among musical nations. I may be prejudiced, however," he added, with a smile, "from the fact that I heard my own marches whistled in the alleys and highways of the Mexican capital. I was walking on the banks of one of the lakes, where the great floating gardens of the Aztecs once were, when a half-clad Indian boy passed in a boat whistling my 'Beau Ideal' march. I enjoyed his rendering of it exceedingly."

Mr. Sousa's remark that the Mexicans stood third in the list of music lovers suggested the question who held first rank. His answer was both patriotic and optimistic.

"I believe the Americans are the most musical people in the world," he said. "It's a bold statement, but I base it on the very democratic fact that one hears more music whistled in the streets of our cities than in any other country in the world. There is more of the mass love of music. The critics say that our popular music is banal from a symphonic standpoint, but at least it teaches interval and rhythm, and those are the basis for a future better knowledge."

"I will venture to prophesy that in from twenty-five to fifty years from now America will be preëminently the musical nation of the world. The inclination of the human family is to pass through successive periods of commercial activity, art and luxury. We are in our commercial period now and when the brains from which have sprung the telegraph and telephone turn to art there will be an American age to succeed the Renaissance, the Elizabethan and the Victorian eras."

"Is there no such thing as natural genius then? Are the brains that are adapted to mechanical invention capable of producing artistic combination of sounds?"

"What is genius?" returned the composer. "Genius is the power to conceive plus the power to execute, and the sphere in which the two are exercised depends entirely upon the training received. Given adaptability and talent, environment determines whether a man is a poet, a monitor, or an insurance agent. The idea that a man is born to music is all rot."

"What will be the character of the music of this new era?"

"Ah, who can tell? If you had asked a man fifty years ago what our system of lighting would be to-day he would probably have suggested a combination of fifty or a hundred candles. I believe that America is going to create an entirely new form. It will be an era of musical comedy, and by comedy I do not mean that which is all laughter. There are as many tears as smiles in true comedy, and this will take the color of all our emotions. Beethoven is the exponent of comedy in music to-day. Some of his best pieces have that element, but it lacks perfect expression. There will be other kinds of music also. A nation with the Rocky Mountains, Niagara, the boundless prairies and the great range of climatic conditions that we have cannot fail to have great versatility in its art. And all our art will have a natural individuality. It will be more American than Wagner is German."

"Is there no beginning of that in music at the present time?"

"We have little distinctive music now, and the reason is that we have no national instrument which would give form to but would also limit our music. Spain has the guitar, Scotland the bagpipes, Austria-Hungary the gypsy fiddle, and France has been harmonically developed by the hurdy-gurdy, showing that art, like Providence, works through the humblest instruments. England's songs of the sea are her typical music; but the only representative American music, as it is regarded abroad, are the songs of Stephen Foster, like 'Way Down Upon the Suwanne River,' and my own marches. But music is the greatest of the arts, because it is furthest removed from nature, and America will not be lacking in musical expression in the future."

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WASHINGTON, D.C.
JAN 14 1900

Sousa's band is to be heard in Washington within the coming fortnight in a popular concert. "The March King" still favors Washington with the premier of his new efforts, and will likely do so on this occasion.

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PHILADELPHIA, PA.
JAN 13 1900

Sousa and His Band.

It is close upon ten months since Sousa and his band were last heard here at the Academy of Music, and the popular march composer is now making preparations for a tour in Europe. The band will leave this country early in April and play in Paris at the opening of the Exposition. Before going he will give two evening concerts at the Academy, on Friday and Saturday, February 2 and 3, and one matinee on Saturday, February 3. Since Sousa has the repertoire for his tour in active rehearsal, some new and interesting music may confidently be anticipated. Mr. Sousa will, as usual, bring with him soloists, a soprano and a violinist.

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SOUSA'S FIRST SOLO
WAS TO MADMEN.

The March King Tells How He Made
His Public Appearance as a Violin-
ist.

"It was very funny about my first appearance as a solo performer," said Mr. Sousa, with a smile, "according to a writer in the Philadelphia Saturday Evening 'Post.' 'It was made before an audience composed almost entirely of lunatics. Just outside 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 that I should hold myself in readiness to assist with a violin solo.'"

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Music

In 1899.

Studying the various events of the expiring year, it cannot be asserted that our musical situation has made any decided progress over that of last year. Musical art is treated among us, just as of yore, as a mere commercial resource—if not a toy to amuse our old children—rather than an art which should be regarded as one of the principal means to educate the taste and elevate the spirit.

Spiritual people naturally deplore this material merry-go-round of our musical curriculum, but people full of spirits believe that such scanty musical system is just enough, or, as they say, much better than none at all; therefore they are satisfied by cutting the wings of the eagle, crippling its beak, and having it resemble a plucked pigeon. We had also this year many great artists from the outside world; but they have not been sufficient to help our public to distinguish between the genuine and the adulterated process of our own musicians. With very rare exceptions, this year has marked another triumph for our more or less industrious mediocrity. However, following are the most remarkable musical events passed through the magic lantern of 1899.

JANUARY.

Rosenthal, the great mechanical pianist, bows to our public.

The last concert of the Symphony Society, under the inspired direction of Fritz Scheel, closes the best orchestral efforts ever attained in our city.

Mrs. Mary Fairweather gives some eloquent lectures on Wagner and his works, illustrated by Mme. Emilia Tojetti and Mr. Henri Fairweather.

The much-altered Minetti string quartet performs its last concert of the third series.

Mr. Henri Holmes comes from London and appears as a viola player.

FEBRUARY.

The Ensemble Club, under the direction of Louis von der Mehden, Jr., gives a praiseworthy musicale at the residence of Miss Fannie Danforth, one of our best amateurs.

Teresa Carreno delights our small musical element with her grand art.

Frank G. Rohner, an able organist and composer, arrives from Chicago and joins the small contingent of our thorough teachers.

MARCH.

Sousa's band comes, plays and coins money as usual.

Verdi's Requiem is sung at St. Mary's Cathedral in memory of Mrs. H. J. Stewart.

Melba and the Ellis Grand Opera Company give a very successful operatic season at the Grand.

The pupils of Mrs. Murriner-Campbell render "The Rose of Avanton," by Mme. H. H. A. Beach.

APRIL.

The Southwell light opera company makes its debut at the Grand and afterwards becomes a local stock company.

Professor Genss, a distinguished pianist and composer from Berlin, establishes himself in our city.

Sauer, the eminent pianist, gives several recitals, making a very deep impression.

MAY.

The Kneisel Quartet visits us again, obtaining an artistic success, but hardly making the expenses.

Pietro Marino, our best violin-virtuoso, appears in concert.

The Loring Club entertains its friends with a choice program under the direction of David W. Loring.

Pierre Donillet gives a pupil's concert, proving his ability also as a preceptor.

Irwin Hassell, a very young student, gives a farewell concert.

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Sousa's Band at the Academy.

It is nearly ten months since Sousa and his band have appeared at the Academy, and admirers of this organization and leader will welcome the announcement that three concerts will be given in the near future. There will be an evening performance on Friday, February 2, and a matinee and evening concert on the following day. The band will sail for Europe early in April, being under special engagement to appear at the Paris Exposition. It is announced that Leader Sousa has under rehearsal much new music and a number of novelties may be looked for at the coming appearances. The usual soloists, it is announced, will be heard.

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Al Reeves' Famous Double Company.

Commencing Thursday, January 25, Al Reeves will bring his "Double Company" of singers, comedians and dancers to the Burt Theatre for a stay of three nights. This season Mr. Reeves is said to offer his friends and patrons the strongest, most refined, best costumed and heartiest laughing show ever under his management. Inez Mucusker, a prima donna of national fame, whose previous engagements have been with such attractions as Sousa's band, etc., is engaged especially for Mr. Reeves' company, and at the highest salary ever paid a singer for a vaudeville engagement of the nature of the Al Reeves Company. Truly appreciating Miss Mucusker's talent and refinement, Manager Reeves says he has surrounded her with a company of artists who are not alone talented vaudeville performers in their own individual ability, but those comprising his company this year are selected with a view to the usual general ensemble requisite to the usual burlesque as produced by Mr. Reeves, which, it is claimed, has been written on more definite lines of meritorious work, both from a musical and dramatic standpoint.

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Patrol will sing at an entertainment at Covent Garden, London, in aid of the fund for officers' wives and families Feb. 22

It is noted as a curious fact that, among actors, public singers seldom think of changing their names at the outset of their professional career. They may sometimes Italianize it, but that is the sum total of the change. The late Signor Foll was originally a Dublin carpenter, known as Jack Foley, Odoardo Barri is another Irishman, his name being Edward Barry. When Campbell first came out at the Royal Italian opera in London he metamorphosed himself into Signor Campobello. With few exceptions vocalists are content to be known by their real names. Mr. Maybrick, the English singer, appears in the concert room in his own person; as a composer he figures before the world as Stephen Adams. Apart from the fanciful Italian rendering of a great singer's name the only alias on record is that of John Braham, who adopted this observation of Abrahams, his actual name, Miss Clara Bust, Miss Beach Yaw, and other well-known singers have, in spite of all temptations, stuck fast to the names given them by their parents.

It might be worth while to discuss whether the following remarks made in the London Truth with reference to England do not apply with equal force to this country: "The question is well worth consideration whether the large sum now devoted to music in our elementary schools might not be far better spent upon selected pupils, that is to say, of course, upon those who show some real inclination for and love of the art. I believe it is a fact that in England we spend more public money upon a smattering of singing by tonic sol-fa, staff, or 'ear' than is spent in the whole of France, where, at the conservatoires and elsewhere, musical education of the highest character is wholly free. The success of the French and Italians in musical education is proverbial; whereas we have practically nothing to show for our money. Indeed, although of course there may be exceptions—and I believe certain pupil teachers have been graduated in music—yet I am bound to say I do not believe any one ever yet met with a voluntary or school board pupil, taught music under the government grant, who subsequently became in any way famous or eminent in the art. The wiser French plan is to select only those who show some natural aptitude for music, although, of course, they may not have even an elementary knowledge of the art, and to teach them at the Conservatoire in Paris, or at the local con-

servatoires or their succursales, while the best pupil of all among the youthful composer gains the Prix de Rome and becomes famous almost at the outset. It would surely be better if we in England were to adopt some such plan, and it certainly would give us better results for our very large, and at present very wasteful, expenditure of money."

"The musical taste of the American public is constantly improving," said Mr. Sousa, according to the Philadelphia Bulletin, "and to my mind Wagner should consist entirely of Wagner operas, any more than a program be made up entirely of American composers. Because one has a certain dish for dinner does not signify that we want that dish at every dinner."

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense. He has been more often used by these people as the means of boosting themselves."

"Wagner has been done a hundred-fold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told the story of his visit to Wagner's grave, in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of her own, had that day gone to the theater and left orders that no visitors should be admitted to the ground where Wagner is buried."

"I tried all my powers of persuasion on the housekeepers, but in vain, so I went around to the back through a sort of park, where the composer and the 'Crazy King,' Ludwig of Bavaria, used to walk together. I met a German student in the road, and I told him of my disappointment as we walked along together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up and said she was so sorry I could not get in, but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away when I had come all the way from America to visit Wagner's grave."

"A consultation was held among the servants and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes."

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Date

SOUSA AND HIS BAND.

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COULISSE CHAT.

This composer, Sousa's, success tempts inquiry into how our country conducted itself in comic opera during the year that ended last night. In former times we depended for these light musical productions mainly on England, France and Germany. While he was manager of the Casino Rudolph Aronson supplied our wants by the scores of Strauss, Suppe and the general Viennese, John Duff and even A. M. Palmer devoted their theaters to the operas of Gilbert and Sullivan. Anything native was scorned, anything foreign was applauded to the echo. Reginald de Koven was the first native composer who directed attention to the question of indigenous genius. His "Robin Hood," as performed by the Bostonians a decade ago, brought American music to the front, and, encouraged by the prosperity of that work, other young fellows of harmonic talent

gained a hearing. De Koven's temporary successor was Woolson Morse, whose "Wang" filled all the requirements of popular entertainment in that way. Then Gustav Kerker, a master of jingling rhymes, made his mark at the Casino. Kelley, who has contributed an excellent score to "Ben Hur," wrote a comic opera with Hugh Morton, but it was too artistic and our public did not like it. In "The Ogalallas," Henry Waller gave a fair transcription of Indian melodies, but he was ahead of his time and his opera failed. The trouble with our composers has generally been that they aimed too high and gave us romantic instead of comic opera. Thus Victor Herbert began with a score wholly unsuited for the popular conception of humor, and came to disaster. In "The Ameer" and "The Singing Girl" he has now reached the level of the ordinary comic opera audience, and is successful. This quickness in adapting himself to circumstances has enabled the native composer to crowd out the foreigner, and during the past year American music has supplied all the wants of American audiences. The only foreign work of importance brought recently to this city was "The Greek Slave," which failed at the Herald Square. Meanwhile our theaters have been well supplied by native scores, such as "Papa's Wife," "The Three Dragoons," "The Singing Girl," "The Ameer," Francis Wilson's musical travesty on "Cyrano de Bergerac," "The Man in the Moon" and a new composer, Corliss, in "The Three Little Lambs." Not a high order of music, it is true, but satisfying. Our comic opera audiences do not look for such scores as those of Strauss and Sullivan, and are content with jingle, which American musicians can easily supply. [Hillary Bell in the New York Press.

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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 to renewed efforts, so I began to improvise. I could hear Esputa swearing under his breath as he tried to follow the wild flights of my fancy.

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The incomparable Sousa and his band of musicians will be at Music hall, Monday evening, February 12. This will be Sousa's farewell tour before attending the Paris exposition and making a tour of Europe. Sousa's marches are favorites everywhere. Sousa himself is always welcome in this city of music lovers. The assisting artist will also be a favorite, Bertha Bucklin, a brilliant violinist.

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Date

Sousa.

THE COMPOSER AND BANDMASTER TALKS ENTERTAININGLY ABOUT HIS RECENT TRIP TO MEXICO.

JOHN PHILIP SOUSA, who, accompanied by Mrs. Sousa, has been making a pleasure trip through the South and Mexico, is home again. From now until February 4, when his band will give a concert in Brooklyn, Mr. Sousa will be busy daily conducting the rehearsals for the tour through the West. As was told in the last issue of THE MUSICAL COURIER, Sousa's Band will finish this tour in time to sail for Paris April 14 to fill a two months' engagement as the representative American band at the Paris Exposition.

"I enjoyed every hour of the trip," said Mr. Sousa yesterday to a MUSICAL COURIER man. "As you see, I have greatly improved." As he said this the great leader certainly looked the picture of health. "I took much exercise in the open air," Mr. Sousa continued, "and of course that was highly beneficial."

"What most impressed you in Mexico?"

"The wonderfully salubrious climate and the picturesque scenery."

"What about music in Mexico? Are the Mexicans a musical people?"

"Yes; very musical indeed. I should classify them as third among the musical nations, with limitless possibilities. The masses are full of music. A very important power for the inculcation of musical tastes and knowledge is the military band. The people of Mexico, one and all, should feel a deep debt of gratitude to President Diaz for his great encouragement of military music in the republic. By the organization of these musical military bodies and the progressive spirit of all in authority in connection with them, the Mexican people, high and low, rich and poor, are enabled to hear the standard literature of the musical world. The sympathetic quality I have seen so strongly

developed in the Mexican character, together with their manly independence, mean much for the future of the country in the arts, and I feel confident that the day is not far distant when Mexican artists, novelists and musicians will be known in every country that cultivates art. Everything in Mexico, its climate, its scenery, its characteristics, lends itself to romance and music.

"I heard my own marches whistled in the streets of Mexican towns. I was walking on the banks of one of the lakes, where the great floating gardens of the Aztecs once were, when my attention was arrested by a half-clad Indian boy in a boat, who was whistling my 'Beau Ideal March.' I enjoyed it exceedingly."

"Did you attend a bull fight?"

"Yes; and allow me to say it was the first one I ever witnessed. No man has money enough to tempt me to see another. I was struck with the uneven conditions which characterized the sport. I predict that this sport will be obsolete in a very few years. The merciless slaughter of the horses, which had no way of defending themselves, is the worst feature of these diversions. In looking at the sport after fifteen minutes one can almost safely assume what the next fifteen minutes will bring forth—the death of one or more of the bulls and the possible injury to the human participants. In ten years from now bull fights will be no more. Legislation will not affect their death, but the people will cease to relish so cruel and one-sided a sport."

Mr. and Mrs. Sousa visited most of the picturesque places in Mexico and received marked attention wherever they went. Mr. Sousa's reputation had preceded him and he was shown every mark of distinction. The leading musicians of Mexico whom he met earnestly requested him to make a tour through that country with his band. It is altogether likely that he will accede to their requests.

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Date

SOUSA'S SHORT AMERICAN TOUR.

John Philip Sousa is to take his big band to Paris April 1 for the opening of the great exposition, but will play a brief farewell tour in his own country, beginning Jan. 31 and closing in New York about April 1. As there is a lot of new and special music in hand for the European engagements we may expect some brilliant programs when the Sousa concert comes this way. Two soloists new to this part of the country are announced, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, both of whom are highly spoken of, and chosen on their merits. The coming tour is limited to eight weeks in Am-

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WASHINGTON, D.C.

JAN 14 1900

SOUSA'S FIRST SOLO.

His Initial Performance Before Inmates of a Lunatic Asylum.

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MUSICAL COURIER

New York 12 1900

Sousa's Popularity.

JOHN PHILIP SOUSA, the "March King," makes more money than any other musician in the United States. The royalties derived from his marches reach the enormous total of about \$40,000 a year. The popularity of his compositions does not wane. Some of his earlier marches, written years ago, are still selling well. Mr. Sousa has decided to compose a march expressly for the Paris Exposition, and he will endeavor to make this his greatest march.

Mr. Sousa was interviewed a few days ago by a reporter of the New York Commercial Advertiser, and talked interestingly about various matters. Among other things he said:

"I believe the Americans are the most musical people in the world. It's a bold statement, but I base it on the very democratic fact that one hears more music whistled in the streets of our cities than in any other country in the world. There is more of the mass love of music. The critics say that our popular music is banal from a symphonic standpoint, but at least it teaches interval and rhythm, and those are the basis for a future better knowledge.

"I will venture to prophesy that in from twenty-five to fifty years from now America will be pre-eminently the musical nation of the world. The inclination of the human family is to pass through successive periods of commercial activity, art and luxury. We are in our commercial period now, and when the brains from which have sprung the telegraph and telephone turn to art there will be an American age to succeed the Renaissance, the Elizabethan and the Victorian eras.

"Is there no such thing as natural genius then? Are the brains that are adapted to mechanical invention capable of producing artistic combination of sounds?"

"What is genius?" returned the composer. "Genius is the power to conceive plus the power to execute, and the sphere in which the two are exercised depends entirely upon the training received. Given adaptability and talent, environment determines whether a man is a poet, a monitor or an insurance agent. The idea that a man is born to music is all rot."

"What will be the character of the music of this new era?"

"Ah, who can tell? If you had asked a man fifty years ago what our system of lighting would be to-day he would probably have suggested a combination of fifty or a hundred candles. I believe that America is going to create an entirely new form. It will be an era of musical comedy and by comedy I do not mean that which is all laughter. There are as many tears as smiles in true comedy, and this will take the color of all our emotions. Beethoven is the exponent of comedy in music to-day. Some of his best pieces have that element, but it lacks perfect expression. There will be other kinds of music also. A nation with the Rocky Mountains, Niagara, the boundless prairies and the great range of climatic conditions that we have cannot fail to have great versatility in its art. And all our art will have a national individuality. It will be more American than Wagner is German."

"Is there no beginning of that in music at the present time?"

"We have little distinctive music now, and the reason is that we have no national instrument which would give form to but would also limit our music. Spain has the guitar,

Scotland the bagpipes, Austria the gypsy fiddle and France has been harmonically developed by the hurdy-gurdy, showing that art, like Providence, works through the humblest instruments. England's songs of the sea are her typical music; but the only representative American music, as it is regarded abroad, are the songs of Stephen Foster, like 'Way Down Upon the Swanee River,' and my own marches. But music is the greatest of the arts because it is furthest removed from nature, and America will not be lacking in musical expression in the future."

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DAR RAPIDS, IOWA

JAN 16 1900

SOUSA AT WAGNER'S TOMB.

He Calls the Great Composer the "Musical Shakespeare."

"The musical taste of the American public is constantly improving," said Mr. Sousa, according to the Philadelphia Bulletin, "and to my mind Wagner is the king of composers. He is the musical Shakespeare, dramatic, barbaric, imposing. I do not think a season should consist entirely of Wag-

ner operas, any more than a program be made up entirely of American composers. Because one has a certain dish for dinner, does not signify that we want that dish at every dinner.

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense. He has been more often used by these people as the means of boosting themselves.

"Wagner has been done a hundred-fold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told the story of his visit to Wagner's grave in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of her own, had that day gone to the theater and left orders that no visitors should be admitted to the ground where Wagner is buried.

"I tried all my powers of persuasion on the housekeeper, but in vain; so I went around to the back through a sort of park; where the composer and the 'crazy king,' Ludwig of Bavaria, used to walk together. I met a German student in the road, and told him if my disappointment as we walked along together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up and said she was so sorry I could not get in, but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper, out and told her she thought it was a shame to send me away when I had come all the way from America to visit Wagner's grave.

"A consultation was held among the servants and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes.

"There was no name on the stone which marked his grave and I asked the housekeeper the reason.

"He does not need it," she said proudly. "He is the first man."

Sousa pronounces Wagner as it is spelled, and not as though the word began with a v.

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JAN 14 1900

Mr. and Mrs. John Philip Sousa recently made a tour of Mexico. Asked whether the Mexican people are musical, he replied:

"Yes; very musical, indeed. I should classify them as third among the musical nations, with limitless possibilities. The masses are full of music. A very important power for the inculcation of musical tastes and knowledge is the military band. The people of Mexico, one and all, should feel a deep debt of gratitude to President Diaz for his great encouragement of military music in the republic. By the organization of these musical military bodies and the progressive spirit of all in authority in connection with them, the Mexican people, high and low, rich and poor, are enabled to hear the standard literature of the musical world. The sympathetic quality I have seen so strongly developed in the Mexican character, together with their manly independence, mean much for the future of the country in the arts, and I feel confident that the day is not far distant when Mexican artists, novelists and musicians will be known in every country that cultivates art. Everything in Mexico, its climate, its scenery, its characteristics, lends itself to romance and music. I heard my own marches whistled in the streets of Mexican towns. I was walking on the banks of one of the lakes, where the great floating gardens of the Aztecs once were, when my attention was arrested by a half-clad Indian boy in a boat, who was whistling my 'Beau Ideal March.' I enjoyed it en-

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CHICAGO, ILL

JAN 21 1900

SOUSA NOT DISCOURAGED

Says Americans Are the Most Musical People on Earth.

John Philip Sousa said in a recent interview:

"I believe the Americans are the most musical people in the world. It's a bold statement, but I base it on the very democratic fact that one hears more music whistled in the streets of our cities than in any other country in the world. There is more of the mass love of music. The critics say that our popular music is banal from a symphonic standpoint, but at least it teaches interval and rhythm, and those are the basis for a future better knowledge.

"I will venture to prophesy that in from twenty-five to fifty years from now America will be pre-eminently the musical nation of the world. The inclination of the human family is to pass through successive periods of commercial activity, art, and luxury. We are in our commercial period now, and when the brains from which have sprung the telegraph and telephone turn to art there will be an American age to succeed the Renaissance, the Elizabethan, and the Victorian eras."

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LOUISVILLE, KY.

JAN 13 1900

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John Philip Sousa has just returned from a vacation trip through the South and old Mexico, hunting, horseback riding, exploration and what-not, in search of pleasure and renewed strength, both of which he found in abundance. He will enter upon his sixteenth semi-annual concert tour with his famous band on January

31, and has some unique programs to present. The present tour includes eight weeks only, however, in the East and middle West, as Sousa takes his band to Europe April 1, opens the Paris Exposition April 14, and then goes on a tour. The soloists for the forthcoming tour are Miss Blanche Duffield, soprano, and Miss Bessie Bucklin, violinist.

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AMERICA AS A MUSICAL NATION.

Sousa Says That We Will in 25 Years Be the First in the World.

From the New York Commercial Advertiser, John Philip Sousa, the "march king," who with his wife has been making an extended tour through Mexico, returned to New York this week for a period of rehearsal before his orchestra starts on its Western trip. On February 4 a concert will be given in Brooklyn, after which the organization will tour the states as far west as Omaha, returning to New York on April 1.

Mr. Sousa is enthusiastic over Mexico and the musical possibilities of that country, and his plans for next year include a tour there with his orchestra.

"The Mexicans are a very musical people," he said. "Indeed, I should place them third among musical nations. I may be prejudiced, however," he added, with a smile, "from the fact that I heard my own marches whistled in the alleys and highways of the Mexican capital. I was walking on the banks of one of the lakes, where the great floating gardens of the Aztecs once were, when a half-clad Indian boy passed in a boat whistling my 'Beau Ideal' march. I enjoyed his rendering of it exceedingly."

Mr. Sousa's remark that the Mexicans stood third in the list of music lovers suggested the question who held first rank. His answer was both patriotic and optimistic.

"I believe the Americans are the most musical people in the world," he said. "It's a bold statement, but I base it on the very democratic fact that one hears more music whistled in the streets of our cities than in any other country in the world. There is more of the mass love of music. The critics say that our popular music is banal from a symphonic standpoint, but at least it teaches interval and rhythm, and those are the bases for a future better knowledge."

"I will venture to prophesy that in from twenty-five to fifty years from now America will be pre-eminently the musical nation of the world. The inclination of the human family is to pass through successive periods of commercial activity, art and lux-

ury. We are in our commercial period now and when the brains from which have sprung the telegraph and telephone turn to art there will be an American age to succeed the Renaissance, the Elizabethan and the Victorian eras."

"What will be the character of the music of this new era?"

"Ah, who can tell? If you had asked a man fifty years ago what our system of lighting would be to-day he would probably have suggested a combination of fifty or a hundred candles. I believe that America is going to create an entirely new form. It will be an era of musical comedy, and by comedy I do not mean that which is all laughter. There are as many tears as smiles in true comedy, and this will take the color of all our emotions. Beethoven is the exponent of comedy in music to-day. Some of his best pieces have that element, but it lacks perfect expression. There will be other kinds of music also. A nation with the Rocky mountains, Niagara, the boundless prairies and the great range of climatic conditions that we have cannot fail to have great versatility in its art. And all our art will have a natural individuality. It will be more American than Wagner is German."

Paper

MARCH KING'S PROPHECY

America Will Be the Musical Nation of the World.

John Philip Sousa, the "march king," has been making an extended tour through Mexico. Mr. Sousa is enthusiastic over Mexico and the musical possibilities of that country, and his plans for next year include a tour there with his orchestra.

"The Mexicans are a very musical people," he said to a New York Advertiser man. "Indeed, I should place them third among musical Nations. I may be prejudiced, however," he added, with a smile, "from the fact that I heard my own marches whistled in the alleys and highways of the Mexican capital. I was walking on the banks of one of the lakes, where the great floating gardens of the Aztecs once were, when a half-clad Indian boy passed in a boat whistling my 'Beau Ideal' march. I enjoyed his rendering of it exceedingly."

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Sousa will give one concert, at Music Hall, Thursday, February 1st, with full band, and assisted by special soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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HOW HE GOT HIS NAME.

John Philip Sousa has already acquired a prefix to his name, and is mentioned always in the English newspapers as "de Sousa," although that feature of his title was never before made public here. More curious is some of the information distributed in London concerning his real name. Mr. Sousa has always been known to the public by the name he bears at present, and it is a little surprising for that reason to learn from a London authority that he began life with the brief name of "So" to bless himself with. He struggled along with that until he became a musician in an army band and was able to sign himself "John Philip So, U. S. A." That combination of letters appealed to his eye, according to the English investigator, and Mr. So was transformed forever into Mr. Sousa, as he is known to-day. This may be true, and is at all events interesting, although it is surprising that it should have escaped mention in the number of facts concerning Mr. Sousa's career which have so liberally been given to the public during the last few years. Mr. Sousa was commonly supposed to have inherited his name intact from his Spanish ancestry.—New York "Sun."

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John Philip Sousa, accompanied by his wife, has been making a tour of Mexico and has the following to say in the Courier in reply to the question, "Are the Mexicans a musical people?" "Yes; very musical, indeed. I should classify them as third among the musical nations, with limitless possibilities. The masses are full of music. A very important power for the inculcation of musical tastes and knowledge is the military band. The people of Mexico, one and all, should feel a deep debt of gratitude to President Diaz for his great encouragement of military music in the republic. By the organization of these musical military bodies and the progressive spirit of all in authority in connection with them, the Mexican people, high and low, rich and poor, are enabled to hear the standard literature of the musical world. The sympathetic quality I have seen so strongly developed in the Mexican character, together with their manly independence, mean much for the future of the country in the arts, and I feel confident that the day is not far distant when Mexican artists, novelists and musicians will be known in every country that cultivates art. Everything in Mexico, its climate, its scenery, its characteristics, lends itself to romance and music."

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Sousa's band is considered one of the very best that travels. It is in fine form for its coming tour of two months in this country before sailing for Europe on or about the first of April. The number of cities that secure concerts this season is necessarily limited, but Troy is among the favored ones. Sousa will be at Music Hall in this city February 12 and will be prepared to present something in the way of musical attractions. The soloists for the tour are Miss Blanche Duffield, soprano and Miss Bertha Bucklin, violiniste. Troy is the only city in this vicinity that will hear Sousa this season.

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Sousa's band will shortly be heard at the Great Southern, with Blanche Duffield, soprano, and Bertha Bucklin, violiniste.

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Following is the programme to be given by Mayer's band, at Turner Hall, 1 evening:

PART I.

- 1-March, Hands Across the Sea.....Sousa
- 2-Selection from opera "Wang".....Morse
- 3-Waltz, "Fedora".....Bucalossi
- 4-Medley Overture.....Mackey
- Introducing "She Knew a Lobster When She Saw One".....The Pride of the Pier
- "My Little Lasses".....Candy Coon
- "Just as the Daylight Was Breaking".....
- "Tell it to Me".....I am Tired of Dodging That Installment Man

PART II.

- 5-"At a Darktown Cake Walk".....O. Hale
- 6-Selection from "Fortune Teller".....Herbert
- 6-Overture, "Fair Maid of Perth".....
- 8-Schottische, "Dancing on the Boat".....Widdle
-Boetger

PART III.

- 9-Selection from "India".....Flotow
- 10-Gavotte, "Lady Love".....Bennett
- 11-Serenade, "Valerie".....Zimmerman
- 12-March, "Hamiltonian".....Hall
- William T. Mayer, Director.

The last number of the "Review of Reviews" has a notable article on "Wagner in America," by Gustav Kobbe, author of "Wagner's Life and Works."

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A Short Sousa Tour.

Sousa will be heard here in concert on Friday evening, February 2, and Saturday afternoon and evening, February 3, at the Academy of Music, with his full band and soloists, his only appearance here this season. The present tour is necessarily brief owing to the preparations that are making for the European tour. Otherwise there would hardly have been a Sousa tour in this country this season. The followers of Sousa—which really means a large proportion of the public—may therefore feel that they are fortunate in having the opportunity of enjoying the latest that Sousa has provided. The soloists especially engaged for this tour are two young artists who have thoroughly established their claims to public recognition. Miss Bertha Bucklin, violiniste, has quickly gained a high place

on the concert stage by her brilliant performances. Miss Blanche Duffield, a soprano of remarkably pure voice and method, has appeared before most critical audiences in the largest cities and invariably with emphatic success. The soloists of the band who will be heard here are Arthur Pryor, trombone, and Walter Rogers, cornet.

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Last call for Sousa until he comes back from the Paris Exposition at the Academy of Music Friday and Saturday evenings, February 2 and 3, and on Saturday afternoon. In addition to his band, Sousa will have two excellent soloists—violin and so-

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Sousa And His Band.
Sousa's next visit to this city will occur on Thursday evening, February 1, at Music Hall. His appearance with his full band and soloists has a sharper relish than usual from the fact that less than 90 places in the whole of the United States will have a Sousa concert before next season. A European concert tour is the cause of the short season here. Sousa announces programs bristling with new features. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

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Sousa's Short American Tour.
John Philip Sousa is to take his big band to Paris April 1 for the opening of the great exposition, but will play a brief farewell tour in his own country, beginning January 31, and closing in New York about April 1. As there is a lot of new and special music in hand for the European engagements we may expect some brilliant programmes when the Sousa concert occurs here, March 4. Two soloists new to this part of the country are announced, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, both of whom are highly spoken of, and chosen on their merits. The coming tour is limited to eight weeks in America.

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Sousa and His Famous Band.
Sousa has just returned from a pleasure jaunt through the South and Old Mexico, vastly recuperated, and will soon set out with his famous band upon a brief concert tour through the middle country only, including some parts of New England. Owing to foreign engagements he can surrender but two months in all to touring this country at the present time. The great band opens at the Paris Exposition, April 14. His soloists this time are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Two concerts will be given here Feb. 16, matinee and evening, at Convention Hall, 74th Regiment Armory, Virginia street and Elmwood avenue.

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FANCIULLI TO TAKE SOUSA'S PLACE.

Contracts were signed yesterday between Professor F. Fanciulli and the Manhattan Beach Company for the furnishing of music by the 71st Regiment Band, of which Mr. Fanciulli is bandmaster, for the coming summer season at Manhattan Beach. The 71st Regiment Band will take the place filled last summer by Sousa's band, which will go to the Paris Exposition and for a Continental tour.

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WILL TAKE SOUSA'S PLACE.

Contracts were signed yesterday between Fanciulli's Seventy-first Regiment Band and the Manhattan Beach Company, to furnish music at Manhattan Beach during the coming summer. Fanciulli was leader of the United States Marine Band for five years. His band played the last two summers in Central Park. He was connected for many years with the late P. S. Gilmore.

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Sousa's Coming Concert.
One cannot always tell just what Sousa is going to do when reading an announcement that his band is to give a concert. He has a happy way of springing novel surprises upon his audiences, usually all the more enjoyable because unique and admirable. While the average Sousa concert is much like a familiar face, there are special features in almost every one that lend it specific and characteristic charm, for Sousa's constant accumulation of new music is a wonderful depository of the last and best that the musical world produces. This accumulation is unceasing, and Sousa is likely to give the latest production of consequence at a moment's notice. He has a number of novelties for his concerts on the present tour, his only American tour this season. There are two new Sousa marches—"The Man Behind the Gun," from "Chris and the Wonderful Lamp," and "Hands Across the Sea." The Sousa concert that will be given here this season will occur on Thursday evening, February 1, at Music Hall. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Certain of the regular soloists of the band will be heard also.

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SOUSA'S TOUR.
John Philip Sousa has just returned from a vacation trip through the south and old Mexico, hunting, horseback riding, exploration and what-not, in search of pleasure and renewed strength, both of which he found in abundance. He will enter upon his sixteenth semi-annual concert tour with his famous band on January 31, and has some unique programs to present. The present tour includes eight weeks only, however, in the east and middle west, as Sousa takes his band to Europe April 1, opens the Paris exposition April 14, and then goes on a tour. The soloists for the forthcoming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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The Spanish-American war prevented Sousa from filling a contract for a European tour with his band last year, but new contracts take him and his band to Europe next April, to remain until late in the fall. The band is especially engaged for a long time at the Paris Exposition, opening April 14. For this reason the only Sousa tour in America this season is limited to eight weeks, January 31 to April 1, taking in parts of the East and middle West. Omaha and Lincoln are the farthest points West. There will be a single Sousa concert here in due time. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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Sousa Coming Again.

John Philip Sousa and his band will give three concerts at the Academy of Music, the dates being Friday and Saturday evenings, February 2 and 3, and matinee Saturday afternoon, February 3. This will be welcome news to all, for no matter how many concerts and musical organizations are before the public, there is a certain large contingent ready and eager to welcome Sousa. It is the cheerful aspect of the concerts that makes their great charm; no abstruse musical problems to vex the soul, but simply the magic melody and sweet harmony, bringing rest from weariness. In addition to the band, Mr. Sousa brings two excellent soloists, a violinist and a soprano.

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A Great Season for Sousa.
Sousa is again the busiest musical director in New York, after a vacation in this country and Mexico, with a short American tour of eight weeks, with his big band, and a European tour immediately succeeding and lasting until next fall, in the Paris exposition. The band will sail for Paris early in April. The previous American tour will begin January 31, include parts of the East and the Middle West as far as Omaha. The band will be heard here at Convention hall Sunday, March 4, in concert with Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, as soloists.

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THEATRICAL NEWS.

A contract was signed yesterday for a concert by Sousa's band at the Crawford March 3. Sousa lately returned from a pleasure jaunt through the south and Old Mexico, vastly recuperated, and set out at once with his famous band upon a brief concert tour through the middle country only. Owing to foreign engagements he can surrender but two months in all to touring this country at the present time. The band opens at the Paris exposition April 14. His soloists this time are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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In view of the heartiness with which certain of Conductor Haley's encore numbers are applauded at his regular concerts, The Times wishes to suggest for the next of these delightful entertainments the following programme:

Grand Selection—"All Coors Look Alike to Me" Hogan
Valse, Characteristique—"You're Not the Only Pebble on the Beach" Carter
Overture—"Just Break the News to Mother" Harris
Selections—"Chris and the Wonderful Lamp" Sousa
Aria, "The Patter of the Shingle," Waltz, Ballet Music.
Serenade, Op. 1660 L. Street—"I'd Leave My Happy Home for You"
Creole Love Song—"The Wedding of the Chinese and the Moon"
Study, Op. 12, Reveries—"Don't Let Her Lose Her Way" Witt
March—"Onward Christian Soldiers" Sullivan
Grand Finale, Act 2, Scene 2—"McFadden's Row of Flats" Selected
Tenor Solo—"When You See Me, Not No Money You Needn't Come Around" (James Jones.)
Patriotic Medley Arr. Clauder

Of course, this bill was gotten up in haste, but it seems to include most of the selections that have been wildly applauded when given here by Sousa, Dan Godfrey, the Banda Rossa, and Mr. Haley's excellent organization. The programme appears to be diversified, and must contain something to please everyone. The prefixes lend a tone of dignity, and should win the approbation of persons who care to be strictly faddish in their commendation. Altogether, the matter will bear thought.

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Sousa's Season.

Our own country will see but little of Sousa and his band this season, eight weeks at most. A foreign tour takes the great leader abroad about April 1 with the entire band. The territory covered by a short tour here will include only portions of the East and West, central as far as Nebraska, the tour beginning January 31. Sousa will give one concert here at Convention hall, Sunday, March 4, with full band and assisted by special soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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Sousa's Band Coming.
Many bands have played Sousa's marches, and played them well, but no band can play them as well as Sousa's own. An opportunity will be afforded, before Mr. Sousa leaves for the Paris Exposition, to listen to the inspiring strains of these martial compositions, played under the composer's own baton. The band will, in the near future, give three concerts at the Academy of Music, the dates being Friday and Saturday evenings, February 2 and 3, and Saturday afternoon, at 3 o'clock, February 3.

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Sousa Case Argued.
The litigation arising from the disputed partnership and royalties in the musical compositions of John Philip Sousa, the bandmaster, came before the court for argument. Ada P. Blakely, individually, and as administratrix of David Blakely, deceased, filed a bill in equity against Sousa in Common Pleas Court No. 2 of this county, to obtain an accounting and settlement for a partnership alleged to have existed between her husband and the musician, and, among other things, to have him restrained from using the name "Sousa's Band" or the music scores of the organization, or collecting royalties from his musical compositions, which were alleged to belong to the partnership. Sousa denied the construction of certain of the contract's terms, as alleged by Mrs. Blakely, or that she had a right in existing contracts with Blakely to royalties from his musical compositions. Sousa subsequently filed a cross bill to procure a settlement of the transactions.
In the lower court a referee decided that Sousa should account to Mrs. Blakely for his receipts from certain musical compositions, and that she should account to Sousa for the receipts and expenses of the band project. A disposition was also directed of the musical library of the partnership. Both parties filed exceptions, which were dismissed by the lower court. The report of the referee was confirmed and both parties appealed. The arguments dealt at length with the evidence and legal points involved, and decision was reserved.

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STAGE TALK,
Being Current Gossip of Plays and Players.
Sousa starts out on his sixteenth semi-annual concert tour on January 31, a brief trip of only eight weeks, however, before going to the Paris exposition and on a rather protracted European engagement. Sousa and his band will open at the Paris exposition April 14, having been appointed the official American band. The forthcoming tour will extend no further west than Omaha. Our own city is in it for a concert. The programs for this tour are especially prepared and are illuminated with bright things. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. They will come here.

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Sousa's Season
Our own country will see but little of Sousa and his band this season, eight weeks at most. A foreign tour takes the great leader abroad about April 1, with the entire band. The territory covered by a short tour here will include only portions of the east and west, central, as far as Nebraska, the tour beginning January 31. Sousa will give two concerts here, Feb. 10, with full band, and assisted by special soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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Fanciulli to Take Sousa's Place.
Contracts were signed yesterday between Prof. F. Fanciulli and the Manhattan Beach Company for the furnishing of music by the Seventy-first Regiment Band, of which the professor is bandmaster, during the coming Summer season at Manhattan Beach. The Seventy-first Regiment Band will take the place filled last Summer by Sousa's Band, which will go to the Paris Exposition and for a Continental tour.

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The Diatonic Club.
The Diatonic Club held its meeting for January last evening at No. 691 Broadway, with a large attendance of members and guests.
The program opened with a paper on "Modern German Music," written and read by Mrs. Lillian C. B. McAllister and the songs and instrumental selections which followed were representative of the works of modern German composers. A decided treat for the club was the appearance of Miss Bertha Bucklin, who played two numbers of a Ries Suite and was obliged to respond to a wildly enthusiastic encore. She is an expert technician and a careful and effective executant. Sentiment and tenderness of expression combined with a noble dignity are noticeable features of her playing. Next week Miss Bucklin joins Sousa, whose band has been appointed officially by the American commission to play at the Paris Exposition.

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THE SOUSA CONCERTS.
Nowhere does one see a more thoroughly delighted audience than at the Sousa concerts. If there is any man in America to-day who thoroughly embodies the American idea of success that man is John Philip Sousa. The Sousa marches are played in every country on the globe, and the publication of a new composition from the March King interests widely diverse communities. But with all the great vogue of these marches, it remains a fact that the Sousa Band alone can play them as they should be played.
The band will in the near future give three concerts at the Academy of Music, the dates being Friday and Saturday evenings, February 2 and 3, and Saturday afternoon at 3 o'clock, February 3. Mr. Sousa's programmes, as every one knows, are not confined to his own music, his band having the largest repertoire of any organization of the kind in the country.

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Sousa's grand concert tour in America this season will consist of eight weeks only, January 31 to April 1, when the great leader and his band go to Europe to remain on concert tour until the autumn, returning to this country then for a grand trans-continental tour which will cover about 50,000 miles. The foreign engagement includes a prolonged period at the Paris exposition. The coming tour will take in parts of the East and the band will be here in due time for a single concert. The soloists especially engaged are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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SOUSA'S SEASON.
Our own country will see but little of Sousa and his band this season—eight weeks at most. A foreign tour takes the great leader abroad about April 1, with the entire band. The territory covered by a short tour here will include only portions of the east and west, central, as far as Nebraska, the tour beginning Jan. 31. Sousa will give one concert here at an early day, with full band, and assisted by special soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

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JAN 20 1900

SOUSA AND HIS BAND.—A season without Sousa would seem incomplete indeed, would pass with an aching void, as it were, but cities that will get a Sousa concert this season number less than ninety all told. The only tour this season is restricted in time to eight weeks, January 31 to April 1, owing to a foreign tour, which practically begins about April 1, at which time Sousa and his band of sixty set sail for Paris. This city is in it. A Sousa concert will be given here Thursday afternoon, February 1, at the National Theater, the program for which embodies a number of new and engaging features, among them two new marches, "The Man Behind the Gun" and "Hands Across the Sea." The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Mr. Sousa has arranged to begin this concert at 4 o'clock.

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JAN 21 1900

Sousa and his band will make an appearance here before sailing to Europe for an extended concert tour and a special engagement at the Paris Exposition. This will be Sousa's last American appearance until his return from Europe next year and the inauguration of a great tour to cover the continent. In addition to the band and band soloists two young artists are especially engaged, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, both of whom have received very favorable press notices. The concert will take place on February 16th at Convention Hall, corner of Elmwood Avenue and Virginia Street.

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ress of Paper
JAN 20 1900

Sousa's Farewell Concert.
Sousa will give a concert at Music Hall under the management of Mr. Charles E. Ford on Thursday, February 1. This will be the bandmaster's final concert prior to his departure for Europe, where he will appear at the Paris Exposition, where several new vocalists, as well as instrumentalists, will appear. Sousa will also give in his programme a new two-step, as yet unpublished.

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JAN 21 1900

Sousa's Band at the Academy.
John Philip Sousa and his band will give three concerts at the Academy of Music, the dates being Friday and Saturday evenings, February 2 and 3, with a matinee on Saturday afternoon, February 3. This will be welcome news to many, for, no matter how great a number of concerts are before the public, there is a certain large contingent ready and eager to welcome "Sousa." In addition to the band, Leader Sousa brings two excellent soloists, a violinist and a soprano.

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Date _____

SOUSA HERE ON FEBRUARY 16.

The first musical engagement for the new convention hall (74th Regiment Armory) will be the Sousa engagement, Feb. 16. Sousa with his famous band, is now making his 16th semi-annual tour. This tour is to be the shortest of his American tours, and is limited to eight weeks, because the European tour of the band will begin in Paris, April 14, at the Exposition. Sousa has been specially engaged for the opening of the Paris Exposition and after his engagement there will be finished, he will tour Europe.

Accordingly this visit to Buffalo before he leaves for Europe, where his success will be watched with interest by his friends in this country.

During the present tour the soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, in addition to the regular band soloists. Miss Duffield is a new-comer in musical circles, but her gifts are highly praised. Miss Bucklin has won an enviable reputation as a charming violinist.

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Address of Paper _____
Date _____

SOUSA AT WAGNER'S TOMB.

He Calls the Great Composer the "Musical Shakespeare."

"The musical taste of the American public is constantly improving, said Mr. Sousa, "and to my mind Wagner is the king of composers. He is the musical Shakespeare dramatic baroque, imposing. I do not think a season should consist entirely of Wagner operas, any more than a program be made up entirely of American composers. Because one has a certain dish for dinner does not signify that we want that dish at every dinner."

"There are people who have taken unto themselves the credit of making Wagner popular. Nonsense. He has been more often used by these people as the means of boosting themselves."

Wagner has been done a hundred fold more harm by his partisans than by his enemies. I think if he can hear his music as often played by his 'interpreters,' he must have turned over in his grave until he has worn the sides of his coffin out."

Sousa told the story of his visit to Wagner's grave in Bayreuth.

"Frau Wagner, whom I suspect of having a temper of his own, had that day gone to the theatre and left orders that no visitors should be admitted to the ground where Wagner is buried."

"I tried all my powers of persuasion on the housekeepers, but in vain; so I went around to the back through a sort of park, where the composer and the 'Crazy King,' Ludwig of Bavaria, used to walk together. I met a German student in the road, and I told him my disappointment as we walked along together. A little girl with a basket of bread walked behind us, and she seemed very much interested in our conversation. Finally she came up, and said she was so sorry I could not get in, but that she thought she could get me admitted, as she knew the housekeeper. We all went to the front door again, where she called the housekeeper out and told her she thought it was a shame to send me away, when I had come all the way from America to visit Wagner's grave."

"A consultation was held among the servants, and the little German girl's eloquence prevailed where mine had failed. They agreed to admit me for five minutes."

"There was no name on the stone which marked the grave, and I asked the housekeeper the reason."

"He does not need it, she said proudly. 'He is the firstman.'"

Sousa pronounces Wagner as it is spelled, and not as though the word began with a v.—Philadelphia Bulletin.

Cutting from _____
Address of Paper _____
Date _____

About the John Church Co.'s Publications.

MR. Malcolm Isbister, Manager of the sheet music department of the John Church Co., in this city, was interviewed recently by a member of the trade press, and is reported to have spoken as follows concerning the publications of that concern:

"The new song cycle, 'Captive Memories,' composed by Ethelbert Nevin, is another of the big successes for baritone solo with quartet chorus. Then there are the two new songs of George W. Chadwick, 'Good Samaritan' and 'Faith.' These latter are highly appreciated. Another special and growing favorite is Walter Damrosch's 'At Fox Meadow,' a violin and piano sonata. This has been given at recent Waldorf-Astoria concerts and has been favorably received by the critics."

"The 'Old English Songs' of Horatio Parker, have been given frequently this Winter at New York concerts and were well received. Others I might mention as distinct successes are the 'Rose Fable,' of C. R. Hawley; Liza Lehmann's 'Endymion,' and D'Hardelot's 'All For You.' We have ready Sousa's new march, 'The Man Behind the Gun,' also the waltz song, 'Fanny,' and full vocal score, as rendered in the new extravaganza of 'Chris and the Wonderful Lamp.' The out-of-town call for 'The Man Behind the Gun' has been very large."

"Two Loves,' the new song by Clayton Johns, has been sung with great success at Mendelssohn and Carnegie Halls. There are others I might include in our list of successes, but I have mentioned enough, probably, to give some idea of what the firm are doing and also of what they intend to do."

"It has been the aim of the firm to include in the list of published works those of the best living American and European composers. How near we are coming to a fulfillment of that aim may be gathered from what I have said and from our latest catalogues."

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Date _____

Wolfsohn for Europe.

Henry Wolfsohn, the manager, will leave New York for Europe February 7. He will be absent about four weeks. He will first visit Germany for the purpose of making the preliminary arrangements for the tour of Sousa's Band. As has already been mentioned in THE MUSICAL COURIER, Mr. Wolfsohn will have charge of Sousa's Band tour in Germany.

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Address of Paper _____
Date _____

CHARITY BALL SUBSCRIBERS.

Soloists for the Concert by Sousa's Band —Special Train Possible.

Arrangements for the charity ball are being pushed now, and almost all the work has been completed except that in connection with some of the minor points of the decorations, which will be left until the day before the ball. At the concert previous to the ball Sousa's band will be assisted by two soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. If enough tickets can be sold in Northampton, Holyoke and Westfield the committee on transportation will try to arrange for special trains to be run to these places after the ball. The following have recently bought tickets:

C. H. Mulligan, G. C. Fisk, John C. McIntosh, Walter L. Mulligan, Miss Flora M. Castle, Mrs. Frank H. Goldthwait, Frank L. Worthy, Mrs. S. B. Griffin, Mrs. Elizabeth W. Southworth, Mrs. Emily J. Wilkinson, Henry E. Marsh, James T. Abbe, H. F. Sampson, C. C. Spellman, Capt. Z. W. Torrey, Dr. Philip Kilroy, E. O. Clark, Dr. A. C. Williams, D. E. Webster, George Nye, Jr., J. B. Carroll, Alfred Leeds, N. C. Newell, W. C. Newell, O. M. Baker, Newrie D. Winter, W. H. Dexter, E. F. Lyford, C. W. Bosworth, Peter Murray, M. S. Converse, J. H. Carpenter, W. D. Kinahan, E. H. Lathrop, A. W. Damon, S. Levi-man, L. W. Dale, L. W. Besse, Mrs. J. M. Smith, W. F. Cook, W. H. McKnight, E. M. Coats, C. C. Lewis, R. J. Wright, A. D. Nason, F. M. Pudan, H. L. Handy, George Van Norman, C. S. Robson, H. A. Wright, Mrs. Herbert Myrick, W. H. Parks, F. C. Sar-ford, F. W. Dickinson, E. T. Tift, E. M. Zeckel, L. W. Briggs and E. C. Watson.

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Date _____

John Philip Sousa was recently asked, "Why are you so ready and willing to answer encores?" The answer was characteristic of the man.

"Well, what are we here for? If the menu calls for oysters and coffee, and perhaps a bit of cheese with the pie, a little terrapin or lobster a la Newberg won't come amiss. The inspiration that comes from physical activity on the part of the audience is the greatest compliment that a musician can have. It is his reward and deserves a return. It is just the opposite from the hiss, which makes a man want to cut his throat. No, if I can please my audiences with more, I am willing to please them. It is the work that I was put in the world to do."

from _____
Address of Paper _____
Date _____

SOUSA'S BAND COMING.

Many bands have played Sousa's marches and played them well, but no band can play them as well as Sousa's own. An opportunity will be afforded, before Mr. Sousa leaves for the Paris Exposition, to listen to the inspiring strains of these martial compositions, played under the composer's own baton. The band will, in

the near future, give three concerts at the Academy of Music, the dates being Friday and Saturday evenings, February 2 and 3, and Saturday afternoon, at 3 o'clock, February 3.

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Address of Paper _____
Date _____

SOUSA COMING.

Will Bring His Band to Topeka March 3.

John Philip Sousa and his famous concert band will be at the Crawford theater on the night of March 3. This means that a big Topeka audience will hear inspiring Sousa marches as only Sousa's band can play them. The two marches written since the visit of the band here last February, "Hands Across the Sea," and "The Man Behind the Gun," will of course be included in the programme.

Sousa's band now includes a Topeka young man, Hal Nelson, who left here some weeks ago to join the organization in New York.

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Date _____

street.

That everybody may know what to prepare for on the night of nights, the committee on music for the Charity Ball has announced the programme, which is to include nothing but the dreamiest of the waltzes of Strauss and of Waldteufel and the most spir-

ited of Sousa's and Herbert's two steps. The former will be attended to by Mark Hassler's Orchestra, which has rendered excellent service in previous years, and it will again be stationed on the north stand, while E. D. Beale's Municipal Band will have in charge the opening march and two steps on the south side. Prior to the opening of the ball the band will render a brief concert, beginning with Weber's "Oberon" as an overture. This will be followed by selections from "Pagliacchi" by Leoncavallo and Caryll's "Runaway Girl." Beale's grand march "Triumphal" will close the concert and open the ball.

Cutting from _____
Address of Paper Birden News
Date JAN 26 1900

Frank Pixley has contracted to write the librettos for J. P. Sousa's comic opera.

JAN 26 1900. NEW YORK, 1894

RECORD

Cutting from _____
Address of Paper PHILADELPHIA
Date JAN 25 1900

Sousa will be heard here in concert on Friday evening, February 2, and Saturday afternoon and evening, February 3, at the Academy of Music. There will be several special soloists, and the programme will be illuminated with a number of new features. The soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

JAN 25 1900. NEW YORK, 1894.

Newspaper Cutting Bureau in the World.

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Address of Paper PHILADELPHIA
Date JAN 27 1900

Sousa is on a short tour and coming this way with his band, which is acceptable news to everybody. No Sousa season is without its special features, and the present one is no exception, unless it be in the fact that there are rather more new features just at present than is usual, owing to the fact that Sousa has prepared many new things for his forthcoming European tour. Tchaikowski, Puccini, all the Wagner operas, a long list of composers of overtures, ballroom music and a wide range of other music of lighter vein are all drawn upon for rare and alluring features. There are two new Sousa marches, "The Man Behind the Gun" and "Hands Across the Sea," while the encore music covers a range as wide and varied as the caprices of any audiences would exact. Two special soloists are announced, Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano, in addition to the regular soloists of the band, Pryor, trombone; Rogers, cornet, and Hell, fluegelhorn. The date for the concert here, the only one this season, is Sunday evening, Feb. 4, at the Montauk Theatre.

1894.

Cutting from BOSTON
Address of Paper BOSTON, MASS
Date JAN 28 1900

John Philip Sousa will take his big band to Paris next April for the opening of the exposition, but before going he will make a brief farewell tour of this country, taking in some of the principal cities of the east and middle west. He will be at the Boston theater Sunday evening, Feb. 11. The soloists with Sousa's band this season are Miss Blanche Duffield soprano and Miss Bertha Bucklin violinist.

24.

Cutting from PHILADELPHIA
Address of Paper PHILADELPHIA, PA
Date JAN 27 1900

Sousa has just returned from a pleasure jaunt through the South and old Mexico, vastly recuperated, and will soon set out with his famous band upon a brief concert tour through the middle country only, including some parts of New England. Owing to foreign engagements he can surrender but two months in all to touring this country at the present time. The great band opens at the Paris Exposition, April 14. His soloists this time are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. A single concert will be given here soon.

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Date JAN 27 1900

John Philip Sousa is coming this way soon, his only concert this season here occurring on Sunday evening, February 4, at the Montauk Theatre. As usual, there are special features for soloists, those especially engaged for the present tour being Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Two new marches will be heard, "The Man Behind the Gun" and "Hands Across the Sea."

Cutting from _____
Address of Paper GRAND RAPIDS, MICH
Date JAN 25 1900

The American people are so used to seeing Sousa and his band once a year that they long ago came to regard a Sousa concert as a sure thing. But the present season brings a surprise in this respect except to a limited number of places. Sousa takes his band to Europe under contract, and his American concerts must be compressed within eight weeks, Jan. 31 to April 1. The entire band, bag and baggage, sails soon after the latter date for Paris direct, to open at the Paris exposition April 14. During the summer and fall a tour of the chief cities in Europe follows. Sousa will be here in concert probably in February, his only appearance for a year or more. The soloists for the coming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

Newspaper Cutting Bureau in the World.

Cutting from _____
Address of Paper UTICA, N. Y.
Date JAN 27 1900

Sousa is again the busiest musical director in New York, after a vacation in this country and Mexico, with a short American tour of eight weeks, with his big band, and a European tour immediately succeeding and lasting until next fall, including a specially arranged engagement at the Paris Exposition. The band will sail for Paris early in April. The previous American tour will begin Jan. 31, include parts of the East, and the middle West as far as Omaha. The band will shortly be heard here in concert with Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, as soloists.

1894.

Cutting from _____
Address of Paper BROOKLYN, N. Y.
Date JAN 28 1900

One week from this evening occurs the only concert to be given in Brooklyn this season by Sousa and his band at the Montauk Theatre. The full band will be in attendance and among the new selections which will be rendered will be two Sousa marches recently composed. The present tour of the famous band is preparatory to the European tour which begins on April 14. The soloists for the occasion of the Brooklyn concert will be Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

Cutting from PHILADELPHIA, PA
Address of Paper PHILADELPHIA, PA
Date JAN 28 1900

SOUSA BAND THIS WEEK.
There is no form of musical entertainment that appeals directly to the interest

of such a large clientele as the military band concert. The evolution of the "wind orchestra," as musical pedants are inclined to style it, from the village brass band, and who does not recall how very "brass" they were, to the perfect, artistic ensemble of the great concert organization that John Philip Sousa has so ably and successfully maintained for the last eight years, has been gradual, but thorough. This great band of the master American composer and conductor has done much to promote the cause of good music throughout the length and breadth of the land, for Sousa reaches the great body of the people. It is because Sousa has reached the hearts of the people that his band has been appointed by Commissioner-General Peck as the official American band at the Paris Exposition, and Sousa will give his first concert there on April 14. The opening day of the great fair. This important continental trip necessitates the shortening of Sousa's regular tour at home to eight weeks, in the course of which the great band will be heard at the Academy of Music on Friday evening, February 2, and Saturday afternoon and evening, February 3. The soloists with Sousa this season are Bertha Bucklin, violinist, and Blanche Duffield, soprano.

First Established and Most Complete Newspaper Cutting Bureau in the World.

Cutting from _____
Address of Paper BALTIMORE, MD.
Date JAN 26 1900

Sousa's Musical Library.

Sousa's library of music has grown to such proportions that he can draw upon it at a moment's notice for almost any orchestral or band arrangement. He is primed to present almost anything within the range of concert production. Sousa himself adds two new marches—"The Man Behind the Gun" and "Hands Across the Sea." There are two young soloists of note especially engaged—Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano. The concert here this season will occur on Thursday evening, February 1st, at Music Hall.

Newspaper Cutting Bureau in the World.

Cutting from BOSTON, MASS
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Date JAN 28 1900

AMERICA'S BAND.

How It Will Be Made up for the Trip to Paris and How Dressed.

[John P. Sousa in the Independent.]

The band that I will take with me to Paris this year at the invitation of the Commissioner-General Peck of the United States commission to the Paris exposition, will be representative of this country. The band contains many men born here, owing all they have of education and training to this country. Our programmes will probably be found broader in scope than those of the other bands, as the French are apt to play French music only, the Germans German music only and so forth. Our uniform will be of dark blue, richly braided, turned up at the cuffs with velvet and having the American shield at the collar. This shield and the gold cord on the cap are the only touches of bright color. It is quietly elegant, and will form quite a contrast to the gorgeous uniforms of the other bands that will take part with us in the fetes. During the time that we are over there we will tour all Europe and go to England, if the Transvaal war is ended before we return home.

The last great international band competition took place in Paris in the year 1887. All the countries of Europe were invited to compete, and all took part with the exception of England. The jury consisted of Ambrose Thomas, Hans von Bulow, Felicien David, Leo Delibes, Grisar and Hanslick.

Three first prizes were awarded, as follows: Band of the Garde du Corps (German), A. Band of the Garde Republicaine (French), B. and 73d Regiment Band of Austria, C. These led the crack bands of Holland, Russia, Spain, Baden, Bavaria, etc. I believe that at the present time the Band of the Garde Republicaine is considered the best in Europe.

As we shall play every day at the fair, and as we shall take a very prominent part in the fetes, such as the unveiling of the Lafayette statue on July 4, and the French national fete on July 14, we are going to a place and an occasion that will subject our American artists, instruments, music and methods to a rigid, but I trust fair, criticism.

Newspaper Cutting Bureau in the World.

Cutting from _____
Address of Paper BALTIMORE, MD.
Date JAN 28 1900

Music Hall.

For this coming week, Manager Strakosch has decided to grant the requests of many patrons for a week of repertoire, and so he will present those operas for which the public has shown the most decided preference. The week will open on Monday evening with the ever great and popular double bill, "Cavalleria Rusticana," and "Pinafore," with Miss Clara Lane in her chosen role of Santuzza. Tuesday evening Verdi's immortal masterpiece, "Il Trovatore," will be given, in which Mme. Avery Strakosch will reappear in grand opera as Leonora, while Mr. William Stevens will be heard for the first time in this city as Manrico, the Troubadour. At the Wednesday matinee, the double bill of "Pinafore" and "Cavalleria," will be repeated, with Miss Lane as Santuzza. Wednesday evening "Carmen" will be given, with Mme. Strakosch in the title role. Thursday evening there will be no opera on account of Music Hall being occupied by the Sousa Concert, when the Strakosch Opera Company will sing "Il Trovatore" at York, Pa. Friday evening, the "Bohemian Girl" will be sung, with Mme. Strakosch as Arline, and Payne Clark as Thaddeus. At the Saturday matinee, "Carmen" will be given, with Miss Lane as Carmen, and Mme. Strakosch as Michaela. Saturday evening the Opera will be "Il Trovatore." On Monday, February 5, Czibulka's beautiful comic opera, "Amorita," will be presented for the week, which will be the close of the present opera season at Music Hall, after which the Strakosch Opera Company will play a six weeks' engagement in Washington, and still later, a three months' season in Boston.

from _____
Address of Paper _____
PHILADELPHIA, PA.

THE WORLD OF MUSIC.

"Don Giovanni" This Evening. Sousa's Band Next Week.

The Mozart cycle continues with a production of "Don Giovanni" at the Academy of Music this evening, in which Madame Nordica, Madame Sembrich, Madame De Vere, Signors Scotti, Edward De Reszke and Salignac and Signor Pine-Corri are the principals and Mancinelli the conductor. This is the mid-season performance and is to be followed next Tuesday evening by "Die Meistersinger," with a fine cast. As if to prepare the opera-goers for the early hours of the coming Nibelungen cycle "Die Meistersinger" begins at 7.30 sharp.

Sousa and his band are coming for a series of concerts at the Academy of Music on Friday evening, February 2, and Saturday afternoon and evening, February 3, with notable soloists, the band full and complete, preparatory to the European tour, which begins April 14; a mass of new music, including two Sousa marches and Sousa himself in splendid form. Everything is prepared for the foreign tour, and the present American tour offers much that is included in the other. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

The Beethoven String Quartette gives its next concert in the New Century Drawing Room, Twelfth Street, below Chestnut, on Thursday evening, February 1, at 8 P. M., when the following programme will be rendered: Quartette opus 96, in F major, by Dvorak; Quartette opus 18, No. 4, in C minor, by Beethoven, and a piano quintette by Sinding, in which Mr. Maurits Leefson will assist at piano.

The features of the programme for the sixth concert by the Thunder Symphony Orchestra at Witherspoon Hall to-morrow afternoon will be the "Leonore" symphony by Raff, the Bach chorale arranged for orchestra, a set of dances by Henry A. Lang and solo work by Miss Beall, the well-known soprano.

Newspaper Cutting Bureau in the World.

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Address of Paper _____

Date _____

Sousa will conduct his big band at a concert at Music Hall, next Thursday night.

Some of the letters that reach the conductor are particularly funny and many have been treasured for their humorous value.

One day, Mr. Sousa was handed a dainty note which said: "A society lady requests that you play the overture to 'Tannhauser' as an encore." This was in the South and is in strong contrast to the characteristic bluntness of a Western lover of melody who knew what he wanted and wasn't afraid to say so in these terms: "Damn Wagner. Play the 'Liberty Bell.'"

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: "Band-master Sousa: Please inform me what is the name of those two instruments that look like gas pipes?"

This from a musically-inclined member of the colored race: "A colored lady would like to hear a coronet solo by your solo coronetist." And here is another sample of the ingenious request: "A warm admirer of good music would like to hear the 'Maiden's Prayer' on your band."

And this one from right here in Baltimore: "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."

Newspaper Cutting Bureau in the World.

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Address of Paper _____

Date _____

Sousa and his band will give a single concert in Washington next Thursday afternoon at 4:15 o'clock at the New National Theater. This will be Sousa's only appearance in Washington this season, as after a brief tour of seven weeks he and the band will sail for Europe, to play in Paris throughout the exposition, which opens in April. Sousa is always a favorite in Washington, his home town, and the chances are that his concert will assume the proportions of a farewell ovation. Seats are now on sale at the National.

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Address of Paper _____

IAN 27 1900

John Philip Sousa, "the March King," has recently been interviewed, after his return from a trip with his band to Mexico.

John Philip is in good spirits, for while his music is not selling as well as it used to, his concerts are as successful as ever, besides which his band will represent the United States at the Paris Exposition, and be present at the opening on April 14th.

John Philip places the Mexicans as third in the list of musical nations. This distinction it seems they are entitled to because John Philip heard his marches "whistled in the alleys and highways of the Mexican capital." That, of course, settles it!

The most musical people in the world are the Americans, so John Philip says.

The reason?

Because one hears more music whistled in the streets of our cities than in any other country in the world.

To these opinions John Philip added some others as follows:

"The idea that man is born to music is all rot.

"Some of Beethoven's best pieces have the comedy element, but it lacks perfect expression.

"A nation with the Rocky Mountains, Niagara, the boundless prairies and the great range of climatic conditions that we have cannot fail to have great versatility in its art."

This gem of thought suggests wonderful possibilities

for a man who wants to be a composer, but "is not born to music." All he has to do is to locate in the Winter out on the prairies to produce a march, or listen to the roar of Niagara in Summer to evolve a symphony, or go for "Pike's Peak or bust" in the early Spring in order to give birth to a comic opera.

The interview concludes thus: "The only representative American music is the songs of Stephen Foster and my marches."

Evidently the most representative thing about John Philip is his excessive modesty.

JOHN C. FREUND.

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Address of Paper _____

IAN 25 1900

Sousa will give a concert at Music Hall on Thursday evening, February 1. His soloists will be Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. The programme will be new and he will give, among other things, "The Man Behind the Gun," from "Chris and the Wonderful Lamp," and "Hand Across the Sea." 1K, 1884.

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Address of Paper _____

IAN 24 1900

SOUSA'S CONCERT.—John Philip Sousa is now providing more new music for his concerts than he has ever offered before at any given time. This is partially due to his forthcoming tour of Europe and his protracted engagement at the Paris exposition, but it is due to the further fact that he is determined to more and more make his American concerts the very best of their kind. New arrangements from a long list of composers are added to his latest programs, and Sousa himself puts on two new marches, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp," Sousa's latest success) and "Hands Across the Sea." There is also a list of arrangements from all the Wagner operas, excerpts from "Chris and the Wonderful Lamp" and other of Sousa's operas. A bright program at the Sousa concert here on Thursday afternoon, February 1, at the National Theater, may be expected. The soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. The concert will begin sharp at 4 o'clock.

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Date _____

John Philip Sousa and his band will give a Sunday evening concert in the Montauk Theater on Feb. 4. This will be the only appearance this season of the celebrated band, which is booked for a fourteen weeks' European concert tour beginning April 14. Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, will be the soloists at the Montauk concert.

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Sousa's band will play at the Paris exposition this summer. During February and March the band will make an American tour and about April 1 it will sail for France. A concert will be given at the Davidson theater before the departure for Europe.

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Sousa's Concert at the National Next Thursday.

Sousa and his band go to Europe under contract about April 1, and their enforced absence from affairs musical in this country this season will leave a yawning gap that none can overlook. Sousa is such a regular institution and so devoutly wished for everywhere that his absence must prove a disappointment to music lovers. He goes out on a short tour of eight weeks, however, through New England and the central part of the West to Omaha. The band is said to be in fine fettle, and the special soloists for the tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Sousa's single concert in Washington prior to his Paris trip will take place at the National Theater next Thursday afternoon at 4:15 o'clock.

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Sousa's Band will give a concert at the Montauk Theatre next Sunday night. It will be the only appearance of the organization here this season.

ESTABLISHED: LONDON, 1861 NEW YORK, 1884

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Sousa will begin his sixteenth semi-annual concert tour on January 31st, with his famous band and soloists, and will appear here in concert in due time. He starts upon a European tour with his band April 1st. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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John Philip Sousa and his band will be at Music Hall next Thursday night. There are two new Sousa marches—"The Man Behind the Gun" and "Hands Across the Sea"—while the encore music covers a range as wide and varied as the caprices of any audience would exact. Two special soloists are announced—Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano—in addition to the regular soloists of the band—Pryor, trombone; Rogers, cornet, and Hell, fluegelhorn.

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Sousa having planned to go abroad, Fred Fanculli and his Seventy-first Regiment Band will play next summer at Montauk Beach.

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Address of Paper

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Sousa and His Famous Band.
The American people are so used to seeing Sousa and his band once a year that they long ago came to regard a Sousa concert as a sure thing. But the present season brings a surprise in this respect except to a limited number of places. Sousa takes his band to Europe under contract, and his American converts must be converted within eight weeks, Jan. 31 to April 1. The entire band, bag and baggage, sails soon after the latter date for Paris direct, to open at the Paris Exposition April 14. During the tour, and fall a tour of the chief cities in Europe follows. Sousa will be here in two concerts, Feb. 16, at Convention Hall, 74th Regiment Armory, Elmwood avenue and Virginia street, his only appearance for a year or more. The soloists for the coming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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date

PROGRAM FOR CHARITY BALL.
The program for the concert to be given by Sousa's band at the charity ball has been received by Chairman Harris of the music committee and promises to be very fine. Beside Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano, Arthur Pryor, the trombonist, has been added to the list of soloists. Great efforts are being made to secure enough out-of-town patrons of the ball to warrant the running of special trains to Northampton and Holyoke at the close of the dancing. The following is the program to be played at the concert:
Overture, "Capriccio Brillante" (new). Gluka
Trombone solo, air and variations. Pryor
a "Slavonic Dance, No. 2" Dvorak
b "Hungarian Dance, No. 6" Brahms
Soprano solo, "Dolce Amour" Pizz
Miss Blanche Duffield.
Excerpts from "La Boheme" (new) Puccini
Intermission.
Idyl, "Ball Scenes" (new) Czibalka
a "Ronda de Nult" (new) Gillet
b March, "The Man Behind the Gun" (new) Sousa
Violin solo, "Russian Airs" Wienlawski
Miss Bertha Bucklin.
"Gypsy Suite" (new) Edw. German

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Sousa's next tour with his band, his sixteenth semiannual, will be limited to eight weeks, owing to the Sousa European tour, which opens in Paris April 14, at the Exposition. The famous American conductor and his band have been especially engaged for the opening and for some time after, a

tour of Europe following. It is said that Sousa has a lot of new music in hand, and we may expect a taste of it when he plays here some weeks hence. Two soloists, young ladies, are secured for the sixteenth tour from among a large number of competitors—Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste—in addition to the band soloists. He will be at Music Hall Sunday afternoon and evening March 18.

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date

Sousa's Band.
Sousa's Band will give its final concert in this city before departing for Europe next Thursday evening, February 1, at Music Hall. The company will sail for the Paris Exposition on April 1, and after the concerts at the Exposition a European tour will be undertaken, which will occupy it until late in the autumn, when the return to America will take place. At the concert next Thursday the soloists will be Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. The programme will be entirely new, with the exception of a few of the favorite numbers of the past. Among the interesting features will be two of the newest Sousa marches.

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One of the most surprising things about the Sousa concerts is their perennial freshness. After years of incessant concert giving, one might easily incline to a suspicion that Sousa would, sooner or later, fall into a rut and become too badly reminiscent in his programmes, but he doesn't. On the other hand, he is more and more original and prolific in new features, a fact evidenced in almost any concert he gives. Apparently he gleans carefully and well the whole field of musical production, and is ever ready with a bountiful array of the newest and best, and the choicest from the archives of the past that are but rarely heard. In fact, the more that one sees and hears of the Sousa concerts, the more he looks for new and striking things. Sousa is the happiest of all directors in infusing new life and novel features into his programmes. This is ever a brilliant factor in the success of his entertainments. We are to have Sousa on Thursday evening, February 1st, at Music Hall. Sousa will take his band to Europe, April 1st, as the official American band at the Paris Exposition. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

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ONE ON SOUSA.
How an Artless Organ Grinder Made Business Good.
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 went 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.—Columbus (O.) Press-Post.

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There are few more welcome announcements of the entire season than that of a series of popular concerts by Sousa's Band at the Academy of Music, on Friday evening and Saturday afternoon and evening. The composer and conductor has so many friends and admirers in this community that the musical season would be incomplete indeed without the Sousa concerts. The special soloists with the band this season are Bertha Bucklin, violiniste, and Blanche Duffield, soprano.

The close of the eighth year of the existence of Sousa and his band finds this organization more firmly established in the favor of the public than ever before. During the last twelve-month the band has completed a tour of the United States and Canada, covering 35,000 miles of travel and touching the principal towns, everywhere drawing unprecedented receipts; and it was a record-breaking attraction at the great National Export Exposition at Philadelphia, the Industrial Exposition at Pittsburgh and the Food Fair at Boston.

The itinerary of Sousa and his band after the conclusion of the present season includes an extended tour of Europe, with a series of concerts at the Paris Exposition, and the return to America will be followed by another grand trans-continental tour eclipsing all former ones. This organization has been appointed the official American band at the Paris Exposition.

With its years of continuous concert work under the discipline and direction of a master musician, the Sousa Band is on a plane of artistic excellence that has never been attained by any other organization, and the Sousa concerts will be found, as in the past, to be the ideal musical entertainment.

The seventh Symphony concert of the Thunder Orchestra takes place next Friday, February 2, at 3.30 P. M., at Witherspoon Hall, with Richard Zeckwer, pianist, as the soloist. The programme embraces the "Country Wedding" symphony of Carl Goldmark, the Mozart piano concerto in D minor, with the Reinecke cadenzas, and Mendelssohn's overture to "Ruy Blas."

The symphony, if it can be so called, does not contain a single movement in the accepted symphonic form. It is, nevertheless, a most interesting suite, to give it its true name.

The clever variations that make up the unheavenly length of the first movement are built on a theme closely resembling the old Christmas hymn and the march in "Faust." The graceful "Bride Song" and the airy "Serenade," followed by the sentimental "In the Garden" and the gay "Dance" complete the work, which has always been a great favorite with concert goers. The Mozart concerto in Mr. Zeckwer's hands can look for sympathetic treatment.

The many beautiful works of this class by Mozart are rarely heard in public in America. There is little chance for display in them, but much for enjoyment. The "Ruy Blas" overture is perhaps the most interesting of Mendelssohn's works of this type, and is thoroughly characteristic of his genius.

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BALTIMORE, MD.

JAN 28 1900

SOUSA AND HIS BAND.

The Famous Aggregation of Musicians to Give a Concert at Music Hall Thursday.

There is probably no more welcome announcement than that of a popular concert by Sousa's Band at Music Hall on Thursday evening February 1. The great composer and conductor has so many friends and admirers here that the musical season would be incomplete without a Sousa concert. The special soloists with the great band are Bertha Bucklin, violinist, and Blanche Duffield, soprano.

The itinerary of Sousa and his band, after the conclusion of the present season, includes an extended tour of Europe, with a series of concerts at the Paris Exposition. This organization has been appointed the official American band at the exposition.

John Philip Sousa is the most conspicuous and commanding figure in the field of music. His marches are the standard military and dance music of the world; his operas are the principal music successes of the year in America and England, and his band preaches the gospel of melody unrivaled throughout the length and breadth of the land.

With its years of continuous concert work under the discipline and direction of a master musician, the band is on a plane of artistic excellence that has never been attained by any other organization, and the Sousa concerts will be found, as in the past, to be the ideal musical entertainment.

If ever there was a practical and conclusive demonstration of the sway John Philip Sousa holds over the American people, and the high estimate in which the people hold him, that demonstration was given in a most forceful manner the day Sousa, with his band increased to 125 players, led the Dewey parade in New York, the greatest military pageant ever known in this country. Starting at General Grant's tomb, One Hundred and Twenty-second street, and reaching down an unbroken lane of over seven miles of people from all parts of the United States and Canada, the volume of cheers and cries of "Sousa!" "Sousa!" was simply a matter of geometrical progression. The erect and military figure of Sousa at the head of his men received an incessant ovation for four hours, such as no musician ever before received in this country. It told the story of what Americans think of their foremost composer and leader.

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WASHINGTON, D.C.

JAN 27 1900

A SOUSA CONCERT.—One of the most surprising things about the Sousa concerts is their perennial freshness. After years of concert giving one might easily incline to a suspicion that Sousa would, sooner or later, fall into a rut and become too badly reminiscent in his programs, but he doesn't. On the other hand, he is more and more original and prolific in new and striking features, a fact evidenced in almost any concert he gives. Apparently most any concert he gives. Apparently he gleans carefully and well the whole field of musical production and is ever ready with an array of the newest and best, and the choicest from the archives of the past that are but rarely heard. In fact, the more that one sees and hears of the Sousa concerts the more he looks for new things. This is ever a brilliant factor in the success of his entertainments. We are to have Sousa on Thursday afternoon, February 1, at the National Theater. Sousa will take his band to Europe April 1 as the official American band at the Paris Exposition. The soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The concert will begin at 4 o'clock.

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John Philip Sousa and his band are announced for three concerts, Friday and Saturday evenings and Saturday afternoon, in the Academy of Music, when, it is stated, he will give programmes embracing a number of novelties. It is added that he soon will depart for a professional tour of

Europe. Bertha Bucklin, violinist, and Blanche Duffield, soprano, are billed as the new soloists of the

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FANCIULLI AGAIN FOLLOWS IN SOUSA'S FOOTSTEPS

Remarkable Series of Contests Between Leading Bandmasters.

ITALIAN BESTED AT START

At Manhattan Beach Next Summer He Takes the Place of March King.

The announcement that Fanciulli and his Seventy-first Regiment band will succeed Sousa and his famous musical organization at Manhattan Beach this Summer calls attention to a rather curious train of circumstances linking together the careers of these two well known and justly popular bandmasters. Fanciulli succeeded Sousa as the leader of the Marine Band in Washington, and from that time the two have been rivals for public approval.

Sousa has been constantly in the lead and Fanciulli, through stress of circumstances, has, unintentionally, no doubt, followed in the footsteps of his more successful competitor.

This result, very naturally, follows from the fact that in the progress of two successful musical organizations there cannot be a very great divergence of experience, and the band that gets the latest start must necessarily take up the running and reach successively the same stages which the other has already passed.

At any rate, this has been the case with Sousa and Fanciulli, and the bands which they respectively controlled. When Sousa resigned his position as leader of the Marine Band of Washington, he had brought that organization to a condition of excellence exceeded by no other brass band in the country, and had established its fame throughout the world.

Sousa became the "March King" while still acting as a leader of this band, and some part of his success was due to the excellent presentation of his compositions by the organization he controlled.

His "Washington Post" march, "The High School Cadets" march, and some of his other marches, which have been played in every civilized country on the face of the globe, were written by Sousa for local favor only, and to increase his popularity with a limited public, which held him in the highest esteem.

Sousa wrote other music of a more ambitious character, which has since become popular in his operas, but which at the time of its composition was coldly received by the musical world, and was applauded only by his Washington friends.

But the fame of his band and the swing and rhythm of his earlier marches gained for him the attention he deserved, and led to the offer from the Chicago Exposition managers, which placed him at the head of his present band and set him upon the highroad to fortune.

Fanciulli Was Jealous.

When Fanciulli took charge of the Marine Band as Sousa's successor, he found an organization mourning the loss of their former leader whom they admired, and a public inclined to be coldly critical of the newcomer, because of regret for the departure of the old leader.

Fanciulli was not dismayed, but he was inclined to be jealous of the regard in which Sousa was held.

In addition to this, he afterward asserted, Sousa had treated him with scant courtesy. The latter in leaving the Marine barracks had taken with him, according to Fanciulli, all the scores of his own composition, which the Italian construed to mean that he did not want them played except under his own direction. Accordingly, Sousa compositions were eliminated from the programmes of the public concerts given by the band, and the public, who liked Sousa, set it down to jealousy.

It may be said that Fanciulli overcame any prejudice which the public may have felt regarding him, and that under his management the band deteriorated not a particle.

which the musical unions of the country regarded the prominence of a Governmental band, had to content himself with the performance of duties regulated and prescribed by the Navy Department.

Emulated Sousa's Example.

But in the meantime he was emulating the example of Sousa. He wrote marches, many of them excellent, and published other music, which added to his income and increased his reputation. However, the men were operating practically in different fields and their interests did not clash, until Fanciulli, forgetting in his ardor as a musician that he was amenable to military and naval regulations, was arrested and court-martialed for refusing to allow a lieutenant of marines to interfere with his arrangement of a band programme during a parade. This incident, followed by Roosevelt's rejection of his application for a re-enlistment, released Fanciulli from the embarrassments of official domination and left him free to work out his own career.

Then he came to New York and obtained the leadership of the Seventy-first Regiment Band and was once more in active and earnest competition with Sousa. Sousa had gained a great lead on the Italian. He was, and is, supreme among the band leaders of the country. He had the best of engagements, the most famous band, an established reputation as a composer, and was hedged about with the glamour of success and rapidly increasing wealth.

The best Fanciulli could strive for was to be next to Sousa, and in this he has succeeded. Fanciulli had, however, to enter fields where Sousa had already gleaned the harvest.

Sousa had succeeded with concerts at the Metropolitan Opera House and had abandoned them before they ceased to be profitable. Fanciulli tried the same course, and, while he was successful artistically, his concerts were not financially remunerative.

Step by step, however, his band has grown in public estimation, but its lot has been to some extent in the nature of drudgery, where Sousa's had been a triumphal march.

The last clash between the two leaders occurred in connection with the ceremonies attending the reception of Admiral Dewey, in which, however, both bands participated.

Now that Sousa is going abroad it is but natural that Fanciulli should take his place at Manhattan Beach, and the contract just signed has revealed in this rivalry between the two men, that, in public estimation, it is realized that where Sousa cannot be obtained, Fanciulli is the only man to take his place, a circumstance which shows also how spirited the competition is likely to become. As the musicians' race stands at present it is Sousa first, with Fanciulli a good second.

But a large popularity followed the career of Sousa, and his new organization soon eclipsed in fame and prominence the one he had left behind.

The first open rivalry between Sousa and Fanciulli occurred over the contract to furnish music for the ball held in connection with Cleveland's second inauguration.

Both were bidders, and Fanciulli, as the leader of the Marine Band, felt that as his organization was in effect a local institution, he should get the work.

The musical committee was friendly to Sousa, however, but wishing to treat both men fairly, suggested that Sousa's band should furnish the promenade music and that Fanciulli should supply an orchestra of one hundred members to furnish the dance music. This proposition Fanciulli declined with much feeling. The Marine Band, he argued, should furnish all the music, and as its leader he should be placed in charge of all the musical arrangements, and select all the musicians and direct their operations. The committee failed to take the same view of the matter, and Sousa got the contract.

This did not improve Fanciulli's humor, but he bided his time, and, at the last inaugural ball Fanciulli made the same contention he had made at the former, and succeeded. Sousa was shut out and the Marine Band furnished all the music.

Competition between the two leaders, however, ended with this episode temporarily, for Sousa, with his many engagements, was booked far ahead, and Fanciulli, surrounded by Governmental restrictions, and hampered by the jealousy with

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JAN 23 1900

SOUSA'S FIRST SOLO.

PLAYED TO A LUNATIC AND GOT NO SUPPER.

[Philadelphia Saturday Post:] "It was very funny about my first appearance as a solo performer," said Mr. Sousa, with a smile. "It was made before an audience composed almost entirely of lunatics. Just outside 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 that I should hold myself in readiness to assist him with a violin solo.

"I didn't want to go a bit, but as Esputa was a martinet for discipline, I knew it would be idle for me 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.

"But alas for my hopes; Esputa made me go to his room and don one of his shirts, which proved many sizes too large for a boy of 11. I remember that it was wrapped around me twice, and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than I was 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 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 to 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 tonight.'

"With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. This proved a very effective method of punishment, for I was very fond of ice cream in those days."

One may get some idea of the real Sousa as he talks of how he composes.

"When I get an idea for a march, I nurse it and talk to it for days and months. I never write it down until I have thought it out from beginning to end—until, in fact, it is absolutely finished. Sometimes it will take months to finish it in my mind, but it stays with me all the time, having a sort of fascinating hold on me.

"When I have written it, I play it to my wife and children—my oldest girl is sixteen—and they tell me what they think of it. Sometimes they don't think it is so good as something else I have done; then I play it over to them again, and we argue pro and con over the disputed points. My little girl is an especially keen critic."

When Sousa was at the head of the Marine Band his salary was not large, but his concerts have made him rich and famous.

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Date

FAMOUS BANDS.

Efforts Being Made to Secure the Best in the World for Exposition.

K, 1884.

Unless present plans miscarry persons who attend the Pan-American Exposition will have the pleasure of listening to some of the most famous bands in the world. Mr. Hobart Weed, vice-chairman of the committee on music, was in New York last week in conference with the management of Sousa's Band. No definite decision was reached, but it is quite likely satisfactory arrangements will be brought about which will install this famous organization as one of the big musical attractions of the Exposition.

Negotiations are also pending to secure the Banda Rossa, which is a famous Italian band, and the Guard de Republique Band of France, which is said to be the greatest and best musical organization in the world. In addition to these an effort will be made to secure the Carlisle Indian Band of Carlisle University, Carlisle, Pa., and the School Glee Club of the same institution. The latter is composed of Indian girl students. The Carlisle Indian Band and the Glee Club are to be among the attractions at the Paris Exposition.

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Sousa at Convention Hall March 4.

Sousa's only concert tour in America this season will consist of eight weeks only, January 31 to April 1, when the great leader and his band go to Europe to remain on concert tour until the autumn, returning to this country then for a grand trans-continental tour which will cover about 50,000 miles. The foreign engagement includes a prolonged period at the Paris exposition. The coming tour will take in parts of the East and the middle West as far as Omaha only.

Sousa's Band.

SOUSA'S BAND will give a concert in the Montauk Theatre, Brooklyn, next Sunday night. Soon after this concert the band will start on a long tour through the West. This tour will end in New York early in April, when the band will sail for Europe.

As has already been told in THE MUSICAL COURIER, Sousa's Band has been designated the "official American band" at the Paris Exposition. It will be present at the opening ceremonies and will take a conspicuous part in the musical exercises. Mr. Sousa has added considerably to his band's already large repertory and with the forthcoming tour introduce a number of fascinating novelties. Besides filling an eight weeks' engagement at the Paris Exposition, Sousa's Band will tour through England, France and Germany.

Early next week Henry Wolfsohn, accompanied by George Frederick Hinton, will leave New York for Germany. Mr. Wolfsohn will control the band's tour through Germany, and he goes to perfect the preliminary arrangements.

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After a breathing spell of several weeks—the first in the history of the Sousa band—Sousa and his band are in fine form for a forthcoming concert tour of two months in this country before sailing for Europe on or about April 1. The number of cities that secure concerts this season is necessarily limited, but our own city is one among the favored. Sousa is coming Feb. 17, prepared to present a deal that is new and engaging in a musical way. The soloists for the tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

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The Sousa Concerts.

An audience that gathers at any time or anywhere to hear a Sousa concert is sure to enjoy the very best that Sousa has in store. A Sousa concert is a Sousa concert, whether in New York or California, irrespective of time or place. The famous leader makes but one short tour in America this season, January 31 to April 1. He then takes the band to Europe, opening the Paris Exposition April 14; then a tour of the Continent. Our own city is one of the comparatively few in which Sousa will play before going to Europe. There will be three concerts—Friday evening, February 2, and Saturday afternoon and evening, February 3—at the Academy of Music. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

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JAN 27 1900

Sousa's Three Concerts.

Although there are certain familiar features about Sousa's concerts which give them all a strong family resemblance, he has a way of springing musical surprises on his audiences at the last minute that gives each concert a certain individuality of its own, and this is true most of all in Philadelphia, where so many of his marches have been played for the first time. He is credited with a number of novelties for his concerts on the present tour. There are two new Sousa marches, "The Man Behind the Gun," from "Chris and the Wonderful Lamp," and "Hands Across the Sea." Other special features are drawn from the whole realm of new music. The Sousa concerts that will be given here this season will occur on Friday evening, February 2, and Saturday afternoon and evening, February 3, at the Academy of Music. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, and of the regular soloists of the band, Mr. Arthur Pryor, trombone, and Mr. Walter Rogers, cornet, will also be heard.

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"SOUSA'S COMING."

Sousa will be the finest thing that America will send to the Paris Exposition. He and his band have been engaged by Commissioner Peck to play all the summer. No matter what other glories this country carries off, and there will be hundreds of blue ribbons and medals coming here, Sousa will top them all. His marches have crossed the waters before him; all the bands of the world are playing at them. He, however, will show the

great foreign band masters how to put life and magnetism into them.

Before going abroad Sousa will make a tour of the West. Cleveland will hear him, of course, for this is one of his strongholds. He will come to the Grays' Armory on February 17th, and a great number of orders for seats have already been received. His band will be the same as the one he takes to Paris, and he will play the same programmes. The event will be as important socially as in a musical way. There will be concerts both afternoon and evening.

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JAN 28 1900

Sousa will be the finest thing that America will send to the Paris exposition. He and his band have been engaged by Commissioner Peck to play all the summer. No matter what other glories this country carries off, and there will be hundreds of medals and blue ribbons coming here, Sousa will top them all. His marches have crossed the waters before him; all the bands of the world are playing at them. He, however, will show the great foreign band masters how to put life and magnetism into them. Before going abroad Sousa will make a tour of the west. Cleveland will hear him, of course, for this is one of his strongholds. He will come to the Grays' Armory on Feb. 17. His band will be the same as the one he takes to Paris, and he will play the same programmes. The event will be as important socially as in a musical way.

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After a breathing spell of several weeks—the first in the history of the Sousa band—Sousa and his band are in fine form for a forthcoming concert tour of two months in this country before sailing for Europe on or about April 1. The number of cities that secure concerts this season is necessarily limited, but our own city is one among the favored. Sousa is coming Feb. 17, prepared to present a deal that is new and engaging in a musical way. The soloists for the tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

The Independent

JANUARY 25, 1900

The Ideal Band.

By John Philip Sousa.

THE Ideal Band does not exist, never has existed and most likely never will exist, because all things human are imperfect. But if we could conceive it as a reality we would be more justified in looking for it in this country than in any other, since here music is most cosmopolitan and most progressive. Musicians from all over the world come to us, not merely to visit, but to settle down and add what they can to our artistic life. They bring with them the musical traditions, the skill and the instruments of their countries. Contact with representatives of other schools of musical thought and culture broadens them and brings out their best qualities and in the swirl of competition here the best of art forms, methods and men are apt to survive.

America has not, as yet, a great native musical literature, but that will come in time if the progress of the past twenty years may be taken as a fair indication of what the future will bring forth. We are certainly developing a great number of fine native musicians. I doubt if there can be found in all the world men better versed in harmony and structure than McDowell, Paine, Dudley Buck, Geo. Chadwick and other Americans, and it is certain that the great spread of mu-

sical culture now going on in our land will result in giving the world a new race of composers who, starting with the initial advantage of cosmopolitanism and being at the same time more free from traditional trammels than others, should produce work that is aspiring, broad, fresh and worthy. To attain the ideal in the band and orchestra we must have perfection of leadership, perfection of players and perfection of instruments.

The possibilities of the instruments are being increased by better construction and new mechanical devices, great players of wind instruments are multiplying, and their skill enables them to cover up imperfections that were formerly apparent, so that now the outlook is very hopeful. If a wind instrument could be invented that combined the sustained and sympathetic qualities of the violin with the brilliancy of the flute we might consider that the possibility of attaining the ideal standard for a band would be nearer than now were the clarinet family to occupy the leading position.

The nearest we come to the ideal now is with a band that has more than the orchestral proportion of flutes, hautboys, clarinets, bassoons, trumpets, horns and trombones, and the usual orchestral battery added

to instruments that belong more to the wind band family, such as cornets, euphoniums, flugelhorns, saxophones and bass-tubas.

Having assembled the best possible instruments and players in this attempt to approach the ideal, the next step is to secure unanimity—which comprehends tonal and phrasing relationship. When that has been secured there is the dynamic quality to develop, which may be compared to the oratorical quality, and after that has been brought to its highest point there must be developed the ability of the mass of instruments to interpret the music from the standpoint of the leading spirit—who should be the conductor. Thus the power is gained to be by turns gay, sad, strong, boisterous; one moment indulging in all the wild abandonment of the Bacchante, and the next revealing the calm purity of the lullaby.

The ideal leaders' dominance must be complete. He must have no doubts that can communicate themselves to those over whom he sways the baton. Each artist has his own conception of the score committed to his care, and it is a psychological impossibility for him to forsake these unless the leader can inspire absolute confidence in his own portrayal, which may, to the artists's mind, be absolutely a new revelation. The leader, therefore, must combine great technical knowledge with convincing power. He must be instant, he must be absolute. He must know the capability of every man and instrument before him and must be able to evoke sympathetic response that is immediate and unanimous. Such qualities are rare, and, therefore, in looking over musical history we find that we can count the really great leaders on our fingers.

I do not believe that Congress can do anything to aid in the development of the ideal band. I am absolutely opposed to the idea of Government subsidy for art in any of its forms. Art, when under Government control, is apt to be conservative, and the conservatism may be a very good thing for the office holders and salary drawers, it is likely to be a bad thing for progress and originality. As an instance of this tendency of the subsidized organizations to stand still may be noted the fact that when the best bands and orchestral leaders throughout the civilized

world adopted the Normal Pitch, the English Government bands refused to move forward with the others on the ground that conforming would necessitate the purchase of new instruments. Thus we now have the spectacle, in England, of the grand opera and orchestras like that at Covent Garden using the Normal Pitch, while the Government bands continue the High Pitch.

Competition is healthy, and the fact that our bands and orchestras depend on the public at large for their very existence makes them alert and anxious to improve. The struggle for the elusive dollar that is going on here will produce more substantial musical returns in the future than will be contributed by the subsidized bands of Europe, among which the "has been" is good enough for the present.

Even under the best of circumstances there are difficulties in the way of instrumental progress. Altho the saxophone was invented in 1846 many governmental bands throughout the world still do without it. New instruments are only mastered by means of careful study and much patient practice; it is very important that they should be introduced because some of them, combining the qualities of wood and brass, give tone improvement and make easily possible a register which was before extremely difficult. Therefore, it is not good for art that the artists should be so comfortable and safe that they do not need to struggle and use every means for improvement.

The band that I will take with me to Paris this year at the invitation of Commissioner-General Peck, of the United States Commission to the Paris Exposition, will be representative of this country. The band contains many men born here, owing all they have of education and training to this country. Our programs will probably be found broader in scope than those of the other bands, as the French are apt to play French music only,

the Germans German music only and so forth. Our uniform will be of dark blue, richly braided, turned up at the cuffs with velvet and having the American shield at the collar. This shield and the gold cord on the cap are the only touches of bright color. It is quietly elegant, and will form quite a contrast to the gorgeous uniforms of the

other bands that will take part with us in the *fetes*. During the time that we are over there we will tour all Europe and go to England, if the Transvaal War is ended before we return home.

The last great international band competition took place in Paris in the year 1867. All the countries of Europe were invited to compete and all took part with the exception of England. The jury consisted of Ambroise Thomas, Hans Von Bulow, Felician David, Leo Delibes, Grisar and Hanslick.

Three first prizes were awarded, as follows: Band of the Garde du Corps (German), A, Band of the Garde Republicaine (French),

B, and 73d Regiment Band of Austria, C. These led the crack bands of Holland, Russia, Spain, Baden, Bavaria, etc. I believe that at the present time the Band of the Garde Republicaine is considered the best in Europe.

As we shall play every day at the fair, and as we shall take a very prominent part in the *fetes*, such as the unveiling of the Lafayette Statue on July 4th, and the French national *fete* on July 14th, we are going to a place and an occasion that will subject our American artists, instruments, music and methods to a rigid, but I trust fair, criticism.

NEW YORK CITY.

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Sousa Goes to Europe.

Sousa's only visit to this city will occur on Tuesday evening, February 6, at the Foot Guard armory. His appearance with his full band and soloists has a sharper relish than usual from the fact that less than 90 places in the whole of the United States will have a Sousa concert before next season, our own being one of them. Every person at all interested in matters musical must naturally feel a certain amount of pride in this as having a place among the favored. A European concert tour is the cause of the short season here. Sousa announces programs bristling with new features. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. The advance sale of seats begins at Wood's piano house Saturday morning, February 3.

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JAN 27 1900

Notes of Woman's Work.

Mrs. Ogden Goelet is one of the rich widows in the world. The real estate holdings of her late husband in New York city were only second to those of the senior branch of the Astor family.

The unusual success that Miss Jennie Hilton has had in finding gold on Dominion creek, in the Klondike region, has won her the distinction of being the most successful woman gold miner in the United States.

An interesting feature at the Paris exposition will be a complete display of the lace making industry of the Indian women of the United States. A space 10 by 13 feet has been allotted for the Indian laces. Miss Sibyl Carter, director of the Indian lace making schools, has the exhibit in charge.

Sousa, like every other musician, needed a discoverer, and it was due to the appreciation of the manager of the Academy of Music in Philadelphia, Miss Hannah Harris, that the director of the little Marine band received an introduction to a concert audience. Gilmore had for many years played an annual engagement under her management. He was taken ill and unable to fill out his schedule. Miss Harris was worried, for the brass band had always been a popular feature. She had heard Sousa play in the White House gardens. She liked the swing and dash of his music. But she was uncertain if his small band would be strong enough to fill the great academy. She resolved to risk it. Sousa never played in concert before. He tried hard and won. Philadelphia went mad over him. Miss Harris had played a trump card.

Miss Eleanor Hosea of Cincinnati has achieved much success in painting "Indian pictures." She is the one woman who has gained marked recognition in this field.

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JAN 27 1900

Baker Theater.

That popular local musical organization, the 54th Regiment Band, will give the ninth of its series of Sunday evening sacred concerts at the Baker Theater tomorrow evening. The excellence of the entertainments being provided by this band is already fully established here and the bare announcement of the date upon which a concert is to be given is sufficient to completely fill the spacious playhouse in which the series is being given. These entertainments have never before been equalled at the prices charged and they have

brought this excellent organization into great prominence as a concert band. Today the 54th Regiment Band, under the efficient direction of F. A. Zeitler, courts critical comparison with such bands as Sousa's, Victor Herbert's and Liberati's and the programmes they have rendered have all been selected with rare good taste and excellent discretion. Mr. Zeitler has made a careful study of the requirements and has always kept within the limitations of the band. Although this organization stands for the development of the best in musical composition, it has been found that the lighter, so-called "popular," selections are more to the liking of the average patron and the programme for tomorrow evening is made up largely of numbers of this character. Music lovers will, however, find great enjoyment in such numbers as the grand selection from "Il Trovatore" by Verdi and Waldteufel's "Española" waltz which concludes the programme.

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JAN 28 1900

Sousa to Open the Paris Fair.

John Philip Sousa has just returned from a vacation trip through the South and Old Mexico, hunting, horseback riding and exploration, in search of pleasure and renewed strength, both of which he found in abundance. He will enter upon his sixteenth semi-annual concert tour with his famous band on January 31, and has some unique programmes to present. The present tour includes eight weeks only, however, in the East and Middle West, as Sousa takes his band to Europe April 1 and opens the Paris exposition April 11. The soloists for the forthcoming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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JAN 28 1900

Howard Athenaeum audiences are rising at a trio named Morton. They are father, mother and 17-year-old (or such a matter) daughter named Clara Louise. It is some years since they played in this city and were described in this column, and now they appear with new material. As before, the adults first talk Irish before the curtain, the whisker-fringed papa having comic difficulties off-and-on with his coat and waistcoat, and the buxom and sedate-appearing mamma offering a surprise when she elevates the hem of her calico and dances a jig in translucent hose. This over, the curtain reveals a parlor and Miss Clara Louise struts gracefully into view. Her ebony locks dangle in wavy masses and her chubby arms and legs are in sight. She looks and acts like Mile. Fifin in "The Belle of New York"—white and babyish and impassive. Her song has many quips and quirps of wit and dialect, with appropriate gestures,

posings and steps, and these outbreaks are all the more fetching because done by such a listless lass. To those thirsting for fun her lightning flash of Hebrew in the first song is like manna straight from heaven.

Mr. Morton now dresses like Dewey and escorts Mrs. Morton, representing some lady not designated, in a cake walk. The off-spring plays the piano lustily and with rag-time, and into this breaks the father again, this time made up as Sousa. Imitations of Sousa have been numerous. Is Mr. Morton going to blunder at the very end of his sketch? Not he. Sousa conducts, but he dances African steps as he waves his arms, and it is new and funny.

I am certain I advised this trio on their former visit to form a farce comedy troupe, and they have not done so. Is it possible the influence of dramatic criticism is waning?

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JAN 30 1900

John Philip Sousa has just returned from a vacation trip through the South and Old Mexico, hunting, horseback riding, exploration and what-not, in search of pleasure and renewed strength, both of which he found in abundance. He will enter upon his sixteenth semi-annual concert tour with his famous band on January 31st, and has some unique programmes to present. The present tour includes eight weeks only, however, in the East and middle West, as Sousa takes his band to Europe April 1, opens the Paris Exposition April 14, and then goes on a tour. The soloists for the forthcoming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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JAN 31 1900

SOUSA'S BAND.—Sousa has evidently been exploring the world's entire output of new music of late and has made a prolific haul. His latest programs are largely composed of new and bright things not presented on tour before, certain of them now for the first time. Of all the numbers to be given in the Sousa concert here on Monday night February 5, at the Hyperion, a majority are altogether new, including the overture, "Capriccio Brillante," by Glinka; excerpts from "La Boheme," Puccini; "Ball Scenes," by Czibulka; a "Gypsy Suite," by German; "Rondo de Nuit," by Gillet, etc., and Sousa's new march, "The Man Behind the Gun." The soloists have notable selections also, Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Mr. Arthur Fryor, trombone. Seats on sale Friday. Prices, \$1.00, 75 cents, 50 cents.

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JAN 27 1900

Date

MUSIC HALL—SOUSA.

Sousa has made it a rule in preparing for his tours through the country to present each season special soloists never before engaged on Sousa tours, and this rule had been adhered to in most cases, with one or two exceptions. For the present American tour—



MISS BLANCHE DUFFIELD.

the shortest in the history of the Sousa band—the distinguished leader has engaged two young artists of whom most flattering things are said in the reports of the concerts. These are Miss Bertha Bucklin, a violiniste of rapidly extending reputation, and Miss Blanche Duffield, soprano, whose fresh and beautiful voice has directed wide attention toward herself, and made her much sought in affairs of consequence. Beside these special soloists those regularly attached to the band will be heard as fixed upon. The Sousa concert here will occur on Thursday evening, Feb. 1, at Music Hall.

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JAN 31 1900

A SOUSA CONCERT.—Sousa's visit to this city will occur tomorrow afternoon at the National Theater at 4 o'clock. His appearance with his full band and soloists has a sharper relish than usual, from the fact that less than ninety places in the whole of the United States will have a Sousa concert before next season, our own being one of them. Every person at all interested in matters musical must naturally feel a certain amount of pride in this as having a place among the favored. A European concert tour is the cause of the short season here. Sousa announces a program bristling with new features. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. The sale of seats is now on at the box office of the theater.

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Date

SOUSA'S BAND NOT COMING.

WilliamSPORTERS will not have the opportunity of hearing the great "Sousa's Own" this season, as the band has been engaged to play at the Paris exposition and will soon leave for that country. They will, however, have a worthy substitute right at home. This evening the Repasz band will give a concert at the Lycoming and will present a program that cannot be surpassed by any semi-professional band in the state. One feature of the concerts given by the Repasz band is the fact that every program as announced is played in full, with many numbers that only an organization with the instrumentation they have can give. This fact is demonstrated by the recent purchase from the Boston Symphony orchestra of a set of tympani, valued at \$250. Popular prices will prevail.

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SOUSA'S FIRST SOLO.

His Initial Performance Before Inmates of a Lunatic Asylum.

"It was very funny about my first appearance as a solo performer," said Mr. Sousa, with a smile. "It was made before an audience composed almost entirely of lunatics. Just outside 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 one occasion, finding himself short of talent, he sent me word that I should hold myself in readiness to assist with a violin solo.

"I didn't want to go a bit, but, as Esputa was a martinet for discipline, I knew it would be idle for me 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.

"But alas for my hopes! 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 that it was wrapped around me twice, and the collar was pinned on fore and aft. If there was a more uncomfortable boy in Washington than I was that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the program was reached, and then stumbled on the platform.

"The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note, and was on the point of breaking down. At this point I glanced hopelessly at my teacher, seated at the piano to play my

accompaniment and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improve. 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 tonight.'

"With this order he left me to my fate and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. This proved a very effective method of punishment, for I was very fond of ice cream in those days."

One may get an idea of the real Sousa as he talks of how he composes.

"When I get an idea for a march, I nurse it and talk to it for days and months. I never write it down until I have thought it out from beginning to end—until, in fact, it is absolutely finished. Sometimes it will take months to finish it in my mind, but it stays with me all the time, having a sort of fascinating hold on me.

"When I have finished it, I play it to my wife and children—my oldest girl is sixteen—and they tell me what they think of it. Sometimes they don't think it is so good as something else that I have done; then I play it over to them again, and we argue pro and con over disputed points. My little girl is an especially keen critic."

When Sousa was at the head of the Marine Band his salary was not large, but his concerts made him rich and famous.—Philadelphia Saturday Evening Post.

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DEBUT IN BORROWED SHIRT

When Sousa First Appeared as a Solo Performer at an Asylum.

"It was very funny about my first appearance as a solo performer," said Mr. Sousa, with a smile. "It was made before an audience composed almost entirely of lunatics. Just outside 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 that I should hold myself in readiness to assist with a violin solo.

"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.

"But, alas, for my hopes! Esputa made me go to his room and don one of his shirts, which proved many sizes too large for a boy of 11. I remember 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 I was that night he must have suffered the very ecstasy of misery. I wandered about gloomily until my number of the program was reached, and then stumbled on the platform.

"The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars on my 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 an accompaniment, and the wild glare of rage that met my look frightened me to 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.

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Sousa's Admirable Programs—Music Hall.

Sousa is now providing more new music for his concerts than he has ever done before at any given time. This is partially due to his forthcoming tour of Europe and his protracted engagement at the Paris Exposition, beginning April 14th, but it is due also to the further fact that Sousa is determined to move and more make his American concerts the very best of their kind. New arrangements from a long list of composers as well as the most modern are added to his latest programmes, and Sousa himself puts on two new marches, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp," Sousa's latest success) and "Hands Across the Sea." The march he is at present preparing especially for the unveiling of the Lafayette monument at the Paris Exposition on July 4th, erected by contributions solicited by school children of the United States, will be first played on that great occasion and will not be given by Sousa himself in America until next year. There is a splendid list of great arrangements from all the Wagner operas, excerpts from "Chris and the Wonderful Lamp" and other of Sousa's operas, and something from almost every composer of consequence. We may expect an exceedingly bright programme at the Sousa Concert here on Thursday evening, February 21st at Music Hall. The special soloists are Miss Bertha Backlin, violinist, and Miss Blanche Duffield, soprano.

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Sousa Will Play in Paris.—The agitation as to the official band at the Paris Exposition to play in connection with the United States exhibit has been settled by the receipt of a letter by Mr. Everett Z. Reynolds, manager of the Sousa organization, informing him that the Sousa Band will have that distinction. Mr. John T. Ford, of Ford's Opera House, who, among other theatrical managers and managers of people, has been interested in the matter, received official news of the appointment as sent by Commissioner General Peck, of the United States Commission to the Paris Exposition, to Mr. Reynolds.

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Our own country will see but little of Sousa and his band this season, eight weeks at most. A foreign tour takes the great leader abroad about April 1, with the entire band. The territory covered by a short tour here will include only portions of the east and west, central, as far as Omaha, the tour beginning January 31. Sousa will give one concert here at an early day, with full band, and assisted by special soloists, Miss Blanche Duffield, soprano, and Miss Bertha Backlin, violinist.

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It is just now the vogue in the lighter form of amusement to sing darky songs in German and French, a style that seems to please some audiences mightily. It was not a matter of surprise, therefore, when the soubrette in "The Devil's Auction," at the Great Northern, gave "I Guess I'll Have to Telegraph My Baby" in German, that the audience, theatrically speaking, "rose at her." That the soubrette in question had few traces of what is called a "singing voice" did not disturb her hearers. "The Devil's Auction" is brought here this season with a considerable amount of new scenery and stage effects. It is a combination of latter-day burlesque with the familiar form of English pantomime. There is a trick scene, in which clocks, movable tables, fire places, and beds do all sorts of strange things. One of the ballet movements, called "Les Dance des Sousa," in new and some of the Sousa marches, are well illustrated. Last night the Sironia troupe made its appearance in this country in this spectacle. The "troupe consists of eight young women, who sing and dance a la Japaneuse, but create no delirious furore. The best feature was a dance with large fans, which was picturesque.

The Lyric theater is being given over to German drama as illustrated by Adolf Philipp, a comedian who has met with such success in this country in a play called "The New York Brewer." An index of the character of the attraction may be had from a recital of the plot of the piece. The first act shows New York harbor and the arrival of emigrants on Ellis Island. The first to step ashore is the Berlin loafer, Louis Strunkkohl. After him the Saxon spinster, Hulda Camillethee, and then the numerous Schwabian family of Jeremias Hiltzkoepfle, and the young low-German brewer, Hein Lehmkuhl, with his sister. At the barge office there is an examination of the emigrants, which is fruitful of much amusing comedy. Hein, who is the genius for good, suggests that all part firm friends, and when they meet again in two years in the brewery of Herr Woehrmann, where Hein finds employment, those who have prospered are to assist those who have failed. Four other acts are required to unfold the plot. Hein is employed in the brewery and Hulda becomes the brewer's typewriter. Hein's sister is employed as a domestic in Mr. Woehrmann's home, and the son of the purse-proud old man falls in love with the servant. Woehrmann disowns his son and gives his daughter in marriage to the German Baron, Von Domersmart, who is discovered by Hein to be a former stevedore acquaintance. The young Woehrmann braves his father's wrath and the betrothal of the couple is celebrated. The brewer is ruined by the rascally devices of the Baron. When the old man is heart-broken and expelled from his home the son returns; there is a reconciliation and a happy ending through the management of the principal character. The finale is a thanksgiving celebration in the tenement of Hulda, who has reformed and married Strunkkohl.

Herr Philipp is a comedian of suggestive personality, who happily combines the humorous and the pathetic in his delineation of the young Berliner in process of Americanization. Yesterday he sang a number of ballads, and throughout appears to enjoy his work quite as much as the audience did. The attraction is novel, and it is understood will be given a run at the Lyric.

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Sousa's present tour is said to excel all former concert tours in its excellence.

CHILDREN'S ORCHESTRA THAT RIVALS S



OUT of the arid plains of Arizona come the strains of the most wonderful musical organization in the world.

It is a children's orchestra of seven members, ranging

in age from eight to fifteen years. It was organized and trained by a private citizen of Tucson, a music teacher, more as an experiment for his own amusement than for any other purpose. But now the fame of it is reaching out all over the country.

All of the members of the orchestra reside in Tucson, with their teacher, Mr. B. M. Mariner, who became acquainted with them by having them for pupils. This aggregation of

musical prodigies is thus purely and simply a native product. And the people of the Gila-monster Territory have not been slow to recognize the merits of this orchestra. Whenever the footlight mid-gets advertise a performance the hall is filled with lovers of

"freak" players. Mariner's orchestra is a quarter when compared against similar organizations of old, experienced players.

They are not "freak" players in any sense of the word, but thorough-going musicians, in the business for all it is worth, and as full of practical ideas of their work as a cornet is full

of words to say of the pleasure the actor folk derived from the little ones' renditions.

"There is nothing so very novel about a juvenile orchestra—a child, if it is to make a name in musical circles must of

bers, the number of its star performers and its complete instrumentation, it well deserves the favorable notice it receives.

The boast of all Tucson, and the apple of her teacher's eye, is little Lizzie Dickenson, the 12-year-old cornet artist. The denizens of her native town have plenty of heavy shekels, which they are anxious to wager on their pride, if some other player of equal age would

sible to produce on the instrument. She

seems to have lungs and lips especially designed for the manipulation of her beloved instrument. It is an especially note-

"triple tonguing" is not something partially done, or utilized when the arrangement of the music is favorable, but it is an accomplishment possible on every occasion where its use adds

the boy wonder at bass viol playing. Some people think that because per-

beauty and expression to the production.

Lizzie Dickenson is obviously a close and diligent student in her art; and although she does not

believe in depopulating the neighborhood by reason of incessant practicing still she devotes much of her time to her horn.

forming on the double bass resembles sawing wood. It requires an equal amount of musical grains in both cases. Manuel tries to overcome this prejudice by his masterly execution on this cumbersome tune-giver. Towering above its little player, the viol means it might crush him

Warren Grosseta, although only nine years of age, has already a knowledge of "fiddle and bow" that makes old bald-headed violinists rub the resin out of

ter him from iting his indi-quirements,

indeed, one of most enter-

Commended by the James-Kidder Combination, for Whom They Play in Tucson.

IN the wilds of Arizona, in that desert land where the winds and sands are the traveler, one would hardly expect to find music, and yet in the town of Tucson it is a delight to encounter the most novel, and yet the finest orchestra in this country. It is none other than the "little band" is under the direction of the local music teacher, Mr. B. M. Mariner. During the recent engagement of the Le Kidder-and-Charles B. Hanford combination in Tucson, people played with remarkable finesse the very number of Meszchowski's Serenade, and won the approval of the able musical critics present. I can only offer to those young artists whose masterly rendition of "The Winter's Tale," after one rehearsal, to the fine art. The intricate Grieg numbers were handled in a manner well calculated to win plaudits from the greater age and experience.

COLLIN
Of Wagenhals & Kemper, Managers James Hanford Company.

CHILDREN'S ORCHESTRA THAT RIVALS SOUSA'S



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Warren Grosseta, although only nine years of age, has already a knowledge of "Riddle and boy" that makes old bald-headed violinists rub the resin out of

ter him from exhibiting his individual acquirments, and,

trombones are too clever to be overlooked. Although they rarely are down on the programme for a solo, the mellifluous tones they obtain from their instruments conspire to make the general effect "a liquid sweetness long drawn out."

Strangers visiting Tucson who are so fortunate as to attend one of these

w. k. The judges of the contest are chosen from the assembly by passing around a basket of paper slips, all blanks, with the exception of five, on which the word "Judge" is written. Those who draw the latter slip are compelled to decide on the work. Each button hole is distinguished by a number put on the muslin by lead pencil, or each guest writes her name on it as she receives it. Again, hostesses have often employed some professional reader to entertain the guests for an hour while they sew, or utilize a high-class musical programme in the same way. Many, however, prefer to chat the time away.

About half-past 5 little tables are brought in, and a very light lunch is served, such as an appetizing salad, chocolate and dainty cakes, and cream.

These thimble parties are really a revival of our grandmothers' days, but in those olden times they gathered together to mend holes and put together the garments of large and sturdy growing families. To-day the women dress their daintiest, in silken gown and lace petticoat, and sew on anything pretty which may suit their fancy.

Applauding by Machinery

A Vienna journal describes a curious contrivance which will render the claque in theatre superfluous and substitute for it a machine performing the same duties. The inventor, Herr Zimmermann, has ascertained that twelve leather sacks filled with air when brought violently together make a noise precisely like that produced by the clapping of hands. He placed pairs of leather sacks in hidden places throughout a theater and then connected them by wires, so that they could be set in motion by electricity on a button being pressed by the regisseur in the wings controls the air in all parts of the gallery, the pit or the stage at will. Herr Zimmermann claims that his invention is now in use in several theatres in Paris and Berlin, but for obvious reasons declines to say in which house it has been most popular.

the parents would consent to their young children being hauled from one town to another giving fatiguing concerts.

Professor Mariner must have a magic faculty for getting extraordinary music out of his pupils. Whether he could start a class in some other town out of which would spring such an orchestra as the Tucson one is a question for the gods of music to ponder on.

Commended by the James-Kidder-Hanford Combination, for Whom They Played in Tucson.

*I*N the wilds of Arizona, in that desert land that bristles with cactus, where the winds and sands are the bete noir of every traveler, one would hardly expect to find the best forms of art and music, and yet in the town of Tucson it was my experience and delight to encounter the most novel, and yet proficient, theatre orchestra in this country. It is none other than an orchestra of boys and girls, their ages ranging from eight to fifteen years. The "little band" is under the direction of the local manager, Mr. Mariner. During the recent engagement of the Louis James-Kathryn Kidder-and-Charles B. Hanford combination in Tucson, the young people played with remarkable finesse the very exacting overture number of Moszkowski's Serenade, and won the plaudits of the most able musical critics present. I can only offer the highest praise for those young artists whose masterly rendition of the incidental music of "The Winter's Tale," after one rehearsal, was a stroke of genuine art. The intricate Grieg numbers were handled by the players in a manner well calculated to win plaudits for musicians of greater age and experience.

COLLIN KEMPER,

Of Wagenhals & Kemper, Managers James-Kidder-and-Hanford Company.



good music. The edge of curiosity was worn down long ago in Tucson. Now, when an audience assembles at one of the entertainments of the juveniles, it does so with the expectation of being regaled by a rendition of capital music. It does not go to see the



of notes. They play for concerts, for theatres, for public and private receptions and entertainments of all kinds. They compose the regular orchestra in the leading theatre of Tucson. When the James-Kidder-Hanford combination was there this winter the children furnished the music for their productions, adapting themselves to the dramatic requirements with only one rehearsal. The manager of the company, now in San Francisco, has a

necessity begin at an early age. But although there are many so-called juvenile orchestras in this country, none is comparable to the one which has sprung up in what Easterners are pleased to call "the Woolly West." Inimitable on account of the extreme youth of its mem-

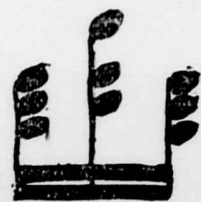
ber. She has wonderful command of the



cornet, playing in perfect tone the lowest note as well as the highest pos-

sible. It is a worthy feat to produce the highest note within the range of this instrument and bring out the tone pure and clear.

Another remarkable feature which characterizes the young lady's playing is her complete mastery of the art of "triple tonguing," a difficult thing to acquire. With her,



fell on him, or make a suitable cradle for him if he chose to sleep.

Another of the talented soloists in this Arizonian orchestra is George Phelps, whose specialty is violin playing. This chap also has but a dozen

ally placed under that veteran violinist Joachim, he will come up to the high mark established by former American pupils of the greatest living violinist.



their eyes in sheer astonishment. His infancy does not de-

parts of the concert is his selection.

The little performers who play the clarionettes and



Exactly the same age as Miss Lizzie, but performing on an altogether different instrument, is Manuel Montijo, years to his. Faultlessly he the most difficult classical selection, earning special applause for his artistic ability. He has shown such decided endowment that his parents already contemplated sending him to Germany. To every individual that if he is e-

NEWS.
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JAN 31 1900

Sousa and his band go to Europe under contract, about April 1, and their enforced absence from affairs musical in this country this season will leave a yawning gap that none can overlook. Sousa is such a regular institution and so devoutly wished for everywhere that his absence must prove a disappointment to myriads of music lovers. He goes on a short tour of eight weeks, however, through New England and the central part of the West, to Omaha, and this city is one of the places that will have concerts. The band is said to be in fine fettle, and the special soloists for the coming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. The band will appear here Thursday, February 2.

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THE SOUSA CONCERTS.

The First To-Morrow Evening at the Academy of Music.

There is always a deal of pleasurable anticipation in the simple announcement that Sousa is coming with his famous band. No other will quite so quickly and effectively put the city on edge. It is a potent appetizer for a feast of music of just the sort that people of every degree like best, as is abundantly proven the moment the box office window goes up for the sale of seats. The rush is invariable, for the people grow more fond every time Sousa comes and more resolved to be on hand the next time.

There is always something new to electrify, a matter that the great leader apparently as much enjoys in providing as the people do in hearing. Sousa is said to be loaded with novelties on the present tour, preparatory to a European concert tour which begins at Paris, April 14.

Among them are two marches of his own, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp") and "Hands Across the Sea." The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

The Sousa concerts here this season will be given at the Academy of Music on Friday evening, February 2, and Saturday afternoon and evening, February 3. Of the band soloists, Mr. Arthur Pryor, trombone, and Mr. Walter Rogers, cornet, will be heard here. Both are superb players.

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SOUSA AT THE MONTAUK.

"Gipsy Suite" (new)Edward German

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JAN 31 1900

Sousa's Musical Library.

Sousa's library of music has grown to such proportions that he can draw upon it at a moment's notice for almost any orchestral or band arrangement, from Beethoven, Liszt, or Wagner down to the latest ballad or rag time fancy. In view of his present American tour, the forthcoming European concert tour, and a long engagement at the Paris Exposition, beginning April 14, he is primed to present almost anything within the range of concert production. The concerts of the present tour will fairly sparkle with much that is altogether new. Sousa himself adds two new marches, "The Man Behind the Gun," from "Chris and the Wonderful Lamp," and "Hands Across the Sea." There are two young soloists of note, especially engaged, Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano. The band soloists are Arthur Pryor, trombone, Herbert L. Clark, cornet, and Franz Hell, fluegelhorn. The only concert here this season will take place at the Foot Guard Armory Tuesday evening, February 6. The tickets go on sale Saturday morning at Wood's piano house, Asylum street.

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THE LOUNGER'S CHAIR

John Philip Sousa, the bandmaster and composer, is quick to see a humorous point and loves his joke. Among other types, the black waiters in some of the American hotels are a source of great entertainment to him. He tells of one occasion in a Western hostelry when he was served by a fat Ganymede, who seemed to take great interest in his patron's conversation.

"I remarked to my companion," says Sousa, "that the crudities of this country were trying to one of my education and experience, and that I would return as soon as possible to my native heath, Senegambia, and emphasized at that moment the fact that sitting at the next table was a man who had just given to the waiter that served him some money, evidently a 25-cent piece. I remarked with a simulation of tears in my voice that such a condition was entirely wrong, for in my country whenever a gentleman was about to leave the table, after his dinner or supper, the black man that served him always gave him a tip for the honor of waiting on him. My black waiter was very much interested in the conversation, and bending his head over to me, said: 'Mr. Sousa, did you say that in your country a waiter always gives a man a quarter? I replied that that was so. He, bending lower still, said: 'Where am dat country of yours?' 'Senegambia,' said I. 'Den,' said he, 'if dat am de case, I takes de cars de under way.'"

"On another occasion at the table next to mine sat a fussy old man who abused the old darky continuously, and found fault with every dish served him. After this grumpy old man left the table the old darky came over to help serve at my table. I said: 'Pretty hard customer, that old man?' 'O, yes, sir, toloble, sir.' 'I should imagine a man who was so particular would give you very large tips.' 'O, yes, sir; toloble, sir.' 'Does he tip you every day?' 'No, sir, not every day, but he gives me a quarter every second Christmas.'"

Calve loves cats, Buddhist idols, divination, fortune-telling and her art. She was brought up a devout Catholic, but is more or less steeped in Oriental ideas of occultism and reincarnation. She is fond of dallying on the edge of the great mysteries. Occasionally she attempts mediumistic feats. In conversation she is part child and part woman—fitful and moody at times or carelessly indifferent; again be-

traying the most eager interest and speaking with energy and wit. She can tell a story capitally. Anybody who can furnish her with a hint that proves helpful in her work is her friend.

In Milan Calve visited the lunatic asylum to study the thoughts and actions of young girls crazed by love affairs. Her aim was to get the correct idea of Ophelia's madness. Her observations confirmed the conclusions of the alienists who say that lunacy changes the character and makes people do the very opposite of their normal bent. In money matters Calve is generous and acknowledges the many claims made upon her. As a general thing, she eschews jewelry. Santuzza in "Cavalleria Rusticana" and Ophelia are her favorite roles. She is troubled somewhat with preliminary stage fright, which leaves her when she begins actual work. She likes America, but does not speak English, so that the interviewer, unless polylingual, has a hard row to hoe. She has not been exempt from love's flame; she asserts with the utmost gravity, however, that she will never marry.

Such is Calve, or such she is represented to be.

"If I had my way," said a local manager recently, "I would do away with theater telephones. Ours is a great nuisance, besides the loss in dollars and cents. You see if people always came for the seats ordered by telephone it would not be bad. That, however, is just what they don't do—at least, many of them don't. A group of ladies are talking in an apartment which has telephone connection. The conversation turns on the play. What is easier than to step to the instrument and say: 'Please reserve me two (or four, or six) tickets for tonight?' We reserve the seats. Unfortunately, the party who has given the order—and has not deposited any money—forgets all about it or ignores it. I don't blame the fair sex alone, because men have been known to have short memories also. But it's hard on us, especially when the 'telephone' seats can't be sold. A week ago Monday night my treasurer took fifty-seven sets of tickets out of envelopes, all of which had been marked with the names of persons who had 'reserved' them by telephone and failed to call. Fortunately, we could dispose of these tickets again. It shows you, though, how much 'loose business' there is."

THE LOUNGER.

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JAN 20 1900

John Philip Sousa, the band leader, who will take his band with him to the Paris exposition upon the invitation of Commissioner General Peck for service every day of the fair and for special service at the unveiling of the Lafayette statue on July 4 and the French national fête on July 14, contributes to the current number of the Independent his idea as to what an ideal band should be, though he is certain it does not exist and most likely never will. "To attain the ideal in the band and orchestra," he says, "we must have perfection of leadership, perfection of players, and perfection of instruments." These are unquestionably essential factors of the ideal band, but Mr. Sousa overlooks another important factor. Granted the perfect leader, perfect players, and perfect instruments, how about the perfect music? If Mr. Sousa had this trinity of perfection at his hands, would he continue to perform that monotonous succession of two-steps, rag times, cake walks, and pot-pourris of popular hymn tunes which now constitute the staple of his repertory? If so it would hardly be worth while for Mr. Sousa to have an ideally perfect band.

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Sousa's concert tour abroad will take him with his band away by April 1, being restricted to eight weeks. His Boston appearances will occur on Sunday, Feb. 11, matinee and evening, at the Boston Theatre.

BOSTON, 1897. NEW YORK, 1894.

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Date FEB 4- 1900

An audience that gathers at any time or anywhere to hear a Sousa concert is sure to enjoy the very best that this bandmaster has in store. A Sousa concert is a Sousa concert, whether in New York or California. The famous leader long ago made it a rule to never do things by halves, and if it is ever a question of whether a railroad train must wait for him or he must cut his programme short, the train will wait, or a special will take its place. Sousa is inexorable in his rule to make the most of any concert that bears his name or else not to play it at all. The enforcement of this rule has had much to do in maintaining his great reputation and the standard of his concerts. Moreover, it assures the public of the smallest town on his route that they will hear the same programme, the same players and soloists, and the same encore gratuities, if these be demanded, as the public of the largest cities—granting, of course, that in some of the latter half a dozen concerts are given. Sousa is making but one short tour in America this season, Jan. 31 to April 1. He will then take the band to Europe, opening the Paris Exposition, April 14, and afterward make a tour of the continent. Our own city is one of the comparatively few in which Sousa will play before going to Europe. The date is Sunday evening, Feb. 4, at Montauk Theatre. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. First programme:

Overture, "Capriccio Brillante" (new), Hlinka; excerpts from "La Boheme" (new), Puccini; trombone solo, Air and Variations, Pryor, Mr. Arthur Pryor; (a) Slavonic Dance No. 2, Dvorak; (b) Hungarian Dance No. 6, Brahms; soprano solo, "Dolce



J. P. SOUSA.

"Mor" Pizzi, Miss Blanche Duffield; intermission, Idyl, "Ball Scenes" (new), Czibulka; (a) "Rondo de Nuit" (new), Gillet; (b) March, "The Man Behind the Gun" (new), Sousa; violin solo, Russian airs, Wieniawski, Miss Bertha Bucklin; "Gypsy Suite" (new), Edw. German.

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Date FEB 3- 1900

Sousa predicts that in fifty years America will be recognized as a great musical nation. He makes the statement that one hears more music in the streets of our cities than in any other country in the world. However, no other country has a Sousa to write irresistible melodic trifles.

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Date FEB 3- 1900

SOUSA AND HIS BAND.

The Well-known Bandmaster at the Academy—A New March.

Sousa and his band will represent band music in the United States at the Paris Exposition, and, judging from the great popularity of his band, the choice, if put to a vote of the people, would be sustained by a sweeping majority, from Philadelphia to Portland, Ore., and Maine to Texas. The concert given by the band on this visit will not be his farewell visit before he sails for Europe, as, after a run out West as far as Omaha, the band will be heard here again in March, being practically the last concert before the band leaves. Last night's concert was in every way typical of a Sousa concert in Philadelphia. His new march, "The Man Behind the Gun," heard here during the presentation of his operetta, "Chris and the Wonderful Lamp," was played here by the band for the first time, and with stirring effect. Mr. Sousa makes it very evident that it is the man behind the baton in his case that tells and to hear the Sousa music well played one must hear it at the hands of the composer and the band under his charge. Aside from the familiar encores, the selections by the band represented many novel and interesting incursions into the realm of orchestral compositions, and a variety was given the concert by the excellent work of Miss Blanche Duffield, the soprano, and Miss Bertha Bucklin, the violiniste. As usual, Mr. Arthur Pryor, the trombone player, was heard to advantage, to the delight of the audience, in his specialty of variations on well-known airs, and, as he was generous in encores, his ability was fully exhibited to the top of his bent. Mr. Sousa gave his readings that crisp and spirited turn that makes every phrase tell, and the rhythm stand out, and the applause revealed the stirring impression his interpretations make on his audiences. There will be a matinee this afternoon and a performance this evening.

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Date FEB 1- 1900

Sousa's Band will give a popular concert at the Montauk Theatre next Sunday evening. This may be the last opportunity for Brooklynites to hear the great band in a long time, as the organization will go to Paris for the great exposition, while Fanciulli's Seventy-first Regiment Band will take the place of Sousa's at Manhattan Beach next summer.

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Date FEB 4- 1900

THE WEEK AT THE THEATRES.

Another favorite light opera, "The Pirates of Penzance," will be presented by the Castle Square Opera Company at the American Theatre this week. "Way Down East" continues to attract large audiences at the Academy of Music. The following are the attractions at the various theatres named:—Casino, "The Belle of New York;" Victoria, "Chris and the Wonderful Lamp;" New York, "Broadway to Tokio;" Empire, "Brother Officers;" Criterion, "The Little Minister;" Manhattan, Street, "A Romance of Athlone;" Manhattan, "Papa's Wife;" Bijou, "Sister Mary;" Lyceum, "The Surprises of Love;" Garrick, "Sherlock Holmes;" Broadway, "Garden, Herald Square, "Naughty Anthony;" Garden, "The Degenerates;" Germania, grand and light opera, in German; Harlem Opera House, "The Ameer," with Frank Daniels; Grand Opera House, "The Girl in the Barracks;" with Louis Mann and Clara Lipman; Star, "A Lion's Heart;" Third Avenue, "Chattanooga;" Metropolis, "The King of Rogues;" Murray Hill, "The Lost Paradise." On Tuesday the long announced sequel to

"Im Weissen Ross!" will have its first production at the Irving Place Theatre when "Als Ich Wiederkan" will be produced. Miss Beatrice Herford will give one of her original monologues at the Lyceum Theatre to-morrow afternoon.

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Date FEB 5- 1900

CONCERT BY SOUSA'S BAND.

Sousa and his band attracted a large crowd of music lovers into the Montauk Theatre last evening, when they gave an excellent entertainment. The soloists of the evening were Bertha Bucklin, violiniste; Blanche Duffield, soprano, and Arthur Pryor, trombonist.

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Date FEB 2- 1900

The man who modestly calls himself the Great Lafayette, and who is now at Koster and Bial's, still begins his portion of the show with a bow and arrows, proceeds with the rapid drawing of a picture, and ends with an imitation of Bandmaster Sousa. But there are new things in his mimicry. His assistant acts as dressing table, with back to the audience, a valise in one hand and a mirror and a small closet opening from his coat. Lafayette turns his back to the spectators, crouches before the glass, discards a wig and beard into the valise, and takes another disguise from the closet. Several characters are thus illustrated before the stores the assistant carries are exhausted. This fellow is taken as a subject, but without announcement, so that the audience is deceived into taking master for the servant. Once the specialist effects an entirely novel surprise. He says that he will expose his methods by making one of his difficult changes of costume in plain view. One man holds a wig for him and another has some Chinese robes ready. Attired in these the specialist stands at the side of the stage. The last accessory is lacking and one of them is despatched for it. He dashes off in a few seconds, apparently returns. Then he seizes the Mandarin, brings him toward the footlights and, tearing off that figure's wig and mustache, is himself disclosed as the specialist. He had slipped out of the Chinese robes, leaving them supported by a framework, and was ready to come on the stage in the guise of the man who had left it. The "Naughty Anthony" dance by Mildred Howard de Grey at this theatre does not necessitate a radical change in the specialty she has exploited for several years. Since "Trilby" was reflected in the variety shows she has danced bare-legged. Now she prepares herself on the stage for this display. Her costume consists of a white gown reaching half way to the knees over voluminous underskirts. This gown at first is hidden by a cape. She poses after the manner of the skirt dancer, and then sits on a couch. There she removes her slippers and a pair of black stockings. In taking off the red ones that are beneath, her simulation of modest shrinking is in the affected manner of the soubrette rather than the natural one of a good pantomimist. Flesh-colored stockings follow, and finally with legs bared to the knees the woman holds her toes toward a fire in a grate. All this, of course, is in imitation of Blanche Bates's exploit with hosiery in "Naughty Anthony," but Miss De Grey goes the other one pair better—or worse.

Cutting from _____
Address of Paper _____
Date FEB 1- 1900

SOUSA CONCERTS.

Two Sousa concerts are to be given at the Boston Theatre on Sunday, Feb. 11, with the full band directed by John Philip Sousa. These will be his only Boston concerts this season. On April 1 he will take the band to Europe.

One of the most surprising things about the Sousa concerts is their perennial freshness. After years of incessant concert giving one might easily incline to a suspicion that Sousa would, sooner or later, fall into a rut and become too badly reminiscent in his programmes, but he doesn't. On the other hand, he is more and more original and prolific in new and striking features, a fact evidenced in almost any concert he gives.

Apparently he gleans carefully and well the whole field of musical production, and is ever ready with a bountiful array of the newest and best, and the choicest from the archives of the past that are but rarely heard. In fact the more that one sees and hears of the Sousa concerts the more he looks for new and striking things.

Sousa is the happiest of all directors in infusing new life and novel feature into his programmes. This is ever a brilliant factor in the success of his entertainments.

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Date FEB 2- 1900

SOUSA'S BAND AT THE ACADEMY.

The first of three concerts to be given in this city by Sousa's Band prior to its departure for Europe will take place at the Academy of Music this evening. One of those varied and attractive programs which Sousa is so great an adept in arranging has been prepared for the occasion and in addition there will be, it is safe to say, the usual second program, consisting of encores. As a matter of fact, the encores at a Sousa concert are the chief part of the entertainment, because they respond so fully and freely to the popular demand. The band will give two other concerts to-morrow, one in the afternoon and the other at night. It is to sail for Paris on April 1, and after the completion of its engagement at the Paris Exposition will probably make an extended European tour. The soloists who will be heard here this week are Bertha Bucklin, violinist, and Blanche Duffield, soprano.

Address of Paper
Date

SOUSA AND HIS BAND.

There is no more welcome announcement of the entire season than that of a popular concert by Sousa's band at the Delavan next Monday afternoon. The great composer and conductor has so many friends and admirers in this community that the musical season would be incomplete indeed without a Sousa concert. The special soloists with the great band this season are Bertha Bucklin, violinist, and Blanche Duffield, soprano.

The close of the eighth year of the existence of Sousa and his band finds this organization more firmly established in the favor of the public than ever before. During the last twelve-month the band has completed a tour of the United States and Canada, covering 35,000 miles of travel and touching the principal towns, everywhere drawing unprecedented receipts; and it has been a record-breaking attraction at the great National Exposition at Philadelphia, the Industrial Exposition at Pittsburg and the Food Fair at Boston.



MISS BERTHA BUCKLIN.

The itinerary of Sousa and his band after the conclusion of the present season, includes an extended tour of Europe, with a series of concerts at the Paris Exposition, and the return to America will be followed by another grand trans-continental tour, eclipsing all former ones. This organization has been appointed the official American band at the Paris Exposition.

John Philip Sousa is the most conspicuous and commanding figure in the field of music. His marches are the standard military and dance music of the world, his operas are the principal musical successes of the year in America and England, and his band preaches the gospel of melody, unrivaled, throughout the length and breadth of the land.

With its years of continuous concert work under the discipline and direction of a master musician, the Sousa band is on a plane of artistic excellence that has never been attained by any other organization, and the Sousa concerts will be found, as in the past, to be the ideal musical entertainment. Doors open 1:30 p. m. Prices, 50c, 75c, \$1. No on sale at Ellsbree's.

In other towns the best seats sell at

\$1.50. Meriden people should show their appreciation by filling the opera house Monday afternoon.

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Sousa Concerts This Week.

Sousa is on a short tour and coming this way with his band, which is acceptable news to everybody. No Sousa season is without its special features, and the present one is no exception, unless it be in the fact that there are rather more new features just at present than is usual, owing to the fact that Sousa has prepared many new things for his forthcoming European tour. Tchaikowski, Puccini, all the Wagner operas, a long list of composers of overtures, ballroom music, and a wide range of other music of light music, etc., etc., are all drawn upon for rare and alluring features. There are two new Sousa marches, "The Man Behind the Gun" and "Hands Across the Sea," while the encore music covers a range as wide and varied as the caprices of any audience would exact. Two special soloists are announced, Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano, in addition to the regular soloists of the band, Pryor, trombone; Rogers, cornet; Hell, flugelhorn, etc. The dates for the concerts here are Friday evening, February 2, and Saturday afternoon and evening, February 3, at the Academy of Music.

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Address of Paper

Notes of Woman's Work.

Mrs. Ogden Golet is one of the richest widows in the world. The real estate holdings of her late husband in New York city were only second to those of the senior branch of the Astor family.

The unusual success that Miss Jennie Hilton has had in finding gold on Dominion creek, in the Klondike region, has won her the distinction of being the most successful woman gold miner in the United States.

An interesting feature at the Paris exposition will be a complete display of the lace making industry of the Indian women of the United States. A space 10 by 13 feet has been allotted for the Indian laces. Miss Sibyl Carter, director of the Indian lace making schools, has the exhibit in charge.

Sousa, like every other musician, needed a discoverer, and it was due to the appreciation of the manager of the Academy of Music in Philadelphia, Miss Hannah Harris, that the director of the Little Marine band received an introduction to a concert audience. Gilmore had for many years played an annual engagement under her management. He was taken ill and unable to fill out his schedule. Miss Harris was worried, for the brass band had always been a popular feature. She had heard Sousa play in the White House gardens. She liked the swing and dash of his music. But she was uncertain if his small band would be strong enough to fill the great academy. She resolved to risk it. Sousa never played in concert before. He tried hard and won. Philadelphia went mad over him. Miss Harris had played a trump card.

Miss Eleanor Hosea of Cincinnati has achieved much success in painting "Indian pictures." She is the one woman who has gained marked recognition in this field.

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Date

Sousa's Idea of an Ideal Band.

Chicago Tribune.
John Philip Sousa, the band leader, who will take his band with him to the Paris exposition upon the invitation of Commissioner-General Peck for service every day of the fair and for special service at the unveiling of the Lafayette statue on July 4 and the French national fete on July 14, contributes to the current number of the Independent his idea as to what an ideal band should be, though he is certain it does not exist and most likely never will. "To attain the ideal in the band and orchestra," he says, "we must have perfection of leadership, perfection of players and perfection of instruments." These are unquestionably essential factors of the ideal band, but Mr. Sousa overlooks another important factor. Granted the perfect leader, perfect players and perfect instruments, how about the perfect music? If Mr. Sousa had this trinity of perfection at his hands, would he continue to perform that monotonous succession of two-steps, rag-times, cake-walks and pot-pourris of popular hymn tunes which now constitute the staple of his repertory? If so it would hardly be worth while for Mr. Sousa to have an ideally perfect band.

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Address of Paper

SOUSA'S WELCOME.

reeted by Enthusiastic Thousands
at the New Music Hall
Last Night.

John Philip Sousa, "the March King," was welcomed in the Music Hall by the largest audience that ever greeted his famous organization in this city. Every seat in the vast auditorium, upstairs and down, was taken, and the aisles were crowded. Many were turned away, unable to gain admission.

When the premier conductor took his place in front of his 45 musicians he received an ovation. Every number on the programme was applauded to the echo, to which the director responded with his usual grace. To most of the encores his own compositions were rendered, which brought forth storms of applause. There was hardly a person in the large audience who could resist the catchy, swinging martial music of the famous leader, and with their feet or hands beat time to airs which have been played on most every conceivable instrument from one end of this country to the other. His latest march, "The Man Behind the Gun," was received with especial favor, and the band was forced to repeat it four times.

Next to Sousa, Mr. Arthur Pryor, who, perhaps, has no equal as a trombone soloist, was an especial favorite. His first selection was the "Blue Bells of Scotland," with variations. For an encore he gave that dreamy, popular ballad "Because." The soft, delicate manner in which the soloist rendered that beautiful piece of music seemed to entrance his hearers and there was hardly a whisper until the last note had left his instrument, when the audience broke into tumultuous applause, which lasted several seconds. Miss Blanche Duffield, the soloist, has a rich, sweet soprano voice, which she used to good effect in several selections. Her singing of the aria from "Lucia di Lammermoor," made a distinct impression and she was cordially honored for her efforts. Miss Bertha Bucklin rendered very sweetly several compositions from well-known masters on the violin, which were well received. One of the most excellent selections rendered by the band was a new composition by Sousa entitled "Ball Scenes," in which the most popular dance music was admirably arranged for brass. The concert closed with a selection entitled "A Dream of Wagner."

It was the most popular concert ever given by Sousa in this city.

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Address of Paper

Sousa's Concert Tonight.

Sousa will give his farewell concert of the season in Baltimore tonight at Music Hall under the management of Mr. Charles E. Ford. The advance sale is large, and the indications are for a remarkably brilliant audience. The programme will be almost entirely new, and two of the composer's latest compositions will be played. Within a few weeks Sousa will leave with his band for Europe, and they will appear at the Paris Exposition. Later they will play in many of the large cities on the other side, where the music of the "March King" is already well known.

Cutting from
Address of Paper
Date

RIISING YOUNG COMPOSER.

Among the many clever musicians who have entertained the Blue Pencil Club at the weekly stags, few are more deserving of praise than Ben M. Jerome, whose latest compositions the "Myrtle" gavotte, and "The Sousa Girl" march song, are at present being put on the market with great success by Howley, Haviland & Co. There is a swing and rythm to Mr. Jerome's music that tickles the fancy and keeps running in the mind long after being heard. Mr. Sousa should feel complimented by the dedication of "The Sousa March Girl" to him, as it's harmony is fully as pleasing and it's swing quite as catchy as "The Stars and Stripes," or even "El Capitan."

Newspaper Cutting Bureau in the World.
Cutting from Omaha, Neb.
Address of Paper Omaha, Neb.
Date FEB 3 1884

Commissioner General Ferdinand W. Peck of the United States commission to the Paris exposition has appointed Sousa's band as the official band of the American commission, and the organization will sail for Europe about April 1. The engagement will cover from eight to twelve weeks and while playing whenever they are called upon, their principal dates will be the French national holiday, July 4, and the unveiling of the La Fayette monument, presented to France by the school children of America. On this occasion Sousa will play a new march specially composed for the event and never before played in public. After this engagement Sousa will tour Europe, giving concerts in Holland, Belgium, France and England, carrying out an intention made two years ago which failed by reason of our war with Spain. Before going to Europe Sousa will go on an extensive western tour and Omaha people will have an opportunity of again hearing one of the finest brass bands in existence.

Newspaper Cutting Bureau in the World.

Cutting from Springfield
Address of Paper THE CHARITY BALL CONCERT.

The tickets for the charity ball on Friday night have been put on sale at Taylor's music house and Wheeler's pharmacy, and at Charles B. Kingsley's in Northampton. There has been an unusually large sale of seats this year, which is in part due to the concert which is to be given by Sousa's band. It was feared that the concert that Mr. Sousa is to give in Holyoke on Friday afternoon would cut into the receipts of the ball to some extent. There is a great deal of feeling in this city against the managers of Mr. Sousa for allowing this concert to be given at this time, and he has been asked for an explanation of the matter, as it is understood that his expenses from New York to this city are to be paid by the charity ball committee. The decorations of the City hall for the ball were begun yesterday afternoon, and will be completed on Friday morning. The electrical display this year will be more elaborate than heretofore. Among the additional subscribers for tickets are:

J. S. Adams, Miss Georgia Mason, Mrs. M. L. Gallup, Capt. Thompson, T. M. Walker, C. L. Newell, E. F. Collins, William Selvey, Alexander Leith, Fred Ley, W. J. Davis, Mrs. K. B. Dayton, Frank Rice, A. B. Smith, Dr. W. H. Pomeroy, Dr. Deane, Miss Amy Alexander, H. M. Brewster, Dr. W. W. Broga, E. P. Kendrick, W. M. Kimball, W. H. Brooks, E. J. Murphy, Capt. O. C. Horney, Dr. Phoebe Sprague, C. W. Stebbins, F. G. Smith, Edward H. Hall, Charles L. Chapin, John A. Murphy, William Hamilton, Charles Morrison.

Cutting from Indianapolis, Ind.
Address of Paper Indianapolis, Ind.
Date FEB 4 1900

John Philip Sousa said in a recent interview: "I believe the Americans are the most musical people in the world. It's a bold statement to make, but I base it on the very democratic fact that one hears more music whistled in the streets of our cities than in any other country in the world. There is more of the mass love music. The critics say that our popular music is banal from a symphonic standpoint, but at least it teaches interval and rhythm, and those are the basis for a future better knowledge."

"I will venture to prophecy that in from twenty-five to fifty years from now America will be pre-eminently the musical nation of the world. The inclination of the human family is to pass through successive periods of commercial activity, art, and luxury. We are in our commercial period now, and when the brains from

which have sprung the telegraph and telephone turn to art there will be an American age to succeed the Renaissance; the Elizabethan, and the Victorian eras."

Newspaper Cutting Bureau in the World.
Cutting from Grand Rapids, Mich.
Address of Paper Grand Rapids, Mich.
Date FEB 5 1884

High class minstrelsy, refined vaudeville, comedy and spectacular extravaganza are among the ingredients which compose the Al Reeves show, which begins a week's engagement at Smith's tonight. At the head of the organization is Miss Inez Mecusker, the famous American prima donna, late soloist with Sousa's band, and the principal singer with Klaw & Erlanger's attractions. Others who appear are Al Reeves, the world's champion banjoist, Welch Bros., funny Irish comedians, Fannie Fern Thatcher and Miss May Belle, who present a new musical creation, Celeste & Bayles, comedians, Griffin Sisters and others.

Cutting from Hartford, Conn.
Address of Paper Hartford, Conn.
Date FEB 5 1884

Sousa's New Music.
Sousa's programmes for his present tour, the sixteenth semi-annual Sousa tour, are made up almost altogether of new works. Of the ten numbers in one, six are new and five of nine numbers on another are also new. The only Sousa concert here this season will be given to-morrow evening at Foot Guard Hall. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The seats are on sale at Wood's Piano House, but on account of the unusually large demand for tickets those ordered in advance will not be held longer than Tuesday morning at 10 o'clock.

Cutting from Worcester, Mass.
Address of Paper Worcester, Mass.
Date FEB 6 1900

Sousa Attracts the People
There is always a deal of pleasurable anticipation in the simple announcement that Sousa is coming with his famous band. No other will quite so quickly and effectively put the city on edge. It is a potent appetizer for a feast of music of just the sort that people of every degree like best, as is abundantly proven the moment the box office window goes up for the sale of seats. The rush is invariable, for the people grow more fond every time Sousa comes and more resolved to be on hand the next time. There is always something new to electrify, a matter that the great leader apparently as much enjoys in providing as the people do in hearing. Sousa is said to be loaded with the novelties on the present tour, preparatory to a European concert tour which begins at Paris, April 14. Among them are two marches of his own, "The Man Behind the Gun" (from "Hands Across Wonderful Lamp"), and "Hands Across the Sea." The special soloists are Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano. The band soloists include Arthur Pryor, trombone; F. Clark, cornet, and Franz Hell, flugelhorn. The only appearances here this season will occur on Saturday, Feb. 10, at Mechanics Hall.

Cutting from St. Joseph, Mo.
Address of Paper St. Joseph, Mo.
Date FEB 7 1900

Sousa and his band will make an appearance here in concert at an early day before sailing away to Europe for an extended concert tour and a special engagement at the Paris Exposition. In addition to the band and band soloists, two young artists are especially engaged, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. A great concert is expected.

Cutting from Indianapolis, Ind.
Address of Paper Indianapolis, Ind.
Date FEB 7 1900

The eighth popular concert for the benefit of the Central labor union reading-room and library will be given this afternoon at Tomlinson hall and the program as arranged is perhaps the most satisfactory yet presented. The first number should prove an attraction. It is a new march, "The Man Behind the Gun." It is said, among musicians, to be the finest march composition John Philip Sousa has yet produced and was suggested by the success of the American vessels in the battle of Manila bay.

Cutting from Yonkers, N.Y.
Address of Paper Yonkers, N.Y.
Date FEB 8 1884

Sousa has evidently been exploring the world's entire output of new music of late, and has made a prolific haul. His latest programs are largely composed of new and bright things not

presented on tour before, certain of them now for the first time. Of all the numbers to be given in the Sousa concert here Friday matinee only, at the opera house, a majority are altogether new, including the overture, "Capriccio



JOHN PHILIP SOUSA.

Brilliant," by Gilinka, excerpts from "La Boheme," Puccini; "Ball Scenes," by Gzibulka; "A Gypsy Suite," by German; "Rondo de Nuia," by Gillet, etc.

Cutting from SPX.
Address of Paper SPX.
Date FEB 4 1900

A Short Sousa Tour

Sousa will be heard here in two concerts on Saturday, Feb. 10, at Mechanics Hall, with his full band and soloists, his only appearance here this season. The present tour is necessarily brief, owing to the preparations that are making for the European trip. Otherwise there would hardly have been a Sousa tour in this country this season. The followers of Sousa—which really means a large proportion of the public—may therefore feel that they are fortunate in having even the one and only opportunity of enjoying the latest that Sousa has provided. The soloists especially engaged for this tour are two young artists, who have thoroughly established their claims to public recognition. Miss Bertha Bucklin, violinist, has quickly gained a high place on the concert stage by her brilliant performances. Miss Blanche Duffield, a soprano of remarkably pure voice and method, has appeared before most critical audiences in the largest cities and invariably with emphatic success. The soloists of the band, certain of whom will be heard, are Arthur Pryor, Herbert L. Clarke, cornet, Frank Hell,

Cutting from REGISTER.
Address of Paper NEW HAVEN, CONN.
Date FEB 5 1900

SOUSA'S BAND.—An audience that gathers at any time or anywhere to hear a Sousa concert is sure to enjoy the very best that Sousa has in store. A Sousa concert is a Sousa concert, whether in New York or California, irrespective of time or place. The famous leader long ago made it a rule to never do things by halves, and if it is ever a question of whether a railroad train must wait for him or he must cut his program short, the train will wait, or a special will take its place. Sousa is inexorable in his rule to make the most of any concert that bears his name or else not to play it at all. The enforcement of this rule has had much to do in maintaining his great reputation and the standard of his concerts. Moreover, it assures the public of the smallest town on his route that they will hear the same program, the same players and soloists, and the same encore gratuities, if these be demanded, as the public of the largest cities—granting, of course, that in some of the latter half a dozen concerts are given.

Sousa makes but one short tour in America this season, January 31 to April 14, then a tour of the continent. Our own city is one of the comparatively few in which Sousa will play before going to Europe. The date is tonight at the Hyperion. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Seat sale now open. Prices \$1, 75 and 50 cents.

Address of Paper

Date

THE CONN INSTRUMENTS AT PARIS.

C. G. Conn Will Make a Fine Display at the Exposition, and Sousa's Band Will Be Equipped with Conn Instruments.

[Special to MUSIC TRADES.]

ELKHART, IND., Jan. 29, 1900.

The Conn band instruments will be in evidence in Paris next Summer. Mr. Conn is busy with the final arrangements for the exhibit of the products of his factories and he will show at the Exposition the greatest collection of band instruments ever sent out of this country.

Mr. Conn will personally supervise the placing of his display and will leave for France in a few days to make the necessary arrangements.

Not alone as an exhibit will the Conn instrument occupy a prominent position at the great fair. A practical and visible exhibition will be given every time Sousa's Band plays, for every instrument in the organization will be from the Conn factory.

The Conn exhibit and the use by Sousa of the Conn band instruments will give them the greatest advertisement abroad they have ever had.

E. W.

ANGELO MANNELLO WILL EXHIBIT AT THE PARIS EXPOSITION.

Angelo Mannello's mandolin and guitar factory, at No. 680 Eagle avenue, New York, shows much activity. When I called there this week I found Mr. Mannello seated at his desk, mapping out designs for new mandolins, and when he saw me he exclaimed: "Well, you have a long way to come to find out what I am doing."

"That is what I am paid for," I replied. "And now that I am here, I feel assured that I can get what I came for, by the looks of things."

"You can, and I will commence by telling you that never since I have been in business can I remember of being as busy as I am at the present time, not alone in filling my orders, but in making preparations for the display that I intend making at the Paris Exposition with my mandolins and guitars, and as I informed you some weeks ago, the mandolins that I will exhibit are made by my own hands."

With that he showed me a number that he had finished, and I must say that for tone and artistic workmanship they are par excellence.

"Well," I said, "Mr. Mannello, you have really done yourself proud in making such beautiful mandolins."

"Thank you. But, you know, I have already been awarded gold medals for my instruments at two expositions, and my sole ambition is to achieve new honors at Paris."

"By the looks of your instruments I would predict that your chances in that respect look most promising."

"Thank you again," he replied, "and if such turns out to be the case, MUSIC TRADES will be the first paper to receive the news by cable."

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This is Comedian Jeff De Angelis' recipe for writing a comic opera: "My advice to that assorted portion of humanity who write, or think they write, librettos, is: Write the book just as you would a play. Make it short—very short—for it must be remembered that there is more music than talk to fill the time of the play. If you have a friend who thinks he can write music—avoid him as you would a plague or a deadhead looking for six front-row seats. If your libretto has the right kind of a story and is told in brisk, humorous lines, we can find the music; you needn't worry about that. Julian Edwards, Sousa, De Koven, Herbert and others are crazy to find good librettos. It's a case of the composer seeking a libretto, the latter doesn't need to do any searching. I mean to say that the success of a comic opera depends vitally upon the plot and its telling, for a comic opera with a disjointed, weakly constructed plot has no chance to live, no matter how sprightly and pretty the melodies."

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Sousa's Band will visit Troy Monday evening, February 12, when a concert will be given at Music hall. The band will be assisted by Betha Bucklin, violiniste; Blanche Duffield, soprano, and Arthur Pryor, trombone. Sousa's Band has a well earned reputation as one of the leading musical organizations in the country. The concert in this city will attract a large patronage. Former visits have made the band a favorite in this city, and the concert will be an enjoyable event.

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Sousa began life at \$50 a month, and now his income averages \$40,000 per annum.

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SOUSA, THE MARCH KING,

Whose Peerless Band Will Be the Star Attraction at the Charity Ball Next Friday Evening

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MISS DUFFIELD WITH SOUSA'S BAND.

Miss Blanche Duffield, who will be one of the soloists at the Sousa concert to be given here Feb. 16, has made a gratifying success during her professional life. She was the soloist at the Round Lake Festival and also one of the soloists at the last convention of the New York State Music Teachers' convention, held in Albany. Miss Duffield's voice is said to be one of unusual warmth and purity, extending to F above high C. She has a large repertory, including ballads, oratorios and the coloratura arias.

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Sousa will soon be along this way, with his big band, on his sixteenth semi-annual concert tour. The tour covers eastern territory and as far west as Omaha. As the great leader and his band open the Paris exposition on April 14, sailing from New York about the first of April, the coming tour must be limited to eight weeks. This city is one of the favored and will get a concert on the 19th inst. The full band will be here, and also soloists especially engaged. These are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Of course, Sousa's band soloists will, certain of them, have a hearing also.

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California."
Miss Bucklin Winning Favor.
John Philip Sousa, the "March King," and his great band visited Baltimore Thursday night and was greeted by a packed house. Miss Bertha Bucklin of Little Falls is the violin soloist with Sousa at the present time. At Baltimore Thursday night her number on the programme was one of Russian airs by Wieniawski. Miss Bucklin was given a great reception and the Baltimore Sun says the two soloists, Miss Bucklin and Miss Blanche Duffield, the soprano, are even better than those usually furnished by Mr. Sousa and contributed not a little to the concert."
Miss Bucklin has many friends in Utica.

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Concert by Sousa's Band.
A season without Sousa would seem incomplete indeed, but cities that will get a Sousa concert this season number less than ninety all told, owing to a foreign tour, which practically begins about April 1, at which time Sousa and his band set sail for Paris. Nevertheless the scope of country covered by the tour of eight weeks is surprisingly extending from Boston to Omaha and return to New York. Our own city is favored. A Sousa concert will be given here on Tuesday evening at Foot Guard Armory. The soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The seats for the concert went on sale today at Wood's piano house on Asylum street. The advance sale promises well for a full house and a typical Sousa audience.

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The itinerary of Sousa and his band after the conclusion of the present season includes an extended tour of Europe with a series of concerts at the Paris Exposition, and the return to America will be followed by another grand transcontinental tour, eclipsing all former ones. This organization has been appointed the official American band at the Paris Exposition. With its years of continuous concert work under the discipline and direction of a master musician, the Sousa Band is on a plane of artistic excellence that has never been attained by any other organization, and the Sousa concerts will be found, as in the past, to be the ideal musical entertainment. At the concerts in Infantry Hall next Thursday the following programmes will be presented:
Afternoon—Overture, "Imperial" (new). Westmeyer; cornet solo, "Polka Brillante," "The Bride of the Waves." Clarke, Mr. Herbert L. Clarke; "Capriccio Italien" (new). Tschaikowsky; soprano solo, "Pearl of Brazil." David. Miss Blanche Duffield; finale to Third Act of "Manon Lescaut" (new). Puccini; ballet suite, "Raymonda." Glazounow; (a) Intermezzo, "Douce-Caresse" (new). Gillet, (b) march, "Hands Across the Sea." Sousa; violin solo, "Adagio and Moto Perpetuum," from third suite, Ries. Miss Bertha Bucklin; "A Dream of Wagner." Valentine Hamm.
Evening—Overture, "Capriccio Brillante" (new). Glinka; excerpts from "La Boheme" (new). Puccini; trombone solo, "Air and Variations," Pryor. Mr. Arthur Pryor; (a) Slavonic Dance No. 2, Dvorak, (b) Hungarian Dance No. 6, Brahms; soprano solo, "Dolce Amor." Pizz, Miss Blanche Duffield; Idyl, "Ball Scenes" (new). Czibulka; (a) "Rondo de Nuit" (new). Gillet, (b) march, "The Man Behind the Gun" (new). Sousa; violin solo, Russian Airs, Wieniawski, Miss Bertha Bucklin; "Gypsy Suite" (new). Edw. German.

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Sousa's Concert.
One of the most surprising things about the Sousa concerts is their perennial freshness. After years of incessant concert giving one might easily incline to a suspicion that Sousa would, sooner or later, fall into a rut and become too badly reminiscent in his programs, but he doesn't. On the other hand, he is more and more original and prolific in new and striking features, a fact evidenced in almost any concert he gives. This is ever a brilliant factor in the success of his entertainments.
We are to have Sousa tomorrow evening at the Foot Guard armory. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.
The chart is now at Wood's piano house, but tickets ordered by mail or telephone will not be held after 10 o'clock Tuesday morning.

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SOUSA HONORS ATWATER.
March King Will Play a New Haven Composition Here Tomorrow.
The march king, John P. Sousa, has just written to George L. Atwater of this city, stating that he will play here tomorrow evening the celebrated Press Club march, composed by Mr. Atwater. The march was written several years ago and was dedicated to the New Haven Press Club by Mr. Atwater. Since then it has become very popular but has never before achieved so distinguished an honor as to be played by Mr. Sousa. Mr. Atwater's style of composition is said to resemble that of Mr. Sousa, a fact which is largely responsible for Mr. Sousa being attracted by Mr. Atwater's composition.

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Sousa started yesterday on his sixteenth semi-annual concert tour, a brief trip of only eight weeks, however, before going to the Paris exposition and on a rather protracted European engagement. Sousa and his band will open at the Paris exposition April 1, having been appointed the official American band. The forthcoming tour will extend no further west than Omaha. Our own city is in it for a concert. The programmes for this tour are especially prepared and are illuminated with bright things. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Sousa and his band will give one of their characteristic Sousa concerts at the Hyperion next Monday evening. Seats now on sale; prices, \$1.75 and 50 cents.

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JOHN PHILIP SOUSA, introduced. These are Conductors.
Miss Bertha Bucklin, a violinist of merit, and Miss Blanche Duffield, a soprano singer who is said to possess a voice of rare freshness and purity. The instrumental soloists from the band will be selected from the following: Arthur Pryor, trombone; Herbert L. Clarke, Emil Kenecke and Walter Rogers, cornet, and Franz Hell, flugelhorn.

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cannot fail to please.
One of the marked events of the musical season in Troy is the visit to Music hall of Sousa and his magnificent band. The concert will be given Monday evening, Feb. 12. Sousa stands unexcelled as a director, and he wields his baton over as fine a body of instrumentalists as ever played together. There is no band like it, simply because it is Sousa's. The great bandmaster arranges his programme to appeal to all ears, and it invariably happens in Troy that it is doubled by encores. The encores bring out usually the Sousa compositions, which so delight all lovers of music, while the set numbers are chosen with the greatest discretion, and rendered as only so great a band can render them. Bertha Bucklin, who has before won the admiration of Trojans by her violin playing, and Blanche Duffield, an exceptional fine soprano, will assist the band. Sousa's band will undoubtedly be greeted by the usual large audience that it always attracts in this city.

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Sousa's Concert.
Sousa is now providing more new music for his concerts than he has ever done before at any given time. This is partially due to his forthcoming tour of Europe and his protracted engagement at the Paris exposition, beginning April 14, but it is due also to the further fact that Sousa is determined to more and more make his American concerts the very best of their kind. There is a splendid list of great arrangements from all the Wagner operas, excerpts from "Christ and the Wonderful Lamp," and other of Sousa's operas, and something from almost every composer of consequence. We may expect an exceedingly bright program at the Sousa concert here on Tuesday evening next at the Foot Guard armory. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The sale of seats is in progress at Wood's Piano House on Asylum street.

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Sousa's Band.
Ever since Mr. Ford has been bringing the eminent John Philip to this city, he has thronged Music Hall, and this past week he gave one of his inimitable concerts to one of his inimitable audiences. Perhaps Baltimoreans don't ask any more generous responses from Mr. Sousa than are asked in other cities, but they certainly ask all that is coming to them, and they get them. With his proverbial obliging spirit, Mr. Sousa reeled off his marches one after another, to the uproarious enthusiasm of man, woman and child. And, if you ever thought upon it, Sousa's music is as much appreciated by the child as by its elder. Mr. Sousa is a great bandmaster, possibly the greatest in the world today; but Mr. Ford is quite his equal in a managerial sense, for he had the wit to secure him at the outstart, and he has never relaxed his hold upon one of the best-paying attractions on the road today. If Sousa came to Baltimore once a week the year around, he'd do a land-office business every engagement. Something like three thousand people heard him Thursday night, and everybody came away more a Sousa lover than ever.
THE DISAGREEABLE MAN.

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Sousa starts out on his sixteenth semi-annual concert tour on January 31, a brief trip of only eight weeks, however, before going to the Paris exposition and on a rather protracted European engagement. Sousa and his band will open at the Paris exposition April 14, having been appointed the official American band. The forthcoming tour will extend no further west than Omaha. Our own city is in it for a concert. The programmes for this tour are especially prepared and are illuminated with bright things. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

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AMERICA AS A MUSICAL NATION

Sousa Says That We Will in 25 Years Be the First in the World.

New York Commercial Advertiser: John Philip Sousa, the "march king," who with his wife has been making an extended tour through Mexico, returned to New York this week for a period of rehearsal before his orchestra starts on its Western trip. On February 4 a concert will be given in Brooklyn, after which the organization will tour the states as far west as Omaha, returning to New York on April 1.

Mr. Sousa is enthusiastic over Mexico and the musical possibilities of that country, and his plans for next year include a tour there with his orchestra.

"The Mexicans are a very musical people," he said. "Indeed I should place them third among musical nations. I may be prejudiced, however," he added, with a smile, "from the fact that I heard my own marches whistled in the alleys and highways of the Mexican capital. I was walking on the banks of one of the lakes, where the great floating gardens of the Aztecs once were, when a half-clad Indian boy passed in a boat whistling my 'Beau Ideal' march. I enjoyed his rendering of it exceedingly."

Mr. Sousa's remark that the Mexicans stood third in the list of music lovers suggested the question who held first rank. His answer was both patriotic and optimistic.

"I believe the Americans are the most musical people in the world," he said. "It's a bold statement, but I base it on the very democratic fact that one hears more music whistled in the streets of our cities than in any other country in the world. There is more of the mass love of music. The critics say that our popular music is banal from a symphonic standpoint, but at least it teaches interval and rhythm, and those are the bases for a future better knowledge."

"I will venture to prophesy that in from twenty-five to fifty years from now America will be pre-eminently the musical nation of the world. The inclination of the human family is to pass through successive periods of commercial activity, art and luxury. We are in our commercial period now and when the brains from which have sprung the telegraph and telephone turn to art there will be an American age to succeed the Renaissance, the Elizabethan and the Victorian eras."

"What will be the character of the music of this new era?"

"Ah, who can tell? If you had asked a man fifty years ago what our system of lighting would be to-day he would probably have suggested a combination of 50 or a hundred candles. I believe that America is going to create an entirely new form. It will be an era of musical comedy, and by comedy I do not mean that which is all laughter. There are as many tears as smiles in true comedy, and this will take the color of all our emotions. Beethoven is the exponent of comedy in music to-day. Some of his best pieces have that element, but it lacks perfect expression. There will be other kinds of music also. A nation with the Rocky mountains, Niagara, the boundless prairies and the great range of climatic conditions that we have cannot fail to have great versatility in its art. And all our art will have a natural individuality. It will be more American than Wagner is German."

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Sousa starts out on his sixteenth semi-annual concert tour on January 31, a brief trip of only eight weeks, however, before going to the Paris exposition and on a rather protracted European engagement. Sousa and his band will open at the Paris exposition April 14. The forthcoming tour will extend no further west than Omaha. The programs for this tour are especially prepared and are illuminated with bright things. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

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Sousa is again the busiest musical director in New York with a short American tour of eight weeks, with his big band, and a European tour immediately succeeding and lasting until next fall, including a specially arranged engagement at the Paris exposition. The band will sail for Paris early in April. The previous American tour will begin January 31st, including parts of the East, and the middle West as far as Omaha.

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AMUSEMENTS.

SOUSA'S BAND CONCERT.—An enthusiastic audience that nearly filled the New National Theater greeted Sousa's Band at that playhouse yesterday afternoon. The program given was a well-chosen one, one that appealed to the votaries of the classical in music as well as to the more popular ear. For the former Glinka's overture, "Capriccio Brillante," played here for the first time; Dvorak's "Slavonic Dance, No. 2;" Brahms' "Hungarian Dance, No. 6;" excerpts from "La Boheme," also new, and "A Dream of Wagner," by Valentine Hamm, and for those of the latter class, Czibulka's "Ball Scenes," Sousa's new march, "The Man Behind the Gun," from his "Chris and the Wonderful Lamp," and a great variety of popular airs and marches, which were given as encores, found instant favor. Sousa was as generous as ever in the matter of encores, and when he had exhausted his march music he gave negro songs and characteristics enough to satisfy even the most insatiable appetite. The best efforts of the band were, perhaps, the Dvorak number and Gillett's "Rondo de Nut," a new composition, that was given with splendid tonal effect and delicate shading. The soloists were Mr. Arthur Pryor, who played an air with florid variations arranged by himself for the trombone, and who is so well known in Washington as a master of his instrument that his work does not need exploitation here; Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Miss Duffield sang Pizzetti's "Dolce Amor" in such a way as to gain an emphatic encore. Miss Duffield's voice has a pleasing note of sweetness, but it is not quite large enough to stand a full band accompaniment. Miss Bucklin played a collection of Russian airs by Wienlawski, and as an encore a nocturne, that served to display her ability to produce the warm, rich tone, full of sympathy and expression, that marks the true artist. Her technique in the principal number was admirable, while in the subdued passages she showed her skill repeatedly in the matter of pure tonal effects. Her work in harmonics was especially good.

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Sousa Concert Next Tuesday.

Next Tuesday evening Sousa, the most famous bandmaster in the world, with his celebrated organization, will give a concert in this city at Foot Guard Hall. The seats for this musical event go on sale at Wood's Piano House Saturday morning. Sousa has just returned from a pleasure jaunt through the South and old Mexico. Owing to foreign engagements he can surrender but two months in all to touring this country at the present time. The great band opens at the Paris Exposition, April 14. His soloists this time are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. A single concert will be given here soon.

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Sousa Again on Tour.

Sousa's present tour with his band, his sixteenth semi-annual, will be limited to eight weeks, owing to the Sousa European tour, which opens in Paris April 14 at the exposition. Two soloists, young ladies, are secured for the sixteenth tour from among a large number of competitors,—Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist—in addition to the band soloists. He will appear at the Foot Guard armory in Hartford Tuesday evening, Feb. 6. Seats are now on sale at Wood's piano house.

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SOUSA BAND CONCERTS.

Sousa and his band will be heard in concerts at the Boston Theatre, on the afternoon and evening of Sunday next. The musical selections for these occasions will include "The Man Behind the Gun"; "Hands Across the Sea," together with selections from Tschalkowsky, Puccini, Wagner and ballroom music and other light compositions. The special soloists are Bertha Bucklin, violinist; Blanche Duffield, soprano; Herbert L. Clark, cornetist, and Arthur Pryor, trombonist. The matinee concert will begin promptly at 2 o'clock and that of the evening at 8.

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SOUSA AND HIS BAND.

The Well-known Bandmaster at the Academy—A New March.

Sousa and his band will represent band music in the United States at the Paris Exposition, and, judging from the great popularity of his band, the choice, if put to a vote of the people, would be sustained by a sweeping majority, from Philadelphia to Portland, Ore., and Maine to Texas. The concerts given by the band on this visit will not be his farewell visit before he sails for Europe, as, after a run out West as far as Omaha, the band will be heard here again in March, being practically the last concerts before the band leaves.

Last night's concert was in every way typical of a Sousa concert in Philadelphia. His new march, "The Man Behind the Gun," heard here during the presentation of his operetta, "Chris and the Wonderful Lamp," was played here by the band for the first time, and with stirring effect. Mr. Sousa makes it very evident that it is the man behind the baton in his case that tells and to hear the Sousa music well played one must hear it at the hands of the composer and the band under his charge.

Aside from the familiar encores, the selections by the band represented many novel and interesting incursions into the realm of orchestral compositions, and a variety was given the concert by the excellent work of Miss Blanche Duffield the soprano, and Miss Bertha Bucklin the violinist. As usual, Mr. Arthur Pryor, the trombone player, was heard to advantage, to the delight of the audience, in his specialty of variations of well-known airs, and, as he was generous in encores, his ability was fully exhibited to the top of his bent. Mr. Sousa gave his readings that crisp and sprightly turn that makes every phrase tell, and the rhythm stand out, and the applause revealed the stirring impression his interpretations make on his audiences. There will be a matinee this afternoon and a performance this evening.

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Sousa is on a short tour and coming here with his band, which is acceptable news to everybody. No Sousa season is without its special features and the present one is no exception; indeed, there are rather more new features than usual, owing to the fact that Sousa has prepared many new things for his forthcoming European tour. Tchaikowski, Puccini, all the Wagner operas, a long list of composers of overtures, ballroom music and a wide range of other music of lighter vein are all drawn upon. There are two new Sousa marches, "The Man Behind the Gun" and "Hands Across the Sea," while the encore music covers a range as wide and varied as the caprices of any audience would exact. Two special soloists are announced, Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano; in addition to the regular soloists of the band, Pryor, trombone; Clarke and Rogers, cornet; Hall, fluegelhorn. The date for the concerts here, the only ones this season, is Friday, February 16th, when a matinee and evening concert will be given at New Convention Hall.

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Sousa This Evening.

The Sousa concert at the Foot Guard Hall this evening will undoubtedly be well attended. Seats not called for before 10 o'clock this morning will be put back on sale. The Wagner operas, a long list of composers of overtures, ballroom music and a wide range of other music of lighter vein, are all drawn upon for rare and alluring features. There are two new Sousa marches, "The Man Behind the Gun" and "Hands Across the Sea," while the encore music covers a range as wide and varied as the caprices of any audience would exact. Two special soloists are announced, Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano, in addition to the regular soloists of the band, Pryor, trombone, and Hell, fluegelhorn.

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Sousa and His Band.

A crowded house at the Montauk Theatre last night may be taken as an evidence of the undiminished popularity of Sousa and his band. The audience was appreciative, and quite in keeping with the established character of a Sousa concert was the promptness with which encores were given, and the business-like celerity apparent in the carrying out of the programme. Mr. Sousa's mannerisms in conducting were perhaps more in evidence than heretofore, and they were emphasized with more seeming regard for their effect upon the audience than has been noted in the past. The gestures and attitudes that were presumably natural in the early days of Mr. Sousa's career at Manhattan Beach now seem to be assumed as part of the conductor's stage manner. Probably the audience expects them as a necessary part of a Sousa concert, but any studied manifestation of them certainly does not appear in the best of taste.

The concert opened with a showy and effective Capriccio Brillante by Glinka, which was splendidly played by the band. Dvorak's Slavonic Dance, No. 2; Brahms' Hungarian Dance, No. 6, and excerpts from Puccini's "La Boheme" constituted what may be called the serious element of the programme. Two dainty things given as novelties were Czibulka's "Ball Scenes" idyl and Gillet's "Rondo de Nuit"; Sousa's new march, "The Man Behind the Gun," was given with a vim, and the closing band number was "A Dream of Wagner," by Valentine Hamm. The new march is in Sousa's well-known style so far as construction and rhythm are concerned, but it lacks the melodious spontaneity of most of Mr. Sousa's marches.

Arthur Pryor, one of the trombone players of the band, gave his familiar exhibition of technical facility and astonished his hearers with his display of remarkable skill. A new aspirant for the favor of a Brooklyn audience was Miss Blanche Duffield, soprano, who is the possessor of a light, high voice of great purity of tone, which has evidently been carefully cultivated. She is gifted, too, with unmistakable artistic sensibility. She sang charmingly Pizzi's "Dolce Amor" waltz song and made a very favorable impression. Miss Bertha Bucklin, violinist, who has been heard frequently in Brooklyn, displayed her pleasing talent advantageously in the arrangement of Russian airs, by Wieniawski. All the soloists were well received and encoored. There were signs of much interest in every feature of the programme, and the concert was undoubtedly successful in gratifying the audience.

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Will Conn Do This?

EVERY instrument used by Sousa and his men, from Sousa's baton to the biggest bass drum, is made in the Elkhart factory of C. G. Conn.

Sousa's Band will play at the Paris Exposition.

Sousa will be there.

Sousa's men will be there.

Conn's instruments will be there.

Query—

Will Conn have a sign over the band booth reading

THE MUSIC

PLAYED BY

THIS BAND

made possible through using

CONN INSTRUMENTS.

Made only in Elkhart, Ind., U. S. A.

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Sousa's Band will give a popular concert at the Montauk Theatre to-morrow evening. The soloists will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano, and Arthur Pryor, trombone. Sousa's tour will be a remarkably short one, ending on April 1, when with his band he will sail from New York for Paris, to open the Paris Exposition on April 14, by appointment of the commissioners. A tour of Europe follows, and Sousa will not return to America until late autumn. Following is the programme for the concert to-morrow night: Overture, "Capriccio Brillante," Glinka; excerpts from "La Boheme," Puccini; trombone solo, Air and Variations, Pryor, Arthur Pryor; Slavonic Dance No. 2, Dvorak; Hungarian Dance No. 6, Brahms; soprano solo, "Dolce Amor," Pizzi; Miss Blanche Duffield; idyl, "Ball Scenes," Czibulka; "Rondo de Nuit," Gillet; march, "The Man Behind the Gun" (new), Sousa; violin solo, Russian Airs, Wieniawski, Miss Bertha Bucklin; "Gypsy Suite," E. German.

BAND FROM AMERICA.

How It Will Be Dressed and Made Up For Trip to Paris.

The band that I will take with me to Paris this year at the invitation of Commissioner General Peck of the United States commission to the Paris exposition will be representative of the United States, writes John P. Sousa in The Independent. The band contains many men born here, owing all they have of education and training to the United States. Our programme will probably be found broader in scope than those of the other bands, as the French are apt to play French music only, the Germans German music only and so forth. Our uniform will be of dark blue, richly braided, turned up at the cuffs with velvet and having the American shield at the collar. This shield and the gold cord on the cap are the only touches of bright color. It is quietly elegant and will form quite a contrast to the gorgeous uniforms of the other bands that will take part with us in the fetes. During the time that we are over there we will tour all Europe and go to England if the Transvaal war is ended before we return home.

The last great international band competition took place in Paris in the year 1867. All the countries of Europe were invited to compete, and all took part with the exception of England. The jury consisted of Ambrose Thomas, Hans von Bulow, Felicien David, Leo Delibes, Grisar and Hanslick.

Three first prizes were awarded, as follows: Band of the Garde du Corps (German), A; band of the Garde Republicaine (French), B, and Seventy-Third Regiment band of Austria, C. These led the crack bands of Holland, Russia, Spain, Baden, Bavaria, etc. I believe that at the present time the band of the Garde Republicaine is considered the best in Europe.

As we shall play every day at the fair and as we shall take a very prominent part in the fetes, such as the unveiling of the Lafayette statue on July 4 and the French national fete on July 14, we are going to a place and an occasion that will subject our American artists, instruments, music and methods to a rigid, but I trust fair, criticism.

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In consequence of his engagement at the Paris Exposition, Sousa makes but a single American tour this season, and this is of only eight weeks' duration, and includes less than ninety cities and towns all told. Following his engagement in Paris he will take his band through Europe, returning to America in the autumn for a grand transcontinental tour. Excellent programmes are announced for the two sacred concerts at the Boston Theatre on Sunday afternoon and evening, Feb. 11. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, also Arthur Pryor, trombone, and Herbert L. Clarke, cornet.

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Sousa's band sails for Europe early in April, having been designated as the official American band at the Paris exposition. After an eight weeks' engagement in that city the band will tour England, France and Germany.

LONDON, 1881. NEW YORK, 1884.

THE SOUSA CONCERTS

An Entertaining Musical Evening at the Academy of Music.

Sousa has the faculty in his programmes of providing for the likings of all classes of music, and that performed last evening at the Academy for the opening of his present series of three concerts was certainly no exception to the rule. As a whole, in its new as well as in its more familiar features, the occasion must be included among the most enjoyable he has yet given here. There was not a number that did not win marked appreciation, while the generous store of marches and other bright compositions played in response to the enthusiastically demanded encores gave approval plenty of additional opportunity to put itself largely in evidence.

The opening number was an overture by Glinka, "Capriccio Brillante," new here, which, under the masterly handling of the band, well justified its title, its many curious movements and variety of expression being brought out with fullest effect. A Slavonic dance, by Dvorak, and a Hungarian composition of like character also offered an exceptional field for the talent of the organization to display itself. The excerpts from Puccini's "La Boheme" were particularly well done and were warmly applauded. Other selections were "A Dream of Wagner," "Ball Scenes," a Czibulka waltz, "Rondo de Nuit," by Gilbert, and Sousa's new march, "The Man Behind the Gun," all contributing much to the general pleasure.

The soloists of the night were Miss Bertha Bucklin, violinist, who played Wieniawski's Russian Airs with splendid taste and artistic expression; Miss Blanche Duffield, a soprano, of fine presence, voice and method, who showed herself equally apt in her elaborate "Dolce Amor" as in the Scotch ballad which followed it, and Mr. Arthur Pryor, whose performance on the trombone, won him several encores.

This afternoon and evening the two remaining concerts take place, the programmes of both being different, with the exception that each will include Sousa's "Man Behind the Gun."

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Sousa will make his annual appearance in Troy at Music Hall on Monday evening, Feb. 12, bringing with him as the assisting artists Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Arthur Pryor, trombone. More than half of the program to be given by this incomparable band will be entirely new to Troy, and one of the selections will be the latest Sousa march "The Man Behind the Gun." The tour this season is meeting with brilliant success, and Sousa has never been quite the power and favorite he is this year.

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Sousa, the famous march king, will give two concerts in Buffalo on Friday, February 16th, at the new convention hall, formerly the 74th regiment armory, corner of Elmwood avenue and Virginia street. This will be Sousa's first appearance in Buffalo this season. In addition to his famous band he will bring with him Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

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AT THE THEATERS.

Enjoyable Concert by Sousa and His Band at the New National.

John Philip Sousa and his band gave a concert at the National Theater yesterday afternoon before a crowded house. Sousa audiences in Washington are always of large dimensions, and those who attend a Sousa concert are always sure of getting their money's worth both in quantity and quality. Nothing can beat Sousa's marches for rhythm and swing, and no band can play them better than that headed by the famous bandmaster. Here in Washington, where he lived for so many years, Sousa reigns supreme among the music lovers, both of the popular and classical schools. For Sousa's programmes are always a happy blending of both kinds of harmonious melodies.

His programme yesterday had his own name but once in the list of composers, but then every one knew that the always-plentiful encores would be Sousa marches. There was an encore for every number, and sometimes two. "Hands Across the Sea," "The Stars and Stripes Forever," "The Charlatan," "El Capitan," and other popular marches, were rendered in succession. The only Sousa number announced, was the new march, "The Man Behind the Gun," from his new opera, "Chris and the Wonderful Lamp." This fairly set the audience wild, with its swinging, heavy rhythms and its tuneful airs, and repeated encores made Sousa play it three times. When he had exhausted the list of his own marches, Sousa had recourse to the collection of negro airs, the most popular of which was "The Georgia Camp-meeting." Sousa can play these niggery things as well as he can render his own marches, while his odd way of leading "The Georgia Camp-meeting" is one of his quaintest poses as a conductor.

His soloists were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violiniste, and Mr. Arthur Pryor, trombone. Miss Duffield's number was Pizzi's "Dolce Amor," which she sang so sweetly and well that she was warmly recalled for an encore. Mr. Pryor's popularity is very great with Sousa admirers, and his trombone solo arranged by himself, was vociferously appreciated; so much so, in fact, that he had to respond to an encore. Miss Bertha Bucklin, the violiniste, played Wieniawski's arrangement of Russian airs with skill and true artistic feeling, and was likewise recalled for an encore. Her technique was absolutely perfect, and she made a big hit. Two of the best numbers on the programme were Dvorak's Slavonic dance, No. 2, and Brahms' Hungarian dance, No. 6, both of which were rendered with splendid appreciation and effect by the band. The programme closed with "A Dream of Wagner," by Valentine Hamm. The large number of encores which Sousa rendered, together with the length of his regular programme, compelled him to hurry the concert so that he and the band could catch a train for Baltimore, where a concert was given last night. This, however, did not in the least mar the afternoon concert, but on the contrary, made it more enjoyable by eliminating unpleasant waits.

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Sousa's Special Soloists.

Sousa has made it a rule in preparing for his tours through the country to present each season special soloists never before engaged on Sousa tours, and this rule has been adhered to in most cases, with one or two exceptions. The public rather fancies a change, and has grown to expect it in the Sousa concerts.

For the present American tour—the shortest in the history of the Sousa band—the distinguished leader has engaged two young artists of whom most flattering things are said in the reports of the concerts. These are: Miss Bertha Bucklin, a violiniste of rapidly extend-



Blanche Duffield.

ing reputation, and Miss Blanche Duffield, soprano, whose fresh and beautiful voice has directed wide attention toward herself, and made her much sought in affairs of consequence. Besides these special soloists, those regularly attached to the band will be heard as fixed upon.

The Sousa concert here will take place at the Foot Guard armory next Tuesday evening, Feb. 6. The seats go on sale at Wood's piano house on Academy street, Saturday morning.

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Academy of Music—Sousa and His Band.

The title "Sousa and His Band" is significant, for the band is like other bands of the first class, while Sousa stands alone as a distinct personality. His well known methods as a conductor are illustrative of the music the band is playing. They are not affected, but are inspired by the music itself. He presents all kinds of music with equal skill, but seems to delight most in marches and dances, of which he is a distinguished composer. His popular programmes are made up of music generally light in character, by the best composers, and for encores he presents the most popular music of the day—always his own marches and frequently familiar songs or rag time effusions, of no great merit, perhaps, but of a character to infuse what may be called musical humor in the programme. The programme last evening was as follows, but this represents less than half the numbers presented:

1. Overture—"Capriccio Brillante" (new) Glinka
2. Trombone Solo—"Air and Variations" Pryor
3. (a) Slavonic Dance No. 2.....Dvorak
4. (b) Hungarian Dance No. 6.....Brahms
5. Soprano Solo—"Dolce Amor".....Pizzi
6. Miss Blanche Duffield
7. Excerpts from "La Boheme" (new).....Puccini
8. Idyl—"Ball Scenes" (new).....Czibulka
9. (a) "Rondo de Nuit" (new).....Gillet
10. (b) March—"The Man Behind the Gun" (new).....Sousa
11. Violin Solo—"Russian Airs".....Wieniawski
12. Miss Bertha Bucklin
13. "A Dream of Wagner".....Val. Hamm

Miss Bucklin will be remembered as a very successful violinist, requiring no allowance to be made for her sex or youth, and Mr. Pryor is a prime favorite, making his trombone talk in most agreeable fashion. Miss Duffield is a cultivated singer, but her voice is not of such calibre as to show to advantage in a hall as large as the Academy of Music. The encores were numerous, and were given as a matter of course.

This afternoon's programme includes cornet, violin and soprano solos, Sousa's new march, "The Man Behind the Gun," and Scenes from Parsifal. The final concert will be given this evening with Herbert L. Clarke (cornet), Miss Blanche Duffield (soprano) and Miss Bertha Bucklin (violinist) as soloists.

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SOUSA'S CONCERTS.

Sousa is always sure to receive a hearty and demonstrative welcome when he comes to Boston with his big band, but his two concerts at the Boston Theatre on Sunday next, Feb. 11, are likely to create more interest than is usual for two reasons. They are Sousa's only concerts



SOUSA.

here this year and there are a lot of new arrangements on the programmes. Moreover, prices are to be on a more liberal scale on the lower floor than heretofore at the Boston Theatre. The latter is an extraordinary concession, the result of an agreement between the respective managements. Sousa has prepared programmes that, on the face of them, are remarkably attractive in every way, but especially in the number of new selections put on—twelve new things in two programmes.

This has a smack of the forthcoming European tour about it, as it is said that Sousa is loading up with new things through and through. The soloists are Miss Bertha Bucklin, violiniste; Miss Blanche Duffield, soprano; Herbert L. Clarke, cornet, and Arthur Pryor, trombone.

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Sousa's Good Angel.

Chicago Times-Herald:

It was a woman who discovered Sousa. The woman herself modestly conceals it, but Sousa proclaims it everywhere. The woman is Miss Hannah Harris, manager of the Academy of Music, in Philadelphia.

It happened in this way: Gilmore for years had played an annual engagement in Philadelphia under Miss Harris' management. But Gilmore was ill and unable to fill out his schedule. The little manager was worried, for brass bands had always been a popular feature, and she was afraid that the lack of one would irritate and displease her patrons. She had heard Sousa play in the white house gardens and liked the swing and dash of his music. People in Washington were flocking to hear him and going away delighted. But was this Marine Band strong enough for the huge Academy in Philadelphia? She decided to risk it. Sousa himself was a little timid. He had never played in a concert. However, he resolved to try, and Philadelphia went mad over Sousa. Sousa has never forgotten what her insight and

daring did for his cause. Even now, touring the country as he does under his own expert manager, it is an understood thing that while in Philadelphia he will appear under the direction of Miss Harris. This rule he never breaks. In other ways, too, she has helped the musician. "The Chariot Race from Ben-Hur" was written at Miss Harris' suggestion. Here is an extract from the letter in which the suggestion was made:

"Now I know how easily and how charmingly you adapt any fancy to music, and will you think of this suggestion? It is that you prepare a piece of music and call it 'The Chariot Race from Ben-Hur.' No doubt you are familiar with the spirited description, and if you are not a single reading would give the inspiration, I am sure. You would have the preparation for the race, the start, the progress of the race, with the applause, etc., of the vast audience; the unfair advantage of Messala, the blow to the steeds of Ben-Hur, and after all this, the victory of Ben-Hur. There is opportunity for a grand climax, and anything with the Ben-Hur draws."