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Sousa's Concert Tonight.
The advance sale of tickets for the Sousa concert tonight at Music Hall has been unusually large. It is expected that a large audience will enjoy the concert, as it will be the last appearance of the "marching king" in this city before his departure with his band for the Paris Exposition.

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Sousa at Paris.
Sousa starts to-day 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 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. Sousa and his band will give one of the characteristic Sousa concerts at the Foot Guard Armory Tuesday evening. The seats go on sale at Woods's Piano House on Asylum street Saturday morning.

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SOUSA'S BAND.—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 on Monday 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. Seats on sale Friday. Price: \$1.00, 75 cents, 50 cents.

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Sousa's Band at the Academy of Music.
Bandmaster Sousa appeared at the Academy of Music last evening with his organization, presenting a pleasing programme. This was the first of a series of three concerts given as a farewell before starting for the Paris Exposition, the others to be this afternoon and this evening. Last night's programme included the popular two-steps, which have caused Sousa to be called the "March King," and a number of classical selections, all being rendered with the familiar Sousa dash and spirit. The new numbers included the Overture, "Capriccio Brillante," by Glinka; excerpts from Puccini's "La Boheme," the idyl, "Ball Scenes," by Czibulka, and the march, "The Man Behind the Gun," by Sousa himself. The soloists were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Arthur Pryor, on the trombone. Miss Duffield sang Pizzi's "Dolce Amor," making a favorable impression, and the Russian air from the compositions of Wieniawski were well rendered by Miss Bucklin. Arthur Pryor's performances on the trombone made the usual hit. This afternoon's concert will begin at 3 o'clock.

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SOUSA'S CONCERT.
The Montauk Theater was filled last night with admirers of Sousa's music and his band and the interesting conductor himself was kept bowing almost constantly to the audience between selections. He was fortunate also in the choice of his soloists. Miss Bertha Bucklin, violinist, did so well with "Russian Airs," by Wieniawski, that she was recalled two or three times. Arthur Pryor, trombone soloist, was on the programme for that indefinite number, "Air and Variations," which proved to be "The Blue Bells of Scotland," and for an encore he gave "Because I Love You." The way he played the latter showed how much a fine artist can do with very little. Miss Blanche Duffield sang beautifully Puccini's "Dolce Amor." She, too, had to supplement her original number with other selections and was applauded. The programme as a whole was of the intensely Sousa kind and included his new march, "The Man Behind the Gun," which, with the special use of six cornets and about as many trombones, is more theatrical and louder than any march he ever wrote. Scarcely anything short of the noise of a 10-inch gun fired on the stage could have produced the volume of sound brought out by the band. The piece itself is full of the dash and brilliancy which marks the Sousa compositions.

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SOUSA PLAYS GOOD MUSIC
Many Famous Composers Represented at Yesterday's Concerts
Quite a galaxy of composers were represented in the compositions given by Mr. Sousa and his splendid band yesterday afternoon and evening. Chopin, Wagner, Weber, Tschalkowsky, David, Stulz, Ries and Rogers, and, of course, Sousa filled the afternoon bill. The Tschalkowsky, Italian, which was new, was an odd bit of harmony. It was somewhat capricious in its introductory chords, but quickly fell into the harmony for which this composer is noted. Miss Duffield was in very good voice in her singing of David's "Pearl of Brazil" and Miss Bucklin's violin solo was most excellently played.
In the evening Miss Duffield sang D'Aquila's "Villanelle" and Miss Bucklin's solo was Popper-Hall's "Elfentanz." There were several new numbers, including a cornet solo by Mr. Clarke, "The Bride of the Waves," which was spirited; a "Gypsy Suite," by Edward German; scene from Glazanow's "Raymond," and the finale to the third act of Puccini's "Manon Lescaut." In all of the numbers Mr. Sousa and his colleagues demonstrated the technique which only obtains with thorough musicians and which is only brought into such complete control in an organization like that headed by Sousa's staff. Of course there was plenty of Sousa's stirring airs interspersed throughout. Encore after encore was given with unfailing good nature and the "Man Behind the Gun" seemed to be the prime favorite.

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Sousa to Start for Paris
Providence, R. I., Feb. 8.—John Philip Sousa, the March King, is going abroad shortly, to play for the Paris Exposition and tour Europe. He opens his farewell tour in the United States today with a concert here, the program of which comprises the numbers he will play abroad.

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SOUSA'S COMING.
Mr. George N. Loomis, representing Sousa and his band, is in the city completing arrangements for the two concerts at Grays' armory at Saturday, Feb. 17. This city is the only point in which concerts are given between Buffalo and Chicago, as Sousa takes his band to Europe April 1. The music of both past and present is almost altogether new.

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Manager Grover of the Montauk Theatre announces the first Sunday night concert of Sousa's Band in his theatre will be next Sunday night Feb. 4th. An unusually interesting programme has been arranged, and some new soloists will be heard for the first time in Brooklyn with Sousa's organization, among them being Bertha Bucklin, violinist, and Blanche Duffield, soprano. It is probable that this will be the only Sousa concert given in Brooklyn this season.

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TWO SOUSA CONCERTS.
Sousa will give two concerts, afternoon and evening, at the Boston theater next Sunday. Particular interest attaches to his coming, not alone because the programs to be presented contain a remarkable amount of new music, including Sousa's latest march, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp"), but also because Boston is one of the few cities favored by a visit this year, from the fact that

the band is under engagement to play at the Paris exposition. The soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, two very talented young women who, it is said, admirably maintain the artistic balance of the organization.

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Sousa makes but a single American tour this season, and this is of only eight weeks' duration, and includes less than 90 cities and towns all told. This state of affairs is brought about by a European tour and a most flattering engagement at the Paris exposition, beginning April 14, the date of the grand opening of the exposition. The present tour, though short, will be unusual in some respects. This city will have two concerts. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. The band will be heard at the Detroit opera house on Sunday afternoon and evening, Feb. 18. Herbert L. Clarke, cornetist, will play at the matinee and Arthur Pryor, trombone, in the evening.

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The programme of the Sousa concert follows: Overture, "Capriccio Brillante" (new), by Glinka; trombone solo, Air and Variations, by Pryor, Arthur Pryor; (a) Slavonic Dance, No. 2, by Dvorak; (b), Hungarian Dance, No. 6, by Brahms; soprano solo, "Dolce Amor," by Pizzi, Miss Blanche Duffield; excerpts from "La Boheme" (new), by Puccini; idyl, "Ball Scenes" (new), by Czibulka; (a) Minuet, by Tolhurst; (b) "Rondo de Nuit" (new), by Gillet; (c) march, "The Man Behind the Gun" (new), by Sousa; violin solo, Russian Airs, by Wieniawski, Miss Bertha Bucklin; "A Dream of Wagner," by Valentine Hamm.

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Sousa, the March King, will give two grand sacred concerts at the Boston Theatre next Sunday, afternoon and evening, at popular prices. These will be his only concerts here this season. The management are going to try a new departure, making popular prices rule for the entire lower floor as well as the balcony. The matinee will begin at 3 o'clock, and the evening concert at 8. The soloists include Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Mr. Herbert L. Clarke, cornetist, and Mr. Arthur Pryor, trombone virtuoso.

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THE SOUSA CONCERT.

The March King in His Element at the Montauk.

If John Philip Sousa doesn't make the visitors at the Paris Exposition sit up in their chairs, it will be because the foreign folk don't enjoy march music. Mr. Sousa faced an extraordinarily enthusiastic audience at the Montauk last evening. The pouring rainstorm dampened their ardor not a whit. The theater was crowded to its capacity. One privately wondered what would have happened if the night had been clear—how many policemen, for instance, would have been required to handle the throngs struggling to get their money accepted at the box office. The Sousa marches ran riot. In the interests of truth the programme ought to have read something like this: Classical selection—Encore, "The Stars and Stripes Forever;" Romantic selection—Encore, "The Liberty Bell;" Operatic selection—Encore, "Hands Across the Sea," and so on. The musicians might begin with Glinka or Dvorak or Brahms or Puccini or Czibulka or Gillet, or even "The Ban Behind the Gun;" they wound up with Sousa, and in so doing struck the popular chord as accurately and inevitably as a Boer projectile strikes its target. That the band is in fine form was evident. They have not quite the volume of tone of the Banda Rossa, which, however, is more suited to a vast hall like the Madison Square Garden than to a theater. But they have lost none of their fire or brilliancy of attack, and for military precision they are still the pride of these shores. The leader's theatrically effective conducting should make a big hit with the French. The most meritorious of the soloists last night was Miss Bertha Bucklin, whose playing of Wieniawski's Russian Airs on the violin won a storm of applause, which had to be acknowledged by an encore number. Mr. Pryor played the trombone to good effect in variations upon songs of the day. Miss Blanche Duffield exhibited a fair vocal method and considerable vivacity in the rendition of soprano soli, including the "Dolce Amor," by Pizzi. The fact that her voice is thin and small and in its upper notes decidedly unpleasant did not detract from the enthusiasm of her friendly and not over-captious auditors.

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THEATER NOTES.

At any time a Sousa concert furnishes one of the most enjoyable musical events, but Sousa's present tour, the only one in America this season, is said to excel all former concert tours in at least one feature—the amount of brilliant new music that Sousa has put on his programmes.

More than half of all the numbers on any of the programmes prepared are altogether new, including the latest Sousa march, "The Man Behind the Gun." The concerts here will occur on Thursday next at the Lyceum. The soloists are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Arthur Pryor, trombone. Four performances are given at Cook's only.

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SOUSA'S PROGRAMME FOR FEB. 16.

Some idea of the delightful music Sousa will play for us at the concerts in Convention Hall, Feb. 16, may be gained by a glance at the programmes. That for the evening is here added:

Overture "Capriccio Brillante" (new)
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".....Pizzi
Miss Blanche Duffield.
Excerpts from "La Boheme" (new)
Puccini
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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AMERICA AS A MUSICAL NATION

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.

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 these 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 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. We are in our commercial period now and when the brains from which have sprung the telephone and telegraph 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 today he would probably have suggested a combination of fifty or 100 candles. I believe 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 today. Some of his best pieces have that element, but it lacks perfect expression. There will be other kinds of music, too. 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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Secret of Sousa's Power.

How easy it looks for Sousa to stand before his big band and direct a concert. No great strain or frantic effort, no struggling with the score or the players, no turbulent emotion, no violent action! What gives Sousa such swaying power? It is years and years, a lifetime of preparation, of hard study and unremitting work. It is this that has given Sousa his wonderful command, his great unctious and his grace—and it all looks so easy! The famous director and his band will be here in concert on Tuesday evening at Foot Guard Hall, their only appearance this season, owing to a European concert tour which begins April 14 at Paris. The special soloists are Miss Bertha Bucklin, violinist and Miss Blanche Duffield, soprano. The seats go on sale this morning at Wood's piano house.

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Sousa.

Mr. George N. Loomis, representing Sousa and his band, is in the city completing arrangements for the two concerts at Grays' Armory on Saturday, February 17. This city is the only point in which concerts are given between Buffalo and Chicago, as Sousa takes his band to Europe April 1. The special soloists, Miss Bucklin and Miss Duffield, are highly spoken of so far on the present tour.

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Sousa and his band come for two concerts next Sunday at the Boston Theatre, afternoon and evening, and with them two young lady soloists who have never appeared before in Boston. Both are well known in the concert musical world. Miss Duffield has sung much in public in and out of New York, her efforts at the Waldorf-Astoria concerts especially winning for her high commendation. Miss Bucklin is said to rival the best of the younger violinists of the period and excel most of them. Her selections are of a high and exacting sort. Mr. Herbert L. Clarke, a Boston boy, whose reputation as a cornet virtuoso is more than national, will also play at the matinee, and Mr. Arthur Pryor, the famous trombone virtuoso, will play at the evening concert. The two programmes are distinctly different, and both abound with new music of the best character. The hour for the matinee is three o'clock.

"A Stranger in a Strange Land," the farce that has been taxing the capacity of the Manhattan Theatre, New York, for many months, will be presented at the Park Theatre next Monday evening. It comes with a great cast. The stage settings and every appurtenance and detail that characterized the metropolitan production will be brought here intact. The farce is by Sydney Wilmer and Walter Vincent and tells the story of a young Englishman of good family who has been sent to America for a three years' stay on a ranch. Instead of going West he gets off at Buffalo, remains there, and writes home thrilling stories of ranch life. This is all believed until the young man's uncle finds out it is a myth and advises his nephew to bring along a real Indian to back up his stories. The letter miscarries, and the young man, when he learns the state of affairs, induces his friends to impersonate an Indian. The uncle, anxious to save the lad, and not knowing what has happened, negotiates with an American patent medicine promoter for a real Indian, and when the counterfeit and the genuine Indians appear at the same time and in exactly the same costumes, the fun begins and runs on until the end of the performance. The engagement at the Park is for one week, with regular matinees. The seat sale is now on.

John Drew's success in "The Tyranny of Tears" when he produced it in New York at the opening of the present season was unquestioned, and the run which the piece enjoyed was among the notable ones of the autumn. The Empire Theatre had never known a more brilliant succession of audiences and the engagement was continued until it became time for the stock company to return for the regular winter season. Since then Mr. Drew has repeated the success in every city which he has visited and the prospects for his annual engagement at the Hollis Street Theatre, opening next Monday evening, are very bright indeed. Mr. Drew has always been a favorite here, and the new character which he has to play is a congenial one in every respect. He will have the assistance of a carefully selected company, and among the Boston favorites who will be seen in his support are those two charming actresses, Isabel Irving and Ida Conquest.

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Sousa and his famous band will give two concerts in Boston Theatre tomorrow. The soloists will be Bertha Bucklin, violinist, and Blanche Duffield, soprano.

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Springfield did some kicking through one of its papers because Sousa decided to let the people of Holyoke to hear his band play before it appeared at the charity ball down the river. It may have not occurred to the Springfield kickers that the people who wish to hear Sousa's music do not feel like paying the fancy prices that are asked for the charity ball.

NEWS.

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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, with many additions 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, and 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. Clarke and Walter Rogers, cornet and Franz Hell, flugelhorn. The only concerts here this season will occur on Friday afternoon and evening, Feb. 16, at New Convention Hall. Sale of seats opens at the Peter Paul Book Co. on Feb. 13.

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Sousa and his band will be at the Paris exposition. This assures Trojans a concert Monday evening that will surpass anything ever given by Sousa in this city, for the reason that this band has been drilled to a degree approaching perfection and because Sousa has selected for his European tour the choicest works obtainable. The entertainment will be one of the best of the season. Music hall will contain a large and fashionable audience Monday evening. There have been many box parties formed for the Sousa concert.

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Monday evening at Music hall Sousa and his famous band will entertain the people of Troy with an excellent band concert. The advance sale indicates that a large audience will be present. Sousa's compositions in the hands of amateurs have a ease and movement that never fail to please. Presented by his own musicians and influenced by himself, his music has a greater interest and influence. The band will be led by Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, a set singer. The management announces that seats cannot be held later than Saturday afternoon.

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Sousa is Coming.

Details for the two Sousa concerts, Feb. 17, are being completed by Geo. N. Loomis, who is now in the city. The programs will be made up entirely of new selections. The new soloists are Miss Bucklin and Miss Duffield. The band goes to Europe, April 1.

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Sousa and his band will come on February 15th and appear in concert at the Lyceum. This organization will be taken to Europe April 1st, and not return to America until late next fall. The programme to be presented here is largely composed of novel selections, including Sousa's new march, "The Man Behind the Gun," from "Chris and the Wonderful Lamp." The soloists are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Arthur Pryor, trombone.

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ANNUAL CONCERT OF DORING'S BAND

Music hall was crowded with friends of Doring's Band last evening and the annual concert of the popular organization, like its predecessors, was a musical treat of the first order. George F. Doring conducted in his usual good style and every number on the program was applauded to an encore. The assisting artists were Miss Mary Howe, soprano, and William Lavin, tenor. Both did exceedingly well and Mr. Lavin's clear, rich voice was heard with much pleasure. The more serious numbers were Overture, Rakoczy, Keler Bela; Serenade—Bohemienne, Von Lenz; "The Warrior's Dream," Voelker, a descriptive military fantasia replete with bugle calls and the cannon's boom. After the warrior's dream of the field came the strains of "The Star Spangled Banner," which must have signified peace, for the cannon were heard no more. It is not so long since that the first intelligible measure of "The Star Spangled Banner" would have brought an audience to its feet in an instant. Now it is heard without a visible thrill on the part of an individual. If this means that patriotism is confined to wartime it is too bad. But anyway, the selection was given a rousing rendition, and aroused the enthusiasm of the contingent that applauded. The program opened with a bright march, Benningtonian, Goldsmith, that was played with the march swing for which Doring's is noted. "The Busy Bee," a Morceau caracteristique by Bendix, was a unique and taking conceit which ended with a most realistic and energetic buzz. Sousa's "latest"—"The Man Behind the Gun," was heard for the first time in Troy, but it is too early yet to make pronounced criticism of it, for Sousa's marches have to be heard more than once before the different movements are fixed firmly in one's mind. It was a clever idea which prompted its introduction to the Trojan public on the eve of its composer's coming to the city. The encores consisted of marches and rag-time compositions and were called for many a time and oft. Troy is proud of Doring's band and its splendid leader. Miss Mary Howe, the assisting soprano, needed no introduction, for almost without exception her sweet voice and delightful use of it had made friends long ago of everyone in the hall. Miss Howe's voice is just as musical, her personality just as pleasing as when she was first heard in Troy. She looks still the pretty young woman, and her manner is still childlike, without being insipid. She can soar in the realms of the last octave of the keyboard's treble in giving a series of light, fascinating variations, or she can sing a ballad; anything she does is good. But, after all, it was the plaintive "Robin Adair" that touched the heart deepest, and one of the city's ministers, who evidently knew, was heard to say, "She sings that like a Scotch woman." Her numbers were a brilliant Theme and Variations, Proch; The Rose, Spohr; Waltz from "Mirelle," Gounod. She also sang with Mr. Lavin a "Romeo and Juliet" duet, Gounod. William Lavin, tenor, sang Lend Me Your Aid (Queen of Sheba), Gounod; For Thee, Love; Persian Serenade; Do I Love Thee? three songs, by the accompanist, Lucian Howe, and two extra selections. The last number on the program was Cyrano de Bergerac, Herbert, and the band played it exceedingly well. Mr. Doring can count the concert as one of his many annual successes.

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Sousa's Band.

John Philip Sousa, the famous composer of marches and comic operas, will bring his band to the new Wieting for a concert next Wednesday evening. Miss Bertha Bucklin, the violinist, and Miss Blanche Duffield, the soprano, will be the

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AMUSEMENTS.

Sousa at the Kassen.

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 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 productions 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, in fact his program bristles with them. 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 only Sousa concert that will be given here this season will occur on Tuesday, February 13, at 2:15 p. m., at the Kassen, Gloversville. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Certain of the regular soloists of the band will be heard also.

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AND PNEUMONIA

One Thousand Electric Bulbs Used in Charity Ball Decorations.

The work of the decorators who are preparing City hall for the charity ball will be finished this morning. The decorations are, as usual, very elaborate and when the floor is covered with dancers the scene will be one of remarkable beauty. Beneath the large canopy of green and white, which completely conceals the barren ceiling from view, there will be suspended nearly 1000 electric bulbs, while along the roof and the side galleries will be chains of Southern smilax, Japanese cherry blossoms and chrysanthemums. Laurel will also be used in the trimmings.

Henry S. Hyde, president of the hospital association, and Mrs. H. A. Gould, chairman of the aids and charities committee, will lead the opening promenade, which will start promptly at 9.45. The concert will begin at 8.15 and no seats will be reserved for this. The subscribers whose names were received yesterday are: Frank L. Worthy, Noyes W. Fisk, Edwin L. Smith, Thomas E. King, F. E. Carpenter and Selig Mailla. Following is the program of dance music, Sousa's famous band and Philharmonic orchestra alternating:

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| Lancers—"Unique Lancers," | Sousa |
| Waltz—"Singing Girl," | Wellington |
| Lancers—"U. S. Army," | Herbert |
| Waltz—"La Belle Americaine," | Tobani |
| Two-Step—"The Man Behind the Gun," | Jakobowski |
| Quadrille—"Bejontone," | Sousa |
| Waltz—"Colonial Dances," | Strauss |
| Two-Step—"The Ameer," | Sousa |
| Waltz—"The Charlatan," | Sousa |
| Society Schottisch—"The Mirror Dance," | Sniffen |
| Two-Step—"A Coon Band Concert," | Sniffen |
| Waltz—"Kunstlerleben," | Pryor |
| Lancers—"New York," | Strauss |
| Two-Step—"McAlheeny's Cakewalk," | Weigand |
| | Balfourt |

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SPRINGFIELD'S GREAT EVENT.

Charity Ball in City Hall Is the Most Brilliant Held Yet.

Best People of the City, as Well as of Chicopee, Holyoke and Westfield Among the Dancers—Sousa's Band Plays and the Decorations Are Very Artistic.

[Special Dispatch to the Boston Herald.]

SPRINGFIELD, Feb. 9, 1900. To the inspiring strains of Sousa's band and the sweet melody of the Philharmonic orchestra, lighted by a myriad of electric bulbs, and made beautiful by the decorator's art, the City Hall held to-night a vast number of people who danced away into the morning hours for the benefit of the Springfield Hospital. It was the 16th annual charity ball, and it was more brilliant and more largely attended than any of its predecessors. The wealth and culture of Springfield were there, and so also were those who do not move within the sphere of the elect. It is expected that when the net receipts are computed the hospital will have had added to its funds more than \$2000.

Not only did the best people of Springfield attend the ball, but many were present from Holyoke, Chicopee and Westfield, coming in special electric cars and returning about 1 o'clock. The concert by Sousa's band was a great drawing card, and fully justified the management for going to the great expense necessary to secure this music.

The hall was decorated in a manner very similar to that which proved so popular last year. The colors were green and white, arranged in a canopy over the entire hall. That there might be no monotony in the color scheme, wisteria blossoms were skillfully arranged about the hall. A hedge of laurel extended entirely around the hall to the height of the casing and this was also brightened by many flowers. The floor was covered with white duck. There was scarcely a bit of wood or iron work anywhere to be seen.

The hall was crowded for the concert, and the encores were frequent and responded to generously. For the dancing, the band and orchestra alternated. The grand march was led by President H. S. Hyde of the Springfield Hospital Association and Mrs. R. F. Hawkins. Then came C. A. Nichols and Mrs. James T. Abbe, John A. Murphy and Mrs. F. B. Doten, Dr. George C. McLean and Mrs. Walter Wesson, Lyman P. Briggs and Mrs. W. C. Newell and 200 couples.

The general supervision of the ball was in the hands of Frederick Harris. The floor director was Col. Roger Morgan, who had a number of aids. The committee of arrangements was made up of the following society women, who compose the aids and charities committee of the hospital:

Mrs. H. A. Gould, president; Mrs. Frederick Harris, Mrs. James T. Abbe, Mrs. W. C. Newell, Mrs. George B. Hollbrook, Mrs. E. C. Siskney, Mrs. Walter Wesson, Mrs. Henry F. Trask, Mrs. A. E. Smith, Mrs. R. W. Day, Mrs. R. F. Hawkins and Mrs. F. B. Doten.

For 10 years this committee has taken upon itself an immense amount of work that the hospital might have the money necessary to dispense its charity to suffering humanity.

Among the prominent subscribers to the ball were:

H. G. Chapin, Miss C. D. Hoar, F. E. Hopkins, D. B. Wesson, H. H. Skinner, M. W. Griffin, James D. Safford, William P. Birnie, Charles J. Bellamy, Eliza P. Birnie, Mrs. E. C. Southworth, Miss L. T. Wilcox, O. B. Ireland, J. H. Wesson, W. H. Gilbert, C. E. Galacur, D. L. DeForrest, E. S. Bradford, W. M. Williams, E. S. Brewer, W. H. Chapin, W. E. Wright, Ira B. Allen, Frederick B. Doten, George A. Blaisdell, James M. Morton, John M. Dineen, John Pettigrew, H. P. Stone, C. A. Nichols, Dr. C. R. Chapman, C. H. Southworth, the Misses Mills, the Misses Stebbins, R. A. Colwell, W. S. Robinson, Celia C. Merriam, Edward C. Wilson, William O. Day, A. A. Call, George E. Howard, J. H. Appleton, W. R. Robeson, Miss Maria S. Foot, Mark Aitken, E. A. Webster, F. O. Hanson, Alfred F. Jacobs, Mrs. J. T. Herrick, Garratt S. Barry, J. D. Phelps, C. T. Shean, F. H. Gillett, H. S. Christopher, Jerome W. Doten, George S. Taylor, F. C. Breakspeare, L. J. Powers, L. F. Carr, H. S. Dickinson, G. B. Holbrook, J. H. Pyncheon, Mrs. Samuel Bowles, H. C. Rowley, Nathan D. Bill, A. B. Wallace, Sarah P. Birnie, W. C. Simons, George Birnie, Donald Birnie, Charles L. Goodhue, A. H. Watson, E. G. Rude, M. P. Knowlton, W. H. Wesson, J. H. Marshall, W. P. Porter, H. M. Browster, E. C. Barr, Dr. G. C. McClean, Col. A. H. Goetting, F. H. Stebbins, H. M. Phillips, G. H. Kemmer, C. W. Stebbins, J. A. Carter, William Mary McClench, Thomas W. McCarthy, Miss Mary Chapman, E. A. Carter, H. G. Gilmore, H. K. Baker, W. G. Morse, J. F. Adams, Mrs. K. B. Brown, Dr. C. B. Sprague, Miss Georgia Mason, Frank Rice, C. W. Stebbins, Mrs. M. T. Gallup, A. B. Smith, F. G. Smith, Capt. Thompson, Dr. William H. Boneroy, William H. Horne, T. M. Walker, Edward H. Hall, Dr. Deane, Charles L. Chapin, Miss Amy Alexander, C. L. Elwell, William Selver, W. N. Kimball, J. A. Murphy, Alexander Leith, William H. Brooks, William Hamilton, Fred T. Ley, E. J. Murphy, Charles Lane, W. J. Davis, Odus C. Horner, Samuel Bowles.

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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 Ambroise 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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Sousa's Concert.

The Sousa concert that will be given this evening at the Foot Guard armory ought to prove the rarest of musical treats for reasons. It is the only appearance of Sousa and his famous organization here this year (owing to a long European tour) and Sousa has brought out an immense collection of new music, selected from the very best the world has yielded of late, and many new arrangements of music of all the past.

While as a whole the band is much the same as of past seasons, there has been some important changes for the better.

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Address of Paper

Date

Thousands in this city have heard and seen Sousa, the great march king, and his equally great band, and there are thousands who have not had this pleasure. Monday evening, February 12, these unfortunate thousands will be given an excellent opportunity to see and hear the great bandmaster. Sousa is a man of the people and for the people, ever catering to their whims and wishes, and by prodigious efforts he has placed himself on a musical eminence toward which the entire world has turned. Sousa's music is played in every civilized country and the spirit of Sousa is felt in the ballroom, on the battlefield, on the ocean and in the home circle. The demand for seats is unusually large and the popular leader and his band will receive a rousing welcome in Troy. Bertha Bucklin, violinist, and Blanche Duffield, soprano, will be the soloists.

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Sousa and His Band.

Mr. George N. Loomis, representing Sousa and his band, is in the city completing arrangements for the two concerts at Grays' Armory on Saturday, February 17. This city is the only point in which concerts are given between Buffalo and Chicago, as Sousa takes his band to Europe April 1. The music of both programmes is almost altogether new. The special soloists, Miss Bucklin and Miss Duffield, are highly spoken of so far on the present tour. The business has opened remarkably large, commencing January 31 at Newark.

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Sousa's program for his present tour, the sixteenth semi-annual Sousa tour, are made up almost altogether of new works. Of the ten numbers on one, six are new, and five of nine numbers on another are also new. This shows that Sousa is alive to whatever is choice among the latest compositions in this and the old world, and is quick to present them in his own concerts. The only Sousa concert here this season will take place on Monday evening, Feb. 12, at Music Hall. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

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Can anyone who has heard Sousa say that he had not been more than paid for the effort? No! On the other hand, the memory of the last band concert, and in fact of all the concerts Sousa ever gave in Troy, is fresh in the minds of all who have availed themselves of the privilege to hear them. The flights Sousa makes in the realms of the classics and the delightful and spiritfui intercourse with the popular writers of all classes that he indulges in make the Sousa concert a veritable feast of music that cannot possibly be forgotten. Monday evening, Feb. 12, at Music Hall, Trojans will have another opportunity to enjoy a Sousa treat, when two eminent and clever artists will add to the feast. Bertha Bucklin, violinist, and Blanche Duffield, soprano, will add to the feast. Bertha Bucklin is undoubtedly the best female violinist in this country, and she will add much to the brilliancy of the concert. Seats will go on sale at Cluett's Wednesday at 9 o'clock. The usual custom of giving out numbers at 7 o'clock for place in line will be observed.

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Sousa Concert, This Evening.

This evening John Philip Sousa, the famous bandmaster, will lift his baton at Foot Guard Hall before one of the largest audiences that has ever welcomed him to this city. The advance sale has been so large that the chances are that not a vacant seat will be left this evening. This will be the last concert Sousa will give in this city before going to Europe. Sousa brings with him as special soloists, Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Both these young artists are new to Hartford, but they come exceedingly well recommended. The band will bring its usual favorite instrumental soloists.

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John Philip Sousa has returned from a two months' gunning trip in the Carolinas and a tour of Mexico, and is just starting out on his 16th semi-annual concert tour, which will be limited to eight weeks, owing to his engagement for the Paris exposition, which begins in April. He will give his Boston concerts at the Boston theatre next Sunday afternoon and evening. The soloists will be Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

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Address of Paper _____
BOSTON, MASS.
FEB 6 1900

There is always a deal of pleasureable anticipation in the simple announcement that Sousa is coming with his famous band. 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, violin, and Miss Blanche Duffield, soprano. The band soloists include Arthur Pryor, trombone, and Herbert L. Clarke, cornet. Sousa will be heard in, matinee and evening concerts at the Boston Theatre on Sunday next, Feb. 11. Seats are now on sale at the box office.

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THEATRE NOTES.

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, 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 every concert he gives. Apparently he gleans carefully



and well the whole field of musical production. In fact, the more that one sees and hears of the Sousa concerts the more he looks for new and striking things. Sousa will be at the opera house Friday afternoon, the only appearance here this season, as he will take his band to Europe April 1, as the official American band at the Paris exposition.

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BOSTON, MASS.
FEB 6 1900

SOUSA COMING.

only visit to Boston by Sousa, the King, will be next Sunday, when the evening concert will be at the Boston Theatre, and at popular prices. A European concert tour of the short season here, announces programmes bristling with new features. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, also Herbert L. Clarke, cornet, and Arthur Pryor, trombone.

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BOSTON, MASS.
FEB 6 1900

Sousa and his band will appear at the Boston Theatre day afternoon and night, February 11. The soloists will be Miss Blanche Duffield and Miss Bertha Bucklin, who will go on tour with this noted organization.

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HARTFORD, CONN.
FEB 7 1900

SOUSA'S BAND.

Sousa and his excellent band entertained an audience last evening that packed Foot Guard hall to the doors, nearly all available standing room being occupied before the concert commenced. Popular music was expected and although the program was on that order the encores after nearly every number were of the Sousa style that was especially pleasing to the taste of his audience. There is a certain freedom and relaxation experienced in listening to a Sousa concert that makes one enjoy it for the entertainment's sake. It is the brilliant, catchy swing of the music, combined with the interesting demonstrations of the conductor and the perfect training of the musicians, that make the Sousa band concerts so popular. At the Summer Casino concerts of Manhattan Beach this indulgence of our musical instinct toward the sensuous style is more fully satisfied, the effects in volume of tone being less hampered than in a hall, even as large as Foot Guard armory. It is by contrast that Mr. Sousa's marches are displayed with best effects, and with a background of such a program as was given last evening they were thoroughly enjoyed. It is the Sousa music we care most about. One is continually looking for surprises and eccentricities, some uncommon effect produced by the wood winds, the brasses or even the drums, and without these "Sousisms" the concert would not be satisfactory. It may be on account of a lack of the usual number of these that the concert of last evening was a shade disappointing. After having heard many times and in many ways Mr. Sousa's latest march "The Man Behind the Gun" it was naturally anticipated on last evening's program. It has the customary Sousa peculiarities and gives one the impression at the outset that it is superior to any of his previous marches. This standard, however, is not maintained to the end and in fact is quite commonplace at the finish.

Miss Blanche Duffield, soprano, has a decidedly operatic voice of some power and sweetness which of course was essential for a soloist singing with a brass band accompaniment, and as soloist of Sousa's band, Arthur Pryor maintains his popularity and excellence in trombone solo playing. His "Blue Bells of Scotland," with variations, was beautiful and the tone was of a soft, mellow quality so hard to obtain on an instrument of this kind. Miss Bertha Bucklin is a spirited young violinist and played the difficult Wieniawski Russian airs exceedingly well. There were portions of the harmonic work which were drowned by the too heavy accompaniment. Her playing of Handel's Largo for an encore was most acceptable and a pleasant contrast to the brilliant style which characterized the entire program preceding. Miss Bucklin's playing should be commended for accuracy and technique rather than the artistic finish, which perhaps would be better under more favorable surroundings. It is always a pleasure to listen to a concert by Sousa and his excellent band, and a season without them would be incomplete.

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TROY, N. Y.
FEB 7 1900

—An attraction which has become an annual feature of Troy's musical season is the visit of Sousa and his band. This famous organization and bandmaster will appear at Music hall Monday evening, February 12, and will be greeted by a large audience. Beside the large collection of instrument players in the band, Miss Bertha Bucklin, violinist, and Arthur Pryor, trombone, will be heard in solos, and Miss Blanche Duffield, soprano, will sing. The assisting artists are among the most popular musicians who have visited Troy.

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BOSTON, MASS.
FEB 10 1900

A Short Sousa Tour.

Sousa will be heard in concert on Tuesday, February 13, at the Kasse, Gloversville, with his full band and soloists, his only appearance here this season. The present tour 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, Franz Hell, fluegelhorn, etc.

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New York City

Date

The rain on Sunday night did not dampen the ardor of the 2,000 Brooklynites who crowded the Montauk Theatre to welcome John Philip Sousa and his band. Mr. Sousa is now on a nine weeks' tour, and this will be the last opportunity Americans will have to hear him before he sails for Europe. The program which Mr. Sousa offered included no less than five new compositions. These were an Overture, by Glinka; "Ball Scenes," by Cizbulka; a Rondo, by Gillet; excerpts from Puccini's "La Bohème," and Sousa's new march, "The Man Behind the Gun." The latter was

received with enthusiasm and cheers, and before the audience was silenced several encores had to be played. The other band numbers were: "Slavonic Dance" No. 2, by Dvorak; "Hungarian Dance" No. 6, by Brahms, and "A Dream of Wagner," by Valentine Hamm. Arthur Pryor, the first trombone player of the band, contributed as a solo one of his own compositions. Mr. Sousa has made excellent selections in the soloists in the present tour. These are Miss Blanche Duffield and Miss Bertha Bucklin. Both of these young women were in fine form Sunday night. With the band Miss Duffield sang "Dolce Amour," by Pizzi, in which she reached a high D flat and held it for four bars, and she did this with comparative ease. Her voice shows the advantages of the Lamperti method. It is a fresh, lovely, pure soprano of phenomenal range. Miss Bucklin, who now owns a rare "Strad," played the "Russian Airs," by Wieniawski, in which she revealed her brilliant style to excellent advantage. As an encore she played without accompaniment the bagpipe imitation in the Bach Sarabande and Gavotte. The audience recalled her again, and then she played with the band "Simple Aveu," by Thomé.

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BOSTON, MASS.

Date

TWO SOUSA CONCERTS.

Sousa, with his famous band, will be at the Boston Theatre Sunday, and will give two concerts, afternoon and evening, at popular prices. The entire organization will go to Europe next April under a special engagement to play at the Paris exposition, to which Mr. Sousa has been appointed the official band master. He has a remarkable amount of new music, and the programmes to be presented here are largely composed of novel and unique selections, including Sousa's new march, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp").

The soloists will be Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano; Mr. Arthur Pryor, trombone, and Mr. Herbert L. Clarke, cornet.

Sousa's band is the musical event for next week Wednesday at the Wieting. It will have a large audience, as this is the last appearance here of the band before the Paris exposition.

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FEB 9 1900

SOUSA'S BAND.
Two Concerts Yesterday in the Infantry Hall.
Sousa's Band again proved its wonderful popularity by its two concerts in Infantry Hall yesterday afternoon and evening, which drew large and enthusiastic audiences. The band was assisted by Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; Herbert L. Clarke, cornet, and Arthur Pryor, trombone. At the matinee performance the hall was about two-thirds filled and the programme played was as follows:
Overture, "Imperial" (new), Westmeyer; cornet solo, "The Bride of the Waves" (new), Clarke, Mr. Herbert L. Clarke; "Capriccio Italien" (new), Tchaikowsky; soprano solo, "Pearl of Brazil," David, Miss Blanche Duffield; finale to third act of "Manon Lescaut" (new), Puccini; scene from "Raymonde" (new), Glazounow; (a) Intermezzo, "Douce Caresse" (new), Gillet; (b) march, "Hands Across the Sea," Sousa; violin solo, "Adagio and Moto Perpetuum" from third suite, Riss, Miss Bertha Bucklin; "A Dream of Wagner," Valentine Hamm.
The band played with all the dash and swing for which it has long been famous, and encores were as profusely given as usual. Miss Blanche Duffield displayed a light, high soprano voice, well adapted to coloratura singing, but marred by an excessive tremolo and Mr. Clarke played the cornet with facility and brilliant effect. Both were loudly applauded and responded to insistent encores.
At the evening concert the hall was packed, many finding standing room only. The following programme was given:
Overture, "Capriccio Brillante" (new), Glinka; 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," Pizzi, Miss Blanche Duffield; excerpts from "La Boheme" (new), Puccini; Idyl, "Ball Scenes" (new), Czibulka; (a) "Rondo de Unit" (new), Gillet; (b) march, "The Man Behind the Gun" (new), Sousa; violin solo, Russian Airs, Wieniawski, Miss Bertha Bucklin; Gypsy Suite (new), E. German.
As at the afternoon concert, every piece was received with tremendous applause, and the good-natured Sousa furnished repeats and encores as fast as demanded. Miss Bucklin again played brilliantly upon the violin, and Mr. Pryor drew smooth and mellow tones from his trombone. The concerts gave evident pleasure to the large audiences who listened to them, and Mr. Sousa and his players received a welcome such as is given to no other organization of a musical kind that visits this city. D. W. Reeves was, as usual, local manager for the concerts.

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FEB 8 1900

Sousa is the most fertile of concert directors in providing the newest and best, and this has invariably been one of the strong features of his programs. For the present tour—which, by the way, is the briefest Sousa has ever made in any season—he has surpassed himself in this respect. It is said he has provided a rare amount of novel music, much of it given for the first time in the Sousa concerts. Sousa and his band have been chosen to open the Paris exposition on April 14, as is well known, and at the conclusion of a protracted engagement at the exposition a tour of the continent follows. The date for the only Sousa concert here is tomorrow afternoon at the opera house.

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FEB 10 1900

SOUSA.
There is enough magic in the name of Sousa to fill the Opera House every time that he comes here with his famous band. His next visit will be made Tuesday evening, and this will be the last opportunity means will have to hear them prior to their departure for Europe. There will be new Sousa marches. The soloists will be Miss Bertha Bucklin, whose popularity is unbounded, and Miss Blanche Duffield, soprano.

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FEB 10 1900

SOUSA.
"The musical taste of the American public is constantly improving," said John Philip Sousa recently, "and in 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 made up entirely of American composers. 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 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 on 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 will be here with his big band on Thursday next at the Lyceum for one concert only. Miss Bertha Bucklin, violinist and Miss Blanche Duffield, soprano, accompany the band as special soloists. There will be a popular priced matinee at 2.15. Seats will be one sale next Tuesday.

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FEB 10 1900

Sousa will be heard here in two concerts on Friday, Feb. 16 (afternoon and evening), at new Convention 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 more 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, H. L. Clarke and Walter Rogers, cornet; Franz Hell, fluegelhorn, and others.

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FEB 12 1900

The Sousa concert at Music hall tonight will call together a vast throng of the admirers in this section of the great leader and composer. The sale of seats has been large, and the audience will hear all of the latest work of Sousa, beside a program of rare musical perfection.

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FEB 9 1900

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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FEB 9 1900

Sousa's Band and William J. Bryan visited Hartford on the same day. Colonel Bryan addressed an audience that "filled every seat" in the Coliseum in the afternoon, but Sousa's Band "packed Foot Guard Hall to the doors" at night.

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At any time a Sousa concert furnished one of the most enjoyable musical events possible, but Sousa's present tour, the only one in America this season, is said to excel all former concert tours in at least one feature—the amount of brilliant new music that Sousa has put on his programs. More than half of all the numbers on any of the programs prepared are altogether new, including the latest Sousa march, "The Man Behind the Gun." This is extraordinary. The great leader has always shown that he is never behind the times in any way, but in this instance he proves that he is far and away ahead of even himself in gathering the latest and best music of two continents. The concert here will be held on Monday evening, Feb. 12, at Music Hall. The soloists are Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Arthur Pryor, trombone.

TRANSCRIPT.
BOSTON, MASS.
FEB 10 1900

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John Philip Sousa, "The March King," and his famous band will be heard in two concerts tomorrow afternoon and evening at the Boston Theatre. Sacred music only will be rendered, the afternoon concert beginning at three o'clock and the evening concert at eight o'clock precisely. Popular prices will prevail. Sousa is now providing more new music for his concerts than he has ever done before, partially because of his forthcoming tour of Europe and his protracted engagement at the Paris Exposition. New arrangements from a long list of ancient as well as modern composers are added to his latest programmes, and Sousa himself will put on two new marches during his coming appearance here, besides excerpts from "Chris and the Wonderful Lamp" and other of his own operas and something from almost every composer of consequence. The special soloists who will be seen on this occasion are Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Arthur Pryor, trombone; and Herbert L. Clarke, cornet.

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WORCESTER, MASS.
FEB 10 1900

Sousa's Band at Charity Ball.
Special to The Telegram
SPRINGFIELD, Feb. 9.—The charity ball, the chief society event of the year, was attended by 3000 tonight. The hall was elaborately trimmed with streamers, in which were twined flowers, all being studded with electric lights. The music was furnished by Sousa's band, which also gave a concert. Dancing is to continue until late in the morning.

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SOUSA AT GRAY'S ARMORY.
Sousa is to be the official band master of the Paris Exposition; but before he starts he will make his usual spring tour. It will, of necessity, be brief, and so he will cut out a number of places he customarily visits. Cleveland, however, will be on the list, and it will be the only town between Buffalo and Detroit that he will visit. This will render it necessary for his admirers in Akron, Painesville, Oberlin, Elyria and other surrounding towns, to come to Cleveland for the treat that has usually been given at their own doors. They realize this, and have already begun pouring in inquiries upon Burrows Bros., where the sale of tickets will be held.
Two concerts will be given at the Grays' Armory on the afternoon and evening of February 17, and it goes without the saying, they will be the largest he has ever known in Cleveland.

land. On these visits he will play the same music that Paris will hear later. His programs will be new. He will have two new marches, and there will be a judicious selection from the best composers of all schools.
His soloists come with unusually fine recommendations. Miss Bertha Bucklin, a violinist, is a player of unusual ability; the soprano soloist, Miss Blanche Duffield, has a beautiful voice, excellently trained. Both are pretty girls, which adds largely to the interest in which the public holds him. Sousa is a magnet which attracts all classes of society and his coming concerts will, undoubtedly, be the largest he has ever known in Cleveland.
Sale of seats will begin Tuesday at Burrows Bros.'

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"The band that I will take with me this year at the invitation of Commissioner-General Peck of the United States commission to the Paris exposition," said John Philip Sousa, recently, "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 program 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 the 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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Several hundred people standing, in addition to the enormous throng which filled every seat in Music Hall, heard Sousa and his band Thursday evening.
The soloists of the concert were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Arthur Pryor, trombonist.
Miss Duffield's voice is a pure lyric soprano, which she uses with much skill. She is a charming singer.
Miss Bucklin, the violinist, is an accomplished artist. She has a beautiful tone, a flawless intonation and an unpeccable style. Mr. Pryor's excellent work always delights his audiences.

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Manager Davidson signed the contract yesterday for the appearance of Ada R. in Saginaw May 17 and in Bay City May 16.



JOHN PHILIP SOUSA.
Whose famous band comes to the academy Monday, Feb. 19

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Sousa's Band.
John Philip Sousa and his band will give a concert at the New Wieting next Wednesday evening. He brings with him as special soloists Miss Bertha Bucklin, the violinist, who delighted a local audience a couple of months ago by her artistic playing, and Miss Blanche Duffield, a fine soprano. This will be Mr. Sousa's only visit here this season.

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A LAND OF WHISTLERS
John Philip Sousa Says the Love of Music Shown in This Country Promises Much for the Future.

"I believe the Americans are the most musical people in the world," said John Philip Sousa to an interviewer recently. "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.
"I will venture to prophesy that in from 25 to 50 years from now America will be pre-eminently the musical nation of the world. 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 do you think will be the character of the music of this new era?"
"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 today. 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."
Sousa, by the way, will be at the Boston Theatre with his famous band and soloists next Sunday, giving two concerts, afternoon and evening, his last appearance in this city prior to his departure for Paris where the Sousa band will be the official American band at the great exposition. Both concerts will be at popular prices, the matinee beginning promptly at 3 o'clock, and the evening concert at 8.

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Mr. Sousa and his famous band are now engaged in their final tour in this country prior to their departure for Europe. On July 4, the band will take part in a notable patriotic concert under American auspices at the Paris exposition.
A week from tomorrow the band will give a Sunday concert at the Detroit opera house. Several selections of choice sacred music being included in the program. As is usual, variety will be given to the program by the efforts of several talented vocalists and instrumental soloists.

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OAKLAND, CAL.

SOUSA GOES ABROAD.
Providence, R. I., February 8.—John Philip Sousa, the march king, is going abroad shortly to play for the Paris Exposition and tour Europe. He opens his farewell tour in the United States to-day with a concert here, the program of which comprises the numbers he will play abroad.

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SOUSA AT WAGNER'S TOMB.

Sousa, the march king, who comes to the Boston Theatre with his famous band and soloists for two grand sacred concerts this afternoon and evening, is an ardent admirer of Wagner, the great composer, whom he calls "the musical Shakespeare."

"The musical taste of the American public," said John Philip Sousa in a recent interview, "is constantly improving, and in 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 made up entirely of American composers. Because one has a certain dish for dinner does not signify that he wants 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 a means of boosting themselves. Wagner has been done a hundredfold more harm by his partisans than by his enemies. I think if he could hear his music as often played by his interpreters he must have turned over in his grave until he wore 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 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 on 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'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.'"

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A Short Sousa Tour.

Sousa will be heard in concert on Tuesday, February 13, at the Kasson, Gloversville, with his full band and soloists, his only appearance here this season. The present tour 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, Franz Hell, tubelhorn, etc.

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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.

YORK, 1884.

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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 the 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."

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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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BOOKINGS AT THE WIETING.

John Philip Sousa and His Band—
Alice Nielson in "The Singing Girl."

If there is anything that will give elasticity to the step and a new spring to the heel, as it were, it is the announcement that John Philip Sousa, the famous composer of comic opera and marches, and his band are coming to town.

He will give a concert at the new Wieting next Wednesday evening and as this will be his only visit here this season and will probably for some time to come, he will be greeted undoubtedly by the large and representative audience that usually attends his musical functions here. The desire to hear his band on this occasion may be increased by the knowledge that he is to take his famous organization to the Paris Exposition to show the representatives of all nations the possibilities in music of a military character. He has received from Commissioner General Peck the appointment as the official representative of American bands.

The coming concert will be made additionally enjoyable by the playing of Miss Bertha Bucklin, the talented violinist, and Miss Blanche Duffield, a brilliant young soprano, the soloists accompanying the band.

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Before Sousa goes to Paris, where he is to represent the United States officially at the Paris exposition, he will make a tour of this country. It will be short, and he will be compelled to pass by a number of the places he usually visits. Cleveland will be the only city between Buffalo and Des Moines where he will play. Akron, Elyria, will have to come to Cleveland to hear the Sousa band. As usual, Sousa will have first-class assisting talent. Miss Bertha Bucklin, his violinist, is said to have unusual talent and to be a very pretty girl in the bargain. Miss Blanche Duffield, the soprano soloist, is on a par with her in the matter of good looks and ability, all of which makes their contributions the more enjoyable. Sousa will have new programs this time, with the exception of course of his famous marches, of which the people never weary. Still, he has two new ones, "The Man Behind the Gun" and "Hands Across the Sea," which he has never played here. Society and music lovers will turn out and make both concerts brilliant affairs. Matinee program:

Overture—"Imperial" (new) (Westmeyer).
Cornet Solo—"The Bride of the Waves" (new) (Clarke). Mr. Herbert L. Clarke.
"Capriccio Italien" (new) (Tschaiakowsky).
Soprano Solo—"Pearl of Brazil" (David).
Miss Blanche Duffield.
Finale to third act of "Manon Lescaut" (new) (Puccini).
Scene from "Raymonda" (new) (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 program:
Overture—"Capriccio Brillante" (new) (Glinka).
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" (Pizzi). Miss Blanche Duffield.
Excerpts from "La Boheme" (new) (Puccini).
Idyl—"Ball Scenes" (new) (Czibulke).
(a) "Rondo De Nuit" (new) (Gillet); (b) March—"The Man Behind the Gun" (new) (Sousa).
Violin Solo—"Russian" (new) (Sousa).
Miss Bertha Bucklin.

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THE SOUSA CONCERT.

The Academy of Music was crowded to the doors yesterday afternoon on the occasion of the matinee concert by Sousa's band. Musical critics were of the opinion that it was one of the best entertainments of the kind ever given in this city. The audience was enthusiastic and every number was encored, several of them repeatedly. Sousa's own compositions were most heartily received, particularly his latest, "The Man Behind the Gun." The company arrived in the city at 1.16 o'clock and left for Troy at 4.20 o'clock.

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One of the surprising things about the Sousa concerts is their 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. Rochester is to have Sousa on Thursday next both afternoon and evening at the Lyceum, the only appearance here this season. 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 Brancha Duffield, soprano. Sets at regular prices will be on sale to-morrow.

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SOUSA ON BRIEF TOUR.

Sousa's 16th semi-annual tour, Jan. 31 to April 1, is unique in its brevity, a result of foreign arrangements. Efforts have been made for a long time to get Sousa in Europe with his band, and at last they have taken definite shape and all is fixed. Sousa and his band will sail from New York for Paris on April 1, or about that date, to open the Paris Exposition, April 14, by appointment of the commissioners. A tour of Europe follows, and Sousa will not return to America until late autumn.

The present American tour, though brief, perforce, lacks in nothing to make it conspicuous among all of Sousa's tours for a certain dash in movement and brilliance in concert. For so short a time a remarkable scope of territory is covered, and Sousa is said to have a lot of novelties for his programmes to stir his audiences, bright, new things that will give a hint as to what he will do on the other side of the water. The date here is Friday, Feb. 16, afternoon and evening, at New Convention Hall. The soloists are Miss Bertha Bucklin violiniste, and Miss Blanche Duffield soprano.

Seats will be on sale at the Peter Paul Book Co. tomorrow.

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Next Friday afternoon and evening, in the new Convention Hall, Virginia Street, John Philip Sousa's world-famed band will give two farewell performances. As was stated in these columns a few weeks ago, at the close of its present tour the organization will leave for Europe, where it will fill an extended engagement at the Exposition and afterward make a grand trans-continental tour. Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, who will appear as soloists at the two concerts next Friday, are said to possess uncommon musical gifts and to have met with remarkable success wherever they have appeared. The programmes will be:

EVENING.

Overture, "Capriccio Brillante" (new) Glinka
Trombone Solo—Air and Variations...Pryor
a. Slavonic Dance No. 2.....Dvorak
b. Hungarian Dance No. 6.....Brahms
Soprano Solo, "Dolce Amor".....Pizzi
Miss Duffield.
Excerpts from "La Boheme" (new)...Puccini
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.....Wienlawski
Miss Bucklin.
"Gypsy Suite" (new).....Edw. German

AFTERNOON.

Overture, "Imperial" (new).....Westmeyer
Cornet Solo—"Imperial" (new).....Gillet
Bride of the Waves" (new).....Clarke
Herbert L. Clarke.
"Capriccio Italien" (new).....Tschalkowsky
Soprano Solo, "Pearl of Brazil".....David
Miss Duffield.
Finale to third act of "Manon Lescaut" (new).....Puccini
Intermission.
Ballet Suite, "Raymonda" (new).....Glazounow
a. Intermezzo, "Dolce-Caresse" (new).....Gillet
March, "Hands Across the Sea".....Sousa
Violin Solo, "Adagio and Moto Perpetuum" from Third Suite.....Ries
Miss Bucklin.
Overture—"Ilka" (new).....Doppler

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SOUSA THIS AFTERNOON AND EVENING AT BOSTON THEATRE.

The Boston Theatre offers two Sousa concerts for today, matinee at 3 and evening at 8 o'clock. A deserving charity of the city is concerned in the results. Sousa's immense clientele in and around Boston are quick enough to make the most of his every appearance here, be it seldom or often, and any Sousa affair is sure of seeing the last sitting sold, but today's events carry with them somewhat of an unusual feature. There are two soloists whom Sousa introduces to Boston, both of whom are highly commended—Miss Bucklin, violiniste, and Miss Duffield, soprano.

For the matinee Sousa offers half a dozen selections which have not been presented before: Overture, "Imperial" (new), Westmeyer; "Capriccio Italien" (new), Tschalkowsky; finale to the third act of "Manon Lescaut" (new), Puccini; "Raymonda" (new), Glazounow; Intermezzo, "Dolce Caresse" (new), Gillet and also

Mr. Herbert L. Clarke's "The Bride of the Waves" (new), cornet solo, which Mr. Clarke himself will play. Miss Bucklin will play "Adagio and Moto Perpetuum," from Ries' third violin suite, and Miss Duffield will sing the "Pearl of Brazil" aria by David. The other orchestral numbers are equally notable.

For the evening the novelties are: Overture, "Capriccio Brillante" (new), Glinka; excerpts from "La Boheme" (new), Puccini; Idyl—"Ball Scenes" (new), Gillet; bulka; "Rondo de Nuit" (new), Gillet; "Gypsy Suite" (new), German, and also Sousa's "The Man Behind the Gun" (new). Other orchestral numbers are all of high standard. Miss Bucklin will play Russian airs, Wienlawski, and Miss Duffield has chosen "Dolce Amor," Pizzi, for her vocal appearance. Mr. Pryor's trombone selection is his own, "Air and Variations."

Address of Paper

Date

Blanche Duffield's Success with Sousa's Band.

Blanche Duffield is meeting with unqualified success in her concert tour with Sousa and his band. As this tour extends only until April 1, Miss Duffield is open to engagements after that date. We append a few of a large number of complimentary notices she has thus far received:

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.—Brooklyn Times, February 5.

Miss Blanche Duffield sang beautifully Pizzi's "Dolce Amor." She had to supplement her original number with other selections, and was warmly applauded.—Brooklyn Eagle, February 5.

Miss Blanche Duffield, the soloist, has a rich 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.—Baltimore Herald, February 2.

Miss Blanche Duffield, a soprano of fine presence, voice and method, showed herself equally apt in her elaborate "Dolce Amor" as in the Scotch ballad which followed it.—Philadelphia Times, February 3, 1900.

Miss Blanche Duffield, who has a sweet, clear, appealing soprano voice, sang with splendid effect Pizzi's "Dolce Amor," and tripped out a beautiful little encore, in which she displayed a charming personality.—Philadelphia Bulletin, February 3, 1900.

Miss Blanche Duffield's number was Pizzi's "Dolce Amor," which she sang so sweetly and well that she was enthusiastically recalled for an encore.—Washington Post, February 1, 1900.

Miss Blanche Duffield's fresh and beautiful voice has directed wide attention toward herself, and has made her much sought after in affairs of consequence.—Hartford Post, February 1.

Miss Blanche Duffield is gifted with the three great attributes of youth, beauty and a voice of rare freshness and purity.—Hartford Times, February 1.

The soloists, Miss Duffield and Miss Bucklin, were even better than those usually furnished by Mr. Sousa, and contributed greatly to the interest in the concert.—Baltimore Sun, February 2.

Miss Blanche Duffield sang two numbers well. Her voice is attractive and flexible.—Hartford Courant, February 7.

Variety was given the concert by the excellent work of Miss Blanche Duffield.—Philadelphia Press, February 3.

Miss Duffield is a cultivated singer.—Philadelphia Public Ledger, February 3, 1900.

Miss Duffield sang Pizzi's "Dolce Amor" in such a way as to gain an emphatic encore.—Washington Star, February 2.

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Sousa, the musical magnet of the nation, will this evening draw to Music hall an immense audience. People from all walks in life are sure to hear Sousa because he always quickens them to a pitch of musical ecstasy. There have been many concert parties and box parties formed for the occasion of Sousa's visit, and the elite of Troy will be found in Music hall to give Sousa and his artists a royal welcome. The fact that Sousa will sail for Paris soon assures all of an extraordinary concert, inasmuch as the band has been drilled to a nicety and will render one of the choice programmes that Sousa has made for the Paris exposition. If, at the last moment, seats cannot be obtained in the body of the hall, single seats will be sold in the boxes not already disposed of.

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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, January 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 presently, 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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John Philip Sousa, the great band impresario, is not partial to the idea of giving a concert as a prelude to a social function, and he told me that he would not personally lead his men while playing for dancing for any amount of money. He says the men greatly dislike to play at a ball. "I play for two charities only," said Mr. Sousa, "the charity ball in Newark, N. J., and the one in Springfield. I agree with you that a classical program is not just suitable for a ball concert. The effect of the music is lost. Mr. Smith is thinking of the four or five hundred that he had to pay for Mrs. Smith's new gown and she is busy craning her neck to see if Polly Jones has got on a better gown than she has. It is purely a function and not the place to enjoy a concert." Mr. Sousa is a very genial, polished man, and he looks and acts as if he were quite satisfied with everything in the world, and particularly the part he plays in it. He is rather pleasantly egotistical.

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to

day matinee. To-morrow morning reserved seats will be placed on sale for the two concerts to be given by Sousa's Band at the Lyceum next Thursday afternoon and evening. Rochester music lovers are especially favored in having two opportunities of hearing the great band during its brief American tour preceding Sousa's trip abroad, when he and his musicians will appear at the Paris Exposition and incidentally make a tour of the principal European capitals.

Cutting from

Address of Paper

Date

It is only necessary to announce the fact of Sousa's appearance with his band to insure a large audience. The famous leader and his men will give two concerts here on Friday afternoon and evening, February 16th, at the City Convention Hall, Elmwood Avenue and Virginia Street. The sale of seats will open next Tuesday morning at the Peter Paul book store. Two soloists new to Buffalo will be heard at both concerts, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Both are said to be very talented and attractive. Mr. Arthur Pryor, trombone; Mr. Herbert L. Clarke, cornet, and Mr. Franz Hell, fluegelhorn, are already established favorites here. The programme follows:

Matinee programme—
Overture, Imperial (new).....Westmeyer
Cornet solo, polka brillante, The Bride of the Waves (new).....Clarke
Mr. Herbert L. Clarke.
Capriccio Italien (new).....Tchaikowsky
Soprano solo, Pearl of Brazil.....David
Miss Blanche Duffield.
Finale to third act of Manon Lescaut (new).....Puccini
Ballet suite, Raymonda (new).....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.
Overture, Ilka (new).....Doppler
Evening programme—
Overture, Capriccio Brillante (new).....Glinka
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.....Pizzi
Miss Blanche Duffield.
Excerpts from La Boheme (new).....Puccini
Idyll, Ball Scenes (new).....Czibulka
(a) Rondo de Nuit (new).....Gillet
(b) March, The Man Behind the Gun.....Sousa
Violin solo, Russian airs.....Wieniawski
Miss Bertha Bucklin.
Gypsy Suite (new).....Edward German

from

Address of Paper

Harold L. Chapman, the clarinet player, has arrived from California. He has an offer to play with Sousa's Band at the Paris Exposition this summer, but has not yet accepted.

HELD: LONDON, 1881. NEW YORK, 1884.

Newspaper Cutting Bureau in the World.

from

Address of Paper

The Boston Theatre will be sure to have two cheerful audiences next Sunday, Feb. 11, at the Sousa concerts, afternoon and evening. The matinee is announced for 3 o'clock, to give the public a convenient hour after luncheon. The soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Mr. Herbert L. Clarke (a Boston boy) also appears as virtuoso cornet, at the matinee, and Mr. Arthur Pryor, trombone, in the evening, in addition to the young lady soloists.

from

Address of Paper

SOUSA BAND CONCERT.

John Philip Sousa and his band were the attraction at the Boston Theatre yesterday. Two very enjoyable concerts were given. Each programme was well selected, and each number was encored. Miss Blanche Duffield, the soprano soloist, in the afternoon rendered "Pearl of Brazil" very effectively. Mr. Herbert L. Clarke, as a cornetist, is a Boston favorite, and his reception yesterday was fully as enthusiastic as ever. Miss Bertha Bucklin did excellent work. The band itself, under Sousa's direction, kept up the usual standard, and the efforts of the players were signals for spontaneous bursts of applause.

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Address of Paper

Date

IN THE WORLD OF MUSIC.

Sousa's Band to Be Heard at the Boston Today.

Two Concerts, the Only Ones to Be Given by the Band Here This Year—Frank Daniels Comes This Week with "The Amceer"—A New Opera by Sargent and Grant.



HIS afternoon at 2, and this evening at 8 o'clock, Sousa and his band will appear at the Boston Theatre in the only Sousa concerts of the year. As is well known already, Sousa takes his band to Europe on April 1, to be absent six months, at the Paris exposition and on tour throughout the continent, therefore his next American tour cannot be given until late next autumn. Sousa's concerts of his present American tour naturally enough forecast somewhat those of the coming European tour. There is decided advancement in the arrangement of the programmes. The special soloists are untied here, but the fact that both of them have satisfactorily passed through many exacting tests before a public none too easily pacified, is evidence quite sufficient. Miss Bertha Bucklin is the violinist and Miss Blanche Duffield soprano, and both will be heard afternoon and evening. Mr. Herbert L. Clarke, cornet, is an additional soloist in the afternoon, and Mr. Arthur Pryor, trombone, in the evening. The management have seen fit to adopt a popular scale of prices for these concerts, which more affects the orchestra and a part of the circle than other parts of the house, which remain the same as heretofore.

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Address of Paper

Date

THE SOUSA CONCERT.

A Fine Audience Present—Miss Bertha Bucklin One of the Soloists.

One of the largest audiences that ever greeted Sousa and his band in Utica was that which assembled at the Opera House last evening to listen to the last concert by this organization to which Uticans will be privileged to listen before its departure for the Paris Exposition in April. Sousa was given a splendid greeting and the encores lengthened the programme to at least three times its printed limit. The programme was as follows:

Overture—"Imperial," (new).....Haydn-Westmeyer
Trombone Solo—Air and Variations.....Pryor
Arthur Pryor.
(a) Slavonic Dance No. 2.....Dvorak
(b) Hungarian Dance No. 6.....Brahms
Soprano Solo—Villanelle.....Dell. 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme," (new).....Puccini
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.

"A Dream of Wagner," Valentine Hamm
Miss Bucklin's reception was a most cordial one and her playing was such as to further commend her to the favor of Uticans, for they feel a proprietary interest in the talented and modest Little Falls girl who has won her way to the front through her own merit. Miss Bucklin responded to two demands for encores. The soprano, Miss Duffield, has a pleasing voice. Mr. Pryor, who is always heard with favor, was in particularly fine form last evening and his trombone solos delighted every listener.

As for the band itself it is only fair to the generous portion of the local public which paid its money to hear the concert last evening to say that it failed to get what it had a reason to expect for its money for if the distinguished composer ever had a poorer lot of musicians on his staff he has never brought them to Utica. The programme presented was light and was in itself a confession of incapability on the part of the performers which was clearly manifested in the closing selection when the French horns slobbered woefully in their solo part in the quartette, and the clarinetists handled their instruments as if they were hot potatoes. The performance of the band was an unworthy one throughout and the only moments when the audience felt that something was not askew on the stage were when the organization plunged into the familiar marches that the band has made famous. The distinguished conductor's press agents may vaunt the symmetry of his figure and the grace of the Sousa curve, and the programme may call for "idylls" when common waltzes are meant, but what the public wants at Sousa concerts is music as it most certainly did not get last night. Reputation may be an excellent thing to possess, but it is a shockingly bad thing to travel on for any length of time. Sousa may be able to fill a house with a fluegelhorn and a bass drum once, but he will never be able to accomplish the feat a second time no matter how rare the promises he offered. Nothing is more certain than this: If Sousa goes to the musical centres of Europe as he proposes to do, backed with the aggregation that supported him last evening, he will be the laughing stock of every city in which he plays. It is really a matter greatly to be regretted that an organization in which Americans once felt so great and so just a pride should have been allowed to deteriorate to such an extent.

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Date

Like Alexander, Sousa is looking for new worlds to conquer. Having taken the American continent, he is now looking toward the old world, whither he goes with his entire organization of sixty players on April 1st, for a protracted concert tour, as well as a remarkably auspicious engagement at the Paris Exposition, by special appointment as the official American band. Meantime Sousa will tour the East and Middle West here before sailing for Paris, April 1st. Of the cities included, Rochester is one, and the only Sousa concerts here this season will

occur on Thursday next, afternoon and evening, at the Lyceum. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Certain of the band soloists may also be heard. Seats are now on sale.

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Date

BOTH NEW YORK GIRLS.

Miss Duffield, Proud Her Art Is Wholly an American Product.

Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, have been with him only for 10 days, and are engaged for the nine weeks' tour previous to Sousa's European journey.

Both of the young women, though comparatively new to the public, have spent years of conscientious study in their art and thus far are much pleased with the way Sousa's audiences have received them.

Miss Duffield, a slight girl of the brunet type, is a native of New York, and has received all her training, she is proud to state, in that city, never having gone abroad as yet. Madame Lena Doria-Devine is her teacher, under whom she has studied for the past five years.

Last summer Miss Duffield sang at the musical festival at Round Lake, N. Y., and at Saratoga. Just before going with Sousa she sang a solo at a recital of the Rubenstein club at the Waldorf-Astoria, New York, and in the presentation of the "Creation" by the Schenectady choral society, at Schenectady, N. Y.

Miss Bucklin began studying the violin when a young girl with Louis Lombard, and a veteran teacher of Utica, N. Y., and later studied two years in the Paris conservatoire under Danclo. In 1897 she made another trip to Europe in company with David Mannes, violinist, and Walter Dammrosch and family. Mr. Mannes and Miss Bucklin studied while abroad under Carl Haller, a teacher of the Joachim school in Berlin, and Miss Bucklin employs only the Joachim method in her playing. She says, with much enthusiasm, it is delightful to play with band accompaniment. Miss Bucklin never before appeared with a large concert organization, though while under the management of Henry Wolfsohn of New York last year played several small engagements, in New York principally. Her home is in Little Falls, N. Y.

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Date

Sousa's Band.

Sousa's Band will be heard in concert at the Opera House to-morrow evening. The programme will be sufficiently varied to please all kinds of musical ears. Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, will be the soloists.

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SOUSA'S CONCERTS

He Will Give Two in Buffalo Next Friday.

Seats are on sale today at the Peter Paul Book Company's store in Main Street for the grand concert by Sousa's Band at the City Convention Hall, Virginia Street and Elmwood Avenue, on Friday afternoon and evening of this week. This tour of the great bandmaster is an extremely short one, and Buffalo is fortunate in securing one day.

About April 1st this musical organization will sail for Europe, and Sousa and his band will open the Paris Exposition on April 14th, and later there will be a tour of Europe. The soloists for the Buffalo concert will be Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

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Address of Paper

After the first vacation in his career as a musician, a vacation which meant two months of gunning in the Carolinas and a leisurely tour of Mexico, John Philip Sousa finds himself recouped in health, strong, ruddy and wonderfully refreshed and prepared for his concert season at the Paris Exposition, which begins in April. Previous to this, however, he contemplates a tour with his band of several cities in the East and Middle States, coming to Buffalo next Friday.

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Address of Paper

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 ideas 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." There should be, it seems to us, something nearer perfection in music to constitute the ideal band than the two-step, cake walk and ragtime airs which now fill the racks of band musicians.

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Address of Paper

Sousa's Band.

Syracuse is fortunate in being included in the concert tour which John Philip Sousa is making before taking his famous band to Europe, where it will remain for several months and will be heard in the principal cities of France, Belgium, Germany and England. The noted bandmaster and composer will give a concert at the new Wieting Wednesday evening, and as the organization has been made as strong as possible in view of its coming

appearance at the Paris Exposition, the best concert yet given by it in this city may be expected. Miss Bertha Bucklin, the violinist, and Miss Blanche Duffield, the soprano, will be among the soloists.

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Address of Paper

Sousa, the band king and his famous organization, comes to the New Wieting this evening for a single concert. 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 violinist, 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. Besides these special soloists, those regularly attached to the band will be heard as fixed upon.

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Address of Paper

Date

Amusements.

—One of the largest audiences of the year will greet Sousa and his band at Music hall this evening. The concert will begin at 8:30 o'clock. The program is one of the best ever arranged by Sousa and includes several new numbers.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

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Sousa is such a regular institution and so devoutly wished for everywhere that his coming will bring pleasure to myriads of music lovers. 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. Sousa comes next Thursday afternoon and evening. Seats now on sale.

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Date

Sousa will be heard in concert on Wednesday evening, at the Wieting, with his full band and soloists. It is his only appearance here this season. The present tour is necessarily brief owing to the preparations that are making for the European trip. The followers of Sousa may therefore feel that they are fortunate in having even the one and only opportunity of enjoying the latest that he 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, has appeared before many critical audiences in the larger cities and invariably with success. The soloists of the band, certain of whom will be heard, are Arthur Pryor, Herbert L. Clarke and Walter Rogers, cornet, and Franz Held, flugelhorn.

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Address of Paper

After the first vacation in his career as a musician, a vacation which meant two months of gunning in the Carolinas and a leisurely tour of Mexico, John Philip Sousa finds himself recouped in health, strong, ruddy and wonderfully refreshed and prepared for his concert season at the Paris exposition, which begins in April. Previous to this, however, he contemplates a tour with his band of several cities in the east and middle states.

The First Established and Most Complete Newspaper Cutting Bureau in the World.

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Address of Paper

Date

Even Senators Praised to the Music

I never had a better demonstration of the great power of music over the average American than at the last White House reception. When the president receives in the evening his office is used as a cloakroom for the women of the senate. The upper corridor is always deserted save for a few attendants and the officers of the president's house, and if you sit in one of the corners you can watch everybody who enters and leaves the cloakrooms and be quite as unobserved as if you were not there at all. The band in the hall below played a dance music program Wednesday evening. A congressman from Pennsylvania stood just outside the president's office waiting for his lovely wife, when a Sousa two-step began. The congressman began to mark time with his feet. Then his body began to sway and in a moment he was doing a cake walk. Presently two pretty Richmond girls came out of the cloakroom, and they, too, went teetering and dancing down the hall to the music. Senators, senators' wives, congressmen, society women, old, young and middle aged, came into the upper corridor during the evening, and at least eight out of every ten of them danced along in time with the music. Down in the east room they walked slowly and with dignity, but just the minute they reached the upper corridor the music in the air began to get into their heels and there was swaying and prancing and gliding that would not have been amiss at a cake walk. The striking part of it all was that most of the people seemed to be totally unconscious that they were dancing. It was simply the effect of the music. They couldn't resist it.—Washington Post.

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Address of Paper

Sousa and his band will make an appearance here in concert at the Academy of Music next Monday, Feb. 19, before sailing away 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



SOUSA.

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. A great concert is expected.

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Address of Paper

Date

Sousa's Band.

The great band leader is to be here tonight with his musical organization, and the people of Utica will turn out in large numbers to hear the concert that only Sousa can give. This year a local interest rests in Sousa's concert tour for his solo violinist is Miss Bertha Bucklin of Little Falls, a lady whose wonderful playing has often been heard in this city and never without great pleasure. Many of Miss Bucklin's friends and acquaintances will be in the audience this evening.

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ress of Paper

TOLEDO, O.
FEB 12 1900

GROWTH OF MUSICAL TASTE.

Marked Improvement in
the United States the
Last Few Years.

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 on 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 prophecy that in from 25 to 50 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 50 years ago what our system of lighting would be to-day he would probably have suggested a combination of 50 or 100 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 smiles as tears 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 man."

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BUFFALO, N. Y.

SOUSA'S BAND COMES HERE NEXT FRIDAY.

Last Appearance in Buffalo Before
Starting for Paris.

Sousa and his great band will favor Buffalo with two more concerts on Friday afternoon and evening, before leaving for Europe where they will play at the Paris Exposition.

The concerts will be given at the City Convention Hall, Elmwood Avenue and Virginia Street, and seats can be bought today at the Peter Paul Book Store in Main Street. Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, are the soloists.

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PLAIN DEALER
CLEVELAND, O.

FEB 13 1900

Sousa's Band at Grays' Armory.

Sousa's visit to this city will occur on Saturday afternoon and evening, Feb. 17, at Grays' Armory. 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. A European concert tour is the cause of the short season here. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Sale of seats begins this morning at Burrows Bros.

The interest in Sousa's two concerts is intense and orders have been received from all the surrounding towns. Sale of seats commences this morning.

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COMING CONCERTS.

Just at present John Philip Sousa is intensely occupied in providing music for two continents, that is to say, providing concerts. The only tour he makes in America this season is now on, limited to a couple of months at most, while a tour of Europe, carefully arranged, will occupy the summer months, well into autumn. The American tour, brief as it is, promises to be a record breaker in the matter of new productions. Sousa is said to have an astonishing amount of splendid features lately prepared, some of which he will present before going to the other side. There are two Sousa marches among them, "The Man Behind the Gun," from "Chris and the Wonderful Lamp," and "Hands Across the Sea." Other new things are from a long list of composers of to-day, and of all time. There are two young soloists especially engaged by Sousa upon the brilliancy of their performance in public, Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The season is at the Detroit House on Sunday, February 18, after-noon and evening. The sale of seats will begin on Thursday.

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GRAND RAPIDS, MICH.

FEB 11 1900

SOUSA COMING.

Sousa will soon be along this way, with his big band, on his sixteenth semi-annual concert tour. The tour began Jan. 31 at Newark, N. J., and 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 at an early date. The full band will be here, and also soloists especially engaged. These are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Of course Sousa's band soloists will, certain of them, have a hearing also. The band will appear at Powers' Feb. 21.

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TELEGRAM
WORCESTER, MASS.

FEB 11 1900

John Philip Sousa has written a march for Paris that he expects to set the Frenchmen wild.

ABLISHED: LON-^gon, 1881. NEW YORK, 1884.

Cutting from

Address of Paper

A copy of Mr. Bloomfield's new two-step and march has been received. It



MISS BERTHA BUCKLIN.
Violinist With Sousa's Band.

is entitled "Old Fort Porter March and Two-Step," and it was introduced by Miller's 74th Regiment Band.

The programme for Friday reads:

Grand concerts of Sousa and his band, the official American band at the Paris Exposition, Mr. John Philip Sousa, con-



JOHN PHILIP SOUSA.

ductor. Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Mr. Arthur Pryor, trombone; Mr. Herbert L. Clarke, cornet.

MATINEE PROGRAMME.

Overture—"Imperial" (new) ... Westmeyer
Cornet Solo—Polka Brillante, "The Bride of the Waves" (new) ... Clarke
Mr. Herbert L. Clarke.
"Capriccio Italiano" (new) ... Tschalkowsky
Soprano Solo—"Pearl of Brazil" ... David
Miss Blanche Duffield.
Finale to third act of "Manon Lescaut" (new) ... Puccini

Intermission.
Ballet Suite—"Raymonda" (new) ... Glazounow
(a) Intermezzo — "Douce-Caresse" (new) ... Gillet
(b) March—"Hands Across the Sea" ... Sousa
Violin Solo—"Adagio and Moto Perpetuum" from the Third Suite ... Ries
Miss Bertha Bucklin.
Overture—"Ilka" (new) ... Doppler

EVENING PROGRAMME.
Overture—"Capriccio Brillante" (new) ... Glinka
Trombone Solo—Air and Variations, "The Slavonic Dance No. 2" ... Dvorak
(a) Slavonic Dance No. 2 ... Dvorak
(b) Hungarian Dance No. 6 ... Brahms
Soprano Solo, "Dolce Amor" ... Pizzi
Miss Blanche Duffield.
Excerpts from "La Boheme" (new) ... Puccini
Intermission.
Idyl—"Ball Scenes" (new) ... Czibulka
(a) "Rondo de Nult" (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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BIRMINGHAM, ALA.

FEB 8 1900

SOUSA TAKES FAREWELL BEFORE GOING TO EUROPE

Providence, R. I., Feb. 8.—John Philip Sousa, the March King, is going abroad shortly to play for the Paris exposition and tour Europe. He opens his farewell tour in the United States today with a concert here, the programme of which comprises the numbers he will play abroad.

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ress of Paper

Sousa.
Sousa. Music hall, Monday evening, February 12, 1900. Everybody knows what that meant, and anything more could easily go without the saying. Of course there were a crowded house, soul-stirring music galore and a general exclamation after it was all over: "I wonder when Sousa will be here again."

Sousa's is the representative American band. Perhaps it is because he has been so long at Washington, but his music has the national go. It has the spirit that won at Santiago and which is moving in on the Philippine islands. Sousa is "the man behind the gun," and the gun is a rapid-firer and Sousa "does it so easy" that there is no kicking.

The program was a characteristically Sousa mosaic—the music of motion with plenty of the sforzando effect. The clarionets were beautifully clear and facile. If at times they seemed a trifle more rapid than the cornets, the difference may have been only imaginary. The brasses gave forth a splendidly solid and sonorous body of tone, quite up to the Sousa best. The opening caprice by Glinka was a treatment with charming variations of the familiar theme by Haydn which appears in the "Austrian Hymn." The dances by Dvorak and Brahms respectively were full of movement and color, and their sudden transitions were given by the band with just the right Slavonic quality. The gleanings from Puccini's "La Boheme" were the least considerable number on the program. The poetic imagination of Cizbulka was manifest in the "Ball Scenes," which were delightful. The "Menuet" by F. A. Tolhurst of this city, which was introduced by Sousa and given a permanent place on his programs, was received with the favor which greeted its first production in Troy. The melody has individuality, with just a touch of the plaintive quality, and the theme is worked out to the finale without losing identity or showing relaxation of the composer's grasp. Mr. Tolhurst's compositions are creditable to himself and to the musical reputation of this city. Gillet's "Rondo de Nuit" is a uniquely pretty morceau. The new Sousa march "The Man Behind the Gun" shows no falling-off in the composer's vigor. It is a Sousa march, and "the man behind the gun" was compelled to fire it at the audience three times before the latter had enough. The closing band number was a Wagnerian medley, well arranged and played. There was a whole battery of Sousa marches discharged as encore numbers. They were given with such a swing that it was hard to tell whether the band played the music or the music played the band. One of the most interesting of the added numbers included the famous sextette from "Lucia," "sung" by the cornets and trombones with grand effect. Arthur Pryor blew out of the bell of his slide trombone "The Blue Bells of Scotland" with variations that were amazing in their celerity. He answered the encore with "Because I Love You," by Hawley.

Miss Blanche Duffield of New York, soprano, is a singer of refinement. She has a sweet voice and the method which comes from cultivation. A piano accompaniment would have served her better, for her comparatively light voice was overpowered by the heavy accompaniment of the band, and the sweetness of its quality was somewhat obscured.

Miss Bertha Bucklin of New York, and formerly of Little Falls, is still a young performer, but she "arrived" on the concert platform in Troy years ago. Her violin tone is of extraordinary quality in smoothness and delicacy. She has both strength and facility. Her "Russian Airs" brought an encore, and she played Handel's Largo.

That both of the ladies have personal friends in this vicinity was shown by the bouquets of flowers which they receive.

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Sousa's Programmes.

At 9 o'clock this morning reserved seats will be placed on sale for the two concerts to be given by Sousa and his great band next Thursday afternoon and evening at the Lyceum. There is always great curiosity among the music lovers to know what Sousa is going to play. His programmes this season will include more new music than ever before. Here they are:

MATINEE PROGRAMME.

Overture—Imperial (new).....Westmeyer
Cornet solo—Polka Brillante—"The
Bride of the Waves" (new).....Clarke
Herbert L. Clarke.
Capriccio Italien (new).....Tschalkowsky
Soprano solo—Pearl of Brazil.....David
Miss Blanche Duffield.
Finale to Third Act of "Manon Les-
caut" (new).....Puccini
Ballet suite—Raymonda (new).....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.
Overture—Illka (new).....Doppler

EVENING PROGRAMME.

Overture—Capriccio Brillante (new).....Glinka
Trombone solo—Air and Variations.....Pryor
Arthur Pryor.
a Slavonic Dance No. 2.....Dvorak
b Hungarian Dance No. 6.....Brahms
Soprano solo—Dolce Amor.....Pizzi
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
Idyl—Ball Scenes (new).....Cizbulka
a Rondo de Nuit (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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Just what constitutes an ideal concert is a vexed question among musicians, but when the problem is left to the general public it finds an easy and instantaneous solution in the popular programmes of John Philip Sousa and the great band under his direction. The American taste, whether it is in gastronomy, literature, art or music, is comprehensive. This is but a preface to the announcement that Sousa's only concert here this season will be given on Wednesday evening next at the New Wieting, with Bertha Bucklin, violiniste, and Blanche Duffield, soprano, as soloists. Having been appointed as the official American band at the Paris exposition, the Sousa band will sail for France on April 1. An extended European tour will be undertaken in conjunction with the exposition engagement.

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SOUSA'S CONCERTS

Large Crowds in Mechanics Hall Afternoon and Evening

Sousa and his band always attract a large crowd. His name is associated in the minds of every one with marches and martial, stirring music, the kind that inspires the soldier on the battlefield, and makes the long march easy. Yesterday afternoon and evening, John Philip Sousa, the "March King," entertained two enthusiastic crowds. As soloists on this visit, there were the long-time favorites, Herbert L. Clarke, cornet, Arthur Pryor, trombone, Miss Bertha Bucklin, violinist, Miss Blanche Duffield, soprano. Miss Bucklin, although young, has had several years' training abroad, among her teachers being the famous German virtuoso, Carl Halper. She has a complete mastery over her instrument, and her bow work is superb. The soprano, Miss Duffield, is a young singer. She showed evident nervousness on coming to the stage, but this disappeared as she entered into the spirit of the song, "Pearl of Brazil," which is a stock piece for showing vocal accomplishments in thrilling and sustaining long notes in the upper register. Her voice is of light quality, very sweet and brilliant, but with the accompaniment of brasses, did not show its quality as well as it would with a piano accompaniment.

Each number was vigorously encored, as it seemed to give the audience a chance to hear the popular Sousa marches which thrill and enthuse one as no music written in this era has done. Sousa was very liberal with encores, and several times gave two or three selections from rag-time melodies, opera airs or his own marches, that simply set the audience wild with enthusiasm.

After a tour of about two months, Sousa will take his band to the Paris Exposition, where he will remain for several months.

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Sousa's Band.

Sousa is always a fertile concert director in providing the newest and best. For the present tour the famous leader has rather surpassed himself. It is said he has provided a rare amount of novelties, including two new Sousa marches. Sousa and his band have been chosen to open the Paris exposition on April 14, as is well known, and at the conclusion of a protracted engagement a tour of the continent follows. The present tour offers much that is especially attractive, not only in new music for the band itself, but by the soloists. The latter include Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Of the many soloists of the band those who will be heard are Arthur Pryor, trombone; Herbert L. Clarke, cornet, and Franz Hall, flugelhorn. The date for the only Sousa concert here is Tuesday evening at the opera house.

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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.

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BUREAU NO. 7
FEB. 13 1900

SOUSA AND HIS 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 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. Sousa makes only one short tour in America this season, Jan. 31 to April 1. He then takes the band to Europe, opening the Paris Exposition April 1, then a tour of the continent. Buffalo is one of the comparatively few cities in which Sousa will play before going to Europe. The date is Friday, Feb. 16, at 2:30 p.m. and evening, at New Convention Hall. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Seats are on sale at the Peter Paul Book Company.

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RICHMOND

Sousa's next 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. 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.

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SOUSA WILL SOON PLAY TO WORLD.

Sousa has put his great band as a whole on a footing not quite equalled in past years, and this is said without in the least depreciating the Sousa organizations of all past seasons. The popular director has cut out new work for himself and his band with the intention of playing to the whole world instead of limiting himself to his own continent. No one of his countless admirers will doubt but that he will be equal to the test, and will triumph there as here. A concert tour of Europe follows an engagement at the Paris Exposition on July 4, which is "American Day" at the Exposition, during which the ceremonies of the unveiling of the colossal statue of Lafayette, erected by contributions of American school children solely, will be celebrated with much ado, and for which Sousa is writing a march appropriate to the day and occasion. After the European tour comes a great trans-continental tour of America of 40,000 miles in extent. Before going to Europe with his band of 60, Sousa fills a short tour in this country, closing April 1 in New York, and will be here on Friday, Feb. 16, afternoon and evening, at New Convention Hall, for two concerts. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Seats are on sale at the Peter Paul Book Company.

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AND RADIO

Sousa and his famous band will make their only appearance here this year at Powers' next Wednesday night. The special soloists this season are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Arthur Pryor, trombone.

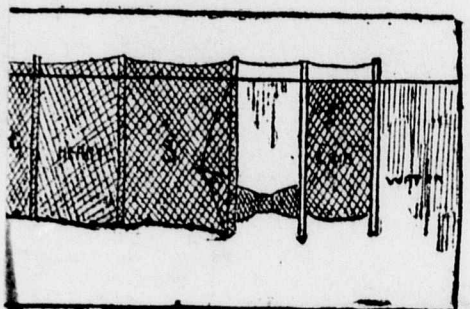
CLEVELAND PLAIN DEALER,

SUNDAY, FEBRUARY 11, 1900.

AMERICA'S BAND.

How It Will be Made Up for the Trip to Paris and How Dressed.

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 uniforms 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 Hauslick.

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, Batavia, 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 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.—John P. Sousa in the Independent.

Before Sousa goes to Paris, where he is to represent the United States officially at the Paris exposition, he will make a tour of this country. It will be short, and he will be compelled to pass by a number of the places he usually visits. Cleveland will hear him of course, and concerts have been arranged for the afternoon and evening of Feb. 17 for the Grays' armory. It will be the only city between Buffalo and Detroit where he will play. Akron, Elyria, Painesville and other surrounding towns will have to come to Cleveland to hear the Sousa band. As usual, Sousa will have first-class assisting talent. Miss Bertha Bucklin, his violiniste, is said to have unusual talent and to be a very pretty girl in the bargain. Miss Blanche Duffield, the soprano soloist, is on a par with her in the matter of good looks and ability, all of which makes their contributions the more enjoyable. Sousa will have new programs this time, with the exception of course of his famous marches, of which the people never weary. Still, he has two new ones, "The Man Behind the Gun" and "Hands Across the Sea," which he has never played here. Society and music lovers will turn out and make both concerts brilliant affairs. Matinee program:

- Overture—"Imperial" (new) (Westmeyer).
- Cornet Solo—"The Bride of the Waves" (new) (Clarke), Mr. Herbert L. Clarke.
- "Capriccio Italien" (new) (Tschalkowsky).
- Soprano Solo—"Pearl of Brazil" (David), Miss Blanche Duffield.
- Finale to third act of "Manon Lescaut" (new) (Puccini).
- Scene from "Raymonda" (new) (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 program:
- Overture—"Capriccio Brillante" (new) (Glinka).
- 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.
- Excerpts from "La Boheme" (new) (Puccini).
- Idyl—"Ball Scenes" (new) (Czibulke).
- (a) "Rondo De Nuit" (new) (Gillet); (b) March—"The Man Behind the Gun" (new) (Sousa).
- Violin Solo—"Russian airs" (Wienlawski), Miss Bertha Bucklin.
- "Gypsy Suite" (new) (Edward German).

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WAGNER IS KING

John Philip Sousa Calls Him the Musical Shakespeare

The American Succeeded in Seeing the Great Man's Tomb

"The musical taste of the American public is constantly improving," said John Philip Sousa to an interviewer recently, "and in 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 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 on 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, will be here with his big band Wednesday afternoon, Feb. 21, at Baird's for one concert only. Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano, accompany the band as special soloists.

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SOUSA AND HIS BAND NEXT FRIDAY.

Famous Leader Will Give Two Con-
certs on That Day.

John Philip Sousa, the great composer and director, his unrivalled band, Miss Bertha Bucklin, violinist, and Blanche Duffield, soprano, will delight the lovers of music at Convention Hall on Friday afternoon and evening.

This is the eighth year that this great musical organization has been in existence, and today finds it more firmly established in the favor of the public than any other band. Sousa's marches are the standard of the military and dance music of the world, and his operas everywhere have been successful. Every member of the band is a finished artist, and when inspired by the personal magnetism of their great leader, are capable of rendering in a way always sure to charm the most critical of musical ears.

Seats are now on sale at the Peter Paul Book Company.

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Sousa has put his great band as a whole on a footing not quite equalled in past years, and this is said without in the least depreciating the Sousa organizations of all past seasons. The popular director has cut out new work for himself and his band with the intention of playing to the whole world instead of limiting himself to his own continent. No one of his countless admirers will doubt that he will be equal to the test and will triumph everywhere. A concert tour of Europe follows an engagement at the Paris exposition on July 4th, which is "American day" at the exposition, during which the ceremonies of the unveiling of the colossal statue of Lafayette, erected by contributions of American school children solely, will be celebrated and for which Sousa is writing a march appropriate to the day and occasion. After the European tour comes a trans-continental tour of America of 40,000 miles in extent. The events now awaiting Sousa press him into making extraordinary preparations, a matter he has been engaged upon many months. Before going to Europe with his band of sixty members, Sousa will fill a short tour in this country, closing April 1st in New York and will be here to-morrow afternoon and evening at the Lyceum for a single concert. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Seats are on sale at regular prices.

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In some respects the concert by Sousa's band at the Wieting last evening was all that could have been desired; in others, it most decidedly was not. The band played with all its accustomed rigor and beauty of tone, to be sure, but the artistic value of the performance was sadly marred by the absurd attitudinizing and Delsartean postures of the leader, who has abated nothing of his mannerisms, but on the contrary added to them. It was also somewhat painful to hear the last movement of Haydn's "Imperial" string quartette arranged for brass band. However, the concert as a whole was enjoyable. Sousa's new march, "The Man Behind the Gun," received its first rendition in this city and was twice

encored. It is a stirring composition, written with all of Sousa's spirit and catchiness, but scarcely equal to "The Liberty Bell" and some others of his earlier marches and two-steps. The remaining numbers of the programme were excellently selected and admirably interpreted, particularly so the sextette from "Rigoletto," arranged for trombones and cornets. Miss Bertha Bucklin's violin playing was a feature of the evening, but Miss Blanche Duffield's soprano solos were unsatisfactory, as she suffered extremely from nervousness. The engagement was for one night.

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Sousa's only visit to this city this season will occur Monday night next at the academy of music. 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 programs bristling with new features. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The sale of seats will begin Friday morning.

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SOUSA'S BAND.

Sousa and his famous band give concerts at the Lyceum this afternoon and evening. Following are the programmes:

MATINEE.

Overture—Capriccio Brillante (new).....Glinka
Cornet solo—Polka Brillante—Bride
of the Waves (new).....Clarke
Herbert L. Clarke.

Capriccio Italien (new).....Tschalkowsky
Soprano solo—Pearl of Brazil.....David
Miss Blanche Duffield.

Finale to Third Act of "Manon Les-
caut" (new).....Puccini
Ballet suite—Raymonda (new).....Glazounow
a Intermezzo—Douce-Caresse (new).....Gillet
b March—Hands Across the Sea.....Sousa

Violin solo—Adagio and Moto Perpe-
tuum from Third Suite.....Ries
Miss Bertha Bucklin.

Overture—Ika (new).....Doppler
EVENING.

Overture—Imperial (new).....Westmeyer
Trombone solo—Air and Variations.....Pryor
Arthur Pryor.

a Slavonic Dance No. 2.....Dvorak
b Hungarian Dance No. 6.....Brahms
Soprano solo—Dolce Amor.....Pizzi
Miss Blanche Duffield.

Excerpts from "La Boheme" (new).....Puccini
Idyl—Ball Scenes (new).....Czibulka
a Rondo De Nuit (new).....Gillet
b March—Man Behind the Gun (new).....Sousa

Violin solo—Russian Airs.....Wienlawski
Miss Bertha Bucklin.
Gypsy Suite (new).....Edw. German

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AMERICAN MUSIC AT PARIS EXPOSITION.

Sousa's Band, the Honored Repre-
sentatives, Here Tomorrow.

Having been appointed the official American Band at the Paris Exposition, Sousa and his great organization will leave for Europe on April 1st. Consequently, the only concerts this season by this sterling aggregation of artists will be given tomorrow afternoon and evening, at the City Convention Hall, Elmwood Avenue and Virginia Street.

The programme will consist of both classic and popular numbers. Sousa's concerts have everywhere been known to be the very essence of the best music. Miss Bertha Bucklin, violinist, and Blanche Duffield, soprano, both finished artists, will be the soloists.

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SOUSA CONCERTS.

Sousa, the march king, will give two concerts in Buffalo tomorrow at City Convention Hall, corner Elmwood avenue and Virginia street. Two new Sousa marches will be given, "The Man Behind the Gun" and "Hands Across the Sea." The band is assisted by Miss Duffield, soprano, and is assisted by Miss Duffield, soprano, and Miss Bucklin, violin. This will be Sousa's last appearance in Buffalo for some time, as the band's European tour opens in April and he will not return to America until the close of the Paris Exposition.

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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 ideas 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." There should be, it seems to us something nearer perfection in music to constitute the ideal band than two step, cake walk and ragtime airs which now fill the racks of musicians.

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—Sousa's band will be heard in concert at the Lyceum to-morrow afternoon and evening. America's representative band was never in finer condition than now and Sousa worshippers may confidently anticipate especial and peculiar enjoyment from to-morrow's concerts.

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'S DEMAND FOR SOUSA SEATS.

The sale of seats for the Sousa concerts at the new Convention Hall, Elmwood avenue and Virginia street Friday afternoon and evening has already been large. At previous Sousa concerts hundreds of people who delayed reserving their seats have been disappointed in being obliged to accept inferior ones or stand up. This bids fair to be the case again unless those who intend hearing the concerts get their seats at once. The sale is now in progress at the Peter Paul Book Company's store.

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There will come a time some day when even the music teachers of Auburn will consider it good policy to form some kind of a combination to bring such artists here as Bispham, Sousa, the Kneisels, etc., etc. They will see that these events are educational and likely to do the profession some good, which they are supposed to follow for a living.

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Sousa's band gave a delightful concert at the Wieting last night, which was greatly enjoyed by the large audience present. There were many new numbers on the program, which were exceedingly taking and which were played with spirit and artistic finish. The sextet from "Lucia," however, elicited the most enthusiastic applause of the evening. Miss Blanche Duffield's pleasing soprano voice was heard with interest and Miss Bertha Bucklin's violin solos evoked storms of applause. The concert, taken for all in all, was one of the most enjoyable Sousa has ever given in Syracuse.

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FEB 16 1900

IN THE THEATERS.

SOUSA.

A fair-sized audience gathered last night at the Lyceum to hear what must be considered, we suppose, the most popular band in the country. Indeed, there can be no question about the position John Philip Sousa and his band occupy in the hearts of their countrymen when we consider the fact that they have been chosen to represent what Americans enjoy most in the way of band music at the Paris Exposition. There they will undoubtedly be looked upon at a national institution by the Europeans who, having themselves such luxuries as opera, music conservatories, theaters, etc., subsidized and conducted by the state, will fancy we are likewise blest. At the risk, however, of seeming to be unpatriotic, we cannot withstand the temptation of reminding those who chanced to hear it of another band, made up of the sons of sunny Italy and conducted by one Sorrentino, which has visited Rochester some two or three times without, it must be admitted, causing many people to take much notice of the fact. But the few who did hear this band will agree, if they are really appreciative, that from an artistic standpoint our "official band" is decidedly inferior to the "Banda Rosa." That, indeed, until we heard the "Banda Rosa" we never dreamed of the quality of music it is possible to get from brass and wood wind, and this with no sacrifice of power and with an esprit de corps and a "personal element" about the performance that is irresistible. Nevertheless there is no denying nor should there be a wish to deny that in Sousa's band we have an organization to be proud of, though the performance last night was scarcely up to the mark. The programme was not especially interesting in spite of the fact that a number of the pieces were marked "new" and we had the satisfaction of feeling that at least we were listening to novelties. The opening and closing pieces were arrangements of Haydn and Wagner. The two most interesting numbers from a musical standpoint were two groups of dances, Slavonic dances by Dvorak and Hungarian dances by Brahms. The latter are somewhat more familiar than the Dvorak dances but both groups were charming. The other interesting piece was one labelled "new" and consisted of some selections from Puccini's opera "La Boheme," very pleasing and full of color. The rest of the regular programme was made up of numbers of Czibulka, Gillet, and Sousa. The usual liberal supply of encores were granted and consisted of a number of popular two steps, a rag-time selection and one or two other familiar and, therefore, welcome pieces. The soloists were Arthur Pryor, trombone soloist, and the delicious velvety tone which he produces upon this instrument is a never failing source of pleasure. He has become deservedly famous for his artistic playing. Miss Blanche Duffield, soprano, sang the delightful Villanelle by Dell Acqua in very good style and gave as encore (which, by the way, was almost buried by the accompaniment), Homer Bartlett's "Dream." The third soloist was Miss Bertha Bucklin, violinist, who displayed much temperament and a remarkable amount of skill in playing Russian airs by Wieniawski and also responded with an encore in which she showed some excellent bowing.

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Sousa and his band comes to the Wieting this evening. There is something really delightful to the average person in a Sousa concert. He seems to touch the popular heart as no other leader does or ever has, and the result is that his concerts are invariably thronged by happy masses, who enjoy every moment of the music given them. Sousa is pre-eminently an expert analyzer of public taste in music of a semi-military order, and he provides that which is most desired, though always interspersing much that is of a high orchestral character. In fact, any Sousa programme has diversity enough to suit the most exacting taste. 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. A new march will be heard called "The Man Behind

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The triumphal procession through America of Sousa, the great bandmaster, halted long enough at Rochester yesterday to give two large Lyceum audiences several hours of musical enjoyment such as only Sousa and his fine company of musicians can give. Sousa's band has lost none of its art since its last appearance here, and though perhaps improvement was impossible in an organization so well trained from the start, an advance has been made in the character of the music presented, the programme being devoid of musical trivialities, and made up of a mingling of stirring and subdued music which made a pleasing variety. He was very generous in the matter of encores, the programme being nearly tripled by the enthusiastic demands of the insatiable audience. Many of the encores granted were Sousa's own marches which were recognized and applauded with the playing of the opening bars. His new march, "The Man Behind the Gun," heard here for the first time yesterday, is a stirring bit of martial music and will doubtless be popular. The trombone playing of Arthur Pryor made a decided hit, and the solos by Blanche Duffield and the violin playing of Bertha Bucklin were thoroughly enjoyable.

All Rochesterians who heard either of yesterday's concerts wish the March King the success in his European tour which will undoubtedly be his.

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SOUSA'S BAND

Popular March King Will Give a
Concert at City Convention Hall
Friday Evening.

From Yesterday's Late Editions.

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. 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, in fact his programs bristle with them. 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 only Sousa concerts that will be given here this season will occur on Friday afternoon and evening, February 16th at New Convention Hall. The special soloists are Miss Bertha Bucklin, violinists, and Miss Blanche Duffield, soprano. Certain of the regular soloists of the band will be heard also. The sale of seats is now on at the Peter Paul Book Company's store.

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DANGER AT CONVENTION HALL.

Last night's experience at the Sousa concert demonstrated the danger of having but one great entrance to Convention Hall, that at the end of the long building.

When the great audience commenced moving to the door at the close of the concert there was such a jam as is always alarming and might be fatal if from any cause there should be a moment of panic. Women were swept off their feet by the converging masses of people, their arms pinioned by the pressure at the sides, and many were pushed rather than walked out of the building. It was impossible to see where the steps began and that caused a little slower movement in front, and the terrific jam was unavoidable.

In case of fire or an alarm of any kind the possible results of such a crush are terrible to think of.

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WILL DANCE AT TAMMANY HALL

Societe la Fleur de Paris Plans a
Rousing Time at Its Bal Masque
on Wednesday.

The extensive preparations now making for the bal masque of the Societe la Fleur de Paris, at Tammany Hall this evening, promises to make it one of the most successful affairs of the season, and the most elaborate in the point of decorative display and unique special features ever given in Tammany Hall. It being Washington's Birthday eve, the Father of His Country will be conspicuously honored in many ways. Aside from the usual supper and dancing, for which Sousa's Band will furnish the music, there will be a rag-time concert by Charles B. Ward and chorus, an eccentric cakewalk, professional dancing by Prof. Alvini's troupe of coryphees, a grand ballet, and offerings by the Lady with the Auburn Hair. During the evening at a given signal there will be a sudden snowstorm of confetti showered upon the dancers on the floor. All indications point to a large attendance, while many prominent theatrical and sporting people will be present in boxes and on the floor in costume.

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Lyceum.....Sousa's Band
Baker Theater.....The Gunner's Mate
Empire Theater.....Real Widow Brown

The good habit of enjoying the music of Sousa's band grows upon one. Every time you hear the band you like it even better than at the last preceding hearing. So the impression received from yesterday's concert at the Lyceum that Bandmaster Sousa's musicians never before did quite as well as work in Rochester is, probably, to some extent merely fancy. Nevertheless it is true. The programmes seemed more entirely devoid of musical trivialities than ever before. To all the old dash and fire and swing of playing the band seemed to have added a new touch of dignity and authority. The seemed more entirely devoid than ever exports of the harsh and blatant tone which is very commonly known as "brassiness," present even at its loudest a pure, "singing" tone. The little "eff" yellow with which a skilled bandmaster ornaments and illustrates the music he interprets, seemed more happily devised than ever before, more legitimate, more musician-like, more effective. And one seemed to note more clearly and frequently than usual such individual excellences of technique as the kettle-drums' share in the Dvorak number last evening. Altogether, yesterday's concerts must have produced in the minds of all Rochester admirers of America's representative band an agreeable conviction that it is going to Europe in its very best estate and will be found by European audiences worthy. Very large and enthusiastic audiences heard and applauded the band yesterday afternoon and last evening. As a rule there were two encore numbers for every programme number. Most of the band's encore numbers were Sousa's marches, and the older and better known the march was the more heartily it was welcomed. This remark does not include the latest Sousa march, "The Man Behind the Gun," which was a programme number. It was found by the audience equal to any of its predecessors, was tremendously applauded and had to be repeated again and again. Of last evening's programme numbers, the Haydn-Westmeyer "Imperial" overture, Dvorak's "Slavonic dance, No. 2," and Brahms' "Hungarian dance, No. 6," were, perhaps, the most impressive.

Mr. Arthur Pryor performed his usual miracles of trombone-virtuosity in a set of variations on "The Blue Bells of Scotland" and, for an encore, made his instrument sing "Because I Love You."

The other soloists were Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Both are admirable artists. Miss Duffield has a notably pure and clear voice of good range and she is thoroughly trained vocal artist. It is long since as capable and artistic a violinist as Miss Bucklin has been heard in Rochester.

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A "PALMY DAY" PLAYER TALKS

and per bbl. \$1,500.25; state and western
 cloth 10 lb per bbl. \$2,100.25; sweets, Jersey, per
 10 lb. \$1,500.25; Beets, near by, per bbl. 1,600
 90c; Florida, per crate, 30c to 35c. Carrots,
 near by, washed, per bbl. \$1,000.125; do
 unwashed, per bbl. 75c to 81c. Cauliflower,
 Long Island, per bbl. \$1,000.400; California,
 per case, \$1,250.125; Florida, per 1/2-bbl. bas-
 ket, \$1,000.150; Cabages, Long Island, per
 100, \$1,000.600; State, per 100, \$3,000.800. Cel-
 ery, per doz roots, 50c to 75c. Lettuce, Florida,
 per 1/2-bbl. basket, \$1,000.400; North Carolina,
 per basket, \$1,000.200. Onions, Bermuda, per
 crate, \$1,700.180; Havana, per crate, \$1,700
 1.75; State and Western, yellow, per bbl. \$1,700
 \$1,250.10; do red, per bbl. \$1,150.125; do
 white, per bbl. \$1,300.125. Peas, Florida, per
 basket or crate, \$1,000.500; California, per
 flat case, \$1,000.200. Peppers, Havana, per
 carrier, \$2,000.250. Parsnips, near by, per bbl.
 75c to \$1.00. Parsley, Bermuda, per case, \$2.00
 42.50. Romaine, Bermuda, per box, \$1.00
 1.25. Squash, marrow, per bbl. 50c to 75c. Hub-
 bard, per bbl. 75c to 81c; Florida, white, per
 bu. crate, 75c to 81c. Spinach, Norfolk, per
 bu. 30c to 41c; Baltimore, per bbl. \$1.25.
 String beans, Florida, green, per crate, \$1.00
 42.00. Turnips, Russia, Canada, per bbl. 75c
 45c; do Jersey, per bbl. 60c to 75c. Tomatoes,
 Florida, per carrier, 50c to 62c.
 42.50. VANS—Marrow, choice, \$2,200.25; do

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Big Audiences Could Not Be Satisfied Until Programme Had Been Played Twice.

"I believe the Americans are the most musical people in the world," said he. "It's a bold statement, but I base it on the democratic fact that we hear more music."

Sale Very Large For Tomorrow's Two Performances—Seats Should Be Secured Early.

It is because Sousa has reached the hearts of the people that Sousa's 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. The soloists with Sousa this season are Bertha Bucklin, violiniste, and Blanche Duffield, soprano.

The sale of seats opens Monday morning. Those desiring to order seats by mail may do so by addressing J. P. Loomas, manager of Convention hall.

Sousa's band will be heard in concert at the Lyceum to-morrow afternoon and evening. America's representative band was never in finer condition than now and Sousa-worshippers may confidently anticipate especial and peculiar enjoyment from to-morrow's concerts.

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Two concerts will be given in the City Convention Hall today by Sousa and his band. The soloists are Bertha Bucklin, violinist; Blanche Duffield, soprano; Arthur Pryor, trombone, and Herbert L. Clarke, cornet. The concerts will begin at 2.30 and 8.15 p.m. The prices range from 25 cents to 75 cents at the matinee and from 50 cents, to \$1 in the evening.

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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. Rochester is one among the favored. The soloists for the tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Sousa appears at the Lyceum this afternoon and tonight.

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School Children Matinee at Sousa Concert.

Sousa has some of his warmest admirers among school children, and he delights in making them happy. He will give them a treat on Saturday afternoon by admitting to his concert, at Grays' Armory, any scholar under fifteen for twenty-five cents. Lots of right educational music will be played, and they will hear his latest marches, "Hands Across the Sea" and "The Man Behind the Guns."

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Sousa's Great Tact.

It is a remarkable fact, almost invariably noticeable in every part of the country, that to open the doors upon a Sousa concert means a packed house and the happiest of audiences. A Sousa audience is never solicitous, but gloriously expectant. It is simply a question of the arrival of the moment when Sousa shall raise his baton and real enjoyment begins. The public everywhere long ago learned by experience that whatever Sousa gives is the right thing, just the sort they most wished for, selected more to their taste than if they had made the choice themselves.

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The only Sousa concert here this season will occur on Saturday afternoon and evening at Grays' armory. The soloists are Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano. As always, Sousa has provided a program of wide scope and full of novelties. Seats are now on sale at Burrows Bros.

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Children's Matinee at Sousa Concert.

Sousa never forgets that he was a schoolboy once and he is going to give them a treat at his concert Saturday afternoon at the Grays' armory. The program is full of good music, none of it, however, above their comprehension, and they will be particularly delighted in his two marches, "Hands Across the Sea" and "The Man Behind the Gun."

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SOUSA CONCERTS.

At the Sousa concerts tomorrow afternoon and evening at the City Convention Hall, two new marches by the famous leader will be heard, "The Man Behind the Gun" and "Hands Across the Sea." The band itself is in splendid form preparatory to the European tour, which will begin on April 14th, and the special soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin, are talented and attractive young musicians.

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The Sousa Band Concerts.
The Grays' Armory will hold two immense audiences to-day, for Sousa's sale has been the largest he has ever known in this city. There will be a great many in attendance from adjoining towns. The Lake Shore Railroad will bring large parties from Ashtabula, Geneva, Chardon and Burton by the new Cleveland & Eastern Railway. The members of many bands will be in attendance, most of them in uniform. In the afternoon school children under fifteen years of age will be charged but twenty-five cents admission. Sousa brings here the enlarged band he will take to Paris.

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As has already been announced, Sousa's great concert band, under the local direction of Mr. James B. Camp, and, of course, under the leadership of the great John Philip Sousa himself, will give two concerts here on St. Patrick's Day, March 17. A week later Sousa and his band will sail for Paris, having been appointed official band at the great exposition.

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The New Uniforms of Sousa's Band.

Mr. Sousa's director has chosen a uniform for the band. He picked out blouses of dark blue moleskin cloth, lavishly embroidered with black braid. The only relief is an enameled shield of the United States on each collar, with "Sousa" wreathing them in gold letters. The caps have some gilt braid and the American eagle in front, and the trousers have gold lace down the seams. This, he explains, is for the double purpose of differentiating the band from the gorgeously decorated

ones of Europe, and also to avoid conflict with the colors of any nation.—New York Telegraph.

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SOUSA AND HIS BAND

Will Again Be Seen in Convention Hall March 4.

Sousa and his band will again visit Kansas City and play in Convention hall, March 4. It will be remembered the great band master opened the hall nearly one year ago, and his return will be the occasion of a warm welcome.

For this occasion Sousa has agreed to play at popular prices. In no other city in America is this done. The scale of prices will range from \$1, for box seats, 50 cents for arena balcony chairs, to 25 cents in all other parts of the hall.

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There is always a great deal of pleasurable anticipation in the simple announcement that Sousa is coming with his famous band. 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" and "Chris and the Wonderful Lamp," and "Hands Across the Sea." There will be two concerts at the Debra house Sunday.

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SOUSA'S BAND

Excellent Concert Given at New Convention Hall Last Night.

Sousa's inspiring music was heard to good advantage in the New Convention Hall last night. Special mention must be made of Mr. Sousa's new march, which created a sensation. It is called "The Man Behind the Gun," is an excerpt from his latest opera, and had to be played four times. The program, as a whole, was capitally rendered. It included Dvorak's Slavonic Dance No. 2, Brahms' Hungarian Dance No. 6, selections from Puccini's "La Boheme," and other numbers of equal merit. The soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, were both of attractive personality and their work was excellent. Miss Bucklin played some Russian airs by Wieniawski with good bowing and phrasing and true musical feeling. Arthur Pryor, whose playing is always enjoyable, gave a solo and variations of his own composition for trombone.

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New Uniforms of Sousa's Band.

Mr. Sousa's director has chosen a uniform for the band. He picked out blouses of dark blue moleskin cloth, lavishly embroidered with black braid. The only relief is an enameled shield of the United States on each collar with "Sousa" wreathing them in gold letters. The caps have some gilt braid and the American eagle in front, and the trousers have gold lace down the seams. This, he explains, is for the double purpose of differentiating the band from the gorgeously decorated ones of Europe and also to avoid conflict with the colors of any nation.—New York Telegraph.

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Sousa and his band will appear in concert at Powers' next Wednesday. The entire organization will be taken to Europe April 1 and not return to America until late next fall. Sousa has been making extraordinary preparations, and is primed for greater things than he has ever achieved before, and this is saying much. He has a remarkable amount of new music and the program to be presented here is largely composed of novel and unique selections, including Sousa's new march, "The Man Behind the Gun," from "Chris and the Wonderful Lamp." The soloists are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Arthur Pryor, trombone. The seat sale will open Monday morning.

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The visit of Sousa and his incomparable band promises to be one of the musical events of the season. The organization will be heard at the Detroit opera house Sunday afternoon and evening.

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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 ideas 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." There should be, it seems to us, something nearer perfection in music to constitute the ideal band than the two step, cake walk and ragtime airs which now fill the racks of band musicians.

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SOUSA.

Sousa appears in Cleveland this afternoon and evening. All the suburban lines will bring in parties; 150, for instance, coming from Chardon and Burton on the new Cleveland & Eastern. The steam lines will also carry large delegations, one coming by the Lake Shore from Ashtabula, Geneva and Painesville. Many of these strangers will be bandmen, and their bright uniforms will make the auditorium brilliant.

Sousa's band has been enlarged for its Paris engagement and will be heard here in its entirety. The same programs, too, that has been arranged for the exposition will be played, which means that the best in the whole range of band music will be presented. His own marches will fill the measure to overflowing, and the two new ones, "Hands Across the Sea" and "The Man Behind the Guns," played as he alone

can play them, set the patriotism of the band to music and stir the blood to a fever heat of delight. Two talented and handsome girls, Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, are with the band. At the matinee concert all school children under fifteen years will be admitted for 25 cents.

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SOUSA'S EVENING PROGRAMME.

The evening's performance by Sousa's Band will begin at 8:15 o'clock at Convention Hall. The following is the programme:

Overture, "Capriccio Brillante".....Glinka (new)
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".....Pizzi
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
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.....Wienlawski
Miss Bertha Bucklin.
"Sylvie Suite" (new).....Edw. German

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SOUSA'S GREAT BAND CONCERTS

'Large Audiences Heard the Musicians Yesterday.

"The Man Behind the Gun," a Soul-Stirring March, Composition.

"The Gunner's Mate," a Thrilling Patriotic Drama, Well Presented at Baker Theater.

"The Man Behind the Gun" was the most popular number on the programmes at the Lyceum Theater yesterday afternoon and last night, when Sousa and his band made their last appearance in this city for this year at least. In April the band will go to France and for the remainder of the year will represent America at the Paris Exposition. At the close of the exposition a tour of Europe will be made, engagements having already been made for its appearance in all the leading cities of the old world. When next the people of this country hear the band it is probable that the leader's manly breast will be decorated with numerous new medals, marks of appreciation from the heads of royal families and monarchical governments.

Large audiences heard the concerts yesterday afternoon and while, as usual with a Sousa concert, almost every number was received with loud applause and encored none was greeted with the enthusiasm that "The Man Behind the Gun" evoked. It is the most inspiring of his many marches, superior to the "Washington Post," "Liberty Bell," "Stars and Stripes Forever" and the "High School Cadets." The other numbers on the programmes, many of which were new, were rendered with the usual Sousa dash and vigor. The soloists, Herbert L. Clarke, cornet; Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violin, and Arthur Pryor, trombone, were also well received. The concerts were the most enjoyable ever heard in Rochester and the audiences were as large as any that ever gathered to hear the band.

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This Afternoon and Evening Sousa and His Famous Band.

The ideal concert presupposes a judicious selection of instrumental numbers leavened by such solos as are best adapted to the character of the programme presented. The Sousa concerts have always, and justly, been regarded as the ideal musical entertainment, primarily because John Philip Sousa, RA, possesses such an admirable faculty of arranging brilliant and diversified programmes, and in the second instance because he has always been particularly fortunate in his choice of supporting artists. On the present tour of Sousa and his band the great conductor has much satisfaction in presenting two charming young women who admirably maintain the artistic balance of the organization.

Miss Bertha Bucklin is regarded as the peer of any of the gentler sex who have won distinction as violin soloists. She possesses the artistic temperament to a marked degree, as well as the indispensable gift of sympathetic interpretation. Her tone is full and her facility of execution remarkable. Miss Blanche Duffield, soprano, is gifted with the three great attributes of youth, beauty and a voice of rare freshness and purity. It is her first season with this organization, but Miss Duffield's dainty personality, charm and grace of manner and artistic singing have already won her deserved popularity with the Sousa audiences.

From the band instrumentalists the soloists will be selected from among Arthur Pryor, the great trombonist; Herbert L. Clarke, Herbert Clarke and Walter Rogers, cornet, and Franz Hell, flugelhorn. The great band will be heard here this afternoon and evening at the new Convention Hall, Virginia street and Elmwood avenue. Matinee prices, reserved seats, 75c and 50c; general admission, 25c; evening prices, reserved seats, \$1 and 75c; general admission, 50c.

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SCHOOL CHILDREN MATINEE.

Sousa will give school children a treat on Saturday afternoon by admitting to his concert, at Grays' armory, any scholar under 15 for 25 cents. Bright educational music will be played, and they will hear his latest marches, "Hands Across the Sea" and "The Man Behind the Gun."

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Two concerts by John Philip Sousa and his band are announced for next Friday evening and Saturday matinee at the Auditorium. On this occasion Sousa will present a collection of new pieces, which will be commingled with several of the popular selections heard in past concerts. Among the fresh numbers is included his latest march—"The Man Behind the Gun." This composition was included in the score of his new opera, "Chris and the Wonderful Lamp," and it is reported as worthy to rank with the more familiar march compositions by this bandmaster. While on the whole the band is much the same as in past seasons, there have been some important changes in the personnel, and the organization is said to be in better condition than ever before.

During the winter months, up to Feb. 1, when the present tour began, Sousa has been busy with preparations for the trip to the Paris exposition, where the band will play with the official sanction and under the auspices of the American commissioners. The Paris season ends on July 14, after which a tour of the principal cities of Europe is contemplated. Sousa has composed a march especially for the American fete day—July 4—at the exposition, and it will be played for the first time during the ceremonies of the unveiling of the statue of Lafayette.

Blanche Duffield, soprano, and Bertha Bucklin, violinist, will appear as soloists in the forthcoming Auditorium concerts.

Following is the program for Friday evening:

Overture—"Imperial" (new).....Haydn-Westmeyer
Trombone solo—Air and Variations.....Pryor
Arthur Pryor.
a. Slavonic Dance No. 2.....Dvorak
b. Hungarian Dance No. 6.....Brahms
Soprano solo—"Villanelle".....Dell.
Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
Idyl—"Ball Scenes" (new).....Czibulka
a. "Rondo de Nuit" (new).....Gillet
b. March—"The Man Behind the Gun" (new).....Sousa
Violin solo—Russian airs.....Wienlawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamm

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SOUSA AND HIS BAND MARCH 4.

Two Great Concerts in Convention Hall, Which the Band Dedicated.

Sousa and his band come to Convention hall March 4, for two concerts. Band music has been strangely absent thus far this season and Sousa will be warmly welcomed to the people as John Philip Sousa. Even the late Patrick Gilmore, whose tours were followed by cheers, failed to find so large a niche in public favor as John Philip Sousa. Gilmore had a genial way about him and had an excellent band, as fine, in some respects, as that of Sousa's; in this time, but Gilmore was not a composer; he couldn't write stirring marches; his mind never conceived the rhythms that swing through "The Stars and Stripes Forever" and his plantation potpourris were not more exciting and droningly musical than those of the man who comes to Convention hall March 4. Sousa, too, after the manner of Paderewski, stirs the public pulse because his is a magnetic personality. With Gilmore it was his band; with Sousa it is the man as much as the band. For Sousa's coming, March 4, prices will be lowered to the last possible level, nearly everything being open at 25 cents. Here is the schedule:

Boxes (five seats) reserved\$5.00
Arena balcony, reserved50
Arena floor, reserved25
Collonade, reserved25
Collonade balcony, reserved25
All other seats25
The sale will open Monday morning at 9 o'clock at the Union Pacific ticket office.

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Like Alexander, the peerless Sousa is looking for new worlds to conquer. Having taken the American continent into complete subjection long ago and held it a willing captive, he is now looking toward the old world, whither he goes with his entire organization of sixty players April 1, for a protracted concert tour, as well as a remarkably auspicious engagement at the Paris Exposition, by special appointment as the official American band. The tour of the old world continent is arranged on advantageous terms and conditions, and includes many of the capitals and places of note. For a long time strenuous efforts have been made to get Sousa and his band in Europe, and the plan was nearly carried through for the summer of 1898, but the sudden breaking out of the sudden breaking out of the Spanish-American war made it advisable to cancel the contracts. By the selection, by the American commissioners of the Paris Exposition, of Sousa to open the great world's exhibition April 14, the subsequent term of engagement, which includes a number of great fete days, the propitious hour for a European tour came. Meantime Sousa will tour the east and middle west here before sailing for Paris April 1. Of the cities included,



less than ninety in all, our own is one, and the only Sousa concert here this season will occur Monday night at the academy of music. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Seats now on sale.

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Sousa has never shown more conclusively that he is prepared to meet any requirement, however severe, than he has of late in providing amply for a great test at the Paris exposition, and a concert tour through the old world. His programs are said to be marvels of selection from the very latest of modern productions and the entire productions of the past. It is not going too far to say that his present programs are altogether made up of works rarely heard before in band concerts. A full illustration of this will be given at the concert here next evening at Powers'.

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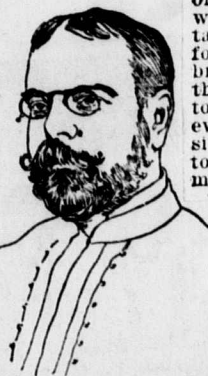
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Auditorium—Sousa's Band.

Sousa and his famous band are announcing for two concerts at the Auditorium next Friday evening and Saturdaymatinee. The band and its director sail from New York the 1st of April for Paris to assist in the opening of the exposition and next week's concerts will be the only ones Sousa will give till his return. Several new selections will be given, including the latest marches, while the encores will cover a wide field. The soloists this time will be Bertha Bucklin, violinist; Blanche Duffield, soprano, and the regular soloists of the band, Pryor Clarke and Mr. Hill. Next Monday the sale of seats opens and prices range from \$1 to 50 cents. Sousa is going to attempt Chopin on a brass band, and Friday night the most popular of that composer's works will be played.



SOUSA.

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SOUSA PLEASED ALL.

Two Big Buffalo Audiences Heard
His Band Yesterday.

There was the usual enthusiastic audience that greet John Philip Sousa and his band at the City Convention Hall yesterday afternoon and evening, and the March King must have felt gratified at their reception, although it is almost impossible to imagine an audience treating Sousa to a "frost."

At both concerts the playing of the band and the soloists' numbers were thoroughly appreciated and many encores were responded to. The classic numbers were almost as well received as the stirring marches, but it is doubtful if any of Sousa's own compositions has found the favor that the "Stars and Stripes Forever" has. He ventured with a new one yesterday, "The Man Behind the Gun," and while it is a gem in its way there is something about the associations with the "Stars and Stripes Forever" that keep it alive and popular.

Mr. Sousa introduced a new violinist to notice on his visit yesterday, Miss Bertha Bucklin, who in theatrical parlance "made good in every way." She is thoroughly American, being a native of a small town in the eastern portion of the Empire State, and is a virtuoso of great merit. Her numbers yesterday were thoroughly enjoyed by all present, and she is a valuable acquisition to Mr. Sousa's list of soloists.

Miss Blanche Duffield, the soprano soloist, was also well received. Herbert Clarke, cornet, and Arthur Pryor, trombone, are old favorites, and made their usual good impression.

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THE STATE FAIR FOR HOME TALENT.

The Proposed Engagement of Brooke's
Band Rescinded,

Because of the Wish to Encourage
Local Skill.

The Parishes Display Interest in the
Enterprise,

And All the Reports Last Night Show
Activity and Fair Promise
Everywhere.

The state fair executive committee held an important meeting last night, and reconsidered its action in regard to the engagement of Brooke's Band, by a vote of 12 to 8. The subject of home and foreign talent was exhaustingly discussed, and the arguments grew pretty warm at times. Mr. Parkerson contended that the action of the executive committee at its previous meeting was a contract with Mr. Brooke, and that if so disposed he would have a case at law against the fair. Then the manner in which the committee took up the matter, ignoring the management committee which it had vested with certain powers, was threshed over, and it was nearly two hours before they finally got down to a vote. Mr. Grunewald contended that Mr. Brooke's band was not a permanent organization, but one gathered when he had an engagement, just as bands here are gathered. In fact, he claimed that Sousa's band was the only one in this country the members of which were engaged by the year. Captain Fitzpatrick made an eloquent plea for the engagement of home labor, and brought out the resolution adopted by the executive committee some time ago to give home talent the preference whenever possible. Finally, after the reconsideration of the matter, it was referred to the management committee for settlement.

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Two concerts will be given by Sousa and his celebrated band at the Auditorium next Friday evening and Saturdaymatinee. Sousa will not appear again at the Auditorium until his return from a protracted European trip, which will begin in Paris April 14. He is engaged to remain in that city to give concerts in the exposition until the French fete day, July 14, after which he will visit all the principal cities on the continent with the band. The Paris exposition concerts are to be given under the auspices of the American commissioners. At the Auditorium Mr. Sousa will present some of the new pieces which he has

collected for performance during his foreign trip, and it may be said that with regard to novelty the programmes will prove more entertaining than any given in his previous concerts. "The Man Behind the Gun," the latest march turned out by the bandmaster, is incorporated among the numbers, and it may be expected that his better known marches, with other compositions of the "popular" class, will be heard when the inevitable demand comes for encores.

Four soloists will appear at the concerts, Blanche Duffield, soprano; Bertha Bucklin, violinist; Arthur Pryor, trombone player, and Herbert L. Clark, cornist.

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New Uniforms of Sousa's Band.

Mr. Sousa's director has chosen a uniform for the band, says the New York Telegraph. He picked out blouses of dark blue moleskin cloth, lavishly embroidered with black braid. The only relief is an enameled shield of the United States on each collar with "Sousa" wreathing them in gold letters. The caps have some gilt braid and the American eagle in front, and the trousers have gold lace down the seams. This, he explains, is for the double purpose of differentiating the band from the gorgeously decorated ones of Europe and also to avoid conflict with the colors of any nation.

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Enormous Sales of Two-Steps.

First Sousa with his "Liberty Bell" two-step gave an idea of the popular demand for a really good thing. Then Kerry Mills followed with "Georgia Camp Meeting" and "Impecunious Davis," of which latter it is asserted 255,000 copies have been sold. Now every day brings orders for the newest favorite, "Dance on Friday Night," and what the high water mark will be no one can tell.

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Sousa began life at \$50 a month, and now his income averages \$40,000 per annum. Exchange. Sousa must have been an infant prodigy to earn \$50 a month so young.

ESTABLISHED: Europe, 1884. NEW YORK, 1884.

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Writing Comic Operas

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—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 goes to the Paris exposition and a short tour of the big European cities next summer as the official band of the United States government. This is an honor which came unsought to Sousa, but it might have been expected for there is no other band in this country which approaches it in excellence. Knowing that he is going before the Old World as the official representative of band music in the New, Sousa has been careful to an extreme degree in choosing his musicians. He says, and recent concerts in the East have proved his assertion, that he never before has had such a splendid organization as that now playing under his direction. Sousa will come to Convention hall March 4, Sunday, for two concerts, and as he was the man who dedicated the hall he wishes it known that on that day he will play two programmes that will do honor not only to himself, but the big structure of which Kansas City is so proud. In addition to his band he brings two fine soloists—Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Sousa's programmes have always been noted for their brilliancy and variety and for the present tour Sousa has chosen the very best that the literature of the military band affords, including the latest musical novelties to be had in Europe and America. This is Sousa's eighth season with his own band. During the last twelve months he has traveled 35,000 miles in the United States and Canada, breaking all records for mileage and also for receipts. On his return from Europe he will make another such American-Canadian tour. Sousa is a popular idol and that nobody may say that they had not the means to hear him, prices for the two concerts have been placed at this extremely low and liberal level: Boxes (five seats), reserved, \$5; arena balcony, reserved, 50c; arena floor, reserved, 25c; colonnade, reserved, 25c; colonnade balcony, reserved, 25c; all other seats, 25c. The sale of reserved seats will be open at the Union Pacific ticket office, 1000 Main street, Monday morning at 9 o'clock.

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The Sousa Concert.
Sousa's concerts at the Grays' armory, Saturday afternoon, and evening, will be big ones. In addition to a large local sale, the surrounding country have bought many tickets. A big party comes from Ashtabula over the Lake Shore, and the new Cleveland & Eastern brings in 150 from Chardon and Burton.

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SOUSA IS COMING.
Sousa and his band come to Chicago for their annual visit next Friday evening and Saturday matinee. The two concerts will be given at the Auditorium. The popular bandmaster has been making big preparations for his trip to the Paris exposition in April. He has improved the personnel of his famous organization and drilled it in new music. We will hear much of the latter at the Auditorium—popular, swinging, catchy pieces that never fail to delight an audience and draw out thunderous applause. These selections cover a wide range, as may be seen from the appended programmes. The Sousa encores have long since become a typical feature of the concerts of the band; they are the sugar plums of the musical feast that the generous John Philip spreads for his guests. To no small extent has the popularity of the leader been attained by his graciousness in responding to the freely expressed wishes of his patrons for these charming trifles. So the encores may be anticipated among the attractions offered at the concerts. With the regular soloist of the band, Arthur Pryor, trombone player, and Herbert Clarke, cornist; Miss Blanche Duffield, soprano vocalist, and Miss Bertha Bucklin, violinist, will appear.
The programmes will be as follows:
FRIDAY EVENING.
Overture—"Imperial" (new).....Haydn-Westmeyer
Trombone solo—air and variations.....Pryor
Arthur Pryor.
(a) Slavonic dance, No. 2.....Dvorak
(b) Hungarian dance, No. 6.....Brahms
Soprano solo—"Villanelle".....Dell. "Acqua"
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
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.....Wienlawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamm
SATURDAY MATINEE.
Overture—"Capriccio Brillante" (new).....Glinka
Cornet solo—"The Bride of the Waves" (new)
.....Clarke
Herbert L. Clarke.
"Capriccio Italien" (new).....Tschalkowsky
Soprano solo (waltz)—"Maid of the Meadow"
.....Sousa
Miss Blanche Duffield.
Finale to third act of "Manon Lescaut"
(new).....Puccini
Intermission.
(a) MazurkaChopin
(b) ValseChopin
(c) NocturneChopin
(d) PolonaiseChopin
(a) Intermezzo—"Douce Caressa" (new).....Gillet
(b) March—"The Man Behind the Gun"
(new).....Sousa
Violin solo—"Adagio and Moto Perpetuum"
from third suite.....Ries
Miss Bertha Bucklin.
"Gypsy Suite" (new).....Edward German

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WHAT THE PLAYBILLS OFFER.
Chicagoans have reason to congratulate themselves on the theatrical outlook for next week, for there will be productions of especial merit at nearly all the theaters. In addition to IRVING and TERRY at the Columbia, Mrs. FISKE will be seen for the first time in this city in "Becky Sharp" at the Grand, and WILLIAM H. CRANE will present his new play, "A Rich Man's Son," at Powers' Theater. Both of these pieces have received high praise in other cities, and the stars presenting them are deservedly popular in Chicago. There are, furthermore, unusually attractive bills at the outlying and popular-price theaters.
Nor is it to be purely a dramatic treat, for the musical features are quite in keeping with the plays to be presented. In addition to the usual concerts by the Chicago Orchestra under THEODORE THOMAS, there will be a fine rendering of the trilogy of "The Ring of the Nibelung" at Central Music Hall, in which Mme. GADSKI, WALTER DAMROSCH, DAVID BISPHAM and GEORGE HAMLIN will take part, SOUSA's band will give two concerts at the Auditorium, and "Carmen" will be presented at the Studebaker. The productions of the stock companies, too, promise to be above the average in interest and dramatic effectiveness.
Altogether it will be a week to keep theater-goers busy, for there are many things they will not want to miss.

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Last Sunday Sousa and his band played to two of the largest audiences that have been attracted in Boston for many a long day. The Boston Theatre, which has the largest seating capacity of any theatre in Boston, turned away many people both afternoon and evening last week. Perhaps it may be that Sousa's programs are never hackneyed, as Sousa recognizes the difference between a popular program and one which is worn hollow and threadbare. Be that as it may, the house was filled from foyer to footlights, and the enthusiasm was genuine and spontaneous.

The soloists of this season have been well selected, as was proven by the efficiency of Miss Blanche Duffield and Miss Bertha Bucklin, who were warmly welcomed in Boston upon their initial appearances. Of Arthur Pryor and Herbert L. Clarke it is also needless to write further than to say that they were accorded the royal welcome which it is their privilege to expect.

This is the last appearance in Boston of Sousa and his band before their trip to Europe.

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ORGANIST WADE HONORED BY SOUSA.

During the visit of Sousa's Band to Buffalo last week the famous composer and leader was introduced to a rising young musician of this city, Herman R. Wade, organist at Cedar Street Baptist Church. Mr. Wade has just composed a march and two-step, which he calls "Black-Eyed Susan."

Sousa read the score and was pleased with it. He informed Mr. Wade that he intended to give it a place soon in his programme and added that he would play it at the Pan-American Exposition.

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The Sousa Band Concerts.

The Grays' Armory will hold two immense audiences to-day, for Sousa's sale has been the largest he has ever known in this city. There will be a great many in attendance from adjoining towns. The Lake Shore Railroad will bring large parties from Ashtabula, Geneva, and Painesville, and 150 will come from Chardon and Burton by the new Cleveland & Eastern Railway. The members of many bands will be in attendance, most of them in uniform. In the afternoon school children under fifteen years of age will be charged but twenty-five cents admission. Sousa brings here the enlarged band he will take to Paris.

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Sousa and his band go to Europe under contract about April 1. He goes out on a short tour of eight weeks, however, through New England and the central part of the west to will have a concert at an early day. The special soloists for the coming tour are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.
—E. B.

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Popular Sousa Concerts.

The renowned Sousa and his famous band entertained audiences that nearly filled the Grays' Armory yesterday afternoon and evening. The features of the entertainment outside the magnificent band as a whole, were John Philip Sousa, the conductor; Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; H. L. Clark, cornetist; and Arthur Pryor, trombone. The audience, both afternoon and evening, were enthusiastic, and the band and soloists were frequently compelled to respond to encores. The matinee programme was as follows:

Overture, "Capriccio Brillante" (new), Glinka; cornet solo, "The Bride of the Waves" (new), Clarke, Mr. Herbert L. Clarke; "Capriccio Italien" (new piece), Tchaikowsky; soprano solo, waltz, "Maid of the Meadow," Sousa, Miss Blanche Duffield; finale to third act of "Manon Lescaut" (new), Puccini; (a) Mazurka, (b) Valse, (c) Nocturne, (d) Polonaise, Chopin; (a) intermezzo, "Douce-Caresse" (new), Gillet; (b) march, "The Man Behind the Gun" (new), Sousa; violin solo, "Adagio and Moto Perpetuum," from third suite, Ries, Miss Bertha Bucklin; "Gypsy Suite" (new), Edward German.

The evening programme was as follows:

Overture, "Imperial" (new), Haydn-Westmeyer; trombone solo, Air and Variations, Pryor, Mr. Arthur Pryor; (a) Slavonic Dance No. 2, Dvorak; (b) Hungarian Dance No. 6, Brahms; soprano solo, Villanelle, Dell 'Acqua, Miss Blanche Duffield; excerpts from "La Boheme" (new), Puccini; 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; "A Dream of Wagner," Valentine Hamm.

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For Sousa's coming, March 4, prices will be lowered to the last possible level, nearly everything being open at 25 cents. Here is the schedule:

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The sale will open Monday morning at 9 o'clock at the Union Pacific ticket office.

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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. New arrangements from a long list of composers as well as the most modern, 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." We may expect an exceedingly bright program at the concert to be given at Powers' tomorrow night. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

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Sousa, who comes to Powers' this week, is an ardent admirer of Wagner, whom he calls the musical Shakespeare. In a recent interview he says: "The musical taste of the American public is constantly improving, and in my mind Wagner is the king of composers. He is the musical Shakespeare, dramatic, barbaric, imposing. There are people who have taken into themselves the credit of making Wagner popular. Nonsense! He has been used oftenest by these people to boost themselves. Wagner has been done a hundred-fold more harm by his partisans than by his enemies. I think if he could hear his music as it is often played by his 'interpreters' he must have turned over in his coffin until he wore the sides out." Sousa recently visited Wagner's grave in Bayreuth. There was no name on the stone and the housekeeper, upon being asked the reason, replied proudly: "He does not need it. He is the first man."

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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 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 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 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 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 to-night.'

"With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. This proved a very effective method of punishment, for I was very fond of ice cream in those days."

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 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 Post.

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SOUSA'S NEW MARCH.

FOUR ENCORES FOR "THE MAN BEHIND THE GUN"—GOOD WORK OF THE SOLOISTS.

The ever-popular Sousa and his players gave two concerts yesterday afternoon and evening at New Convention Hall. The audience last evening was large and tremendously enthusiastic. The background of the stage was formed by two large American flags and the members of the band presented their usual fine appearance. The men were in splendid form and the encores demanded were many more than the official numbers of the programme. Special mention must be made of Mr. Sousa's new march, which, although very like his other marches, created a sensation. It is called "The Man Behind the Gun," is an excerpt from his latest opera, and had to be played four times before the audience was satisfied.

The programme as a whole was of a better grade than usual and was capitally rendered. It included Dvorak's Slavonic Dance No. 2, Brahms' Hungarian Dance No. 6, selections from Puccini's "La Boheme," and other numbers of equal merit. Among the encores of special interest must be mentioned the sextette from "Lucia," played by two cornets, three trombones and a euphonium with splendid effect, with accompaniment by the band.

The soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, were both of attractive personality and their work was excellent. Miss Duffield has a high, pure soprano, and gave her solo, "Villanelle," by Dell 'Acqua, with true intonation, excellent enunciation and vocal flexibility. As an encore she sang "Dreams," by Bartlett. The band accompaniment was a little too heavy in these numbers.

Miss Bucklin played some Russian airs by Wieniawski with good bowing and phrasing and true musical feeling. As encore she gave Popper's "Elfin Dance."

Arthur Pryor, whose playing is always enjoyable, gave a solo and variations of his own composition for trombone. He was most heartily encored and responded with another original and new composition, entitled "The Coon Band Concert," which elicited great applause.

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JOHN PHILIP SOUSA.

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SOUSA WELL RECEIVED.

John Philip Sousa and his band were most cordially received at City Convention Hall yesterday afternoon and evening. At both concerts the band and soloists were enthusiastically applauded and many encores were responded to. Of course, the stirring marches were the favorites, the "Stars and Stripes Forever" and "The Man Behind the Gun," being especially well received.

A new violinist, Miss Bertha Bucklin, made a good impression. Miss Blanche Duffield, soprano, also found favor with the audience, as did Herbert Clarke in his cornet playing and Arthur Pryor with his trombone.

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FEB 21 1900

SOUSA AND HIS BAND.

Sousa's present concert tour, which is his sixteenth, is the shortest he has made, the brevity of the trip being enforced by preparations that are making for a European trip. Chicago followers of Sousa may feel that they are fortunate in having even the one opportunity of enjoying the latest that Sousa has provided. The soloists especially engaged for this tour are two young artists who have established their claims to public recognition. Miss Bertha Bucklin, violinist, has gained a place on the concert stage by her performances. Miss Blanche Duffield, a soprano, has appeared before critical audiences in the largest cities with considerable success. The soloists of the band are Arthur Pryor, trombone, and Herbert L. Clarke, cornet. Two concerts will be given at the Auditorium Friday evening and Saturday afternoon.

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Just at the present John Philip Sousa is intensely occupied in providing music for two continents, that is to say, providing concerts. The only tour he makes in America this season is now on, limited to a couple of months at most, while a tour of Europe, all carefully arranged, will occupy the summer months, well into autumn. The American tour, brief as it is, promises to be a record breaker in the matter of new productions. Sousa is said to have an astonishing amount of splendid features lately prepared, some of which he will present before going to the other side. There are two Sousa marches among them, "The Man Behind the Gun," from "Chris and the Wonderful Lamp," and "Hands Across the Sea." Other new things are from a long list of composers of today, and of all time. There are two young soloists especially engaged by Sousa upon the brilliancy of their performances in public, Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The date of the only Sousa concert here this season is Wednesday evening at Powers'. Seat sale opens this morning.

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EVENTS OF INTEREST IN THE WORLD OF MUSIC

Sousa's Band to Give Two Concerts in Convention Hall at Popular Prices--Bernhard Listeman, the Celebrated Violinist, to Be Heard With the Symphony Orchestra.

After an absence of one year and a few days, John Philip Sousa and his unrivaled concert band come back to Convention hall for two Sunday concerts, one in the afternoon and another in the evening of March 4. It will be remembered that Sousa dedicated the hall February 22, Washington's birthday anniversary, last year. Kansas City expects Sousa every year and Sousa, who has cherished a warm regard for this place since nine years ago, when he was introduced as conductor of the United States Marine band, has not failed

ers have opened a branch publishing house in London to supply the English people alone.

His "El Capitan" recently finished an enormously successful run of six months in London and De Wolf Hopper, who dared to give the English "El Capitan," has since produced "The Charlatan," under the name of "The Mystical Miss," at the Comedy theater of the same city. Meanwhile John A. Warden, an English comedian, is presenting "El Capitan" in the English provinces. Sousa's next opera will be called "General Gamma." The libretto is by Charles Klein and Grant Stewart. This work, which is not entirely finished, will likely have its first performance in London.



Miss Blanche Duffield, Soprano, With Sousa's Band.

In the intervening time. With each return he has done better than the time before.

Convention hall seats more than 10,000 people comfortably, but Convention hall, if there is any reliance to be placed in the public's manifestations of pleasure at Sousa's concerts, will not be any too large for the events of March 4. Another reason, too, for this belief in a large outpouring to hear Sousa and his band is the fact that prices have been put to a popular level, nearly all of Convention hall being open at 25 cents for a reserved seat. This is as it should be and as the public wants it.

Here is the schedule of prices:
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The reserve seat sale will begin at 9 o'clock tomorrow (Monday) morning, at the Union Pacific ticket office, 1000 Main street.

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VOL. 20, NO. 158.

HALL DIRECTORS DIVIDED.

SOME OF THEM ARE VERY MUCH OPPOSED TO THE SUNDAY RESOLUTION.

W. S. Halliwell and W. H. Holmes Declare That Its Uses Should Not Be Limited--Judge Dobson Explains Why the Action Was Taken.

The action of the board of directors of Convention hall in limiting the kind of entertainments to be given in the hall on Sunday is being very generally discussed. The directors, with one or two exceptions, are standing firm on their action in voting for the resolution, whereas, many of the large stockholders say the board went outside of its jurisdiction in limiting the hall's uses on Sunday in the way it was done.

The firmness of the directors shows that the present board will not change its resolution. But the opinion expressed by the stockholders indicates that a new board of directors will be chosen in May which will outline a more liberal policy.

ONE DIRECTOR'S ATTITUDE.

Walter S. Halliwell is a pronounced exception among the members of the board. "I wasn't at the board meeting," said Mr. Halliwell, this morning, "when the resolution was adopted. For my negligence in that respect I presume I should be censured. When the news reached me of the directors' action I want to say that I was astonished. Had I been at the meeting I would have entered a vigorous protest. The Convention hall belongs to all the people, and not to the directors. There never was a gathering there that was objectionable, and we ought to be contented on that basis. It's wrong from beginning to end to limit the class of entertainments to be given in the great meeting place on Sunday. Several members of our board of directors are also members of the Country club. They go out there and play golf and skate on the Sabbath day. Under these circumstances it does seem to me that if that, in their eyes, is not unholy, surely it would not be wrong if the masses were allowed to enjoy some innocent entertainment in the hall on the same day, even if it were not strictly religious--musical or a lecture. I am firm in my assertion that the hall should not be closed on Sunday any more than on a week day, and I believe the directors are able to control the class of shows without the limiting resolution. Furthermore, I think it is the duty of the directors to act in a way that would be acceptable to the people at large.

I would suggest that the board be called together again and its former action be rescinded."

Walton H. Holmes, another director, agrees with Mr. Halliwell. He said he was not in sympathy with the resolution, and that in his opinion the hall should be devoted to the interests of the public.

"No question of religion should enter into it," he said. "By the resolution Sousa's band would be prohibited from playing rag time. I have been an advocate of good, clean Sunday entertainments for the working people, whose only day of recreation it is. If our park entertainments are not objectionable the same kind should not be objectionable in Convention hall. A show that is good enough for Monday is good enough for Sunday, so long as it does not interfere with other people's enjoyment."

Judge C. L. Dobson, the director who framed the original resolution, took an entirely opposite view from Mr. Halliwell and Mr. Holmes. He said:

JUDGE DOBSON EXPLAINS.

"There were a great many complaints made to the Convention hall directors about letting the hall on Sunday for entertainments of a character not elevating during last summer and in the early fall. The hall had been placed in charge of the manager, Mr. Leomas, without any restrictions whatever, excepting as to the price for which the hall was to be let. It was quite within his power and in the line of his duty to rent it on Sunday as well as any other day. The directors, after consultation, thought it their duty as well as perfectly proper, to show some consideration for the views and feelings of the people who made the protest and who are invariably among the best people in town. They determined, therefore, to limit the power of the manager to rent the hall on Sunday, namely, for religious entertainments, a high order of musical entertainments or lectures of any kind. Neither the musical entertainment nor the lecture were ever regarded in any way religious. If application should be made to the manager for the use of the hall for any other purpose than those mentioned it would simply be his duty to report the matter to the board of directors and let it determine whether such an entertainment should be held in the hall.

"The hall directors have never closed the hall on Sunday absolutely to any entertainment whatever. They have not refused and do not expect to, so far as I know, any decent and proper entertainment in the hall on Sunday. They intend to keep the control of the hall on the Sabbath in their own hands and not turn it over to any one man. Most of the discussions in the newspapers have been based on total misapprehensions of the action of the directors, and consequently they are of little merit."

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It is fair to assume that on the present occasion Sousa brings two who is said to be exceptionally competent as a singer, and Miss Bertha Bucklin, an American girl who has already won an enviable position as a violin soloist. Just what the programmes will be is not announced beyond the general statement that they will be judiciously made up from the following: "Pathetic Symphony" and "Capriccio Italien," by Tschalkowsky; "Manon Lescaut," "La Boheme," by Puccini; "Tannhauser," "Lohengrin," "Gottterdammerung," "Siegfried," "Tristan and Isolde," "Walkure" and "Parsifal," by Wagner; "Beautiful Blue Danube," Strauss; "Immortalen," Gunzi; "Pesther," Lanner; "Mabel," "Hilda," "The Guards," Godfrey; "Charlotte Corday," Benoit; "Yone," Petrella; "Donna Diana," "Lustspiel," Von Reznicek; "A Day in Venice," Nevin; "Ball Scenes," Czibulka; "Rondo du Nuit," "Serenade Impromptu," Gillet; "The Pixie's Dance," Vincent; Hungarian Dance ("Raymonde") Glazounow and the following by Sousa, "The Man Behind the Gun," march; "Hands Across the Sea," march; "Chris and the Wonderful Lamp," extravaganza.

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"I think a great deal of unnecessary comment has been brought out on this subject because in reading the resolution carefully it is in a form that, it seems to me, no one could object to—stockholders, the public or anyone else. It was intended simply as instructions to the manager of the hall and says to him that musical entertainments of a high order, lectures or religious gatherings can be permitted in the hall on Sunday without referring to the board of directors, but that any other entertainments are not to be permitted without the sanction of the directors. I think on the face of the resolution it expresses the broad and liberal views of the men who compose that directory, showing that they are in favor of all rational entertainments on Sunday, but opposed to such shows and exhibitions as would be offensive to a very large class of our citizens, not only church people but a large number of those who are not church people.

"They, together with the church people, constitute that class which is the salt of the earth, the preservers of communities, nations and of the world."

THE VIEWS OF STOCKHOLDERS.

Here are some of the opinions expressed by some of the stockholders:

Frank P. Walsh—The action of the board of directors is extremely objectionable to me. It strikes me that it is the bending of the knee to a sentiment supposed to exist that in reality does not exist.

W. A. Rule, cashier of the National Bank of Commerce, said:

"I believe the hall was built by the people and for the people. It was, I think, wrong to pass such a resolution when it was entirely unnecessary. Heretofore the directors were empowered to act and exclude objectionable entertainments, so why did the board cross the river before coming to it?"

E. O. Moffitt—It was not right to put this use of the hall on an ecclesiastical basis. Naturally, I wouldn't approve of prize fights and similar entertainments there on Sunday, and I don't believe in outlining a policy built on sectarian views.

E. F. Swinney, president of the First National bank, said that when the subscriptions to the hall were made he had no idea that the building would be limited as to special entertainments on special days. "I do not approve of the resolution," he said.

Charles T. Merry—I am opposed to the resolution, as many others are. I question the right of the directors to make such arrangements without an understanding with the stockholders. I don't believe the hall should be surrendered to any church organization or society of any kind. When I made my small subscription I never dreamed that I was giving money to build an annex to a church. I think the hall should be used on Sunday for any respectable purpose, just as any other hall or park in town is used.

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One of the 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. Sousa will give one of his famous concerts tomorrow night at Powers', the only appearance here this season, as Sousa will take his band to Europe April 1, as the official American band at the Paris exposition. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

Plain Dealer
Feb 18th
CLEVELAND

Music.

Long before the hour set for the Sousa concert yesterday afternoon and evening the streets leading to the Grays' armory were thronged, and the steps of the armory were so crowded that people gave up trying to move as they pleased and moved as they could instead.

And they were the most cosmopolitan crowds that Cleveland has seen for many a day, because everyone wants to hear Sousa. Society people stepped from their carriages to mingle with the rest of the crowd, where no special respect was awarded to aristocratic toes; handsome, careless girls marched side by side with careworn mothers, taking with them their babies in order that they themselves might hear the famous band, and well known musicians were elbowed here and there by gentlemen of the distinctly "tough" order, as all pushed eagerly forward through the great outer doors to the narrow gap inside, through which the great crowd filtered one at a time like the grains of sand in an old time hour glass.

Every seat was filled and there was a fringe of standing men around the doors. One by one the musicians drifted carelessly into their seats, laughing and talking a bit among themselves as they came until everyone was settled. Then there was a sudden silence, a moment of waiting, a little burst of applause as Sousa himself, erect and trim as ever, came marching to his place, a busy, friendly nod to the audience, and then, with no further fuss or flurry, the music began.

And it was stirring music. The piano, the human voice, the violin—all are beautiful, wonderful, but there is nothing that gets into the very heart and soul of a man like the music of a good band. It may not be classically artistic, but it gives a good lot of solid enjoyment to the average individual.

The program was a good one, but many, both at the afternoon and evening concerts, expressed disappointment when they saw but one number with the name "Sousa" opposite it. They need not have worried, however. Encores were many, and every encore was one of the stirring marches that are known and loved all over the country. One person in the audience remarked: "They only come to hear the encores."

That remark may have been a trifle sweeping, but it was mainly true. One could tell that by watching the rows of faces.

Enjoyment and attention greeted the regular numbers, but when a real Sousa march came crashing out a smile of delight started at the front row, spreading back and back until it floated up the stairs and crept all along the balcony, while heads wagged, hands beat time, heels wriggled impatiently as though longing to be off in measure with the music, and every face wore a "There; that's what I came to hear" expression which was really almost funny.

Miss Blanche Duffield and Miss Bertha Bucklin, the two soloists, were enthusiastically received and encored. Miss Duffield has a sweet, strong voice, very flexible, which overcame the disadvantages of the auditorium remarkably well. Miss Bucklin's number was finely given, showing great spirit and skill, and was loudly encored.

As for the band itself—why, it was Sousa's and Sousa led it. Nothing more need be said on that score. It is a delight merely to watch the "march king" while he is at work, just because it does not seem to be work at all. Every movement is graceful and easy, and he seems to enjoy the music as much as the most enthusiastic member of his audience.

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Fred R. Hamlin has succeeded in securing
Sousa and his band for two con-
certs at the Grand Opera House. This
arrangement was made possible owing to the
fact that Mrs. Flske, the current attraction
at the Grand Opera House, does not appear
on a Sunday performance. Sousa and his
band will give two concerts, one in the after-
noon at 2 o'clock and another in the even-
ing at 8:30.

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SEATS FOR THE SOUSA CONCERTS

The Sale Opened This Morning With a Lively Demand for Tickets.

The sale of seats for Sousa's band concerts opened this morning and the indications are that the famous bandmaster will face two huge audiences in Convention hall March 4. The ticket sellers at Convention hall were busy throughout the forenoon handing out tickets. The demand for the arena balcony seats at fifty cents and the arena floor seats at twenty-five cents was about equally divided.

Manager Loomas expects an exceedingly heavy advance sale. Sousa has never been heard in the West at such prices as are offered for the coming engagement. The entire arena floor, the colonnade and colonnade balcony all reserved, goes at twenty-five cents a seat. These prices have been made to test the popularity of popular prices for the hall.

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Sousa's New Music Has the Same Stirling Swing.

Sousa is a name to conjure with, and that the owner of it wields a magician's wand was evidenced yesterday at the two concerts given in the Detroit opera house by the band. The wand is as potent in its influence over the public as to the musicians who respond to its movement, whether in a grandly majestic overture or a bit of rag-time. The program numbers were nearly all new compositions, the numerous encores bringing out the old favorites and the inimitable Sousa marches.

Triple encores were the rule at both performances, the particular favorite seemingly from its enthusiastic reception being "The Man Behind the Gun." This is a splendidly descriptive composition in Sousa's best vein, and was played as only it could be under the composer's own baton. The martial effect was heightened by the placing of cornets and trombones at the front of the stage so that the theme was carried by the brass, producing a tremendous climax. One of the first encores at the afternoon concert was that quaint bit of melody, "La Salome," which was given entirely by the wood winds, and proved one of the most pleasing numbers played.

Of the soloists with the band Herbert L. Clarke, cornetist, and Arthur Pryor, trombone, are well-established favorites and met with a warm welcome. Mr. Clarke gave a new composition of his own, "Bride of the Waves," following it with Sullivan's "Lost Chord," both of which were enthusiastically applauded. An extra number upon the afternoon program was a solo for the flugel horn, Gounod's "Slumber Song," by Franz Hell, splendidly rendered.

Miss Blanche Duffield has a pleasing soprano voice of light timbre, which she uses with excellent judgment. In the "Pearl of Brazil" aria she was a little beyond her depth, the flute passages being very uncertain and weak. Her encore number, a waltz song from Sousa's new opera, "Chris and the Wonderful Lamp," was much better, the music lying more within her scope.

Miss Bertha Bucklin, the violiniste, proved herself a very capable player, if not one of great power. She has good technique and a pure tone and plays with much feeling. Her numbers were "Adagio and Mote Perpetuum," Ries, and a Wieniawski mazurka. Sousa's popularity was again and again proven, at both concerts yesterday his every appearance meeting with long-continued applause.

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Sousa Band Concerts.

Sousa's first appearance in Chicago this season will be at the Auditorium in two concerts on Friday evening, Feb. 23, and at a special matinee on Saturday afternoon. For the first concert the programme will include a Dvorak Slavonic dance, Hungarian dance, Brahms' excerpts from Puccini's "La Boheme," Sousa's new march, "The Man Behind the Gun," and other widely varying compositions. The soloists will be Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombone soloist. Sousa's popularity continues strong and this American bandmaster and march composer has certainly shown himself to be one of the most progressive of men in the matter of keeping abreast of musical development. There is the customary interest over his forthcoming concerts here.

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The Sousa concert that takes place on Wednesday evening next at Powers' theater is the only appearance of Sousa here this year and will offer more new works than we have been accustomed to hear on a single occasion, even in the Sousa concerts, which are always notable for novelties. Six of the 10 numbers on the program are altogether new, including the latest work, "The Man Behind the Gun," Sousa. The soloists are in line also, Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Arthur Pryor, trombone.

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SOUSA CONCERTS.

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 program, 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 features into his programs. This is ever a brilliant factor in the success of his entertainments.

At the Auditorium concert next Friday and Saturday many new selections will be offered, and the famous bandmaster promises some surprises among the encore numbers.

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AMUSEMENTS.

The secret of John Philip Sousa's success and popularity must have been plainly exposed to all observers in the large audience at Powers' last night—the fact that he aims to entertain the people rather than educate them. He is generous in responding to encores nearly always selecting some popular melody, thus catering to the enjoyment of the masses rather than to the few who are musically educated. His selections are popular rather than classical and his own compositions are of a character that enables even a novice to appreciate them. In his marches, and even in his operas, there is an air which is made so prominent that it can be followed by the dumbest ear and their rendition by his band is faultless. Such was the program presented last night and the enjoyment was apparent in applause that was genuine—not merely formal or forced approval. The announced program was prolonged by numerous marches, rag-time melodies and novelties, one of the extra numbers—the last one before intermission—being "The Letter Carriers' March," Weldon, which was played, as it was never heard before, as a compliment to the Local Letter Carriers' band.

Not the least interesting features of the concert was the work of the soloists. Miss Blanche Duffield, the soprano, has a delicate and exceedingly pleasing voice and was given a hearty recall. Miss Bertha Bucklin is certainly mistress of violin, but her selections were better suited to show her skill and the possibilities of "the king of musical instruments" than to please musical ears.

Sousa and his band will go to Paris in April and those who attended the concert last night will indorse the prediction that all Europe will be whistling his marches or doing cake walks next summer. By the way his new march, "The Man Behind the Gun," was so heartily received last night that it had to be repeated.

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A YEAR OF USEFULNESS.

One year ago to-night Kansas City witnessed an event of unusual significance and importance. It was the opening of Convention hall with a grand concert by Sousa's band, followed by a ball on the spacious arena floor. That splendid scene of festivity was prophetic of the possibilities of the hall as an agent for the promotion of popular amusement. It was strikingly typical of the general purposes of the building. It demonstrated the great value of an undertaking perfected by the co-operation of thousands of citizens of different conditions, socially, politically and religiously, but firmly united in the sentiment that Kansas City needed and would maintain a vast auditorium for those uses indicated by the requirements of a rapidly growing community in the direct path of empire.

In supplying this want especial stress was laid on the idea that Kansas City was, notably, a show town; that it was the center of a country populated by 2 or 3 million people, who looked to this city for amusement; that it was the duty of this community, as well as good business policy, to provide means of entertainment for the multitude of visitors who drift into Kansas City throughout the entire year on errands of pleasure as well as business.

This point was brought out very strongly in urging the public to aid in the construction of the hall, and it was responsible for much of the enthusiasm which attended the movement. The adaptability of the hall to a wide range of attractions has been thoroughly demonstrated since its opening, and this experience has enormously increased its popularity.

In the light of what Convention hall is to the city; in view of the remarkable success which has attended the idea of making it the scene of exhibitions and diversions which are intended, not to instruct or edify so much as to amuse and delight the public, is there any sense or reason in the proposition to limit the use of the hall for fifty-two days in each year to exercises and events which are more properly suited to the churches than to a general auditorium, particularly when the day indicated by this restriction is the one of all others when the largest number of persons can seek and desire recreation?

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Sousa and his excellent band were greeted at the academy last evening by about the largest house of the season and it was a very much pleased audience which filled the seats. The band never played better and the large house was an inspiration to the musicians. The program numbers were of a high order and the encores were Sousa's popular marches played as only Sousa's band under the direction of Sousa himself can play them. Double encores show the hearty reception accorded this organization and its leader. Arthur Pryor has been heard here before but never did he handle the trombone in a more artistic manner. Miss Blanch Duffield is the possessor of a clear, well produced soprano voice and sings with a great deal of feeling and sweetness. Both Miss Duffield and Miss Bertha Bucklin, the violinist, won a warm place in the hearts of the music lovers of Saginaw.

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Sousa makes but a single American tour this season, and this is of only eight weeks' duration and includes less than fifty cities and towns all told. This state of affairs is brought about by an European tour and a most flattering engagement at the Paris exposition, beginning April 14, the date of the grand opening of the exposition. This engagement is so arranged as to cover certain great fete days, including July 4, "American day," by special provision of the commissioners, and is of itself a distinguished honor. A tour of the continent, including France, Belgium, Holland, Germany, etc., will follow, according to plans carefully pre-arranged and perfected in every detail. Upon return to America in the autumn a great trans-continental tour of this country will begin at once, and will cover nearly 40,000 miles of territory. The present tour, though short, will be unusual in some respects. Sousa has been extremely alert preparing great things for the foreign concerts, and much that he has especially prepared will be produced here beforehand. The concert at Powers' tonight, it may be safely said, is sure to be of the rarest sort and the advance sales show that it will be heard by a large audience.

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If ever there was a practical and conclusive demonstration of the sway John Philip Sousa holds over the American people, and the high estimation in which the American people hold him, that demonstration was given in a most forceful manner the day Sousa, with his band increased to 135 players, led the Dewey parade procession in New York, the greatest military pageant ever known in this country, September 29, 1898. Starting at General Grant's tomb, One Hundred and Twenty-second street, and reaching down an unbroken line of over seven miles of people from all parts of the United States and Canada, millions upon millions, the volume of "salvos," cheers and cries of "Sousa, Sousa," was simply a matter of geometrical progression from the start until the culmination was reached at Madison square, where, before the great triumphal Dewey arch, from the grand stand from which Admiral Dewey himself reviewed and saluted the triumphant composer and leader, and again at Washington square, where stands the proud Washington arch, and hundreds of thousands of people stood for hours awaiting the coming. It was "Dewey day" to be sure, and millions had gathered to do honor to the great admiral, and did it in tremendous fashion, but the erect and military figure of Sousa at the head of his 135 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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Sousa's band goes to the Paris exposition and a short tour of the big European cities next summer as the official band of the United States government. This is an honor which came unsought to Sousa, but it might have been expected for there is no other band in this country which approaches it in excellence. Knowing that he is going before the old world as the official representative of band music in the new, Sousa has been careful to an extreme degree in choosing his musicians. He says, and recent concerts in the east have proved his assertion, that he never before has had such a splendid

organization as that now playing under his direction.

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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 twenty-five or fifty years 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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SOUSA TICKETS IN DEMAND.

The Advance Sale Indicates That the Concerts Will Be Largely Attended.

The advance sale of seats for the Sousa concert in Convention hall on the afternoon and evening of March 4 is very large, and the indications are that all the seats will be sold before the day of the concert. The low price of the tickets and the low passenger rates to be made by the railroads have caused a big demand for tickets by mail. Orders for tickets from outside of the city should be sent to J. P. Loomas, manager of Convention hall. Practically all of the hall, with the exception of the arena balcony and boxes, has been reserved and seats are being sold at twenty-five cents each. Sousa has never played to such low prices, and it is certain that he will be greeted by the two largest audiences since he began his career as a bandmaster.

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Sousa's Soloists.

The ideal concert presupposes a judicious selection of instrumental numbers, leavened by such solos as are best adapted to the character of the program presented. The Sousa concerts have always, and justly, been regarded as the ideal musical entertainment, primarily because John Philip Sousa possesses such an admirable faculty of arranging brilliant and diversified programs, and in the second instance, because he has always been particularly fortunate in his choice of supporting artists. On the present tour of Sousa and his band the great conductor has much satisfaction in presenting two charming young women, who admirably maintain the artistic balance of the organization.

Miss Bertha Bucklin is regarded as the peer of any of the gentler sex who have won distinction as violin soloists. She possesses the artistic temperament to a marked degree, as well as the indispensable gift of sympathetic interpretation. Her tone is full and her facility of execution remarkable. Miss Blanche Duffield, soprano, is gifted with the three great attributes of youth, beauty and a

voice of rare freshness and purity. It is her first season with this organization, but Miss Duffield's dainty personality, charm and grace of manner and artistic singing have already won her deserved popularity with the Sousa audiences.

From the band instrumentalists the soloists will be selected from among Arthur Pryor, the great trombonist; Herbert Le Clarke, cornet, and Franz Heil, flugelhorn. The great band will be heard here for a single concert, before going to the Paris Exposition on Friday evening, March 2, at the Teatle theater. Reserve seats go on sale Wednesday morning.

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THE SOUSA CONCERTS.

They Will Be Given at Convention Hall One Week From To-day.

Sousa will be heard here in concert at Convention hall on Sunday afternoon and night, March 4, 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, trombone; Herbert L. Clarke, cornet; Franz Hell, flugelhorn, etc.

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. It is this great band of the master American composer and conductor that has done more to promote the cause of good music throughout the length and breadth of the land than all the erudite symphony orchestras combined, for Sousa reaches the great body of the people who love music for its inherent attractions rather than for its classical aspects. Sousa never presents a concert programme on which Wagner is not represented, and all the great lights of music and sympathetic interpretation at the Sousa concerts.

It is because that Sousa has reached the hearts of the people that Sousa's 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.

In Sousa's programmes for his present tour there is something of a forecast of what he will do on his European tour next summer, so reports have it, new music, novelties, a generous and general transcription from musical symposiums of past and late production. Among the many are two new Sousa marches, "The Man Behind the Gun," from his new extravaganza, "Chris and the Wonderful Lamp," and "Hands Across the Sea." Sousa is a rapid and most happy arranger, and there is little of any account in musical composition that escapes his eye. He is ever alert, watchful for productions of merit, and whatever has feature enough to claim public attention is likely to find a place somewhere in his concerts, either as programme number or in encore presentment. His accumulation of new works constantly is remarkable. At this particular time especially he is making extraordinary addition to his later library in view of the present tour in this country, the European tour next summer and the great transcontinental tour in which he will cover the whole American continent next year, season of 1900-01.

The programmes will be as follows:

MATINEE.
Overture, Capriccio Brillante, new (Glinka).
Cornet solo, "The Bride of the Waves," new (Clarke), Mr. Herbert L. Clarke.
Capriccio Italien, new (Tchaikowsky).
Soprano solo, waltz, "Maid of the Meadow" (Sousa), Miss Blanche Duffield.
Finale to third act of "Manon Lescaut," new (Puccini).
(a) Mazurka (Chopin), (b) Valse (Chopin), (c) Nocturne (Chopin), (d) Polonaise (Chopin).
(a) Intermezzo, "Douce Caresse," new (Gillet); (b) march, "The Man Behind the Gun," new (Sousa).
Violin solo, adagio and moto perpetum from third suite (Ries), Miss Bertha Bucklin.
Gypsy Suite, new (German).
EVENING.
Overture, "Imperial," new (Haydn-Westmeyer).
Trombone solo, Air and Variations (Pryor), Mr. Arthur Pryor.
(a) Slavonic Dance No. 2 (Dvorak), (b) Hungarian Dance No. 6 (Brahms).
Soprano solo, "Villanelle" (Dell, 'Acqua), Miss Blanche Duffield.
Excerpts from "La Boheme," new (Puccini).
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.
"A Dream of Wagner" (Valentine Hamm).

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Sousa will give two concerts with his band in Music Hall on the afternoon and evening of March 18. In estimating the success of Sousa with the masses of the people, it must be taken into consideration that he seems to have gaged their taste and extent of appreciation thoroughly, and gives them programs accordingly. He does not labor with any educational undertaking, nor did it probably enter his mind that he had any mission to fulfill in that direction. He takes people at their own level, but no one that in so doing the program is played by a superb band, each

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THE SOUSA PROGRAMMES.

Interesting Novelties and a Surprise in the Music for March 4.

Sousa has been searching two continents for musical novelties and the two programmes which his band will play in Convention hall one week from to-day are full of good new things. Glance down the double list and note what is in store for those who will attend the concerts:

AFTERNOON.
Overture, "Capriccio Brillante" (new)....Glinka
Cornet solo, "The Bride of the Waves" (new).....Clarke
Herbert L. Clarke.
"Capriccio Italien" (new).....Tchaikowsky
Soprano solo, waltz, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
Finale to Third Act of "Manon Lescaut" (new).....Puccini
(a) Mazurka.....Chopin
(b) Valse.....Chopin
(c) Nocturne.....Chopin
(d) Polonaise.....Chopin
(a) Intermezzo, "Douce Caresse" (new).....Gillet
(b) March, "The Man Behind the Gun" (new).....Sousa
Violin solo, Adagio and Moto Perpetuum from Third Suite.....Ries
Miss Bertha Bucklin.
Gypsy Suite (new).....Edward German

EVENING.
Overture, "Imperial" (new)....Haydn-Westmeyer
Trombone solo, Air and Variations.....Pryor
Arthur Pryor.
(a) Slavonic Dance, No. 2.....Dvorak
(b) Hungarian Dance, No. 6.....Brahms
Soprano solo, "Villanelle".....Dell, 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
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.
"A Dream of Wagner".....Valentine Hamm

Perhaps the greatest surprise in the two programmes is the group of Chopin numbers. Sousa must have a world of confidence in his band or he would not dare attempt such an innovation, for innovation it is. There was a time, and not many years ago, when a brass band dared not leave its own sphere, but with the coming of Sousa the brass band has moved upward to the orchestral field and to-day Sousa's programmes will be found to contain works which veteran bandmasters would have decried attempting. To supplant stringed instruments with reeds requires of necessity reed players of the highest degree of skill, and not only one of them, but a whole choir.

The Chicago Chronicle, speaking of the Sousa concert in that city Friday evening, said: "Last night in the Auditorium, where the Sousa band faced its largest Chicago audience since the World's fair year, the encores outnumbered the programme numbers by something like three to one. Several times three encores were given and 'The Man Behind the Gun,' the new Sousa march that is the hit of 'Three Little Lambs' in the East, had to be repeated four times. The music simply could not have been given with greater finish than the Sousa organization gave it. The excerpts from 'La Boheme' were perhaps most notable for absolute beauty of clean cut interpretation."

Sousa is preparing for Paris, where at the exposition his organization is to be the official American band and the music he is playing now is soon to be heard in Paris in contest with the best bands of other nations.

The sale for both concerts in Convention hall has been large to an unusual degree, and the readiness with which the people have turned out to buy speaks louder than words for the popularity of Sousa and his band.

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Sousa Band Concert.

Sousa was welcomed at the Auditorium last evening by a large audience, which listened with evident pleasure to the playing of his famous band. The program was arranged on much the same popular plan as is customary with this conductor, including several new selections and interspersed with numerous encores. Solo numbers were contributed by Arthur Pryor, trombonist; Miss Blanche Duffield, soprano; and Miss Bertha Bucklin, violinist. A second concert will be given this afternoon, the program for which will be as follows:

Overture—"Capriccio Brillante" (new)....Glinka
Cornet solo—"The Bride of the Waves" (new).....Clarke
Mr. Herbert L. Clarke.
"Capriccio Italien" (new).....Tchaikowsky
Soprano solo—Waltz, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
Finale to Third Act of "Manon Lescaut" (new).....Puccini
a. Mazurka.....Chopin
b. Valse.....Chopin
c. Nocturne.....Chopin
d. Polonaise.....Chopin
(a) Intermezzo—"Douce Caresse" (new).....Gillet
(b) March—"The Man Behind the Gun" (new).....Sousa
Violin solo—"Adagio and Moto Perpetuum" from Third Suite.....Ries
Miss Bertha Bucklin.
"Gypsy Suite" (new).....Edw. German

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The invincible Sousa comes with his band to the Auditorium this evening and for a Saturday matinee to give his annual Chicago concerts. The programmes for the occasions seem to be fresh compared with others offered in the past. Sousa has been adding much to his repertory lately in anticipation of his coming European trip, and some of these selections will be presented here. There is always plenty of the familiar but ever popular marches and other pieces to be heard for the encores which Sousa always receives and responds to liberally, and the audiences at the Auditorium will be favored with a generous supply of these. To-night's programme reads as follows:

Overture—"Imperial" (new)....Haydn-Westmeyer
Trombone solo—Air and variations.....Pryor
Arthur Pryor.
Slavonic Dance No. 2.....Dvorak
Hungarian Dance No. 6.....Brahms
Soprano solo—"Villanelle".....Dell, 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
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.
"A Dream of Wagner".....Valentine Hamm

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SOUSA.
Bandmaster Sousa offers an interesting and comparatively novel programme for his concerts at the Auditorium this evening, it differing from the one to be given at tomorrow's matinee. Admirable variety is noticeable in the selections chosen by the bandmaster, who has catered to a wide variety of tastes. The programme is:

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Trombone solo—Air and variations.....Pryor
Arthur Pryor.
(a) Slavonic dance, No. 2.....Dvorak
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(a) "Rondo de Nuit" (new).....Gillet
(b) March—"The Man Behind the Gun" (new).....Sousa
Violin solo—Russian airs.....Wieniawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamm

No one need think this is all the programme. The Sousa encore is an established and popular institution that will be heard tonight. It is in the encores that Sousa gives the popular airs that are not of the musical excellence of the regular numbers, but which are in high favor with the Sousa audiences.

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Sousa at the Grand Today.

At the Grand opera-house today Sousa and his band will give two concerts. Because of the fact that Mrs. Fiske does not appear on Sunday, Manager Hamlin has succeeded in securing Sousa as a special attraction for this day only. The afternoon concert will begin at 3 o'clock. The programme includes the overture "Kreigerfest," by Kling; "Capriccio Italien," the finale to the third act of "Manon Lescaut," by Puccini; Sousa's new march, his best composition, "The Man Behind the Gun;" Schernanzo from Gypsy Suite, by German; Invitation a la Dance, by Weber, and Pixies Dance (new), by Vincent.

The solo numbers at the matinee concert include "Fantasie Brillante," by Walter Rogers, on the cornet, Blanche Duffield, the well-known soprano, will render David's "Pearl of Brazil;" Bertha Bucklin, the violinist, will render "Elfentanz," by Popper-Hallir.

The evening concert at 8:30 o'clock will include the overture to "Donna Diana," excerpts from "La Boheme," by Puccini; Wagner's "Grais Ritter," from "Parsifal;" "Idyl," ball scenes (new), by Czibulka; Sousa's latest march, "The Man Behind the Gun;" "Tarantella del Belphegor," by Albert; rustic dance from "As You Like It" (new), by Coweh.

The soloists will be Arthur Pryor, the trombonist, who will render "The Blue Bells of Scotland;" Bertha Bucklin, the violinist, who will render "Agagio and Moto Perpetuum," and Blanche Duffield, the soprano, who will sing Pizzi's "Douce Amor."

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In supplying this want especial stress was laid on the idea that Kansas City was, notably, a show town; that it was the center of a country populated by 2 or 3 million people, who looked to this city for amusement; that it was the duty of this community, as well as good business policy, to provide means of entertainment for the multitude of visitors who drift into Kansas City throughout the entire year on errands of pleasure as well as business.

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In the light of what Convention hall is to the city; in view of the remarkable success which has attended the idea of making it the scene of exhibitions and diversions which are intended, not to instruct or edify so much as to amuse and delight the public, is there any sense or reason in the proposition to limit the use of the hall for fifty-two days in each year to exercises and events which are more properly suited to the churches than to a general auditorium, particularly when the day indicated by this restriction is the one of all others when the largest number of persons can seek and desire recreation?

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The program for the Sousa concert at Powers' tonight is entirely new. If the old favorites are heard they will come as encores, and John Philip Sousa is very generous in the matter of encores. He was asked recently: "Why are you so ready and willing to give extra numbers?" 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 caviar with the pie, a little terrapin or lobster 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."

"The Sousa encores" have long since become a typical feature of the concerts of the Sousa band; they are the sugar plums of the musical feast that the marching king spreads for his guests. To no small extent has the popularity of John Philip Sousa been confirmed by his graciousness and courtesy in responding to the freely expressed wishes of his patrons for these musical trifles.

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Sousa's Soloists.

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John Philip Sousa possesses such an admirable faculty of arranging brilliant and diversified programs, and in the second instance, because he has always been particularly fortunate in his choice of supporting artists. On the present tour of Sousa and his band the great conductor has much satisfaction in presenting two charming young women, who admirably maintain the artistic balance of the organization.

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A YEAR OF USEFULNESS.

One year ago to-night Kansas City witnessed an event of unusual significance and importance. It was the opening of Convention hall with a grand concert by Sousa's band, followed by a ball on the spacious arena floor. That splendid scene of festivity was prophetic of the possibilities of the hall as an agent for the promotion of popular amusement. It was strikingly typical of the general purposes of the building. It demonstrated the great value of an undertaking perfected by the co-operation of thousands of citizens of different conditions, socially, politically and religiously, but firmly united in the sentiment that Kansas City needed and would maintain a vast auditorium for those uses indicated by the requirements of a rapidly growing community in the direct path of empire.

In supplying this want especial stress was laid on the idea that Kansas City was, notably, a show town; that it was the center of a country populated by 2 or 3 million people, who looked to this city for amusement; that it was the duty of this community, as well as good business policy, to provide means of entertainment for the multitude of visitors who drift into Kansas City throughout the entire year on errands of pleasure as well as business.

This point was brought out very strongly in urging the public to aid in the construction of the hall, and it was responsible for much of the enthusiasm which attended the movement. The adaptability of the hall to a wide range of attractions has been thoroughly demonstrated since its opening, and this experience has enormously increased its popularity.

In the light of what Convention hall is to the city; in view of the remarkable success which has attended the idea of making it the scene of exhibitions and diversions which are intended, not to instruct or edify so much as to amuse and delight the public, is there any sense or reason in the proposition to limit the use of the hall for fifty-two days in each year to exercises and events which are more properly suited to the churches than to a general auditorium, particularly when the day indicated by this restriction is the one of all others when the largest number of persons can seek and desire recreation?

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Sousa and his excellent band were greeted at the academy last evening by about the largest house of the season and it was a very much pleased audience which filled the seats. The band never played better and the large house was an inspiration to the musicians. The program numbers were of a high order and the encores were Sousa's popular marches played as only Sousa's band under the direction of Sousa himself can play them. Double encores show the hearty reception accorded this organization and its leader. Arthur Pryor has been heard here before but never did he handle the trombone in a more artistic manner. Miss Blanche Duffield is the possessor of a clear, well produced soprano voice and sings with a great deal of feeling and sweetness. Both Miss Duffield and Miss Bertha Bucklin, the violinist, won a warm place in the hearts of the music lovers of Saginaw.

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AMUSEMENTS.

Sousa makes but a single American tour this season, and this is of only eight weeks' duration and includes less than fifty cities and towns all told. This state of affairs is brought about by an European tour and a most flattering engagement at the Paris exposition, beginning April 14, the date of the grand opening of the exposition. This engagement is so arranged as to cover certain great fete days, including July 4, "American day," by special provision of the commissioners, and is of itself a distinguished honor. A tour of the continent, including France, Belgium, Holland, Germany, etc., will follow, according to plans carefully pre-arranged and perfected in every detail. Upon return to America in the autumn a great trans-continental tour of this country will begin at once, and will cover nearly 40,000 miles of territory. The present tour, though short, will be unusual in some respects. Sousa has been extremely alert preparing great things for the foreign concerts, and much that he has especially prepared will be produced here beforehand. The concert at Powers' tonight, it may be safely said, is sure to be of the rarest sort and the advance sales show that it will be heard by a large audience.

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If ever there was a practical and conclusive demonstration of the sway John Philip Sousa holds over the American people, and the high estimation in which the American people hold him, that demonstration was given in a most forceful manner the day Sousa, with his band increased to 135 players, led the Dewey parade procession in New York, the greatest military pageant ever known in this country, September 29, 1898. Starting at General Grant's tomb, One Hundred and Twenty-second street, and reaching down an unbroken line of over seven miles of people from all parts of the United States and Canada, millions upon millions, the volume of "salvos," cheers and cries of "Sousa, Sousa," was simply a matter of geometrical progression from the start until the culmination was reached at Madison square, where, before the great triumphal Dewey arch, from the grand stand from which Admiral Dewey himself reviewed and saluted the triumphant composer and leader, and again at Washington square, where stands the proud Washington arch, and hundreds of thousands of people stood for hours awaiting the coming. It was "Dewey day" to be sure, and millions had gathered to do honor to the great admiral, and did it in tremendous fashion, but the erect and military figure of Sousa at the head of his 135 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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The ideal concert presupposes a judicious selection of instrumental numbers, leavened by such solos as are best adapted to the character of the program presented. The Sousa concerts have always, and justly, been regarded as the ideal musical entertainment, primarily because John Philip Sousa possesses such an admirable faculty of arranging brilliant and diversified programs, and in the second instance, because he has always been particularly fortunate in his choice of supporting artists. On the present tour of Sousa and his band the great conductor has much satisfaction in presenting two charming young women, who admirably maintain the artistic balance of the organization.

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From the band instrumentalists the soloists will be selected from among Arthur Pryor, the great trombonist; Herbert L. Clarke, cornet, and Franz Hell, flugelhorn. The great band will be heard here for a single concert, before going to the Paris Exposition, on Friday evening March 2, at the Tootie theater. Reservations go on sale Wednesday morning.

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THE SOUSA CONCERTS.

They Will Be Given at Convention Hall One Week From To-day.

Sousa will be heard here in concert at Convention hall on Sunday afternoon and night, March 4, 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, trombone; Herbert L. Clarke, cornet; Franz Hell, flugelhorn, etc.

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. It is this great band of the master American composer and conductor that has done more to promote the cause of good music throughout the length and breadth of the land than all the erudite symphony orchestras combined, for Sousa reaches the great body of the people who love music for its inherent attractions rather than for its classical aspects. Sousa never presents a concert programme on which Wagner is not represented, and all the great lights of music and sympathetic interpretation at the Sousa concerts.

It is because that Sousa has reached the hearts of the people that Sousa's 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.

In Sousa's programmes for his present tour there is something of a forecast of what he will do on his European tour next summer, so reports have it, new music, novelties, a generous and general transcription from musical symposiums of past and late production. Among the many are two new Sousa marches, "The Man Behind the Gun," from his new extravaganza, "Chris and the Wonderful Lamp," and "Hands Across the Sea." Sousa is a rapid and most happy arranger, and there is little of any account in musical composition that escapes his eye. He is ever alert, watchful for productions of merit, and whatever has feature enough to claim public attention is likely to find a place somewhere in his concerts, either as programme number or in encore presentation. His accumulation of new works constantly is remarkable. At this particular time especially he is making extraordinary addition to his later library in view of the present tour in this country, the European tour next summer and the great transcontinental tour in which he will cover the whole American continent next year, season of 1900-01.

- The programmes will be as follows:
- MATINEE.
- Overture, Capriccio Brillante, new (Glinka).
Cornet solo, "The Bride of the Waves" (new) (Clarke), Mr. Herbert L. Clarke.
Capriccio Italien, new (Tchaikowsky).
Soprano solo, waltz, "Maid of the Meadow" (Sousa), Miss Blanche Duffield.
Finale to third act of "Manon Lescaut," new (Puccini).
(a) Mazurka (Chopin). (b) Valse (Chopin). (c) Nocturne (Chopin). (d) Polonaise (Chopin).
(a) Intermezzo, "Douce Caresse," new (Gillet); (b) march, "The Man Behind the Gun," new (Sousa).
Violin solo, adagio and moto perpetuum from third suite (Ries), Miss Bertha Bucklin.
Gypsy Suite, new (German).
EVENING.
Overture, "Imperial," new (Haydn-Westmeyer).
Trombone solo, Air and Variations (Pryor), Mr. Arthur Pryor.
(a) Slavonic Dance No. 2 (Dvorak). (b) Hungarian Dance No. 6 (Brahms).
Soprano solo, "Villanelle" (Dell, 'Acqua), Miss Blanche Duffield.
Excerpts from "La Boheme" (new) (Puccini).
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.
"A Dream of Wagner" (Valentine Hamm).

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Sousa will give two concerts with his band in Music Hall on the afternoon and evening of March 18. In estimating the success of Sousa with the masses of the people, it must be taken into consideration that he seems to have gaged their sense and extent of appreciation thoroughly, and gives them programs accordingly. He does not labor with any educational undertaking, nor did it probably enter his mind that he had any mission to fulfill in that direction. He takes people at their own level, but no one that in so doing the program is played by a superb band, each

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THE SOUSA PROGRAMMES.

Interesting Novelties and a Surprise in the Music for March 4.

Sousa has been searching two continents for musical novelties and the two programmes which his band will play in Convention hall one week from to-day are full of good new things. Glance down the double list and note what is in store for those who will attend the concerts:

- AFTERNOON.
- Overture, "Capriccio Brillante" (new)....Glinka
Cornet Solo, "The Bride of the Waves" (new)Clarke
Herbert L. Clarke.
"Capriccio Italien" (new).....Tchaikowsky
Soprano Solo, Waltz, "Maid of the Meadow"Sousa
Miss Blanche Duffield.
Finale to Third Act of "Manon Lescaut" (new)Puccini
(a) MazurkaChopin
(b) ValseChopin
(c) NocturneChopin
(d) PolonaiseChopin
(a) Intermezzo, "Douce Caresse" (new)....Gillet
(b) March, "The Man Behind the Gun".....Sousa
Violin Solo, Adagio and Moto Perpetuum from Third SuiteRies
Miss Bertha Bucklin.
Gypsy Suite (new).....Edward German
- EVENING.
- Overture, "Imperial" (new)....Haydn-Westmeyer
Trombone Solo, Air and Variations.....Pryor
Arthur Pryor.
(a) Slavonic Dance, No. 2.....Dvorak
(b) Hungarian Dance, No. 6.....Brahms
Soprano Solo, "Villanelle".....Dell 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
Idyl, "Ball Scenes" (new).....Czibulka
(a) "Rondo de Nuit" (new).....Gillet
(b) March, "The Man Behind the Gun".....Sousa
Violin Solo, Russian Airs.....Wieniawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamm

Perhaps the greatest surprise in the two programmes is the group of Chopin numbers. Sousa must have a world of confidence in his band or he would not dare attempt such an innovation, for innovation it is. There was a time, and not many years ago, when a brass band dared not leave its own sphere, but with the coming of Sousa the brass band has moved upward to the orchestral field and to-day Sousa's programmes will be found to contain works which veteran bandmasters would have decried attempting. To supplant stringed instruments with reeds requires of necessity reed players of the highest degree of skill, and not only one of them, but a whole choir.

The Chicago Chronicle, speaking of the Sousa concert in that city Friday evening, said: "Last night in the Auditorium, where the Sousa band faced its largest Chicago audience since the World's fair year, the encores outnumbered the programme numbers by something like three to one. Several times three encores were given and 'The Man Behind the Gun,' the new Sousa march that is the hit of 'Three Little Lambs' in the East, had to be repeated four times. The music simply could not have been given with greater finish than the Sousa organization gave it. The excerpts from 'La Boheme' were perhaps most notable for absolute beauty of clean cut interpretation."

Sousa is preparing for Paris, where at the exposition his organization is to be the official American band and the music he is playing now is soon to be heard in Paris in contest with the best bands of other nations.

The sale for both concerts in Convention hall has been large to an unusual degree, and the readiness with which the people have turned out to buy speaks louder than words for the popularity of Sousa and his band.

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Sousa Band Concert.

Sousa was welcomed at the Auditorium last evening by a large audience, which listened with evident pleasure to the playing of his famous band. The program was arranged on much the same popular plan as is customary with this conductor, including several new selections and interspersed with numerous encores. Solo numbers were contributed by Arthur Pryor, trombonist; Miss Blanche Duffield, soprano; and Miss Bertha Bucklin, violinist. A second concert will be given this afternoon, the program for which will be as follows:

- Overture—"Capriccio Brillante" (new)....Glinka
Cornet solo—"The Bride of the Waves" (new)Clarke
Mr. Herbert L. Clarke.
"Capriccio Italien" (new).....Tchaikowsky
Soprano solo—Waltz, "Maid of the Meadow"Sousa
Miss Blanche Duffield.
Finale to Third Act of "Manon Lescaut" (new)Puccini
(a) MazurkaChopin
(b) ValseChopin
(c) NocturneChopin
(d) PolonaiseChopin
(a) Intermezzo—"Douce Caresse" (new)....Gillet
(b) March—"The Man Behind the Gun".....Sousa
Violin solo—"Adagio and Moto Perpetuum".....Ries
from Third SuiteMiss Bertha Bucklin.
"Gypsy Suite" (new).....Edw. German

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The invincible Sousa comes with his band to the Auditorium this evening and for a Saturday matinee to give his annual Chicago concerts. The programmes for the occasions seem to be fresh compared with others offered in the past. Sousa has been adding much to his repertory lately in anticipation of his coming European trip, and some of these selections will be presented here. There is always plenty of the familiar but ever popular marches and other pieces to be heard for the encores which Sousa always receives and responds to liberally, and the audiences at the Auditorium will be favored with a generous supply of these. To-night's programme reads as follows:
Overture—"Imperial" (new)....Haydn-Westmeyer
Trombone solo—Air and variations.....Pryor
Arthur Pryor.
Slavonic Dance No. 2.....Dvorak
Hungarian Dance No. 6.....Brahms
Soprano solo—"Villanelle".....Dell 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
Idyl—"Ball Scenes" (new).....Czibulka
"Ronde de Nuit" (new).....Gillet
March—"The Man Behind the Gun" (new).....Sousa
Violin solo—Russian airs.....Wieniawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamm

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SOUSA.

Bandmaster Sousa offers an interesting and comparatively novel programme for his concerts at the Auditorium this evening, it differing from the one to be given at tomorrow's matinee. Admirable variety is noticeable in the selections chosen by the bandmaster, who has catered to a wide variety of tastes. The programme is:

- Overture—"Imperial" (new)....Haydn-Westmeyer
Trombone solo—Air and variations.....Pryor
Arthur Pryor.
(a) Slavonic dance, No. 2.....Dvorak
(b) Hungarian dance, No. 6.....Brahms
Soprano solo—"Villanelle".....Dell 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
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.
"A Dream of Wagner".....Valentine Hamm

No one need think this is all the programme. The Sousa encore is an established and popular institution that will be heard tonight. It is in the encores that Sousa gives the popular airs that are not of the musical excellence of the regular numbers, but which are in high favor with the Sousa audiences.

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Sousa at the Grand Today.

At the Grand opera-house today Sousa and his band will give two concerts. Because of the fact that Mrs. Fiske does not appear on Sunday, Manager Hamlin has succeeded in securing Sousa as a special attraction for this day only. The afternoon concert will begin at 3 o'clock. The programme includes the overture "Kreigerfest," by Kling; "Capriccio Italien;" the finale to the third act of "Manon Lescaut," by Puccini; Sousa's new march, his best composition, "The Man Behind the Gun;" Schernanzo from Gypsy Suite, by German; Invitation a la Dance, by Weber, and Pixies Dance (new), by Vincent.

The solo numbers at the matinee concert include "Fantasie Brillante," by Walter Rogers, on the cornet, Blanche Duffield, the well-known soprano, will render David's "Pearl of Brazil;" Bertha Bucklin, the violinist, will render "Elfentanz," by Popper-Halir.

The evening concert at 8:30 o'clock will include the overture to "Donna Diana;" excerpts from "La Boheme," by Puccini; Wagner's "Grais Ritter," from "Parsifal;" "Idyle," ball scenes (new), by Czibulka; Sousa's latest march, "The Man Behind the Gun;" "Tarantella del Belphegor," by Albert; rustic dance from "As You Like It" (new), by Coweh.

The soloists will be Arthur Pryor, the trombonist, who will render "The Blue Bells of Scotland;" Bertha Bucklin, the violinist, who will render "Agagio and Moto Perpetuum," and Blanche Duffield, the soprano, who will sing Pizzi's "Dolce Amor."

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Trombone solo—"Air and Variations".....Pryor
a. Slavonic Dance No. 2.....Dvorak
b. Hungarian Dance No. 6.....Brahms
Soprano solo—"Villanelle".....Dell
"Acqua"
Excerpts from "La Boheme" (new).....Puccini
Idyl—"Ball scenes" (new).....Czibulka
a. "Rondo de Nuit" (new).....Gillet
b. March—"The Man Behind the Gun" (new)
Violin solo—"Russian airs".....Wienlawski
Miss Bertha Bucklin
"A Dream of Wagner".....Valentine Hamm

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AMUSEMENTS.
After a Sousa concert one is in a sort of whirl, and is never really sure whether he (or she) has been to a symphony concert, a Fourth of July celebration, an opera, or a rag time cake walk. It is an unspeakable, bewildering combination which is best described as a Sousa soiree. There is not a conductor of equal standing to be found the world over who can, or dares to, do the things that Sousa does and still hold his reputation as a musician. Sousa is not only original, but has the courage of his originality. He wrote the "Charlatan," but there is not one iota of charlatanism in his music or his methods.
He did the most audacious and bewildering things during his concert at Powers' last night. The austere, majestic Brahms was followed by a glittering rag time. He marched the erudite Dr. Dvorak around "Through Georgia," and surrounded him with popular airs and coon songs.
The noble sextet from "Lucia," which was played superbly by six cornets, trombones and other "brasses," was followed by the most characteristic bit of rag time on the program.
These things are characteristic of a Sousa program. But who else could do it without offending?
There is only one explanation for it, and that is that Sousa's musical sense is broad, his art is comprehensive.
The new Sousa march, "The Man Behind the Gun," played last night, will without doubt become as popular as the other compositions of the "march king" which are known wherever the American flag floats.
The soloists last night were excellent. Arthur Pryor, as everyone knows, has "discovered" the trombone for Americans, at least, and has made it a beautiful solo instrument. Miss Blanche Duffield has a brilliant lyric soprano, and Miss Bertha Bucklin is an interesting, intelligent violinist, whose work, although pleasing, is conservative.
Among the many encore numbers played at the Sousa concert last night, was "The Grand Rapids Letter Carriers' Band" march, which was written for the local organization by A. F. Weldon. Sousa's band played it just before the intermission, and it was heartily applauded, although it was not known at the time what the selection was.

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Overture, "Imperial" (new).....Haydn-Westmeyer
Trombone solo, "Air Variations".....Pryor
Slavonic dance, No. 2.....Dvorak
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Violin solo, Russian airs.....Wienlawski
Bertha Bucklin
"A Dream of Wagner".....Valentine Hamm

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A hearty reception was given John Philip Sousa as he stepped upon the conductor's stand on the Auditorium stage last evening, and a moment later the most popular band in America began a programme that was drawn out to double its original length through an all too apparent eagerness to take applause as an indication that encores were desired. Nearly all the marches by Sousa were played, and in addition a new one called "The Man Behind the Gun."
This proved no less popular than his other compositions of this class, and its rendition was the signal for renewed hand clapping. Blanche Duffield, an attractive young woman, with a high, clear soprano voice, sang two numbers, and Bertha Bucklin and Arthur Pryor appeared as violin and trombone soloists respectively. This afternoon the second concert will take place. Bertha Bucklin, Blanche Duffield and Herbert Clarke, cornist, will be the soloists.

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AMERICA AS A MUSICAL NATION.
Marked Improvement in Taste Developed in Recent Years.
John Philip Sousa, the "march king," who, with his wife, has been making an extended tour through Mexico, has returned to New York for a period of rehearsal before his orchestra starts on its Western trip. On February 4 a concert was 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 were once, 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 today he would probably have suggested a combination of fifty to 100 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 today. 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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Manager Foster will have Sousa and his band at the Auditorium Thursday. Sousa's present tour, his sixteenth semi-annual, will be limited to eight weeks, owing to the 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 to taste of it when he plays here next Thursday. 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.

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The Sousa concert tonight in Powers' theater will be an event of much interest. The popular director has cut out new work for himself and his band with the intention of playing to the whole world instead of limiting himself to his own continent. After his European tour comes a great trans-continental tour of America of 40,000 miles in extent. The events now awaiting Sousa press him into making preparations, a matter he has been engaged upon many months. Before going to Europe with his band of 60, Sousa fills a short tour in this country, closing April 1 in New York. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

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SOUSA AT THE AUDITORIUM.
Two Attractive Concert Programmes by the Popular Leader.
Sousa will present two admirably diversified programmes at the Auditorium concerts of his band this evening and to-morrow afternoon. Several new selections of light and



JOHN PHILIP SOUSA.
tuneful character are offered, and the encore repertory will be liberally drawn upon to supply the usual demands of the audiences. Blanche Duffield, soprano, and Bertha Bucklin, violinist, make their first Chicago appearances at the concerts.
Sousa's programme for to-night is as follows:
Overture—"Imperial" (new).....Haydn-Westmeyer
Trombone solo—"Air and variations".....Pryor
Slavonic dance—No. 2.....Dvorak
Hungarian dance—No. 6.....Brahms
Soprano solo—"Villanelle".....Dell
"Acqua"
Excerpts from "La Boheme" (new).....Puccini
Idyl—"Ball scenes" (new).....Czibulka
"Rondo de Nuit" (new).....Gillet
March—"The Man Behind the Gun" (new).....Sousa
Violin solo—"Russian airs".....Wienlawski
Miss Bertha Bucklin
"A Dream of Wagner".....Valentine Hamm
The programme for to-morrow afternoon will be:
Overture—"Capriccio Brillante" (new).....Glinka
Cornet solo—"The Bride of the Waves" (new).....Clarke
Herbert L. Clarke
"Capriccio Italian" (new).....Tschalkowsky
Soprano solo—"Maid of the Meadows".....Sousa
Miss Blanche Duffield
Finale to third act of "Ma n Lescout" (new).....Puccini
Mazurka, valse, nocturne : 1 polonaise.....Czibulka
Intermezzo—"Douce Caresse" (new).....Gillet
March—"The Man Behind the Gun" (new).....Sousa
Violin solo—"Adagio and Moto Perpetuum" from third suite.....Wienlawski
Miss Bertha Bucklin
"Gypsy Suite" (new).....Edward Gouvenor

Daily Standard

WEDNESDAY FEBRUARY 28 1900.

SOUSA'S BAND PLAYS HERE

Great Musical Organization Gives a Matinee.

ACADEMY FILLED TO DOORS

More Than a Thousand People Hear the Wonderful Music—Many Here From Surrounding Towns.

Sousa and his band have come and gone. The great band leader cannot complain of the reception he received at the hands of the Sterling people. The Academy of Music was packed to the doors and more than a hundred people stood up throughout the

than has any other band that this country has ever known. Sousa has demonstrated, however, that music of a popular nature can be played with infinite delicacy and artistic feeling; he has shown that, simply because music is light, it is not to be despised. The marches and two-steps played as encores Tuesday afternoon were given with exquisite artistic feeling, fairly carrying away with them even the strictest of musical critics in the large audience. He even proved that the despised "rag time" music is not to be altogether looked down upon. Two of the encores were of this nature and they were most artistically given. This visit of Sousa has shown to the Sterling people that, after all, it does not matter so much as to the nature of the music, but that its excellence depends largely upon how it played. Stars and Stripes, one of Sousa's most familiar compositions, and El Capitan, were probably among the best liked numbers of the program.

Sousa does not depend altogether upon his band to entertain his audiences. He carried with him Arthur Pryor, probably the most noted trombone soloist in the United States. Mr. Pryor rendered an air with variations. His work is exquisite in its sweetness and delicacy. His tones are charming and his wondrous execution upon one of the most difficult of all instruments was applauded to the echo. He was encored, responding with Because I Love You. It was infinitely sweet.

The soprano soloist with the band is Miss Blanche Duffield. She possesses a voice of rare sweetness and her singing is spontaneous and artistic. Her voice is particularly high and clear and its tones are perfectly pure and true. Miss Duffield was given an ovation and her response to the encore was most gratifying. The band's accompaniment for Miss Duffield was beautiful, fully sustaining and bringing out the remarkable qualities of her rich voice.

Another soloist of rare ability was the violinist, Miss Bertha Bucklin. She plays with the strength of a man. Her bowing is strong and sure, her execution delicate and pleasing and her reading accurate and artistic. She plays with fine feeling; her audience was delighted. An encore was given her, to which she responded willingly.

Sousa and his band are generous with their encores. There was no inclination on the part of the leader to cut the program short. The hearty appreciation of his excellent concert seemed to please the great leader immensely, and his acknowledgment of the repeated ovations were charming. Sousa has a splendidly magnetic stage presence; the very act of watching him and the manner in which he held perfect control over the large company of musicians was a part of the inspiration of the occasion.

The Sterling people owe to Manager Ward a debt of gratitude. He has worked hard to make this feature of his season's attractions a success, and his efforts have been well rewarded. Mr. Ward deserves a great deal of praise for the enterprise he has exhibited in bringing this great band to Sterling. The people will not cease to enjoy it for months to come. The concert is the talk of the town.

Another musical attraction, which stands well up in the front ranks, is the Broadway Opera company of forty singers. It will present for the first time in this city one of the most noted of comic operas, The Highwayman. The company is headed by Katherine Germaine, as prima donna. It is the original Broadway company—the one which has made such a pronounced success of the opera in the large cities of the country. The company carries with it a car load of splendid scenery. The piece is beautifully costumed, is full of the most spirited music and is filled with bright lines and clever situations. The opera will be one of



SOUSA AND HIS SOLOISTS.

entire performance. The audience was most enthusiastic, vigorously encoring every number and on a number of instances the band was compelled to respond to a second encore. It is safe to say that there was not a dissatisfied person in the house. The concert was to suit the tastes of everybody. All of the regular numbers were from the works of the best known and finest composers, but the encores were the rollicking, soul inspiring compositions of the great Sousa. These, perhaps, were more generally enjoyed.

The concert was given Tuesday afternoon at 2 o'clock in the Academy of Music. It was perhaps one of the biggest musical treats the people of Sterling have ever been permitted to enjoy in their home town. The program opened with an overture, Imperial, by Hayden-Westmeyer. It was a beautiful composition and as soon as the first notes were struck the attention of the audience was fixed, and held firmly until the close. Then followed a succession of numbers, embracing the Slavonic Dance, by Dvorak; Hungarian Dance, No. 6, by Brahms; Excerpts from La Boheme, by Puccini; Ball Scenes (waltzes), by Czibulka; The Man Behind the Gun (march), by Sousa and a Dream of Wagner, by Valentine Hamm.

These were interspersed in quick succession by marches, two-steps, rags, etc., which at times almost caused the audience to rise to its feet in its excitement. The immense band of sixty pieces played as one instrument.

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8 25 1900

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The Sousa concert on Saturday night at the Crawford theater will offer more new works than is usual even in the Sousa concerts which are always notable for novelities. The programme announced is full of the newest and best compositions that have been brought out on both sides of the water. Six of the numbers are altogether new, including the latest march, "The Man Behind the Gun," Sousa. The soloists are in line also, Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Mr. Arthur Pryor, trombone. It goes without the saying that the encore music will include many brilliant novelities.

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SOUSA AND HIS SOLOISTS.

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These were interspersed in quick succession by marches, two-steps, rags, etc., which at times almost caused the audience to rise to its feet in its excitement. The immense band of sixty pieces played as one instrument; it seemed literally to be manipulated by its leader. Sousa leads with his whole body, almost as if he were actually playing every instrument himself. His wonderful power was keenly felt by the audience, which was brought to a full realization of the secret of the great success of the band Sousa is the band. It is true that all of the musicians are artists, but, without Sousa, together they could do nothing. They follow his every movement, his every feeling and inspiration in closest sympathy, and as if by magic, and the result is one grand discourse of harmony, such as is permitted to people in the small cities to hear but seldom in a lifetime.

Sousa, when he first started out with his band, played almost exclusively, his marches. He heard someone say that he was not a great musician, and that he could play nothing better. This made him angry, and from that time his band has interpreted the work of the finest composers better

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Arthur Pryor.
a. Slavonic Dance No. 2. Dvorak
b. Hungarian Dance No. 6. Brahms
Soprano solo—"Villanelle" (new). Dell. "Acqua"
Miss Blanche Duffield.
Excerpts from "La Boheme" (new). Puccini
Idyl—"Ball Scenes" (new). Czubulka
a. "Rondo de Nuit" (new). Gillet
b. March, "The Man Behind the Gun" (new). Sousa
Violin solo—Russian airs. Wieniawski
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"A Dream of Wagner".....Valentine Hamm

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Trombone solo, "Air Variations." Pryor
Arthur Pryor.
Slavonic dance, No. 2. Dvorak
Hungarian dance, No. 6. Brahms
Soprano solo, "Villanelle" (new). Dell. "Acqua"
Miss Blanche Duffield.
Excerpts from "La Boheme" (new). Puccini
Idyl, "Ball Scene" (new). Czubulka
Idyl, "Rondo de Nuit" (new). Gillet
March, "The Man Behind the Gun" (new). Sousa
Violin solo, Russian airs. Wieniawski
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This proved no less popular than his other compositions of this class, and its rendition was the signal for renewed hand clapping. Blanche Duffield, an attractive young woman, with a high, clear soprano voice, sang two numbers, and Bertha Bucklin and Arthur Pryor appeared as violin and trombone soloists respectively. This afternoon the second concert will take place. Bertha Bucklin, Blanche Duffield and Herbert Clarke, cornist, will be the soloists.

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Date

AMERICA AS A MUSICAL NATION.

Marked Improvement in Taste Developed in Recent Years.

John Philip Sousa, the "march king," who, with his wife, has been making an extended tour through Mexico, has returned to New York for a period of rehearsal before his orchestra starts on its Western trip. On February 4 a concert was 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 were once, 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 today he would probably have suggested a combination of fifty to 100 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 today. 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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Two Attractive Concert Programmes by the Popular Leader.

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JOHN PHILIP SOUSA.

tuneful character are offered, and the encore repertoire will be liberally drawn upon to supply the usual demands of the audiences. Blanche Duffield, soprano, and Bertha Bucklin, violinist, make their first Chicago appearances at the concerts.

Sousa's programme for to-night is as follows:

Overture—"Imperial" (new). Haydn-Westmeyer
Trombone solo—"Air and Variations." Pryor
Arthur Pryor.
Slavonic dance—No. 2. Dvorak
Hungarian dance—No. 6. Brahms
Soprano solo—"Villanelle" (new). Dell. "Acqua"
Miss Blanche Duffield.
Excerpts from "La Boheme" (new). Puccini
Idyl—"Ball Scenes" (new). Czubulka
Idyl—"Rondo de Nuit" (new). Gillet
March—"The Man Behind the Gun" (new). Sousa
Violin solo—Russian airs. Wieniawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamm

The programme for to-morrow afternoon will be:

Overture—"Capriccio Brillante" (new). Gluck
Cornet solo—"The Bride of the Waves" (new). Clarke
Herbert L. Clarke.
"Capriccio Italian" (new). Tschalkowsky
Soprano solo—"Maid of the Meadow" (new). Sousa
Miss Blanche Duffield.
Finale to third act of "Mazurka" (new). Puccini
Mazurka, valse nocturne, 1 polonaise. Chopin
Intermezzo—"Dance Carrese" (new). Gillet
March—"The Man Behind the Gun" (new). Sousa
Violin solo—"Adagio and Moto Perpetuo" (new). Rice
from third suite. Miss Bertha Bucklin.
"Gypsy Suite" (new). Edward G. ...

CORRECTION



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HAVE BEEN REFILMED TO
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CHICAGO, ILL.
FEB 28 1900

Concerts by Sousa's Band.
Sousa's band will give concerts at the Auditorium this evening and tomorrow afternoon. The following is the program for this evening, the soloists being Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist:
Overture—"Imperial" (new)...Haydn-Westmeyer
Trombone solo—"Air and Variations"...Pryor
a. Slavonic Dance No. 2.....Dvorak
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GRAND RAPIDS, MI
FEB 29 1900

AMUSEMENTS.
After a Sousa concert one is in a sort of whirl, and is never really sure whether he (or she) has been to a symphony concert, a Fourth of July celebration, an opera, or a rag time cake walk. It is an unspeakable, bewildering combination which is best described as a Sousa soiree. There is not a conductor of equal standing to be found in the world over who can, or dares to, do the things that Sousa does and still hold his reputation as a musician. Sousa is not only original, but has the courage of his originality. He wrote the "Charlatan," but there is not one iota of charlatanism in his music or his methods.
He did the most audacious and bewildering things during his concert at Powers' last night. The austere, majestic Brahms was followed by a glittering rag time. He marched the erudite Dr. Dvorak around "Through Georgia," and surrounded him with popular airs and coon songs.
The noble sextet from "Lucia," which was played superbly by six cornets, trombones and other "brasses," was followed by the most characteristic bit of rag time on the program.
These things are characteristic of a Sousa program. But who else could do it without offending?
There is only one explanation for it, and that is that Sousa's musical sense is broad, his art is comprehensive.
The new Sousa march, "The Man Behind the Gun," played last night, will without doubt become as popular as the other compositions of the "march king" which are known wherever the American flag floats.
The soloists last night were excellent. Arthur Pryor, as everyone knows, has "discovered" the trombone for Americans, at least, and has made it a beautiful solo instrument. Miss Blanche Duffield has a brilliant lyric soprano, and Miss Bertha Bucklin is an interesting, intelligent violinist, whose work, although pleasing, is conservative.

Among the many encore numbers played at the Sousa concert last night, was "The Grand Rapids Letter Carriers' Band" march, which was written for the local organization by A. F. Weldon. Sousa's band played it just before the intermission, and it was heartily applauded, although it was not known at the time what the selection was.

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CHICAGO, ILL.
FEB 28 1900

Sousa Band Concert.
Sousa and his famous band will give concerts at the Auditorium this evening and tomorrow afternoon. The programmes are arranged with taste and judgment, and some unfamiliar selections will be presented. For the inevitable encores the popular bandmaster has a full repertory of his own marches. Sousa's newest march, "The Man Behind the Gun," will be played in the printed programmes of both concerts. The soloists, Blanche Duffield, soprano, and Bertha Bucklin, have not been heard in Chicago before. They are said to be very talented young artistes, chosen by Mr. Sousa from a large number of applicants for his present tour. This evening's programme will be as follows:
Overture, "Imperial" (new)...Haydn-Westmeyer
Trombone solo, "Air Variations"...Pryor
Slavonic dance, No. 2.....Dvorak
Hungarian dance, No. 6.....Brahms
Soprano solo, "Villanelle" (new)...Dell
Miss Blanche Duffield.
Excerpts from "La Boheme" (new)...Puccini
Idyl—"Ball Scenes" (new)...Czibulka
a. "Rondo de Nuit" (new)...Gillet
b. March—"The Man Behind the Gun" (new)
Violin solo, Russian Airs.....Wieniawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamm

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SEATTLE, WASH.
FEB 18 1900

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John Philip Sousa, the "march king," who, with his wife, has been making an extended tour through Mexico, has returned to New York for a period of rehearsal before his orchestra starts on its Western trip. On February 4 a concert was 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 were once, 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 today he would probably have suggested a combination of fifty to 100 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 today. 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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CHICAGO, ILL.
FEB 28 1900

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Two Attractive Concert Programmes by the Popular Leader.
Sousa will present two admirably diversified programmes at the Auditorium concerts of his band this evening and to-morrow afternoon. Several new selections of light and tuneful character are offered, and the encore repertory will be liberally drawn upon to supply the usual demands of the audiences. Blanche Duffield, soprano, and Bertha Bucklin, violinist, make their first Chicago appearances at the concerts.
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Overture—"Imperial" (new)...Haydn-Westmeyer
Trombone solo—"Air and Variations"...Pryor
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Soprano solo—"Villanelle" (new)...Dell
Miss Blanche Duffield.
Excerpts from "La Boheme" (new)...Puccini
Idyl—"Ball Scenes" (new)...Czibulka
a. "Rondo de Nuit" (new)...Gillet
b. March—"The Man Behind the Gun" (new)
Violin solo—"Russian Airs"...Wieniawski
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"A Dream of Wagner".....Valentine Hamm
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Overture—"Capriccio Brillante" (new)...Glinka
Cornet solo—"The Bride of the Waves" (new)
Herbert L. Clarke.
"Capriccio Italian" (new)...Tschalkowsky
Soprano solo—"Waltz, 'Maid of the Meadow'"...Sousa
Miss Blanche Duffield.
Finale to third act of "Mazurka" (new)
Mazurka, valse, nocturne, 1 polonaise...Puccini
Intermezzo—"Dance Caresse" (new)...Chopin
March—"The Man Behind the Gun" (new)...Sousa
Violin solo—"Adagio and Moto Perpetuum" from third suite...Ries
Miss Bertha Bucklin.
"Gypsy Suite" (new)...Edward Gouvenor

Daily Standard

WEDNESDAY FEBRUARY 28 1900.

SOUSA'S BAND PLAYS HERE

Great Musical Organization Gives a Matinee.

ACADEMY FILLED TO DOORS

More Than a Thousand People Hear the Wonderful Music—Many Here From Surrounding Towns.

Sousa and his band have come and gone. The great band leader cannot complain of the reception he received at the hands of the Sterling people. The Academy of Music was packed to the doors and more than a hundred people stood up throughout the

than has any other band that this country has ever known. Sousa has demonstrated, however, that music of a popular nature can be played with infinite delicacy and artistic feeling; he has shown that, simply because music is light, it is not to be despised. The marches and two-steps played as encores Tuesday afternoon were given with exquisite artistic feeling, fairly carrying away with them even the strictest of musical critics in the large audience. He even proved that the despised "rag time" music is not to be altogether looked down upon. Two of the encores were of this nature and they were most artistically given. This visit of Sousa has shown to the Sterling people that, after all, it does not matter so much as to the nature of the music, but that its excellence depends largely upon how it played. Stars and Stripes, one of Sousa's most familiar compositions, and El Capitan, were probably among the best liked numbers of the program.

Sousa does not depend altogether upon his band to entertain his audiences. He carried with him Arthur Pryor, probably the most noted trombone soloist in the United States. Mr. Pryor rendered an air with variations. His work is exquisite in its sweetness and delicacy. His tones are charming and his wondrous execution upon one of the most difficult of all instruments was applauded to the echo. He was encored, responding with Because I Love You. It was infinitely sweet.

The soprano soloist with the band is Miss Blanche Duffield. She possesses a voice of rare sweetness and her singing is spontaneous and artistic. Her voice is particularly high and clear and its tones are perfectly pure and true. Miss Duffield was given an ovation and her response to the encore was most gratifying. The band's accompaniment for Miss Duffield was beautiful, fully sustaining and bringing out the remarkable qualities of her rich voice.

Another soloist of rare ability was the violinist, Miss Bertha Bucklin. She plays with the strength of a man. Her bowing is strong and sure, her execution delicate and pleasing and her reading accurate and artistic. She plays with fine feeling; her audience was delighted. An encore was given her, to which she responded willingly.

Sousa and his band are generous with their encores. There was no inclination on the part of the leader to cut the program short. The hearty appreciation of his excellent concert seemed to please the great leader immensely, and his acknowledgment of the repeated ovations were charming. Sousa has a splendidly magnetic stage presence; the very act of watching him and the manner in which he held perfect control over the large company of musicians was a part of the inspiration of the occasion.

The Sterling people owe to Manager Ward a debt of gratitude. He has worked hard to make this feature of his season's attractions a success, and his efforts have been well rewarded. Mr. Ward deserves a great deal of praise for the enterprise he has exhibited in bringing this great band to Sterling. The people will not cease to enjoy it for months to come. The concert is the talk of the town.

Another musical attraction, which stands well up in the front ranks, is the Broadway Opera company of forty singers. It will present for the first time in this city one of the most noted of comic operas, The Highwayman. The company is headed by Katherine Germaine, as prima donna. It is the original Broadway company—the one which has made such a pronounced success of the opera in the large cities of the country. The company carries with it a car load of splendid scenery. The piece is beautifully costumed, is full of the most spirited music and is filled with bright lines and clever situations. The opera will be one of the leading events of the theatrical season in Sterling. There has not been an opera here for a long time, and the people will hail its appearance with delight. There is no question but that the Academy of Music will be crowded. The company will be here tomorrow evening.



SOUSA AND HIS SOLOISTS.

Newspaper Cutting Bureau in the World.

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The Sousa concert on Saturday night at the Crawford theater will offer more new works than is usual even in the Sousa concerts which are always notable for novelties. The programme announced is full of the newest and best compositions that have been brought out on both sides of the water. Six of the numbers are altogether new, including the latest march, "The Man Behind the Gun," Sousa. The soloists are in line also, Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Mr. Arthur Pryor, trombone. It goes without the saying that the encore music will include many brilliant novelties.

entire performance. The audience was most enthusiastic, vigorously encoring every number and on a number of instances the band was compelled to respond to a second encore. It is safe to say that there was not a dissatisfied person in the house. The concert was to suit the tastes of everybody. All of the regular numbers were from the works of the best known and finest composers, but the encores were the rollicking, soul inspiring compositions of the great Sousa. These, perhaps, were more generally enjoyed.

The concert was given Tuesday afternoon at 2 o'clock in the Academy of Music. It was perhaps one of the biggest musical treats the people of Sterling have ever been permitted to enjoy in their home town. The program opened with an overture, Imperial, by Hayden-Westmeyer. It was a beautiful composition and as soon as the first notes were struck the attention of the audience was fixed, and held firmly until the close. Then followed a succession of numbers, embracing the Slavonic Dance, by Dvorak; Hungarian Dance, No. 6, by Brahms; Excerpts from La Boheme, by Puccini; Ball Scenes (waltzes), by Czibulka; The Man Behind the Gun (march), by Sousa and a Dream of Wagner, by Valentine Hamm.

These were interspersed in quick succession by marches, two-steps, rags, etc., which at times almost caused the audience to rise to its feet in its excitement. The immense band of sixty pieces played as one instrument; it seemed literally to be manipulated by its leader. Sousa leads with his whole body, almost as if he were actually playing every instrument himself. His wonderful power was keenly felt by the audience, which was brought to a full realization of the secret of the great success of the band. Sousa is the band. It is true that all of the musicians are artists, but, without Sousa, together they could do

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entire performance. The audience was most enthusiastic, vigorously encoring every number and on a number of instances the band was compelled to respond to a second encore. It is safe to say that there was not a dissatisfied person in the house. The concert was to suit the tastes of everybody. All of the regular numbers were from the works of the best known and finest composers, but the encores were the rollicking, soul inspiring compositions of the great Sousa. These, perhaps, were more generally enjoyed.

The concert was given Tuesday afternoon at 2 o'clock in the Academy of Music. It was perhaps one of the biggest musical treats the people of Sterling have ever been permitted to enjoy in their home town. The program opened with an overture, Imperial, by Hayden-Westmeyer. It was a beautiful composition and as soon as the first notes were struck the attention of the audience was fixed, and held firmly until the close. Then followed a succession of numbers, embracing the Slavonic Dance, by Dvorak; Hungarian Dance, No. 6, by Brahms; Excerpts from La Boheme, by Puccini; Ball Scenes (waltzes), by Czibulka; The Man Behind the Gun (march), by Sousa and a Dream of Wagner, by Valentine Hamm.

These were interspersed in quick succession by marches, two-steps, rags, etc., which at times almost caused the audience to rise to its feet in its excitement. The immense band of sixty pieces played as one instrument; it seemed literally to be manipulated by its leader. Sousa leads with his whole body, almost as if he were actually playing every instrument himself. His wonderful power was keenly felt by the audience, which was brought to a full realization of the secret of the great success of the band. Sousa is the band. It is true that all of the musicians are artists, but, without Sousa, together they could do nothing. They follow his every movement, his every feeling and inspiration in closest sympathy, and as if by magic, and the result is one grand discourse of harmony, such as is permitted to people in the small cities to hear but seldom in a lifetime.

Sousa, when he first started out with his band, played almost exclusively, his marches. He heard someone say that he was not a great musician, and that he could play nothing better. This made him angry, and from that time his band has interpreted the work of the finest composers better

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AMUSEMENTS.
OPERA HOUSE.

MILITARY MUSIC PLEASES EVERYBODY



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 podants 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. It is because that Sousa has reached the hearts of the people that Sousa's 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 Bowersock's Opera House on March 3rd, matinee only for a single popular concert. The soloists with Sousa this season are Bertha Bucklin, Violiniste and Blanche Duffield, soprano. Seat sale opens Wednesday.

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Sousa and his band—it used to be Sousa's band, as invidious critics have noted—announce two concerts here on the afternoon and evening of St. Patrick's day, March 17.

There will be little divergence from the established Sousa program—a pretense of a Wagner scene or two, a couple of waltzes of Strauss' or Lanner's, a group of little pieces in lighter vein, but best of all, Sousa marches thickly larded through the entire list. Arthur Pryor will most likely march forth as of yore and blow the foam off a few patriotic melodies with his trombone.

Sousa's soloists this year will be Miss Bucklin, violiniste, and Miss Blanche Duffield, soprano. Of the former little is known, but Miss Duffield has received some complimentary notices by the musical journals and the eastern press.

The itinerary of the band after the close of the present transcontinental tour includes a European debut, with a series of concerts at the Paris exposition, for which Sousa's has been declared the official American band.

At the outset of this, its eighth year in existence, Sousa's band has reached a stage well-nigh perfection in the class of music it attempts. The playing of the band is accurate and musical, and there is no need of saying that the Auditorium will be crowded at both performances and that the man who runs might know of the band's having been here from the tunes that will float round the town for days afterwards.

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Sousa Has Many Novelties.

For the present tour—which, by the way, is the briefest Sousa has ever made in any season—the famous leader has provided a rare amount of novelties, including two new Sousa marches, much of it given for the first time in the Sousa concerts, and most of which will be presented on the forthcoming European tour. Sousa and his band have been chosen to open the Paris exposition on April 14, and at the conclusion of a protracted engagement at the exposition a tour of the continent follows. The present tour offers much that is especially attractive not only in new music for the band itself but by the soloists. The latter include Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Of the many soloists of the band those who will be heard are Arthur Pryor, trombone; Herbert L. Clarke, cornet; and Frank Hell, fluegelehorn. The date for the only Sousa concert here is Friday night at the Tootle theater. Seat sale opens this morning at 9 o'clock.

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AMUSEMENTS.

OPERA HOUSE.

SOUSA WILL SOON PLAY TO THE WORLD.



Sousa has put his great band as a whole on a footing not quite equalled in the past years, and this is said without in the least depreciating the Sousa

organizations of all past seasons. The popular director has cut out new work for himself and his band with the intention of playing to the whole world instead of limiting himself to his own continent. No one of his countless admirers will doubt but that he will be equal to the test and will triumph there as here.

Before going to Europe with his band of 60, Sousa fills a short tour in this country, closing April 1 in New York and will be here on March 3rd. Matinee only at opera house for a single concert. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Seat sale opens today.

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The reserve seat sale for Sousa's band will open at Rowley & Snow's at 8 a. m. today. The band will give a concert at the Crawford Saturday night.

Sousa has shown that he is one of the most progressive of men. No other man occupying such a share of public attention is quicker to catch the forward step and keep himself in the van of development in all directions, and especially in his own domain of music, than is John Philip Sousa. There is hardly a matter in the entire world of music of consequence that the great leader is not instantly informed upon, whether of new production in opera, oratorio or orchestral work, a singer of note, a composer who gives to the world something new and great, a director who achieves success in a startling reading that departs from old prescribed forms, the writer of a song that catches the ear of the public, or anything arising in musical affairs of any importance whatever—Sousa is one of the first to thoroughly encompass its full import. Master of the productions of the past, he is constantly scanning the present for evolution, that which is new in the mind of latter day genius.

Nor has Sousa ever before shown more conclusively that he is prepared to meet any requirement, however severe, than he has of late in providing amply for a great test at the Paris exposition, and a concert tour through the old world. His

programs are said to be marvels of selections from the very latest of modern productions and the entire productions of the past. His present programs are almost altogether made up of works rarely if ever heard before in band concerts.

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IN THE THEATERS

John Philip Sousa, who for years has served as a model for character impersonators, gave an imitation of himself in the Detroit opera house yesterday afternoon and evening, and fairly demonstrated that his mannerisms are as eccentric as they have been proclaimed, while financial and artistic success have not decreased his earnestness nor lessened his ability. The band was better artistically than last year and the selections were more classic, the rag-time and popular pieces, which Sousa's admirers always expect, were reserved for the encore numbers, and these numbers were in larger quantity than those enumerated on the program. The evening card contained nine selections and there were fifteen encores. At both concerts Sousa's latest march, "The Man Behind the Gun," was played with all the fire and dash which the march injects into his inspiring compositions. The band responded to every move of the conductor's baton and as great as the individual quality, the possibilities of the trombone were exploited by Arthur Pryor, who is the only man able to soften that harsh instrument and make it delightful for solo purposes. His selection was warmly encored and he shared the honors with the leader and with the honoree, Miss Blanche Duffield and Miss Bertha Bucklin. The former disclosed a smooth voice of excellent quality and Miss Bucklin's violin numbers were vigorously encored.

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Sousa and His Band.

Sousa and his band moved yesterday from the Auditorium to the Grand Opera House, where two concerts were given in the afternoon and evening. The programs were of the usual popular nature, including, at the same time, some compositions of artistic importance, such as, for instance, Tschai-kowsky's "Capriccio Italien," excerpts from Puccini's "La Bohème" and "Manon Lescaut," a selection from Wagner's "Parsifal," Weber's "Invitation to the Dance," etc. Solo numbers were given by Blanche Duffield, soprano; Bertha Bucklin, violinist; and Arthur Pryor, trombonist.

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MUSIC AND THE DRAMA.

SOUSA.

It is only at a Sousa band-playing that the encores take up more of the evening than the programme. No conductor other than the march king can so continuously draw applause of the kind that commands attention. Last night in the Auditorium, where the Sousa band faced its largest Chicago audience since the world's fair year, the encores outnumbered the programme numbers by something like three to one. Several times three encores were given and "The Man Behind the Gun," the new Sousa march that is the hit of "Three Little Lambs" in the east, had to be repeated four times.

Conductor Sousa is preparing for Paris, where at the exposition his organization is to be the official American band and the music he is playing now is soon to be heard in Paris in contest with the best bands of other nations. It is like meeting an old friend to see John Philip Sousa take the conductor's stand. One at once notices with a curiously pleasurable sensation the well-known mannerisms that so strikingly recall Walter Jones' impersonation of Sousa. Then, too, Sousa has the same old mastery of his band. The music of last night simply could not have been given with greater finish than the Sousa organization gave it. The excerpts from "La Boheme" were perhaps most notable for absolute beauty of clean-cut interpretation.

Arthur Pryor, the trombone soloist of the organization, rendered with splendid effect a composition of his own and was compelled to give an encore. Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, were the other soloists, each earning the liberal applause awarded her.

Conductor Sousa's new march was given here with a cannon detonation effect. The resounding explosion was in the nature of a popular effect and there was generous applause.

The programme for this afternoon is:
Overture—"Capriccio Brillante" (new).....Glinka
Cornet solo—"The Bride of the Waves" (new)
.....Herbert L. Clarke.
"Capriccio Italien" (new).....Tchaikowsky
Soprano solo—Waltz, "Maid of the Meadow"
.....Sousa
Miss Blanche Duffield.
Finale to third act of "Manon Lescaut"
(new).....Puccini
a. Mazurka.....Chopin
b. Valse.....Chopin
c. Nocturne.....Chopin
d. Polonaise.....Chopin
a. Intermezzo—"Douce Caresse" (new).....Gillet
b. March—"The Man Behind the Gun" (new)
.....Sousa
Violin solo—"Adagio and Moto Perpetuum"
from third suite.....Rice
Miss Bertha Bucklin.
"Gypsy Suite" (new).....Edward German

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The Sousa Concert.

Sousa and his band appeared at the Auditorium last night before a large and enthusiastic audience. The management acts advisedly when it advertises Sousa as an attraction conjointly with his famous band, for he is a whole show in himself. Trim and graceful as ever, his Delsartean poses in conducting caught the audience, and when he introduced his famous specialty of beating time as though he were losing a baby, playing a triangle, and shooting geese they encircled him as much as the musicians. He is as generous as ever with encores, and as the old favorites of his repertoire were thus presented, none of them being on the regular programme, they were greeted with great applause. The band plays with its accustomed spirit and force, and while it did some excellent work in popularized versions of semi-classical music, pleased the crowd best with the Sousa marches, with plenty of work for the trombones, the bass horns, and the big drum. Arthur Pryor, the trombone player, proved himself a master of the technique of the instrument, and was specially enjoyable in the popular melodies he gave as encores. Miss Blanche Duffield, the soprano soloist, and Miss Bertha Bucklin, the violinist, earned well-deserved encores. "The Man Behind the Gun," the new Sousa march, was a characteristic composition, with the swing and dash to be expected from its title as well as its authorship, and promises to be as popular as its long line of predecessors.

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University of Michigan.
SPECIAL CORRESPONDENCE OF THE GLOBE-DEMOCRAT
ANN ARBOR, MICH., February 22.—The University of Michigan is sinking a well upon its campus in search of gas and oil, which, if found, would save the institution about \$10,000 annually. Humorists have dubbed the well "The Knowledge Hole." At a depth of 970 feet a vein of mineral water was found which experts declare is valuable. At a depth of 1270 feet, in the hardest of lime rock, another vein of mineral water is found. It has the smell of an ancient egg and the color of the Chicago River in repose. It is believed that if the first vein is valuable this one will cure every ailment found in a patent medicine almanac. The work is progressing both day and night, and at present only 8 feet is possible in twelve hours. The drillers expect to strike Trenton rock, in which gas and oil is found, at a depth of about 1800 feet.
The march king, Sousa, with his band delighted a magnificent audience in University hall Tuesday night. He came under the auspices of the Students' Lecture Association. As a special number he played "The Yellow and the Blue," Michigan's song, and an encore, "Victors' March," by Louis Elbel. The students could no longer restrain themselves and broke forth vigorously with the university yell.

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SOUSA AT THE AUDITORIUM.

John Philip Sousa, a trifle heavier build and without a single medal on his broad chest, presented one of his popular concerts at the Auditorium last evening. The printed programme showed only nine numbers, but the encores brought the list to three times that length, through all of which the big audience laughed and cheered and kept time with heads and feet to the inimitable work of the march king. Most of the numbers announced were classic in nature, but the applause always brought out one of the familiar marches. "The Washington Post March" was given with as much vigor as if Mr. Sousa's stalwart performers had not played it times without number before and the graceful conductor led the various cake-walks with as near the ducky impersonator's air as his dignity would permit, while his magic baton, his white gloved hands and his matchless back went through a new series of poses, which are strictly the monopoly of the leader of the famous brass band. "The Man Behind the Gun," the new march of Mr. Sousa, is so reminiscent of his former triumphs that it was immediately welcomed because of its family resemblance, and the big house refused to be satisfied till the composer had reloaded his cannon, ranged his forces of trombones and cornets across the stage time and again and fired volley after volley of martial music at his hearers. The audience had an unusual proportion of men, and the vim of the new composition won their hearts in an instant.

The soloists of the evening came in for their share of the applause. Arthur Pryor's ability to woo soft notes from the thunderous trombone was remarkably illustrated and two pretty girls in pretty frocks, Blanche Duffield and Bertha Bucklin, rendered songs and violin solos with good effect. Mr. Sousa's second concert takes place this afternoon, when his programme is especially interesting from his rendering of several Chopin compositions.

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SOUSA'S BAND COMING.

The present tour of Sousa with his band, which opened the 1st of this month, will terminate Saturday, March 31, at Philadelphia. Then the organization will at once embark for its first European tour.

In addition to playing at the Paris Exposition, having been appointed the official United States band by the United States authorities, it will appear in the principal cities of Germany, Austria, Holland, Belgium, France and England, returning to this country next October.

The band will appear in this city in two concerts at Music Hall on the afternoon and evening of March 8.

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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 1 and the French national fete on July 14, contributes to the current number of The Independent his ideas 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." There should be, it seems to us, something nearer perfection in music to constitute the ideal band than the two step, cake walk and ragtime airs which now fill the racks of band musicians.

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Sousa and his band appear at the Auditorium this evening and tomorrow afternoon in two concerts. The programmes are varied and interesting, popular selections predominating. Several new numbers will be performed by the band for the first time. The soloists are Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor. Mr. Sousa has selected for this evening's programme the following:

Overture—"Imperial" (new).....Bardn-Westmeyer
Trombone Solo—"Air and variations".....Pryor
Arthur Pryor.
(a) Slavonic Dance No. 2.....Dvorak
(b) Hungarian Dance No. 6.....Brahms
Soprano Solo—Villanelle.....Dell. "Acqua"
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
(a) "Ball Scenes".....Czibulka
(b) "Ronde de Nuit" (new).....Gillet
(c) March—"The Man Behind the Gun" (new).....Sousa
Violin Solo—Russian airs.....Wieniawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Hamu
The programme tomorrow afternoon will be:
Overture—"Capriccio Brillante" (new).....Glinka
Cornet Solo—"The Bride of the Waves" (new).....Clarke
Herbert L. Clarke.
"Capriccio Italien" (new).....Tchaikowsky
Soprano Solo—Waltz, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
Finale to third act of "Manon Lescaut" (new).....Puccini
(a) Mazurka, (b) Valse, (c) Nocturne, (d) Polonaise.....Chopin
(a) Intermezzo—"Douce Caresse" (new).....Gillet
(b) March—"The Man Behind the Gun" (new).....Sousa
Violin Solo—"Adagio and Moto Perpetuum," from "Third Suite".....Rice
Miss Bertha Bucklin.
"Gypsy Suite" (new).....Edw. G.

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Sousa and his band are coming next Friday night to the Tootle theater in concert, 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 that is included in the other. The special soloists are Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violin, and Arthur Pryor, trombone.

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SOUSA.

The capacity of the Grand opera-house was taxed to its utmost yesterday afternoon and evening by lovers of band music as rendered by Sousa and his instrumentalists. There was a judicious mingling of the popular and classic in both the afternoon and evening concerts, due to the willingness with which Sousa responds to encores. This generosity is probably responsible for the cherished spot he occupies in the hearts of Chicago music lovers.

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Sousa's band will be at the Crawford Saturday night. For this engagement Manager Crawford will have to get out his standing-room-only sign.

Sousa started on his present tour at Newark, N. J., January 31. On April 1 he sails from New York for Paris, where his band is to open the exposition April 14. Topeka, therefore, is one of the favored cities.

The full band will be here, and also soloists especially engaged. These are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Eight numbers on the program are new, having been written for the Paris exposition.

The seat sale for the Sousa concert opens Wednesday at 8 a. m.

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LOCAL MUSICAL NOTES.

SOUSA'S BAND.

Twenty-five hundred persons braved the cold weather yesterday to attend the second concert of Sousa's band at the Auditorium. When the first number was finished, a brilliant selection by Glinka, the crowd got its blood into circulation by handclapping which began an epidemic of encores that continued until the last piece was played. Sousa was as generous as usual in responding to the demands of the house. His extra pieces comprised all kinds of musical dainties from the works of the masters to the rude but catchy strains of negro cake-walk ditties. Among the published numbers of the programme the "Man Behind the Gun" was liked best. This had to be repeated three times, though the noisy accompaniment of the improvised cannon behind the scenes startled women and caused a chorus of coughing. The following programme was given:

Overture—"Capriccio Brillante" (new).....Glinka
 Cornet solo—"The Bride of the Waves" (new).....Clarke
 Herbert L. Clarke.
 "Capriccio Italian" (new).....Tchaikowsky
 Soprano solo—Waltz, "Maid of the Meadow".....Sousa
 Miss Blanche Duffield.
 Finale to third act of "Manon Lescart" (new).....Puccini

INTERMISSION.

a. Mazurka.....Chopin
 b. Valse.....Chopin
 c. Nocturne.....Chopin
 d. Polonaise.....Chopin
 e. Intermezzo—"Douce Caresse" (new).....Gillet
 b. March—"The Man Behind the Gun" (new).....Sousa

Violin solo—"Adagio and Moto Perpetuum" from third suite.....Rice
 Miss Bertha Bucklin.
 "Gypsy Suite" (new).....Edward German

The brasses of the band seem to be in fine shape this year. Several strong effects were produced by a combination of these instruments. The soloists, Herbert L. Clarke, cornet; Blanche Duffield, soprano, and Bertha Bucklin assisted in varying the programme.

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Mr. Sousa has just filled us with pride and rapture by announcing that we are the most musical people in the world, and all for the simple reason that "one hears more music whistled on the streets of our cities than in any other country in the world." True, just at present our selections for street delivery are confined to such classic ditties as "Louisiana Lou" and "I Want You, Ma Honey," and "Whistling Rufus," but we of Cook County are already progressing to better things, and we may expect within a decade to supplant such banal melodies by "Wotan's Farewell" and the "Magic Fire Music" and "Walther's Prize Song." Of course it may be that in other cities of the world it is considered vulgar to whistle on the street, and yet we must contend with Mr. Sousa that if foreigners had our all-absorbing love of music it would have to come out even if we whistled for it. There is some place in this reflection.

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SOUSA'S FIRST SOLO

"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. 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.

"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 tonight.'

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Sousa Band Concert

The first of the two concerts of John Phillip Sousa's band was given last night at the Auditorium to the largest audience that has yet greeted the organization during its visits to Chicago.

The programme was of popular character, the principal numbers including Dvorak's Slavonic dance No. 2, Brahms' Hungarian dance No. 6, and excerpts from Puccini's "La Boheme." The selections were repeatedly encored, the responses outnumbering the stated programme. A number of the Sousa marches were given, among them a new one, "The Man Behind the Gun."

Three soloists assisted at the concert—Bertha Bucklin, violinist; Arthur Pryor, the popular trombone player of the band, and Blanche Duffield, soprano.

This afternoon the second concert is given, with Miss Bucklin and Miss Duffield again soloists, with Herbert L. Clarke, the first cornet of the band. Tchaikowsky's "Capriccio Italian," a Chopin group, and the finale to the third act of Puccini's "Manon Lescart" are the most interesting selections announced.

The Chicago orchestra concerts of next week have the interest of novelty. With the exception of the Wagnerian numbers, all of the programme will be heard for the first time. Duvivier and d'Indy have appeared but once before on the orchestra programmes of former years. L. Godowsky, the accomplished Chicago pianist, who has not appeared with the orchestra since 1896, will be the soloist, and will be heard in the D minor concerto of Brahms.

Following is the programme:
 Suite, "Medea".....Vincent d'Indy
 Concerto for pianoforte, No. 1, D minor.....Brahms
 "Marche Elegiaque," Intermezzo scherzando.....A. D. Duvivier
 "Tristan and Isolde," Prelude and Isolde's love death, "Kaisermarsch".....Wagner

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Sousa's American Tour.

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. This state of affairs is brought about by a European tour and a most flattering engagement at the Paris Exposition, beginning April 14, the date of the grand opening of the exposition. This engagement is so arranged as to cover certain great fete days, including July 4, "American day," by special provision of the commissioners, and is of itself a distinguished honor. A tour of the continent, including France, Belgium, Holland, Germany, etc., will follow, according to plans carefully prearranged and perfected in every detail. Upon return to America in the autumn, a great trans-continental tour of this country will begin at once, and will cover 40,000 miles of territory.

The present tour, though short, will be unusual in some respects. Sousa has been extremely alert preparing great things for the foreign concerts, and much that he has especially prepared will be produced here beforehand. This city will have a concert which, it may be safely said, is sure to be of rarest sort. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. The band will be heard at the Tootle Friday evening.

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Sousa's farewell to us at the Grand yesterday afternoon and last evening was decidedly successful, and his concerts, on the whole, have been quite satisfactory to his admirers and his managers.

In all likelihood the return of the bandmaster next winter will witness something of a renewal of interest in his work, as he will then have the advantage of a considerable exploitation at the Paris exposition and in the continental capitals.

Two years past, just prior to the declaration of war against Spain, he had arrangements made for a tour abroad, but wisely concluded to abandon his scheme as soon as he realized that sentiment in France was not all that an American musician who purposed playing there would wish.

It is more than probable that he will be glad of his decision now, for the chances are that his European trip will be one long continuous ovation.

Over in London they have taken to Sousa's music in a fashion that would seemingly render it certain the band will be kindly received. And the two Sousa operas have likewise flourished.

One result of Sousa's foreign excursion that we should all pray for is the conversion of the leader on the encore question; it is he who has done more for the encouragement of the encore fiend than all other agencies combined, and it is he who has made band concerts terrific bores just on account of the full sway given the aforesaid encore fiend. Abroad moderation on this score is to be expected unless the band should drift down into Italy and capture the favor of the southerners, who are nothing more nor less than spontaneous combustion when it comes to music that pleases.

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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 Saturday night at the Crawford a majority are altogether new, including the overture, "Capriccio Brillante," by Glinka, excerpts from "La Boheme," Puccini, "Ball Scenes," by Calbulka; 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.

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SOUSA'S PROGRAMME.

The programme arranged for the Sousa concert at the Crawford theater Saturday night is one of the most enjoyable provided by the famous band master for a Topeka audience. In addition to the regular numbers many extra selections, principally inspiring Sousa marches, will be played, as Sousa is the soul of generosity in the matter of encores. The programme is as follows:

1. Overture, Imperial (new).....Haydn.
2. Trombone solo. Air and variations.....Pryor.
Mr. Arthur Pryor.
3. (a) Slavonic dance No. 2.....Divork.
(b) Hungarian dance No. 6.....Brahms.
Soprano solo. Villanelle.....Acque.
Miss Blanche Duffield.
4. Excerpts from "La Boheme" (new)
.....Puccini.
5. Idyl. Ball Scenes (new).....Czebulka.
(a) Rondo, De Nuit (new).....Gillett.
(b) March, "The Man Behind the Gun".....Sousa.
6. Violin solo. Russian Airs.....Wiemawski.
Miss Bertha Bucklin.
7. A Dream of Wagner.....Valentine Haun.

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HAS JOINED SOUSA'S BAND.

John Hickey, Clarinetist, will Spend Six Months in Europe.

John Hickey, the gifted young clarinetist, who is well known in this city, where he resided some years ago, has joined Sousa's famous band and will accompany it on its six months' European tour, which commences with the opening of the Paris exposition, April 15. The band, which is now on a western trip, will sail April 4 for Paris. After an eight weeks' engagement at the French capital the band will appear in different cities of Germany, Austria, Holland, France and England.

Mr. Hickey is a son of Michael J. Hickey, chief of the Hornellsville police department, and a brother of William L. Hickey, who was the leading violinist of Baker's orchestra last season. The young clarinetist's friends will be delighted to learn of his engagement with Sousa, and of the pleasant trip in store for him.

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MUSIC AND THE DRAMA.

SOUSA AND HIS BAND.

At the Auditorium last evening Sousa's band was greeted by an audience of unusual size, every seat in the big balcony being sold out and the body of the house being all but packed, with admirers of the famous band master.

John Philip, since his last visit to Chicago, has grown a very considerably bit stouter, but he still leads his big aggregation of brilliant musicians with an old-time grace and is as generous with encores as of yore.

Last evening's concert had many interesting features in the way of numbers which have not been heard here before. Most notable among them was the new Haydn-Westmeyer "Imperial" overture, a new Sousa cake walk, an Idyl by Czebulka, Gillett's "Rondo de Nuit" and Sousa's latest march, "The Man Behind the Gun," which latter piece was given with artillery effects and had to be played several times over in response to the demand for encores.

Other marches, notably "Hands Across the Sea" and "Directorate," were given in response to repeated encores. A program, originally numbering nine selections, was strung out into some twenty numbers.

Arthur Fryer, trombone soloist, rendered two selections and Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, were both heartily received, being artists of excellent style and merit.

A matinee concert was given this after-

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MUSIC AND THE DRAMA.

SOUSA'S CONCERTS.

John Phillip Sousa, the world-renowned band master and composer, comes to the Auditorium for two concerts this evening and tomorrow afternoon. Next April he will go to the Paris exposition with his men, to enter the lists in competition with the famous bands of Europe. Sousa has been making great preparations for this trip, especially by the accumulation of new music, some selections of which will be given at the concert in the Auditorium. The band is said to be in the finest form at present. This evening's program is:

- Overture—"Imperial" (new).....Haydn-Westmeyer
Trombone Solo—Air and Variations.....Pryor
Arthur Pryor.
(a) Slavonic Dance No. 2.....Dvorak
(b) Hungarian Dance No. 6.....Brahms
Soprano Solo—Villanelle.....Del. 'Aqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new).....Puccini
Idyl—"Ball Scenes" (new).....Czebulka
(a) "Rondo de Nuit" (new).....Gillett
(b) March—"The Man Behind the Gun" (new).....Sousa
Violin Solo—Russian Airs.....Wienawski
Miss Bertha Bucklin.
"A Dream of Wagner".....Valentine Haun
And the program for tomorrow afternoon will be:
Overture—"Capriccio Brillante" (new).....Glinka
Cornet Solo—"The Bride of the Waves" (new).....Clarke
Herbert L. Clarke.
"Capriccio Italien" (new).....Tchaikowsky
Soprano Solo—Waltz "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
Finale to Third Act of "Manon Lescaut" (new).....Puccini
(a) Mazurka.....
(b) Valse.....
(c) Nocturne.....Chopin
(d) Polonaise.....
(a) Intermezzo—"Douce Caress" (new).....Gillett
(b) March—"The Man Behind the Gun" (new).....Sousa
Violin Solo—"Adagio and Moto Perpetuum" from Third Suite.....Rice
Miss Bertha Bucklin.
"Gypsy Suite" (new).....Edw. German

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Sousa's band commenced a two-weeks' engagement at Chicago on the 23d inst. The band leaves New York, April 1, to assist in the ceremonies which will open the Paris exposition. The bandmaster has written a march for the unveiling of the Lafayette statue on July 4, in Paris, and it will be played for the first time on that occasion.

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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, ball room music and a wide range of other music of lighter vein, 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 encores cover a range as wide and varied as the caprices of any audience would exact. Sousa and his band will be in Topeka Saturday night. The sale opens Wednesday morning.

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SOUSA'S SPECIAL SOLOISTS.

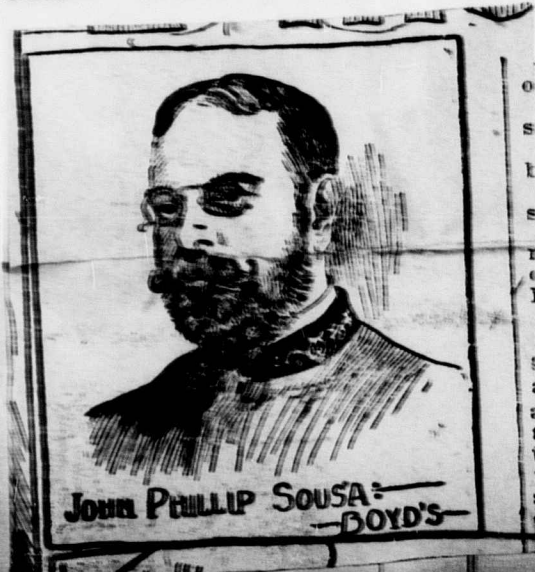
Two Promising Young Artists to Be Heard Here.

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. 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 violinist 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. Both have appeared to splendid advantage upon many important occasions and in widely different regions, and it is sufficient encomium to add that both fully maintain the high reputation the Sousa concerts have always enjoyed for their excellencies in soloists' performances. Besides these special soloists, those regularly attached to the band will be heard as fixed upon. The Sousa concert here will occur on Sunday, March 4, at Convention hall.

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There is nothing in the world that succeeds so well as success. In this category is to be placed pre-eminently Sousa and his band. Critics have been harping upon his programmes and his marches. Just the same he is the acknowledged march king, and his marches are played the wide world over, even among the Mexicans and South Americans, as well as Europeans. Sousa's band will represent the United States officially at the Paris Exposition. The present American tour will be necessarily brief before his European departure, but he will be in Cincinnati for two concerts on the afternoon and evening of March 18 in Music Hall. It goes without the saying that people will come to hear him, not only from the city and suburbs, but from the adjoining towns. Each man in his band is an artist and under his personal direction. The event promises to be one of musical record.

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There is no more welcome announcement of the entire season than that of a popular concert by Sousa's band at Boyd's Tuesday afternoon and night only. The great composer and conductor has 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, 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 months 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 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 transcontinental 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 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 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.

Besides the splendid programs of the best music ever published by authors of note Mr. Sousa will render some of his latest creations, among them being his stirring march, "The Man Behind the Gun" and the waltz song, "The Maid of the Meadows." Different programs will be presented at each performance, each consisting of nine numbers, Arthur Pryor, the eminent trombonist, and Herbert L. Clarke, cornetist, are soloists with the organization.

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The Tootle Theater was filled to its utmost capacity last night when the great Sousa and his band was the attraction. A splendid program was rendered, including many classical selections, but it was the world-famous Sousa marches, played as encores, which evoked the greatest applause. It was a treat to hear these familiar compositions played under the direction of the man who composed them, and the enthusiasm was unbounded after the rendition of the stirring "Hands Across the Sea," "Stars and Stripes, Forever," etc. Sousa has a strong organization, and it is difficult to see where an improvement could be made. Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, came in for a fair share of the honors, each receiving an enthusiastic encore. But the special attraction of a Sousa concert to a St. Joseph audience is Arthur Pryor, the world's champion trombonist. Pryor is a St. Joseph man of whom St. Joseph people are justly proud. His appearance last night was greeted with tumultuous applause. His first selection, "Bluebells of Scotland," with variations, was arranged by himself and gives ample scope for a display of his mastery over the trombone.

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AMUSEMENTS.

John Philip Sousa gave a grand concert at the Tootle theater last night. Manager Philley commenced selling standing room early in the evening and the audience was one of the largest of the season. Mr. Arthur Pryor, who has been Mr. Sousa's trombone soloist for several seasons, was given a great ovation, and the applause at the close of his solo was deafening.

Mr. Sousa has an excellent organization and it would be a difficult matter to improve upon the selection rendered last night.

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COMING DRAMATIC EVENTS.

Tonight Sousa and his band will entertain a big audience at the Crawford theater. There is something really delightful to the average person in the coming of Sousa and his band. He seems to touch the popular heart as no other leader does or ever has, and the result is that his concerts are invariably thronged by people who enjoy every moment of the music given them. Sousa is, preeminently, an expert analyzer of public taste in music of a semi-military order, and he provides that which is most desired—though always interspersing much that is of a high orchestral character. In fact any Sousa programme has diversity enough to suit the most exacting taste.

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Sousa, the March King, and, after all, the one word is sufficient, "Sousa," for it has a magic charm and acts like a magnet when hung in front of a theater—the great bandmaster will give two concerts on next Tuesday, March 6. Who will not go? The programs are of striking attractiveness musically, and the abundant generosity of John Philip in encores is well known. The band is scheduled to play "Capriccio Brillante" (Glinka), "Capriccio Italien" (new) by Tschalkowsky, the finale to the third act of "Manon Lescaut" (Puccini), a new gypsy suite of Edward German, whose Henry VIII music is so well known, and a mazurka, valse, nocturne and polonaise of Chopin. This, with cornet solo, soprano solo and violin solo will comprise part of the afternoon program. In the evening Arthur Pryor, the popular trombonist, will appear, as will Miss Duffield, the soprano, and Miss Bucklin, violiniste. The band numbers will be the Westmeyer arrangement of the Haydn "Imperial" music. Slavonic dances by Brahms, and Hungarian by Dvorak. Excerpts from the great operatic rage "La Boheme" (Puccini), "Ball Scenes" (Czibulka), "Rondo de Nuit" (Gillet) and a Wagner fantasia by Valentine Hamm. Sousa will introduce his new march, "The Man Behind the Gun," at each concert.

THOMAS J. KELLY.

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SOUSA'S BAND PLEASED.

The Popular Bandmaster and His Men Drew a Big Audience.

That Topeka is especially fond of band music and Sousa's band music in particular, was clearly demonstrated last night by the immense audience which heard this concert, and the demand for encores which more than doubled the program. Sousa is very generous in this particular and often as many as three numbers would be played as encore upon encore.

The program last night catered to a high standard of musical intelligence, but in no instance were the selections so profoundly classical that they failed to bring appreciation from the listeners. And so cleverly

interwoven with the heavier music were the popular melodies, played as Sousa's band can play them, that all tastes were satisfied. The pat of hundreds of feet could be heard as accompaniment to the bandmasters own compositions and the ever welcome "Georgia Camp Meeting."

One of the finest numbers of the evening was the sextette from "Lucia," given as an encore to the exquisite idyl "Bell Scenes" by Czibulka.

The soloists were particularly pleasing. Mr. Arthur Pryor with his trombone was received enthusiastically. He played an arrangement of his own of "The Blue Bells of Scotland," and responded to a recall with "Because," following that with another popular air.

Miss Blanche Duffield has a fresh, and flexible high soprano voice and her selections were especially well chosen to display it to the best advantage. The violinist, Miss Bertha Bucklin handles her instrument with grace and skill and the applause which her "Russian Airs" brought was acknowledged with another selection equally pleasing.

This is Sousa's fourth visit to Topeka and each time he seems to be a greater favorite than before. Marshall's band intended entertaining him and his men last night but Sousa's band came in on a special train from Lawrence and had made arrangements to return to Kansas City immediately after the concert.

1. Overture—"Imperial" (new) Haydn Westmeyer
2. Trombone solo—Air and Variations (Pryor) Mr. Arthur Pryor
3. (a) Slavonic Dance No. 2 Dvorak
- (b) Hungarian Dance No. 6 Brahms
4. Soprano solo—"Villanelle" Dell. Acqua Miss Blanche Duffield
5. Excerpts from "La Boheme" (Puccini)
6. Idyl—"Bell Scenes" (new) Czibulka
7. (a) "Rondo de Nuit" (new) Gillet
- (b) March—"The Man Behind the Gun" (new) Sousa
8. Violin solo—"Russian Airs" Wientawski Miss Bertha Bucklin
9. "A Dream of Wagner" Valentine Hamm

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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, January 31 to April 1. Sousa will be here in concert Tuesday afternoon and night of next week, 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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SOUSA TONIGHT.

Famous Bandmaster and His Famous
Band Will Be Here.

John Philip Sousa, America's most
noted bandmaster, and his famous con-
cert band will arrive in Topeka in a
special train about 5 o'clock this even-
ing. A concert was given by the band
in Lawrence this afternoon.

An audience sufficient to fill the Craw-
ford theater will hear the band to-
night. The advance sale amounts to
several hundred dollars, and the ex-
perience of last year, when standing
room was sold at the Grand opera
house, promises to be duplicated.

The composer of "The Stars and
Stripes Forever" is as entertaining
personally as he is successful as a
bandmaster. Nothing more compli-
mentary to Mr. Sousa as an individual
could be said. He has an inexhaustible
fund of conversation, and his expe-
riences during the years he has been
furnishing entertainment to the Amer-
ican public in various ways have pro-
vided him with many enjoyable stories.

Mr. Sousa was first given the title of
"March King" by a publisher who han-
dled his works when his ability was
first gaining him prominence. On a
catalogue of publications, the publisher
caused to be printed "John Philip Sousa,
the March King. Go match him if you
can." The title was at once taken up,
and since that time he has been known
as the "March King," which his in-
spiring compositions fully entitle him
to. When he was engaged in arranging
the opera of "El Capitan" the publish-
er's words recurred to him, and he
incorporated them in the entrance song
of bogus captain in the opera. The
many Topeka people who heard the op-
era remember De Wolf Hopper singing:

"Go match him if you can,
He's the champion beyond compare."

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Do We Deserve It?
(From The New York Press.)

Sousa sees fit to congratulate our Na-
tion on the fact that "one hears more
music whistled on the streets of our cities
than in any other country in the world."
This is not an unmixed blessing.

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Sousa is putting the finishing touches on
a new march, which will be played in pub-
lic for the first time at the unveiling of the
Lafayette monument in Paris the Fourth
of July.

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The selections Sousa offers on the present
tour of his famous band are fairly repre-
sentative of the best efforts of contem-
porary composers, while at the same time
he does not forget the substantial and stan-
dard works of the great masters or his own
stirring and typically American marches.
The coming of Sousa's big band to the
Auditorium has excited so much interest
that it goes without saying that the March
King will be greeted by two immense audi-
ences on March 17. Seats can be secured
next Wednesday at the box office.

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Sousa will soon be along this way with
his band, on his sixteenth semi-annual
tour, which began Jan. 21, at Newark,
and covers territory as far west as
As the great leader and his band
Paris Exposition on April 14, the tour
ended to eight weeks. This city is
favored.

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MAR 4 1900

SOUSA ADMIRES WAGNER

Famous Bandmaster Says the German
Was the Musical Shakespeare.

"The musical taste of the American pub-
lic is constantly improving," said John
Philip Sousa to an interviewer recently.
"and in 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 pro-
gramme 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 hav-
ing 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 on 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
that I 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 serv-
ants, 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 house-
keeper the reason.

"He does not need it," she said proud-
ly. "He is the first man."

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MAR 5 1900

SOUSA AND

He May Compose a
Night

It is said that Sousa is to
march, to be called "The Night"
or something like that—descriptive of
night turn out and hitch in a big fire en-
gine house. The report is that the march
is to be played for the first time at the
Paris exposition, and is to be dedicated to
the Kansas City firemen. So it was prob-
ably for inspiration that the march king,
accompanied by several members of his
company, went to the fire department head-
quarters on Walnut street at 1:30 o'clock
this morning. Sousa and those who were
with him stood on the stairway between
the two fire companies—the hose wagon
and the four-horse truck. The firemen who
were on watch turned in an alarm. The
big gongs in front of the horses rattled and
clanged. Bells were ringing all over the
house. With the roar of the bells the
horses jumped to their feet and pulled
against their halters, and men, bare-
headed and in their shirts and
bunkers, dropped down the brass
poles, almost riding on each other's
heads as they slid from their bunk rooms.
The next second the horses were in their
harness, the men were in their places, the
big doors were thrown open wide and the
wagons had started for the street. It was
all very impressive, so much activity and
noise in the dead of night. Mr. Sousa and
his party were greatly pleased.

When the horses had been led back to
their stalls and the firemen had gathered
about the stairway, he made a speech. He
thanked them for the exhibition, and told
them that he was going to play in the
Paris exposition. He had heard about the
Kansas City crew that was going to Paris
and he said:

"I will see you there, and I'll play you
the liveliest tune that you ever heard."
Then he shook hands, all round, and de-
parted.



JOHN PHILIP SOUSA

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Just what constitutes an ideal concert is a vexed question among musicians, but when the problem is left to the general public it finds an easy and instantaneous solution in the popular programmes of John Philip Sousa and the great band under his direction. The American taste, whether it be in gastronomy, literature, art or music, is comprehensive. We are a composite Nation in all things, but ever demanding the best, and it is for that reason that the Sousa concerts, so varied in their musical offerings, appeal so strongly to the popular fancy. The French bands play little but French music; the German organizations evince an equal partiality for the music of the Fatherland, and while the English conductor displays a little less national prejudice than his continental confreres, it is only in the concerts of Sousa and his band times is presented on the same programme. The American taste is yet discriminating, and in music, as in literature, it is only the best that survives, consequently the Sousa concerts are the very essence of the world's best music—at once instructive from their intrinsic worth, and diverting. This is Sousa's only concert here this season will be given at the Auditorium on Thursday, with Bertha Bucklin, violiniste, and Blanche Duffield, soprano, as soloists. Having been appointed as the official American band at the Paris Exposition, the Sousa Band will sail for France on the first of April. An extended European tour will be undertaken in conjunction with the Exposition engagement.



BLANCHE DUFFIELD



BERTHA BUCKLIN

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OMAHA, NEB.

MAR 4 1904

Coming Events

Sousa and his famous band will be heard at Boyd's for two concerts—Tuesday afternoon and night. At each performance a different program will be presented. The program and encores will be strongly Sousa in flavor. His latest effort is said to be better than anything he has yet written—"The Man Behind the Gun" will be given at both performances. As its title implies the piece is a stirring patriotic march. The Sousa concerts have always, and justly, been regarded as the ideal musical entertainment, primarily because John Philip Sousa possesses such an admirable faculty of arranging brilliant and diversified programs, and in the second instance because he has always been particularly fortunate in his choice of supporting artists. On the present tour Mr. Sousa will present two young women soloists who, it is said, maintain the artistic balance of the organization. They are Miss Bertha Bucklin, one of the foremost lady violinists of this country, and Miss Blanche Duffield, a soprano, who is said to be gifted with youth, beauty and voice. Arthur Pryor, the great trombonist; Herbert L. Clarke, cornetist, and Franz Hell, flugelborists, are also soloists. This is Sousa's last appearance in America before leaving for Paris, where his band becomes the official American band during the exposition. Sousa will be seen in but ninety cities on this trip.

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STAR.

SOUSA COMES TO TOWN.

A Fast Run on a Special After His Concert at Topeka Last Night.

John Philip Sousa, king of marches, who is billed to entertain two audiences at Convention hall to-day, slipped into Kansas City after 1 o'clock this morning, after a fast run from Topeka, Kas. Sousa played there last night, which lasted until nearly midnight, after which he and his band hurried aboard a special train and were rapidly transported to Kansas City.

The last billiard ball had echoed its sharp kiss through the Coates hotel corridors and there was no sound in the spacious rotunda save the snoring of a bell boy, when Sousa, tightly buttoned in his familiar military coat, wearing his customary beard and gold rimmed eye glasses, stepped quietly into the entrance followed by two ladies and a man. The man was his manager, the ladies were the soloists and their footsteps on the marble floor echoed almost temblake in the deserted hotel. Sousa walked with a pretended airy step to the clerk's desk, but his fatigue was apparent in every move, and he almost dozed as he waited for his key. Sousa did not need to ask for his key. The obliging clerk had it ready for him an hour beforehand, and it was in his fingers one minute after he arrived at the hotel. Sousa turned to seek his room but was stopped.

"Lovely concert in Topeka to-night," said he, sleepily. "Just came in on a special. What's new? Nothing, but 'The Man Behind the Gun.' That's the newest thing I know of. Operas? Oh, no! Give me a rest on operas for a while. I've got three on the road now. Isn't that enough for a man like me?"

Sousa yawned and dislocated his gold-rimmed glasses.

"I'll tell you what's a fact," he continued, yawning and stretching every other word, "the band is better than any I ever saw. They play like they couldn't help it. This is the band I take to Europe with me."

The gold braid and the uniform could no longer hold the march king's head up. The yawns were so frequent he despaired of talking and as a last resort he waved his hand in a mute farewell and disappeared in the elevator.

The Sousa concerts will begin at 2:15 and 8:15 sharp to-day. The arena floor is entirely sold, out for both concerts, but there were plenty of seats left last night in the balconies, selling from twenty-five cents to \$1. The ticket office at Convention hall opens at 9 o'clock this morning and will remain open until the evening concert has begun.

The great leader and author has the honor not only to have formally opened the Convention hall with the crash of his symbols, but he will also conduct the first Sunday concert in the hall. Sousa has the honor to inaugurate things in Kansas City, a post of honor, by the way, that is accorded only to the city's best friends.

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Like Alexander, the peerless Sousa is looking for new worlds to conquer. Having taken the American continent into complete subjection long ago and held it a willing captive, he is now looking toward the old world, whither he goes with his entire organization of 60 players April 1, for a protracted concert tour, as well as a remarkably auspicious engagement at the Paris exposition, by special appointment as the official American band.

The tour of the old world continent is arranged on advantageous terms and conditions, and includes many of the capitals and places of note. For a long time strenuous efforts have been made to get Sousa and his band in Europe, and the plan was nearly carried through for the summer of 1898, but the sudden breaking out of the Spanish-American war made it advisable to cancel the contracts. By the selection, by the American commissioners of the Paris exposition, of Sousa to open the great world's exhibition April 14, the subsequent term of engagement, which includes a number of great fete days, the propitious hour for a European tour came. Meantime Sousa will tour the East and Middle West before sailing for Paris April 1.

Of the cities included, less than 90 in all, Minneapolis is one, and the only Sousa concerts here this season will occur the afternoon and evening of March 12 at the Lyceum theater. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. Certain of the band soloists may also be heard.

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The concert to be given at the Auditorium Thursday by John Philip Sousa and his band will be the last appearance of the bandmaster and band in this city prior to their sailing for France, where they will be the official American band at the Paris exposition. The programme of the coming concert is announced as follows:

- Overture—"Imperial" (new) Haydn-Westmeyer
- Trombone solo—Air and Variations Pryor
- Mr. Arthur Pryor.
- (a) Slavonic Dance No. 2 Dvorak
- (b) Hungarian Dance No. 6 Brahms
- Soprano solo—Villanelle Dell. "Acqua" Miss Blanche Duffield
- Excerpts from "La Boheme" (new) Puccini
- 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 Wientawski
- Miss Bertha Bucklin
- "A Dream of Wagner" Valentine Hamm

The programme for the Musical guild tomorrow will be devoted to wedding music. In detail it follows:

- Bridal music (8 hands) Jensen
- Festival Procession
- Nocturne
- Round dance
- Miss Wallace, Miss Lavin, Miss Donahue, Miss Harris.
- (a) Romance Lynes
- (b) The Bride Helmund
- Miss Adda Blakeslee
- Betrothed (duet) Chaminade
- Mr. and Mrs. Keeler
- Aus dem Volks Lied—op. 12, Nos. 1 and 2
- Miss Ada Rehmman
- Peasants' Wedding March Sodermann
- Miss Chambers, Mrs. Keeler, Ellyson, Sibley, Davies and Walker and Misses Dorr and Laird.

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"Musical taste of the American constantly improving," said Sousa to an interviewer and in my mind Wagner is one 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 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 on 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 housekeepers. 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, will be here with his big band on Friday, March 9, at Greene's opera house, for one concert only. Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, accompany the band as special soloists.

"Under the Red Robe," which comes to Greene's soon, tells a story of the time of Louis XIII and Richelieu and gives even more interesting pictures of the life of that day than "Cyrano" gives. Stanley Weyman filled every page of his book with fascinating stories.

Paul Cameneuve, is a fearless cavalier whose hand is ever on his sword and who is as skillful in making love as he is in puncturing an adversary with his rapier. His love making is as

surprising and novel as Cyrano's for he wins a young maiden who begins by hating him and who would have torn his heart out had she strength to do so. De Beraut overcomes her fierce hatred, however, and before the story is half told they are trusting lovers and face huge difficulties together. "The most famous swordsman in France," for that is what Gil de Beraut is, has no handicapping homeliness such as makes Cyrano de Bergerac's love-making hopeless. Richelieu's guardsman has a nose of normal proportions and a face as handsome as a woman's. Besides he is magnificently physiqued, a brilliant, daring, dashing fellow, the very beau ideal of a lover. Every woman who sees him in the play envies Renee de Cocheforet her conquest of him. As between the two men there is no doubt in the world that Mr. Weyman's hero was born to win women's hearts while M. Rostand's was never intended for anything else but the big-nosed brawler he is.

The French play pretends to historical coloring, but all it has of this quality consists of the introduction of Richelieu, D'Artagnan, one or two other noted names, in one line parts and who are really no more important than supernumeraries. In other words everything you see on the showy posters are not in the circus. There is no such delusion about "Under the Red Robe." Its historical charm is perfect. The atmosphere of Louis XIII's court and time is admirably presented. The picture of Richelieu is as strong and many sided as it is in Bulwer's play two of the important scenes of "Under the Red Robe" are dominated by the cardinal. The actor playing this part has almost an equal chance with the leading man of the company to distinguish



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INTERCHANGE OF COURTESIES.

Dan Godfrey Puts Sousa Numbers on His Programmes—Sousa Praises Godfrey.

When Lieutenant Dan Godfrey brought his British Guards band to Kansas City he had a Sousa number on each of his six programmes, showing what he thought of the American composer. Sousa himself is here and last night he fell a-talking about bands and bandmen, and composers and compositions. This is what he said about his rival, for he and Lieutenant Godfrey were pitted against each other last year: "Lieutenant Godfrey's waltzes are not to be surpassed. Nothing is in the repertoire more inviting than his 'Mabel,' his 'Hilda,' his 'Belgravia' and his 'Guards' waltz. We play them always. They are classic. I have not met Lieutenant Godfrey. We just missed each other in Pittsburgh last season. However, perhaps I may have the pleasure when we are on the other side next season."

Mr. Sousa is charged with having mannerisms when swinging his baton, but he certainly has none when off duty. When he says anything he is interested in saying it, and he said last night, "I like to come to Kansas City. You people here, eh, you people here; yes, I like a Kansas City audience." The great march-king meant to say that Kansas City audiences are about right, and that he and the audiences seem to be "stuck on each other," to use the phrase vulgarly but fittingly interpreting his embarrassed expression.

When he was asked to give an opinion about Convention hall for band purposes, Mr. Sousa said he could not. "The audience alone is the judge. I only know that where I stand it is perfect. The man at the rear might not think so. It is as big a hall as we have ever seen, unless Madison Square garden is larger. I think that seats 10,000."

The reserved seats in Convention hall number 10,000. Tickets are printed for that number, and in addition there is the roof garden and room for quite 2,000 more seats without crowding the aisles.

April 4 the Sousa band goes abroad. "We are looking forward to the trip with much pleasure," the leader said. "I see by the newspapers this morning the Paris exposition will not be open for April 15, and as our contract commences with the inauguration of the exposition it is possible we may change the date of sailing."

Someone interrupted Mr. Sousa to beg his autograph. Mechanically he gave it, remarking aside that he writes fully 6,000 a year.

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THE SOUSA CONCERT.

Hundreds of Topeka People Heard the Famous Band Saturday Night.

The big audience that heard the Sousa concert at the Crawford theater Saturday night paid the famous bandmaster a particular compliment, by demanding that his latest march, "The Man Behind the Gun," be played twice over after the original number.

The applause after the first response was even greater than that which greeted the original number, and with customary generosity Mr. Sousa consented to direct a second rendition. For the third time the cornets and trombones, in a line across the stage, sent the inspiring strains resounding through every portion of the auditorium, while the reeds piped and the heavy brass thundered behind them. People who have been familiar with the march as a piano number, scarcely realized what



was in it until Saturday night. Mr. Sousa is proud of his new composition, and justly so.

Besides the responses following "The Man Behind the Gun," Mr. Sousa directed six encores at the concert Saturday night. The opening number, the overture "Imperial," was followed by "Hands Across the Sea," probably the most unfamiliar of the Sousa marches. The Slavonic and Hungarian dances, which formed the third regular selection, brought out Sousa's most inspiring composition "The Stars and Stripes Forever," and "The Coontown Band Contest," a work of Arthur Pryor, trombone soloist of the band.

"The Charlatan," one of the most tuneful of the Sousa marches, was played as an encore to "Excerpts from 'La Boheme,'" and in response to the applause following "Ball Scenes," the band rendered the sextette from "Lucia" in magnificent style. This resulted in the ever popular "El Capitan," being played as a second encore, and "Georgia Camp Meeting" as a third.

Sousa's band was never heard here in better form than at the concert Saturday night. It is but necessary to be present at a Sousa concert to understand John Philip Sousa's popularity as a bandmaster. His direction is equal in artistic method to his generosity. The manner in which his 60 musicians obey the slightest move of his hand and the varied movements of his baton is wonderful. A Sousa concert is a delightful combination of inspiration and harmony.

It is sufficiently complimentary to Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, to say that they are wholly worthy of their positions as soloists with Sousa's band. The numbers of Miss Duffield and Miss Bucklin were enthusiastically encored and delightful responses gained.

Mr. Arthur Pryor, who has been trombone soloist of the band for several years, responded with "Because," after his opening solo, "Air and Variations."

Mr. Sousa and his band will sail from New York for Paris April 4. The band has been named as the official American band at the Paris Exposition, and the noted director is now working on a march to be played at the unveiling of the Lafayette monument. The band will return to this country next fall, and Topeka people may expect to hear the famous organization next season.

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An Incident of Sousa Sunday.

Heads bobbed, lips parted in a broad, pleased smile, toes tapped a rag-time tap, eyes danced, bodies bent a bit forward and voices hummed an accompaniment as the lively notes of "Georgia Campmeeting" swelled forth from Sousa's band. It sounded like the droning of millions of busy bees mingled with the pick, pick of many wood peckers. In the balcony people were smiling audibly and the patter, patter of small feet was heard. Curious ones glanced in the direction of the laughter and they, too, joined in it. Soon hundreds of eyes were turned toward the cause of the amusement. A tiny girl was cack-walking. Her skirts held gracefully out at each side, her slender little body swayed back, her head tossed to keep time to the music and her agile feet swung out in front. Back and forth she danced, punting and laughing alternately until the last note of the music died away, and she fell back in her seat a happy, tired little girl.

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The pious directors of Convention hall should have been asked to confront the audiences that assembled to hear the Sousa concerts given at that place yesterday afternoon and last night. Assuming that comparatively few heard both concerts, the two events attracted about 16,000 music lovers. The gatherings were thoroughly representative of Kansas City—well dressed, prosperous looking and orderly crowds. They heard all kinds of music, from church tunes to rag time, and thoroughly enjoyed every number. When "The Star Spangled Banner" was played everybody rose. The people were there to enjoy themselves and they responded to the various sentiments suggested by the music. All went home happy. It is doubtful whether anyone had a feeling that the Sabbath had been desecrated. Yet these concerts would probably not have been given but for the fact that the place was made by the management of the hall before the ruling was made by the directors that the place should be used on Sunday for religious services, lectures and high class musical events only. Strictly speaking, the Sousa concerts are not high class musical events. They are distinctively popular. It is true that some high class music is played by this famous band, but no musician ever classes band events as first class musical affairs. In fact, the band is blamed by the orthodox for vitiating popular taste in things musical. So it is wholly probable that the directors of Convention hall, had the engagement of Sousa been referred to them, would have kept the hall closed rather than give the concerts on Sunday. Hence the regret that they were not lined up on the stage yesterday after the manner of Sousa's bass choir in order that they might have been impressed with the folly of enacting blue laws for Convention hall.

Sousa has been engaged to play at the Paris exposition the coming summer, but it is doubtful whether he will find a better place to present his band than that in which he was heard yesterday. Convention hall is an ideal auditorium for band music. All the heavy effects of brass, drums and cymbals are softened in the immense space that must be filled, and yet the acoustics are so fine that all the lighter passages are distinctly heard.

Although the popular bandmaster, in responding to numerous encores, gave many of the old numbers that he is always expected to play, including a good many of his popular marches, his programmes this season are particularly interesting for the new music they contain. Among the new pieces at the afternoon concert was Glinka's overture, "Capriccio," a very interesting composition, and one that lends itself readily to band interpretation; the Tschalkowsky Italian capriccio, a number of rich and characteristic coloring, frequently more suggestive of Spain than of Italy, but at all times of attractive form; the big and eccentrically scored finale to the third act of Puccini's "Mammone Lescuit," a passage that gives a satisfactory key to the success of this new composer; German's Gypsy suite, a very happy piece of music, and Sousa's own march, "The Man Behind the Gun," scarcely as reprinted as some of the other Sousa marches, but still a worthy member of the popular family. There was still another departure in the programme. It was the playing of a group of Chopin numbers. It is assuming a good deal to undertake the interpretation of Chopin with brass and wood only, and yet the mazurka and the polonaise were very well given. Our distinguished bandmaster does many things that other bandmasters have not done, and he does them most acceptably. He has perfect control over his musicians, and it is surprising how successfully he employs the wood-winds and the horns in producing certain of his effects; for example, in such numbers as "The Lost Chord" accompaniment and the melody of the Chopin nocturne played in the afternoon.

The soloists are also worthy of the Sousa present. Mr. Herbert L. Clarke is a highly accomplished cornetist. Miss Blanche Duffield, whose number at the afternoon event was a pretty new waltz song by Sousa, has a very clear, strong voice, and made a most decided hit. Miss Bertha Bucklin was the only one who suffered on account of the size of the auditorium. Convention hall is not for the violin soloist, but those who were near enough to the stage to hear Miss Bucklin's playing of the adagio and moto perpetuum from Elie's third suite and the Wieniawski number for encore, discovered that this little woman is wonderfully facile and thoroughly artistic in execution, and has grand breadth in expression.

There were calls for Arthur Pryor, the popular trombone soloist, and he promptly responded, playing several popular numbers.

The evening programme included additional new numbers, the most interesting of which were from Puccini's "Le Boheme," the opera that has been regarded as the best yet written by the group of young Italian composers now attracting attention in the musical world. The excerpts played indicate much individuality, and yet partake of the elements that distinguish the music of Mascagni and Leoncavallo. The Haydn-Westmeyer overture, "Imperial," and two dances—one by Dvorak and one by Brahms—were also big features of the band music of the evening. Among the numerous encores were, of course, a great many of the Sousa marches and rag time numbers that are always welcomed by Sousa audiences. The closing number, "A Dream of Wagner," by Valentine Hamm, may have been very fine, but it was utterly marred by the throng that began to beat a retreat as soon as the next to the last number had been finished.

The soloists were the same as at the afternoon concert, and came in for a large share of the demonstration, Miss Duffield making an especially big hit.

Research on the soloists at "Boheme" has made

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21,000 PEOPLE HEAR SOUSA.

THE GREAT BAND MASTER'S TWO CONCERTS IN CONVENTION HALL.

Low Prices Bring Two Memorable Audiences to the Great Hall—Sousa's Enduring Popularity—The New March, "The Man Behind the Gun."

Attendance.
Afternoon concert 10,000
Evening concert 11,000

When the people's great bandmaster, John Philip Sousa, first raised his baton yesterday afternoon and evening at Convention hall, the thousands who were gathered there expected to hear Glinka's "Capriccio," or the Haydn-Westmeyer "Imperial" overture. But they didn't. Instead, there sounded throughout the spacious building that stirring air, "The Stars and Stripes Forever." It was unexpected, but at the moment the first note sounded the audience burst into wild applause.

The selection of this favorite as his opening number was not, as some supposed, to allow the late comers to get to their seats before the regular programme began, but as a compliment to the hall in which he was playing. A little more than a year ago, Mr. Sousa stood in the same spot with his band around him and dedicated Convention hall with that same march. It was thoughtful of the obliging leader to remember it, and still more thoughtful of him to show his appreciation to the thousands of stockholders before him.

LEADS RAG TIME IN RAG TIME.
The audiences were of the regular Sousa kind and Sousa, although he had two programmes that were inclined to be a bit classical, showed his appreciation of their applause by responding with popular music as many encores as were demanded. He played rag time until it seemed that every foot in the house was moving. Of course rag time with Sousa's band is infectious, but not only were all the ears drinking in the music, but every eye was fastened on the great leader as he directed. He led rag time in rag time. It was, as a young woman expressed it:

"He is the only person I ever saw who does a catwalk from his waist up."

It was true. Sousa's feet and legs were absolutely motionless, but every portion of the upper part of his body kept time with the band.

No more refined or intelligent audiences were ever seen in the hall than the two that gathered yesterday. If the argument was needed for the opening of the hall to the people on Sundays it was supplied by these two Sousa audiences. They were orderly and attentive. The people came into the hall quietly, took their seats without confusion and listened silently to the music, except when their wrought up feelings found vent in volleys of applause. Sousa's graceful gestulations in directing the music fascinated and magnetized the thousands of eyes that were constantly directed towards him.

Beyond a few flags on either side of the stage there were no decorations in the hall, and none was needed. Animation and life were in the faces of the people, and the color was supplied in the variety and contrast of the gowns worn by the women. Sousa endeavored himself to many people yesterday who had never heard the great band before. The low prices of admission (\$1 for box seats, 50 cents for the first row of the arena balcony, 50 cents for other seats in the arena balcony and 25 cents for all other parts of the hall) threw down the barriers, as it were, and the laborer, the mechanic and the clerk with their families were enabled to enjoy the great musical treat. Girls who work in the factories were there in little groups, acting as their own chaperones. Whole families were there who had never seen the interior of the Convention hall or heard Sousa before. It was an entertainment for the people, and as such it was an unqualified success.

The programme was made up largely of classical music. That's the way it was planned, but before either performance was over the programme was nearly lost sight of as encores followed encores and the listeners applauded and cheered as Sousa gave them some familiar air.

THE NEW SOUSA MARCH.

For the first time in Kansas City Mr. Sousa played his new march, "The Man Behind the Gun." The march is distinctively tingling.

The soloists, Herbert L. Clarke, Miss Blanche Duffield, Arthur Pryor and Miss Bertha Bucklin, were pleasing additions to the concert. Mr. Clarke's cornet solo, "The Bride of the Waves," was so enthusiastically received that Mr. Sousa gave him another opportunity in the evening, although he was not on the regular programme. Arthur Pryor was heard in solos at both performances. He has the secret of producing notes from the trombone that seem to be lost to other players of the same instrument. He has the same winning smile and charming personality that were his twenty years ago, when, as a little boy, he accompanied his father's band from St. Joseph and played trombone solos on the old fair ground grand stand here, when it seemed as if he were hardly big enough to push the slide of his instrument back and forth. His double encores were well deserved. He was called for in the afternoon, but the calls were for "Arthur Pryor," an not "Pryor," so that no one thought of "fire." Miss Duffield's clear soprano voice filled the entire building, so that those in the extreme south end of the hall could hear every note. Miss Duffield has wonderful control of her voice. Miss Bucklin's violin playing was a charming part of the programme, and, like the other soloists, those in the far corners of the hall enjoyed her work as well as those near at hand.

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THE SOUSA CONCERTS.

The splendid success attending the Sousa concerts yesterday proved two things—the attractive force of popular prices and the friendly disposition of the public toward Sunday entertainments. The vast building was well filled, both in the afternoon and evening, and the enthusiasm which the programmes elicited was boundless. It was abundantly demonstrated that Sousa's music touches the popular heart and stirs within its hearers the strongest emotions of pleasure.

The magnificent attendance and the acclaim lavished upon the performances defined emphatically the sentiment of the public regarding the use of the hall for Sunday entertainments of a proper character. It is not to be assumed that the thousands of people who flocked to the concerts were all godless or irreligious. It is even known that many church members were present and found not the slightest cause for self-reproach or offense.

There was the usual large representation of out-of-town people, again calling to mind the duty of Kansas City in the line of providing entertainment for the vast population surrounding it and the generous encouragement with which it always meets in discharging that pleasant obligation.

The tremendous value of Convention hall grows more obvious to the public every day, and the impossibility of limiting its uses to any special class at any time ought now to be unmistakably apparent to the directors.

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Fisticuffs at the Funke and the red robe of Cardinal Richeneu at the Oliver constituted the bulk of entertainment for the public this past week. The Jeffries-Sharkey pictures did much toward reconciling one to the brutality of prize fighting. The continuous and uninterrupted shower of blows of a Sullivan are practically converted into a few love taps and a prolonged embrace to avoid hurting each other. The manly art has degenerated.

"Under the Red Robe" is quite as strong an attraction as ever. It is one of the most compact and well constructed plays that have been brought forward in recent years.

Sousa's Band is in evidence tomorrow. I have seen the program. It is a most excellent one, which accounts for its being herewith attached.

Overture—"Imperial," (new) Haydn-Westmeyer.

Trombone solo—Air and variations, Pryor, Arthur Pryor.

(a) Slavonic dance, No. 2, Dvorak.

(b) Hungarian dance, No. 6, Brahms.

Soprano solo—"Villanelle," Dell.

Acqua, Miss Blanche Duffield.

Excerpts from "La Boheme," (new) Puccini.

Idyl—"Ball Scenes," (new) Czibulka.

(a) "Rondo de Nuit," (new) Gilet.

(b) March—"The Man Behind the Gun," (new), Sousa.

Violin solo—Russian Airs, Wieniawski, Miss Bertha Bucklin.

"A Dream of Wagner," Valentine Hamm.

"Arizona" is billed for the Oliver.

Throughout the country this play by Augustus Thomas has been hailed as equal to "Alabama" in heart interest and quite superior to "In Mizzoura."

At the Oliver Monday.

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 scope of the country covered by the tour of eight weeks is surprisingly large, extending from Boston to Lincoln and return. A Sousa concert will be given here on Monday evening at the Oliver.

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The pious directors of Convention hall should have been asked to confront the audiences that assembled to hear the Sousa concerts given at that place yesterday afternoon and last night. Assuming that comparatively few heard both concerts, the two events attracted about 16,000 music lovers. About half of these were women and children. The gatherings were thoroughly representative of Kansas City—well dressed, prosperous looking and orderly crowds. They heard all kinds of music, from church tunes to rag time, and thoroughly enjoyed every number. When "The Star Spangled Banner" was played everybody rose. The people were there to enjoy themselves and they responded to the various sentiments suggested by the music. All went home happy. It is doubtful whether anyone had a feeling that the Sabbath had been desecrated. Yet these concerts would probably not have been given but for the fact that contracts were made by the management of the hall before the ruling was made by the directors that the place should be used on Sunday for religious services, lectures and high class musical events only. Strictly speaking, the Sousa concerts are not high class musical events. They are distinctively popular. It is true that some high class music is played by this famous band, but no musician ever classes band events as first class musical affairs. In fact, the band is blamed by the orthodox for vitiating popular taste in things musical. So it is wholly probable that the directors of Convention hall, had the engagement of Sousa been referred to them, would have kept the hall closed rather than give the concerts on Sunday. Hence the regret that they were not lined up on the stage yesterday after the manner of Sousa's bass choir in order that they might have been impressed with the folly of enacting blue laws for Convention hall.

Sousa has been engaged to play at the Paris exposition the coming summer, but it is doubtful whether he will find a better place to present his band than that in which he was heard yesterday. Convention hall is an ideal auditorium for band music. All the heavy effects of brass, drums and cymbals are softened in the immense space that must be filled, and yet the acoustics are so fine that all the lighter passages are distinctly heard.

Although the popular bandmaster, in responding to numerous encores, gave many of the old numbers that he is always expected to play, including a good many of his popular marches, his programmes this season are particularly interesting for the new music they contain. Among the new pieces at the afternoon concert was Glinka's overture, "Capriccio," a very interesting composition, and one that lends itself readily to band interpretation; the Tschalkowsky Italian capriccio, a number of rich and characteristic coloring, frequently more suggestive of Spain than of Italy, but at all times of attractive form; the big and eccentrically scored finale to the third act of Puccini's "Mamont Lescaut," a passage that gives a satisfactory key to the success of this new composer; German's Gypsy suite, a very happy piece of music, and Sousa's own march, "The Man Behind the Gun," scarcely as rhythmical as some of the other Sousa marches, but still a worthy member of the popular family. There was still another departure in the programme. It was the playing of a group of Chopin numbers. It is assuming a good deal to undertake the interpretation of Chopin with brass and wood only, and yet the mazurka and the polonaise were very well given. Our distinguished bandmaster does many things that other bandmasters have not done, and he does them most acceptably. He has perfect control over his musicians, and it is surprising how successfully he employs the wood-winds and the horns in producing certain of his effects; for example, in such numbers as "The Lost Chord" accompaniment and the melody of the Chopin nocturne played in the afternoon.

The soloists are also worthy of the Sousa precedent. Mr. Herbert L. Clarke is a highly accomplished cornettist. Miss Blanche Duffield, whose number at the afternoon event was a pretty new waltz song by Sousa, has a very clear, strong voice, and made a most decided hit. Miss Bertha Bucklin was the only one who suffered on account of the size of the auditorium. Convention hall is not for the violin soloist, but those who were near enough to the stage to hear Miss Bucklin's playing of the adagio and moto perpetuum from Ries' third suite and the Wieniawski number for encore, discovered that this little woman is wonderfully facile and that this little artistic in execution, and has grand breadth in expression.

There were calls for Arthur Pryor, the popular trombone soloist, and he promptly responded, playing several popular numbers.

The evening programme included additional new numbers, the most interesting of which were from Puccini's "Le Boheme," the opera that has been regarded as the best yet written by the group of young Italian composers now attracting attention in the musical world. The excerpts played indicate much individuality, and yet partake of the elements that distinguish the music of Mascagni and Leoncavallo. The Haydn-Westmeyer overture, "Imperial," and two dances—one by Dvorak and one by Brahms—were also big features of the band music of the evening. Among the numerous encores were, of course, a great many of the Sousa marches and rag time numbers that are always welcomed by Sousa audiences. The closing number, "A Dream of Wagner," by Valentine Hamm, may have been very fine, but it was utterly marred by the throng that began to beat a retreat as soon as the next to the last number had been finished.

The soloists were the same as at the afternoon concert, and came in for a large share of the demonstration, Miss Duffield making an especially big hit.

Travelling as the soloists of "Boheme" has again

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21,000 PEOPLE HEAR SOUSA.

THE GREAT BAND MASTER'S TWO CONCERTS IN CONVENTION HALL.

Low Prices Bring Two Memorable Audiences to the Great Hall—Sousa's Enduring Popularity—The New March, "The Man Behind the Gun."

Attendance.
Afternoon concert 10,000
Evening concert 11,000

The selection of this favorite as his opening number was not, as some supposed, to allow the late comers to get to their seats before the regular programme began, but as a compliment to the hall in which he was playing. A little more than a year ago, Mr. Sousa stood in the same spot with his band around him and dedicated Convention hall with that same march. It was thoughtful of the obliging leader to remember it, and still more thoughtful of him to show his appreciation to the thousands of stockholders before him.

LEADS RAG TIME IN RAG TIME.

The audiences were of the regular Sousa kind and Sousa, although he had two programmes that were inclined to be a bit classical, showed his appreciation of their applause by responding with popular music to as many encores as were demanded. He played rag time until it seemed that every foot in the house was moving. Of course rag time with Sousa's band is infectious, but not only were all the ears drinking in the music, but every eye was fastened on the great leader as he directed. He led rag time in rag time. It was, as a young woman expressed it:

"He is the only person I ever saw who does a cake walk from his waist up."

It was true. Sousa's feet and legs were absolutely motionless, but every portion of the upper part of his body kept time with the band.

No more refined or intelligent audiences were ever seen in the hall than the two that gathered yesterday. If the argument was needed for the opening of the hall to the people on Sundays it was supplied by these two Sousa audiences. They were orderly and attentive. The people came into the hall quietly, took their seats without confusion and listened silently to the music, except when their wrought up feelings found vent in volleys of applause. Sousa's graceful gesticulations in directing the music fascinated and magnetized the thousands of eyes that were constantly directed towards him.

Beyond a few flags on either side of the stage there were no decorations in the hall, and none was needed. Animation and life were in the faces of the people, and the color was supplied in the variety and contrast of the gowns worn by the women. Sousa endeared himself to many people yesterday who had never heard the great band before. The low prices of admission (\$1 for box seats, 75 cents for the first row of the arena balcony, 50 cents for other seats in the arena balcony and 25 cents for all other parts of the hall) threw down the barriers, as it were, and the laborer, the mechanic and the clerk with their families were enabled to enjoy the great musical treat. Girls who work in the factories were there in little groups, acting as their own chaperones. Whole families were there who had never seen the interior of the Convention hall or heard Sousa before. It was an entertainment for the people, and as such it was an unqualified success.

The programme was made up largely of classical music. That's the way it was printed, but before either performance was over the programme was nearly lost sight of as encore followed encore and the listeners applauded and cheered as Sousa gave them some familiar air.

THE NEW SOUSA MARCH.

For the first time in Kansas City Mr. Sousa played his new march, "The Man Behind the Gun." The march is distinctively on Sousa lines. Occasionally one was inclined to say "Ah, that's like 'El Capitán' or 'King Cotton'." But these impressions were only fleeting for the next moment it broke into something new, delightful and dream like. The encores at both performances for this new march were demonstrative enough to please the leader. And he showed his delight, too, by repeating the march until it became familiar to nearly every one in the audience.

It was particularly gratifying to notice that when the "Star Spangled Banner" was started every person in the entire audience and the band, too, arose and remained standing during its rendition. It was a sight that made one's patriotic feelings tingle.

The soloists, Herbert L. Clarke, Miss Blanche Duffield, Arthur Pryor and Miss Bertha Bucklin, were pleasing additions to the concert. Mr. Clarke's cornet solo, "The Bride of the Waves," was so enthusiastically received that Mr. Sousa gave him another opportunity in the evening, although he was not on the regular programme. Arthur Pryor was heard in solos at both performances. He has the secret of producing notes from the trombone that seem to be lost to other players of the same instrument. He has the same winning smile and charming personality that were his twenty years ago, when, as a little boy, he accompanied his father's band from St. Joseph and played trombone solos on the old fair ground grand stand here, when it seemed as if he were hardly big enough to push the slide of his instrument back and forth. His double encores were well deserved. He was called for in the afternoon, but the calls were for "Arthur Pryor," an not "Pryor," so that no one thought of "fire." Miss Duffield's clear soprano voice filled the entire building, so that those in the extreme south end of the hall could hear every note. Miss Duffield has wonderful control of her voice. Miss Bucklin's violin playing was a charming part of the programme, and, like the other soloists, those in the far corners of the hall enjoyed her work as well as those near at hand.

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THE SOUSA CONCERTS.

The splendid success attending the Sousa concerts yesterday proved two things—the attractive force of popular prices and the friendly disposition of the public toward Sunday entertainments. The vast building was well filled, both in the afternoon and evening, and the enthusiasm which the programmes elicited was boundless. It was abundantly demonstrated that Sousa's music touches the popular heart and stirs within its hearers the strongest emotions of pleasure.

The magnificent attendance and the acclaim lavished upon the performances defined emphatically the sentiment of the public regarding the use of the hall for Sunday entertainments of a proper character. It is not to be assumed that the thousands of people who flocked to the concerts were all godless or irreligious. It is even known that many church members were present and found not the slightest cause for self-reproach or offense.

There was the usual large representation of out-of-town people, again calling to mind the duty of Kansas City in the line of providing entertainment for the vast population surrounding it and the generous encouragement with which it always meets in discharging that pleasant obligation.

The tremendous value of Convention hall grows more obvious to the public every day, and the impossibility of limiting its uses to any special class at any time ought now to be unmistakably apparent to the directors.

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Fisticuffs at the Funke and the red robe of Cardinal Richeneu at the Oliver constituted the bulk of entertainment for the public this past week. The Jeffries-Sharkey pictures did much toward reconciling one to the brutality of prize fighting. The continuous and uninterrupted shower of blows of a Sullivan are practically converted into a few love taps and a prolonged embrace to avoid hurting each other. The manly art has degenerated.

"Under the Red Robe" is quite as strong an attraction as ever. It is one of the most compact and well constructed plays that have been brought forward in recent years.

Sousa's Band is in evidence tomorrow. I have seen the program. It is a most excellent one, which accounts for its being herewith attached.

Overture—"Imperial," (new) Haydn-Westmeyer.

Trombone solo—Air and variations, Pryor, Arthur Pryor.

(a) Slavonic dance, No. 2, Dvorak.

(b) Hungarian dance, No. 6, Brahms.

Soprano solo—"Villanelle," Dell.

Acqua, Miss Blanche Duffield.

Excerpts from "La Boheme," (new) Puccini.

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.

"A Dream of Wagner," Valentine Hamm.

"Arizona" is billed for the Oliver.

Throughout the country this play by Augustus Thomas has been hailed as equal to "Alabama" in heart interest and quite superior to "In Mizoura."

At the Oliver Monday.

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 scope of the country covered by the tour of eight weeks is surprisingly large, extending from Boston to Lincoln and return. A Sousa concert will be given here on Monday evening at the Oliver.

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WARNING TO SOUSA AUDIENCES.

If Somebody Cries "Pryor" Don't Think He Means "Fire."

Should anyone cry anything in Convention hall this afternoon or to-night that sounds the least bit like "Fire," do not be alarmed. It means simply that Pryor, the famous trombone player from St. Joseph, Mo., is being asked for and, bearing this in mind, save the audience considerable unnecessary excitement.

When Sousa and his band formally opened the hall with a concert a year ago the enthusiastic man in the audience shouted, "Pryor! Pryor!" But those who did not know thought the cry was of "Fire! Fire!" and a dangerous panic was only avoided by the presence of mind of Sousa, who set his band to playing "Dixie" faster than any band ever played it before, and quieted the crowd in a few seconds. Cries of "Pryor!" should not disturb to-day's audience.

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The Sousa concerts at Convention hall this afternoon and evening will be representative people's events—events such as were in mind when the people built the great hall. 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, etc., are all drawn on for rare, 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; Herbert L. Clarke, cornet; Hell, fluegelhorn.

There is something really delightful to the average person in the coming of Sousa and his band. He seems to touch the popular heart as no other leader does or ever has, and the result is that his concerts are invariably thronged by happy masses, who enjoy every moment of the music given them. Sousa is, pre-eminently, an expert analyzer of public taste in music of a semi-military order, and he provides that which is most desired—though always interspersing much that is of a high orchestral character.

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. It is this great band of the master American composer and conductor that has done more to promote the cause of good music throughout the length and breadth of the land than all the erudite symphony orchestras combined, for Sousa reaches the great body of the people who love music for its inherent attractions rather than for its classical aspects. Sousa never presents a concert programme on which Wagner is not represented, and all the great lights of music find sympathetic interpretation at the Sousa concerts. The complete programme will be as follows:

MATINEE.

Overture, Capriccio Brillante, new (Glinka).
Cornet solo, "The Bride of the Waves," new (Clarke), Mr. Herbert L. Clarke.
Capriccio Italien, new (Tchaikowski).
Soprano solo, waltz, "Maid of the Meadow" (Ries), Miss Blanche Duffield.
Finale to third act of "Manon Lescaut," new (Puccini).
(a) Mazurka (Chopin), (b) Valse (Chopin), (c) Nocturne (Chopin), (d) Polonaise (Chopin).
(a) Intermezzo, "Douce Caresse," new (Gillet); (b) march, "The Man Behind the Gun," new (Sousa).
Violin solo, adagio and moto perpetuum from third suite (Ries), Miss Bertha Bucklin.
Gypsy Suite, new (German).

EVENING.

Overture, "Imperial," new (Haydn-Westmeyer).
Trombone solo, Air and Variations (Pryor), Mr. Arthur Pryor.
(a) Slavonic Dance No. 2 (Dvorak), (b) Hungarian Dance No. 6 (Brahms).
Soprano solo, aria from "Pearl of Pekin" (David), Miss Blanche Duffield, with flute obligato by Darius A. Lyons.
Excerpts from "La Boheme," new (Puccini).
Idyl, "Ball Scenes," new (Czibulka).
(a) Rondo de Nutt, new (Gillet); (b) march, "The Man Behind the Gun," new (Sousa).
Violin solo, Russian Airs (Wieniawski), Miss Bertha Bucklin.
"A Dream of Wagner" (Valentine Hamm).

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THE SOUSA CONCERTS.

TWO FINE PROGRAMMES IN CONVENTION HALL TO-MORROW.

Musical Novelties Gathered in Two Concerts, With a Group of Chopin for the Afternoon—The Oratorio Society and Its Auxiliary Chorus.

To-morrow comes Sousa and his band—the best he's ever had—for two concerts in Convention hall. Each of the two programmes sparkles with good new things which Sousa gathered last summer here



JOHN PHILIP SOUSA.

and abroad. Survey both carefully and note well the life and melody therein:

AFTERNOON.

Overture, "Capriccio Brillante" (new) Glinka
Cornet Solo, "The Bride of the Waves" (new) Clarke
Herbert L. Clarke.
"Capriccio Italien" (new) Tchaikowsky
Soprano Solo, Waltz, "Maid of the Meadow" (Ries) Miss Blanche Duffield.
Finale to Third Act of "Manon Lescaut" (new) Puccini
(a) Mazurka (Chopin) (b) Valse (Chopin) (c) Nocturne (Chopin) (d) Polonaise (Chopin)
(a) Intermezzo, "Douce Caresse" (new) Gillet
(b) March, "The Man Behind the Gun" (Sousa)
Violin Solo, Adagio and Molto Perpetuum from Third Suite (Ries) Miss Bertha Bucklin.
Gypsy Suite (new) Edward German

EVENING.

Overture, "Imperial" (new) Haydn-Westmeyer
Trombone Solo, Air and Variations (Pryor) Arthur Pryor.
(a) Slavonic Dance, No. 2 (Dvorak) (b) Hungarian Dance, No. 6 (Brahms)
Soprano Solo, "Villanelle" (new) Del 'Asqua Miss Blanche Duffield.
Excerpts from "La Boheme" (new) Puccini
Idyl, "Ball Scenes" (new) Czibulka
(a) "Rondo de Nutt" (new) Gillet
(b) March, "The Man Behind the Gun" (Sousa)
Violin Solo, "Russian Airs" (Wieniawski) Miss Bertha Bucklin.
"A Dream of Wagner" (new) Valentine Hamm
But everybody who has heard Sousa knows that the programme as printed contains only about one-third of what the audience hears. Sousa never seems to tire of encores and if they're wanted the audience gets them. And to-morrow it is promised that all of the old favorites, "The Stars and Stripes Forever" and a host of others, will be given, if the thousands pres-



MISS BLANCHE DUFFIELD, SOPRANO.

ent will "give the sign." But, seriously, Sousa's programmes are exceptionally good. That for the afternoon has one particularly interesting feature, a Chopin group. Many have supposed that the works of Chopin were suited to the piano only.

The sale of seats has been large—beyond the most sanguine expectations. For those who expect to attend, the afternoon concert will begin at 2:15 and the evening concert at 8:12. The ushers are asked to report for duty at 1 and 6:30 p. m. respectively.

The sale of tickets at various places in the city will close this evening, to open at the box office in Convention hall at 10 o'clock.

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Musical Taste in Chicago.

(From the Chicago Evening Post.)

Mr. Sousa has just filled us with pride and rapture by announcing that we are the most musical people in the world, and all for the simple reason that "one hears more music whistled on the streets of our cities than in any other country in the world." True, just at present our selections for street delivery are confined to such classic ditties as "Louisiana Lou" and "I Want You, Ma Honey" and "Whistling Rufus," but we of Cook county are already progressing to better things, and we may expect within a decade to supplant such banal melodies by "Wotan's Farewell" and the "Magic Fire Music" and "Walther's Prize Song." Of course it may be that in other cities of the world it is considered vulgar to whistle on the street, and yet we must contend with Mr. Sousa that if foreigners had our all-absorbing love of music it would have to come out even if they whistled for it. There is some solace in this reflection.

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SOUSA WILL BE WELCOMED

Great Crowds Assured for Tomorrow's Events in Convention Hall.

Sousa tickets have been going at a rapid rate during the past few days, and it is probable that the great leader will play to more people tomorrow than he did one year ago, when his band was heard for the first time in Convention hall. This will be Sousa's only appearance in Kansas City this year.

The entire organization will be taken to Europe April 1, and not to return to America until late next fall. Sousa has been making extraordinary preparations, and is primed for greater things than he has ever achieved before, and this is saying much. He has a remarkable amount of new music, and the programme to be presented here is largely composed of novel and unique selections, including Sousa's new march, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp"). The soloists are Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Arthur Pryor, trombone, and Herbert Clarke, cornet.

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There is always a deal of pleasurable anticipation in the simple announcement that Sousa is coming with his famous band. It is a potent appetizer for degree like best, as is abundantly proven by the boxoffice window goes up for the sale of 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 Duffield, soprano, and Miss Blanche Duffield, soprano. The band soloists include Arthur Pryor, trombone; Herbert L. Clarke, cornet, and Franz Hell, fluegelhorn. There is said to be a big sale for the Sousa concerts at Convention hall Sunday afternoon and evening.

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The Sousa Engagement.

Cities that will get a Sousa concert this season number less than ninety all told. The only tour that the famous

leader and band can make in this country this season is restricted in time to eight weeks, January 31 to April 1, owing to the foreign tour, which practically begins about April 1, at which time Sousa and his band of sixty set sail for Paris. Nevertheless the scope of country covered by the tour of eight weeks is surprisingly large, extending from Boston to Omaha and return to New York, taking in principal cities and towns. A Sousa concert will be given here on Friday evening at the Footle the program for which embodies 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, violin, and Miss Blanche Duffield, soprano.

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Continued in the county jail.

THE GREAT SOUSA.

America's Unrivalled Band to Be Heard at the Crawford To-Night.

Manager Crawford has been giving Topeka some entertainments of the highest class lately, including Francis Wilson, Stuart Robson and tonight Sousa's band, with the James-Kidder-Hanford company soon to follow. It is unnecessary to do anything more than announce the coming

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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. This state of affairs is brought about by a European tour and a most flattering engagement at the Paris exposition, beginning April 14. At the Oliver Monday night, March 5. Seats on sale Friday.

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Arthur Pryor Still a Favorite.

A crowded house heard the concert given by Sousa's band at the Tootle theater last night. Sousa needs no advertising. The thought that there is a possibility of hearing those wonderfully popular marches played under the direction of the man who composed them is enough to set every one planning to go. And last night the audience got the chance it wanted. Needless to say that there was enthusiasm and encore in abundance. "Stars and Stripes Forever," "Hand Across the Sea," or any of the stirring marches that have made Sousa famous the world over cannot fail to arouse the most unappreciative audience. And the audience last night was not of the unappreciative sort. But there was a special attraction last night in Arthur Pryor, the trombone player. Pryor is a St. Joseph man, and St. Joseph is proud of him. It turns out whenever it has a chance to show him honor. Last night his appearance was greeted with the greatest enthusiasm. The audience would not be satisfied until he had responded to several curtain calls.



of the great American band master, John Philip Sousa. He always has a full and enthusiastic house in as musical a town as Topeka.

This is one of the few smaller cities that Sousa's band makes on its continental tour every year, and it stops here because Marshall's band has given Topeka a national reputation among musicians for appreciation of good band music. Sousa always has one of the big houses of the season in Topeka and tonight will probably be no exception.

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WANT TO HEAR SOUSA.

Nearly All Tickets Sold for Both Performances.

The demand for tickets to the Sousa band concerts has been much larger than the management at first believed it would be. The entire arena floor space has been sold out for the matinee performance, with not more than 100 tickets left for the night concert.

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Sousa Busy With Two Continents.

Just at present John Philip Sousa is intensely occupied in providing music for two continents, that is to say, providing concerts. The only tour he makes in America this season is now on, limited to a couple of months at most, while a tour of Europe, all carefully arranged, will occupy the summer months, well into autumn. The American tour, brief as it is, promises to be a record-breaker in the matter of new productions. Sousa is said to have an astonishing amount of splendid features lately prepared, some of which he will present before going to the other side. There are two Sousa marches among them, "The Man Behind the Gun," from "Chris and the Wonderful Lamp," and "Hands Across the Sea." Other new things are from a long list of composers of today, and of all time. There are two young soloists especially engaged by Sousa upon the brilliancy of their performance in public, Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. The date of the only Sousa concert here this season is Friday evening at the Tootle theater.

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Sousa Tonight.

Sousa will be heard here in concert tonight at The Tootle Theatre, with his full band and soloists, his only appearance here this season. 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, Franz Holl, flugelhorn and others.

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The seat sale for Sousa's band at the Crawford Saturday night opened yesterday. Two-thirds of the tickets were sold. The house likely will be packed. Sousa always has his band in such superb order that one would hardly think it could be better, but if there was ever a time when the organization rather measured up a little more complete and superior, that time is now. The entire organization, through and through, is said to be now as nearly perfect as it is possible to make it. Some changes have been made in the main body, for perfect conformity, and the soloists' chairs are filled with the ablest performers on their respective instruments and fully equal to any requirement of concert work. With the band itself in such rare form, with programs abounding in new and musical features, and special soloists of repute, Sousa is assuredly prepared to give his concerts more brilliantly than ever. The special soloists are Bertha Bucklin, violinist, and Blanche Duffield, soprano.

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Arthur Pryor, the popular virtuoso of the trombone, connected with Sousa's famous band organization, recently created much enthusiasm at a Sunday evening concert in Brooklyn, at the Montauk Theatre, with Horwitz & Bower's "Because."

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Portraits and Silhouettes of Modern Composers.

THE John Church Co., of Cincinnati, Chicago, New York, Leipsic and London, has issued an international edition of "Laurel Winners."

The purpose of the work is well explained in the following introduction:

PREFACE.

The object of this volume is to convey, as clearly as the limits of its few pages will permit, some idea of the personality of "Laurel Winners" in modern musical composition, by presenting a portrait and an outline sketch of their life and achievements.

It is an earnest tribute to the genius of men and women in the realm of music, but their meed of praise is not to be measured by the feeble essay of a printed page, for, in the words of Shakespeare:

"I would applaud thee to the very echo,
That should applaud again."

The list of the names of the modern composers whose portraits and silhouettes are published in this international edition of "Laurel Winners" is as follows:

Bartlett, Homer N.,	Lang, Margaret Ruth-
Bartlett, James Carroll,	ven,
Bedford, Liza Lehnann,	Lassen, Eduard,
Behrend, Arthur H.,	Liebling, Emil,
Bischoff, Dr. J. W.,	Luckstone, Isidore,
Blumenschein, W. L.,	Marston, George W.,
Buck, Dudley,	Marzo, Eduardo,
Campanari, Leandro,	Mason, Dr. Wm.,
Celega, Nicolo,	Mathews, W. S. B.,
Chadwick, George W.,	Moir, Frank L.,
Chaminade, Cecile,	Mozzkowski, Moritz,
Coombs, C. Whitney,	Nevin, Ethelbert,
Coverley, Robert,	Norris, Homer A.,
Cowen, Frederic H.,	Osgood, George L.,
Damrosch, Walter,	Parker, Horatio W.,
DeKoven, Reginald,	Rogers, James H.,
Denza, Luigi,	Sawyer, Frank E.,
Gaynor, Jessie L.,	Scharwenka, Xaver,
Gilchrist, Wm. Wallace,	Schnecker, P. A.,
Girompini, Pietro,	Sherwood, William H.,
Goodrich, A. J.,	Smith, Gerrit,
Hadley, Henry K.,	Smith, Wilson G.,
d'Hardelot, Guy,	Sousa, John Philip,
Hawley, C. B.,	Temple, Hope,
Holden, Albert J.,	Tirindelli, Pierre A.,
Johns, Clayton,	Thomé, Francis,
Jordan, Jules,	Tosti, F. Paolo,
Klindworth, Karl,	Wellings, Milton,
Kroeger, E. R.,	White, Maude Valéri,

The John Church Co., in presenting this new volume of "Laurel Winners" to the musical public, has again furnished a striking evidence of the broad scope of its interests, of the deserved recognition of the American composer, both at home and abroad, and of its well-organized effort to present to the American people the best examples of the most famous of the English composers. The establishment of the branch Church house in London has proven an unqualified success; and the American composers represented in the Church catalogue are indebted to this representative publishing house for the first-class manner in which their works have been placed before the British public.

Our cousins across the water are under a similar obligation to the John Church Co., for the introduction of the latest evidences of their musical genius on this side.

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Blanche Duffield.

EVIDENCES of this singer's extraordinary success with Sousa's Band continue to come in. The high praise constantly bestowed on her training must be very gratifying to her teacher, Mme. Lena Doria Devine. Read the following:

Miss Blanche Duffield sang the "Dolce Amor," by Pizzi, in which she reached a high D flat and held it for four bars, and she did this with comparative ease. Her voice shows the advantages of the Lamperti method. It is a fresh, lovely, pure soprano of phenomenal range.—Brooklyn correspondent of THE MUSICAL COURIER, February 7.

Miss Blanche Duffield made her first appearance here and completely won her way into the hearts of those who heard her. Miss Duffield's rendition of "Dolce Amor," by Pizzi, gave evidence of long and careful cultivation.—Fall River (Mass.) Daily Globe, February 8.

Miss Blanche Duffield was received with marked favor. Her personality was attractive, while her voice is of a light, pleasing quality, controlled by an excellent method. She evinced a highly artistic temperament, correct intonation, facile execution and fine phrasing.—Free Press, Rockland, Mass., February 10.

Miss Blanche Duffield's delightful singing of David's "Pearl of Brazil" in Italian was followed by a pleasing ballad in English, and well illustrated her perfect vocal method.—Boston Globe, February 12.

Miss Blanche Duffield, of New York, soprano, is a singer of refinement. She has a sweet voice and the method which comes from thorough cultivation.—Troy Times, February 13.

Miss Blanche Duffield's soprano voice is not a big one, but it is of infinite sweetness and well trained. She is essentially a coloratura singer.—Syracuse Herald, February 15.

Miss Blanche Duffield has a high, pure soprano voice, and gave her solo, "Villanelle," by Dell' Acqua, with true intonation, excellent enunciation and vocal flexibility. As an encore, she gave "Dreams," by Bartlett.—Buffalo Express, February 17.

Miss Duffield was enthusiastically received and encored. She has a sweet, strong voice, very flexible, which overcame the disadvantages of the Auditorium remarkably well.—Plain Dealer, Cleveland, February 18.

Miss Blanche Duffield is a soprano who sings with great vivacity and feeling. Her voice is clear and true, and she handles it in a most artistic manner. The "Dolce Amor" (Pizzi) was so well received that she had to respond twice, and was even called for a third time.—Detroit Tribune, February 19.

Miss Duffield's voice is clear and bell-like, and answers, or, rather, controls the accompaniment, so that the theme of the musical story penetrates even the duldest of auditors.—Saginaw Courier-Herald, February 20.

The soprano Blanche Duffield was one of the most satisfying sopranos that has been heard at the Auditorium, and the encore "Dreams," by Bartlett, was another very satisfying selection. Miss Duffield certainly won high favor here.—South Bend (Ind.) Daily Times, February 21.

Last night in the Auditorium the Sousa Band faced its largest Chicago audience since the World's Fair year. The music of last night simply could not have been given with greater finish. Miss Blanche Duffield, the soprano soloist, well earned the liberal applause awarded her.—Chicago Chronicle, February 24.

At the Auditorium last evening Sousa's Band was greeted by an audience of unusual size. The soprano soloist, Miss Blanche Duffield, was very heartily received, being an artist of excellent style and merit.—Chicago Democrat, February 26.

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MAR 9 - 1900

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 months 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 audiences, and it has been the 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 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. Sousa is the most conspicuous and commanding figure in the field of music to-day. 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 the gospel of melody, unrivaled, throughout the length and breadth of the land.

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SOUSA'S BAND TO BE
HERE ON APRIL 2.

Arrangements Concluded to Give a
Grand Concert at the Armory Just
Before Going to Europe.

After much negotiations Captain Edward Scanlan and Corporal Stoll of Company K, 1st regiment, N. G., N. J., yesterday closed a deal by which Sousa's renowned band will give a concert at the armory in this city on Monday evening, April 2.

It is most probable that this will be Bandmaster Sousa's last public performance in this country for some time as he departs immediately thereafter with his band for the Paris exposition where he appears as the representative of the United States government in the line of musical contributions to the great world's fair. After the exposition the band will tour Europe before returning to America. As he is dated to be in Paris on April 14 he must leave immediately after giving his concert in this city.

It is needless to say a word about Sousa or Sousa's band or Sousa's concerts, as the great bandmaster's name is now a household word and his productions are known by reputation or experience by everybody.

His name will be enough to fill the armory on April 2 especially as the company has decided to give the concert at popular prices. The affair will be given under the auspices of Company K, (old Company B), 1st regiment and that is also a guarantee of perfect arrangements in every detail.

Sousa gave a concert in this city about four years ago and it was everything that was expected of it. The armory is well fitted for such a big musical fete and if all the other incidents such as the weather, etc., are favorable the company and the public can expect a successful musical event on grand proportions.

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This is the programme for the evening concert:

Overture—"Imperial" (new) Haydn-Westmeyer
Trombone Solo—Air and Variations...Pryor
Arthur Pryor.

Slavonic Dance No. 2.....Dvorak

Hungarian Dance No. 6.....Brahms

Soprano Solo—Villanelle.....Dell' Acqua

Miss Blanche Duffield.

Excerpts from "La Boheme" (new).....Puccini

Idyl—"Ball Scenes" (new).....Czibulka

"Rondo de Nuit" (new).....Gillet

March, "The Man Behind the Gun".....Sousa

(new).....Wieniawski

Violin Solo—Russian Airs.....Miss Bertha Bucklin.

"A Dream of Wagner".....Valentine Hamm

Two new compositions, Romanza

"Longing" for violin and piano;

"Chasse," two-step, orchestra, composed



BERTHA BUCKLIN.
(Soloist With Sousa's Band.)

by John Koehler, will be played at the musicians' benefit concert given by Chr. Bach's orchestra Sunday, March 11, at West Side Turn hall. The composer will play a romanza on violin and direct the "Chasse" two-step.

TOUR IN GERMANY FOR SOUSA'S BAND

Contract Concluded for Engagement at Royal Opera House in Berlin in May, After Paris Exhibition Performances—
Artists Engaged for Next Season in America.

[SPECIAL CABLE TO THE HERALD.]

The HERALD's European edition publishes the following from its correspondent:—

BERLIN, Thursday.—Mr. Henry Wolfsohn and Mr. George Hinton, of New York, have arrived here.

They are representatives of Sousa's Band, and have to-day concluded a contract with the general intendant of the Royal Opera House.

Sousa and his orchestra will give concerts in the Royal Opera House from May 20 to 27, inclusive. Sousa is well known in Germany, especially in Berlin, and everything goes to show he will be received here with the greatest enthusiasm.

Before Sousa's Band comes to Berlin it will play two weeks at the Paris Exhibition, and after its engagement in Germany's capital will play for a week in Belgium. It will also

give a series of concerts in the provincial towns of Germany.

It will appear for one week at Hamburg, four days at Dresden, Leipzig, Munich and Cologne, two days at Frankfort-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf. Messrs. Wolfsohn and Hinton have just visited the principal towns in Germany, where the greatest interest is taken in the tour of the Sousa orchestra.

Mr. Henry Wolfsohn has engaged the following artists for a tour in the United States next season:—Fraulein Lillian Blauvelt, Miss Clara Butt, the well known English singer; the young Austrian violinist, Fritz Kreisler; Hugo Becker, the 'cellist, of Frankfort-on-Main; the young American pianist, Augusta Cottlow, who lately gave two concerts with immense success in Berlin, and Herr and Frau Georg Henschel.

Mr. Wolfsohn and his daughter return to New York on Tuesday via Bremen.

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THE SOUSA CONCERTS.

Sousa and his band will give two concerts in Music Hall on the afternoon and evening of Sunday, March 18. It is often made the subject of comment of how and why Sousa's Band maintains its hold upon the American people. By this constantly increasing enthusiasm about a military or brass band? The reason is plain. In the first place, Sousa himself is a great attraction. He is the march king the wide world over. To hear his marches played by a band of his own selection under the magnetic influence of his personal direction is an event in which entire households will become interested. Then, too, he has a superlative band, of which each and every one is an artist. His programmes, finally, are made to please—he makes even the classics agreeable to the popular ear.

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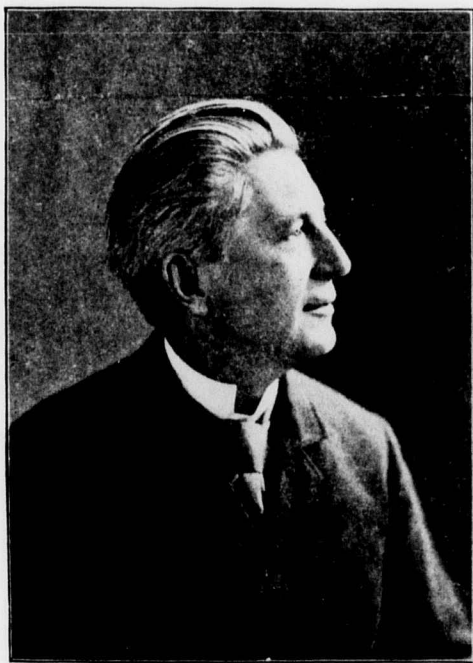
The Sousa concert emphasized the need of a large auditorium in Omaha. It also emphasized Omaha's failure to supply the need.

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A MUSICAL MECCA

C. G. Conn's Store the Headquarters for Musicians—A Mammoth Establishment—Something About the "Wonder" Instruments.

THE average musician will search New York in vain for a more attractive place in which to spend his leisure than the mammoth establishment of C. G. Conn, 34 East Fourteenth street. It has become a veritable Mecca for band and orchestra leaders, cornet players, violinists and others who "play upon things musical." In the salesrooms of this house are displayed in "admired disorder" various styles of every musical instrument played in an orchestra or a brass band. The exhibit is an ex-



C. G. CONN.

ceedingly striking one, for it is much larger than and entirely different from any display of musical instruments in New York.

C. G. Conn established his New York branch in 1897, in Fourteenth street, nearly opposite to the premises he now occupies. His business had grown to such large proportions that he needed in New York a depot, and he lost no time in opening a branch here. Mr. Conn's wisdom in establishing a branch in the East was soon vindicated.

From the very first week a brisk business was done. The business has increased to such an extent that Mr. Conn now employs a small army of people in his New York house. The various departments are in charge of experienced and capable men, and everything is managed according to the best system. So admirable is the system enforced throughout the establishment that Mr. Conn can spend half of his time away from New York. Ever since the first of the year Mr. Conn has been in Elkhart and he will not return to New York before April 1. In the meantime everything is humming in the Conn salesrooms. The New York house is the general distributing depot for the entire East, and it keeps the Elkhart factories busy winter and summer.

The Elkhart Factories.

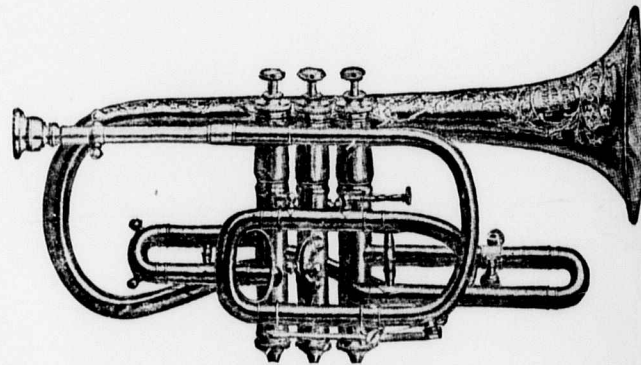
The factories in Elkhart, Ind., where the "Wonder" instruments are made, are not exceeded in size or equipment by any in this country or Europe. The plant is thoroughly modern and contains the most approved machinery and the latest labor-saving devices. Mr. Conn has manned his factories with the most skillful workers and placed them under the most efficient managers. Jules Levy, the famous cornet virtuoso, and E. A. Lefebvre, the celebrated saxophone player, are employed as experts by Mr. Conn and they devote their entire time to his interests. They subject to a rigid test every instrument that leaves the factory and no instrument which is marred by the slightest imperfection is allowed to be sent out. This scrupulous care on the part of these experts renders it impossible that any instrument which does not reach the highest standard of excellence can find its way into the hands of a musician. The products of the Conn factory before they are marketed are stamped with the approval of Levy and Lefebvre, and this insures their merit.

In the factories in Elkhart are made every instrument which is used in a brass band. The reputation of the Conn woodwind instruments is as high as that of his brass instruments. Most of the bands in the United States are equipped with the Conn "Wonder" instruments. Every instrument used by Sousa's Band was manufactured in the Conn establishment. As Sousa's Band is to fill a two months' engagement at the Paris Exposition the "Wonder" instruments will be effectively advertised there.

The "Wonder" Violins.

When, less than three years ago, Mr. Conn announced his purpose to make a very high grade violin by machinery he was laughed at by certain wise guys who deemed his enterprise preposterous. The writer of this article was somewhat incredulous at first, and expressed doubts as to

the success of the venture. After Mr. Conn had explained to him the process and placed in his hands a violin made in his factory all misgivings were exorcised, all doubts incontinently fled. The violin was subjected to every possible test, and emerged from the ordeal conqueror, and more than conqueror. Since then the writer has had many opportunities to hear the "Wonder" violins played by excellent violinists, and he is now more thoroughly convinced than ever before of their tonal excellence. Professional violinists at first were somewhat backward in using these violins in public and slow in according them their commendation. It was not long, however, before they grew enthusiastic



regarding their tone. When these new violins were compared in competitive tests with valuable old violins, good examples of the Brescian and Cremonese schools, they held their own brilliantly. One notable feature of these Conn violins in their uniform merit. Every one of them is good. Another peculiarity is that the tone of these new violins is as even and smooth and mellow as that of most violins a century old. There are no products of the Elkhart factory of which Mr. Conn is so proud as he is of these violins. It is hard for him to repress his enthusiasm when talking about them.

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ESTABLISHED: LONDON, 1831. NEW YORK, 1894.

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MAR 9 - 1900

3,000 PEOPLE HEAR SOUSA

THE GREAT BANDMASTER'S CONCERT AT THE AUDITORIUM.

Hundreds Were Unable to Gain Admission—Sousa's Wonderful Popularity—The "Star Spangled Banner" to the Success of the Auditorium.

"Can you pardon Des Moines for being just the least bit vain of its new Auditorium, Mr. Sousa?" asked a Leader representative, in the intermission of last night's concert.

"No, indeed; it is an ideal music hall," answered the great bandmaster. "But is it only now completed?"

"Tonight is really its dedication, in the sense of its use for popular amusements."

"Why did you not tell me so earlier in the evening? We should have played a toast to its success."

"But it isn't too late."

"No; then this shall be to Des Moines' Auditorium."

And so it happened that before beginning the second part of the programme, the famous musician raised his baton for "The Star Spangled Banner." And, as instinctively the audience rose to its feet, there was breathed

year or more, given by this pretentious organization; to feel that so great a musician as Sousa wasn't ashamed to enjoy the things you had secretly and with fear and trembling enjoyed as the real sort of music after all; these sensations combined to an apotheosis of enthusiasm. And during the nearly thirty numbers there was opportunity to run the whole gamut of the day's popular music.

Novelties on the programme included new numbers by Czibulka and Gillet, both characteristic and both likely to become popular. For the first time Des Moines heard Mr. Sousa's new march, "The Man Behind the Gun." It is distinctively Sousa. Constructed after the pattern of those pieces which have crowned him "The March King," and therefore reminiscent, it is yet quite different, and its delightful qualities are quickly appreciated. Not so tuneful or so easily carried as some of the others, it is stronger and more virile.

The soloists were Arthur Pryor, Mr. Rogers, Miss Blanche Duffield and Miss Bertha Bucklin. Mr. Pryor, Des Moines knows of old, and it remembered that no other living trombone player can coax notes of such entrancing sweetness from that instrument. Miss Duffield is a very excellent soprano, of a pure, clear and penetrating quality. Miss Bucklin's violin playing was an interesting part of the programme, especially the charming manner in which she played the "Largo" to a band accompaniment that was an exact and remarkable reproduction of the organ.

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SOME NEW SOUSA PROGRAMS.

The Great Bandmaster to be at Greene's This Evening.

In Sousa's programmes for his present tour there is something of a forecast of what he will do on his European tour next summer, so reports have it, new music, novelties, a generous and general transcription from musical symposiums of past and late production. Among the many are two new Sousa marches, "The Man Behind the Gun," from his new extravaganza, "Chris and the Wonderful Lamp," and "Hands Across the Sea." Sousa is a rapid and most happy arranger, and there is little of any account in musical composition that escapes his eye. He is ever alert, watchful for productions of merit, and whatever has feature enough to claim public attention is likely to find a place somewhere in his concerts, either as programme number or in encore presentation. His accumulation of new works constantly is remarkable. At this particular time especially he is making extraordinary addition to his later library in view of the present tour in this country, the European tour next summer, and the great trans-continental tour in which he will cover the whole American continent next year, season of 1900-01.

The next Sousa concert here, the only one this season, will occur this evening at Greene's opera house, at which we may expect the brightest sort of programme. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, both artists of sterling qualities.

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John Philip Sousa, the famous band master and popular composer, patriotically answered the question: "Who are the most musical people?" as follows: "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 bases for a future better knowledge."

"I will venture to prophesy that in from twenty-five to fifty 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. 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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For the first time in Des Moines, Sousa played his new march, "The Man Behind the Gun." The march is distinctively on Sousa's lines. Occasionally one was inclined to say, "Ah, that's like 'El Capitan' or 'King Cotton.'" But these impressions were only fleeting, for the next moment it broke into something new, delightful and dream-like.

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Sousa and his band has played in Boston to one of the largest audiences that has ever assembled to listen to a concert. The Boston Theater, one of the largest playhouses in America, was unable to hold the crowd, and many were turned away.

ESTABLISHED: LONDON, 1884; NEW YORK, 1884.

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AMUSEMENTS.
Boyd's theater was opened yesterday afternoon and last night to the admirers of music and John Philip Sousa. The two grand band concerts under the direction of the greatest exponent in the world of martial melody had been anticipated for some time. This may not have been very evident at the matinee, when the theater was far from crowded, but last night with every box occupied, the seating capacity of all three floors completely tested, and many late comers standing, there could be no doubt that the appearance of Sousa and his noted aggregation of instrumentalists was considered a treat of unalloyed pleasure.

The program rendered in the afternoon, as at the night concert, was a joyful combination of classical and popular selections and afforded the utmost pleasure. There has been no more successful concert, nor one more keenly appreciated, ever heard in Omaha than that of last night. The reputation Sousa has attained and sustains was enough to insure an immense attendance, and with Miss Bertha Bucklin, violiniste; Miss Blanche Duffield, soprano; Mr. Herbert L. Clark, cornetist, and Mr. Arthur Pryor, trombone soloist, an entertainment was afforded that will be remembered for a long time on account of its artistic excellence. The program last night was almost trebled by the repeated encores, and Sousa and his company of players exhibit true American generosity in responding to the compliments of their hearers.

It will undoubtedly be a long time before the band is again heard in Omaha, as it will be the official American band at the Paris exposition.

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If Sousa and his band do not face one of the largest audiences ever in the Auditorium then there is no faith to be placed in advance interest. The sale of seats began this morning. As the date of the concert falls on Saturday, March 17, a special matinee will be given. The management, in order to give the ladies an opportunity to hear the great band, will place 2,550 seats at 25 and 50 cents. Mr. Sousa brings two new artists with him this year, Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

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Sousa always has his band in such order that one would hardly think it could be better, but if there was ever a time when the organization rather measured up a little more complete and superior, that time is now. The entire organization, through and through, is said to be now as nearly perfect as it is possible to make it. Some changes have been made in the main body, for perfect conformity, and the soloists' chairs are filled with the ablest performers on their respective instruments and fully equal to any requirement of concert work. The special soloists are Bertha Bucklin, violiniste, and Blanche Duffield, soprano. The only Sousa concerts here this season will occur on Sunday afternoon and evening.

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Music at the Paris Exposition
Sir Arthur Sullivan and Mr. Cowen will be the British representatives of music on the commission of the Paris Exposition. It is understood that British concerts will be given with representative programs, and that both Sullivan and Cowen will conduct. Two more competent men could not have been found for this purpose, and British music will not suffer under their administration.

Music, it is understood, is to play an important part in the Exposition entertainments, a special orchestra of 150 performers having been organized by M. Colonne, and two days a week are to be devoted to concerts by foreign composers. French musicians on these days finding no place on the programs. Under these circumstances it is to be hoped that Mr. Sousa, who is to represent this country, may give the French something besides two steps and ragtime and arrangements of "Nearer, My God, to Thee."

American music was laid out upon a noble scale at the Columbian Exposition by Mr. Thomas, but his scheme was ruined by official ignorances from Utah, Arkansas and Wyoming. It is to be hoped that at the Paris Exposition this country may be represented in a dignified manner, and that American composers like Buck, McDowell, Chadwick, Parker, Paine and Foote may have a hearing.

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The remarks which have been heard at every turn since the short season of Sousa concerts given here last week is a commentary on the results of the exposition management in regard to music. So potent was the educational feature of those concerts that it is a common matter of discussion as to whether Mr. Sousa gave to the Omaha public such programs as they expected.

Time was when one could find none but Sousa admirers in this city, after the "March King" had been here, but on this, his latest visit, many comparisons have been drawn, which were, in the main, not unfavorable to Mr. Fred N. Innes and Mr. Herman Bellstedt. The people have learned a few things about the possibilities of the concert band, and in the mind of a great many people the idol, Sousa, after all, has feet of clay. The programs which were presented by Innes and his band, and by Bellstedt's band, lose nothing in comparison with the Sousa programs. Mr. Sousa gave much that was new, and not much that was heavy, and it is to be regretted that the best program, namely, that of the afternoon, was heard by fewer persons than one anticipated.

The general disposition to discuss intelligently the various compositions and the manner of playing them, which has been noted, is a most encouraging indication that a large proportion of Omaha people have advanced most materially in a discriminating knowledge of good music.

Some humorous incidents occurred in connection with the concerts, not the least being the statement of a young, enthusiastic gentleman who completely fell in love with Sousa because he played "Love is King!" Considering the fact that Mr. Sousa and Mr. Innes are not mutual admirers the statement was rather startling. It is probable that the gentleman thought his march was being played because the trombone players came out in front of the band.

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Announcements.

Sousa and his famous band will be at Boyd's this afternoon and tonight. The programs to be presented at both performances will in no wise be alike. Both will contain the latest gems from the Sousa repertoire and the choicest of its old ones. Sousa's latest march, "The Man Behind the Gun," will be given at both performances.

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SOUSA GOES TO EUROPE.

Cedar Rapids will Get One Engagement, However, on Next Friday Evening.

Sousa's only visit to this city will occur on next Friday evening at Greene's opera house. 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 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.

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THE SOUSA SUNDAY CONCERTS.

About 20,000 people heard the Sousa concerts at Convention hall on Sunday. If there were no other illustration of the value of this big auditorium as a place of popular entertainment on Sunday, this one should serve to convince the hall directors that the place ought to be available for respectable entertainments every day in the week, the clamors of the strict Sabbatharians to the contrary notwithstanding. The audiences at the Sunday concerts were thoroughly representative. A large percentage was made up of women and children. The entertainment and the environments were wholesome. There was no desecration of the Sabbath on the part of those who attended.

One of the arguments against Sunday entertainments has been that only the rough and godless element are attracted by them, and that if they were not given, many of these would find their way to the churches. It has been especially asserted that the Sunday theater audiences are made up of the less respectable portions of the community. For the sake of argument, suppose that the Sunday theater crowds are less worthy on the average than those of other days, and then look at the situation presented by the Sousa concerts. It is a fact—and a surprising fact—that the big

gatherings at Convention hall had no appreciable effect upon the theater attendance. At both the matinee and evening performances the usual crowds were present at the theaters. So that the Sousa concerts, it will be seen, did not even draw upon the usual seekers after Sunday theatrical or musical entertainment. On the contrary, a very large percentage of those in the Sousa crowds were churchgoing people and exemplary citizens.

The theaters and Convention hall attracted, in round numbers, 30,000 people last Sunday. Such an attendance on a single day argues that more than half of the people of Kansas City are in favor of respectable Sunday entertainment. Yet the directors of the hall built for and by the people make a ruling that only such entertainments as are sanctioned by the strict church people shall be permitted on fifty-two days of the year.

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David Wallis Reeves, a famous bandmaster, died yesterday at his home in Providence. Before John Philip Sousa reached his present fame Reeves was known as a leading writer of military marches. His "Second Regiment March" was popular in Europe as well as in this country. He had been leader of the American Band in Providence since 1856, with the exception of the year 1892, when he led Gilmore's Twenty-second Regiment Band of this city. He was born in Oswego, Feb. 14, 1833.

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Sousa sees fit to congratulate our nation on the fact that "one hears more music whistled on the streets of our cities than in any other country in the world." That may be all right while they are whistling Sousa marches; but street whistlers are not altogether delightful creatures.

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SOUSA'S BAND.

Sousa and his band were greeted last night at the Oliver the enthusiasm which awaits them wherever they go. In point of numbers the audience was not so large as last year when the band was here, but that was no doubt owing to the stormy night. It was the main auditorium was fairly well filled. Each number was applauded again and again and encores followed in generous measure. These were largely popular airs. The "Georgia Campmeeting" was received with the usual favor and accompanied by the subdued patter of many feet. Another encore in similar rhythm and likewise suggestive of the delights of cake-walking was composed by the trombone player, Arthur Pryor. Several of Sousa's own compositions were also introduced.

A Sousa concert always means irresistible rhythm and impelling animation. It is the music of action—no drummers are with that band. It is difficult for an audience to remain quiet in their seats while listening to the stirring strains. The leader himself is fully as inspiring as the music. The fascination never grows less if watching the virile grace with which he adapts his hands, arms and whole body, to the rhythm of the music. From the exact adaptation to the time his movements become a sort of silent music. The time and phrasing are there but no sound.

The soloists were all endowed with the prevailing animation. The trombone soloist Mr. Pryor, played one of his own compositions and, as an encore, an arrangement of the air "Because I Loved You." His tone was so full and rich that the audience insistently demanded a third number.

The singer, Miss Blanche Duffield, had a high soprano voice of astonishing vivacity and elasticity. Her tones were most sweet but expressed little sentiment as she gaily and lightly caroled. As an encore she sang "A May Morning," but not the usual song of that name. The third soloist, Miss Bertha Bucklin, is a violinist of unusual skill, beyond that she could scarcely be judged as her numbers were chosen to exhibit her technique and rapid bowing of difficult passages. As an encore she gave an "Elftanz" in which the fairies were more than lively. The subordination of the band to the soloists in the accompaniments was complete. The singer and violinist were given a subdued and sure support which at no time swelled to undue prominence. The numbers followed:

- Overture—"Imperial," (new) Haydn-Westmeyer.
- Trombone solo—Air and variations, Pryor, Arthur Pryor.
- (a) Slavonic dance, No. 2, Dvorak.
- (b) Hungarian dance, No. 6, Brahms.
- Soprano solo—"Villanelle," Dell'Acqua, Miss Blanche Duffield.
- Excerpts from "La Boheme," (new) Puccini.
- 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.
- "A Dream of Wagner," Valentine Hamm.

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SOUSA TO THE FIREMEN.

Great Bandmaster Made a Pleasant Visit to Fire Department Headquarters Yesterday.

Chief Hale, of the fire department, had a good chance to show off his firemen yesterday morning, after they had gone to bed. John Philip Sousa, the king of the bandmasters, went to fire headquarters with the chief and a false alarm of fire was turned in. Mr. Sousa, who was accompanied by several members of his band, stood on the stairs between hose wagon No. 2 and hook and ladder No. 1, when the exhibition was given him and his men. When the bells began to ring—and there were bells all over headquarters—Sousa and his friends were a bit excited when the white horses jumped to their feet from a fast slumber, and the four bay horses attached to the hook and ladder rushed to their positions. Mr. Sousa expressed his admiration of the skill of the horses. After the animals had been sent back to their stalls after the hitch Mr. Sousa made a speech to the firemen.

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OVATION TO SOUSA ON DEWEY DAY.

If ever there was a practical and conclusive demonstration of the sway John Philip Sousa holds over the American people, that demonstration was given in a most forceful manner the day Sousa, with his band increased to 135 players, led the Dewey parade procession in New York, the greatest military pageant ever known in this country, Sept. 30, 1899. Starting at Gen. Grant's tomb, One Hundred Twenty-second street, and reaching down an unbroken lane of over seven miles of people from all parts of the United States and Canada, millions upon millions, the volume of "salvos," cheers and cries of "Sousa," "Sousa," was simply a matter of geometrical progression from the start until the culmination was reached.

It was "Dewey Day" to be sure and millions had gathered to do honor to the great admiral, and did it in tremendous numbers, the erect and military figure of Sousa at the head of his hundred and thirty-five men received an incessant ovation for four hours such as no musician ever before received in this country.

Sousa goes to Europe April 1 on a long concert tour, with his band of sixty players, and as he has but just returned from a trip to Mexico his time is short for an American tour this season, being restricted to but eight weeks at most, Jan. 31 to April 1. The tour is limited to parts of New England, the middle west, and west as far as Omaha and Lincoln. Sousa concerts will be given in this city next Wednesday at the Davidson theater, the only ones this season. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, with certain of the regular soloists of the band.

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Sousa's band, under the leadership of John Philip Sousa, will give concerts at



JOHN PHILIP SOUSA.

the Davidson theater on the afternoon and evening of Wednesday, March 14. The soloists are: Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Herbert L. Clarke, cornet, and Arthur Pryor, trombone.

The afternoon programme is:
Overture, "Capriccio Brillante" (new)...
Cornet Solo—"The Bride of the Waves" (new)...
Herbert L. Clarke
"Capriccio Italien" (new)...
Soprano Solo—Waltz "Maid of the Meadow" (new)...
Miss Blanche Duffield
Finale to Third Act of "Manon Lescaut" (new)...
Puccini

Mazurka, Valse, Nocturne, Polonaise, Chopin
Intermezzo—"Douce Caresse" (new)...
March, "The Man Behind the Gun" (new)...
Violin Solo—"Adagio and Moto Perpetuum" from Third Suite...
Miss Bertha Bucklin
"Gypsy Suite" (new)...
Edw. German

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Manager Ford announces that according to promise he will bring Sousa and his famous band here for one more concert. This will take place at Music Hall, on Monday, March 20; the entire band, collected for the Paris Exposition, will take part, as well as several noted soloists. A distinct feature of this program will be a novel composition by Mr. Sousa, combining the most popular military two-steps of England, France and America. The sale of seats will open on Tuesday next.

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AND STILL THEY COME.

Nothing seems to be easier than for Kansas City to gather in political conventions this year. Some weeks ago the Republican state convention was secured with little effort. Since then the Democratic national convention was captured, and now the Democratic state convention has tumbled into our lap.

There is no special reason why any of these gatherings should come here, other than that Kansas City is the best place in Missouri and in the United States to hold conventions. A great Convention hall, built and equipped as a permanent structure, not as a temporary makeshift, is a potent drawing card. It is known now throughout the land that Kansas City has the best auditorium for convention purposes on the continent; the testimonials of such men as Dwight L. Moody, John Philip Sousa, Paderewski and William J. Bryan have established the fame of this building beyond any question. Then our fine and growing hotel facilities and our numerous railroads make up the list of essentials for great assemblages.

Furthermore, Kansas City's reputation for enterprise and energy is an assurance to all that any gathering which comes here will be taken care of and handsomely entertained. This reputation will be tested thoroughly this summer, and it will be fully sustained. In future no national committee will hesitate to choose Kansas City through fear that the town may not be equal to the undertaking. Four years hence we shall be better equipped still, for at the rate Kansas City is growing and improving four years will make a wonderful difference in her dimensions and capabilities.

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Sousa has

ESTABLISHED

of music, than is John Philip Sousa. There is hardly a matter in the entire world of music of consequence that the great leader is not instantly informed upon, whether of new production in opera, oratorio or orchestral work, a singer of note, a composer who gives to the world something new, a director who achieves success, the writer of a song that catches the ear of the public, or anything arising in musical affairs of any importance whatever. Nor has Sousa ever before shown more conclusively that he is prepared to meet any requirement than he has of late in providing amply for a great test at the Paris exposition, and a concert tour through the world. His programmes are said to be marvels of selections from the very latest of modern productions and the produc-



JOHN PHILIP SOUSA, Davidson. tions of the past. We will have an illustration of this when Sousa comes for two concerts here next Wednesday afternoon and evening at the Davidson theater. The special soloists are Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano, and regular soloists of the band will also be heard. The sale of seats for the concerts will begin Monday morning at 9 o'clock at the Davidson ticket office.

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Sousa at The Davidson

An audience that gathers at any time or anywhere to hear a Sousa concert



JOHN PHILIP SOUSA.
At the Davidson.

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 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, Jan. 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. The date is next Wednesday afternoon and evening at the Davidson theater. The special soloists are Miss Blanche Duffield, soprano and



BLANCHE DUFFIELD.
Soprano, With Sousa's Band, at the Davidson.

Miss Bertha Bucklin, violinist. The sale of seats will begin Monday morning at 9 o'clock.

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Sousa's Fire Alarm March.

It is said that Sousa is to write a new march, to be called "The Night Alarm"—or something like that—descriptive of a night turn out and hitch in a big fire engine house. The report is that the march is to be played for the first time at the Paris exposition, and is to be dedicated to the Kansas City firemen. So it was probably for inspiration that the march king, accompanied by several members of his company, went to the Kansas City fire department headquarters when in that city last week. Sousa and those who were with him stood on the stairway between the two fire companies—the hose wagon and the four-horse truck. The firemen who were on watch turned in an alarm. The big gongs in front of the horses rattled and clanged. Bells were ringing all over the house. With the roar of the bells the horses jumped to their feet and pulled against their halters, and men, bare-headed and in their shirts and bunkers, dropped down the brass poles, almost riding on each other's heads as they slid from their bunk rooms. The next second the horses were in their harness, and men were in their places, the doors were thrown open wide and the big wagons had started for the street. It was all very impressive, so much activity and noise in the dead of night. Mr. Sousa and his party were greatly pleased.

When the horses had been led back to their stalls and the firemen had gathered about the stairway, he made a speech. He thanked them for the exhibition, and told them that he was going to play in the Paris exposition. He had heard about the Kansas City crew that was going to Paris and he said: "I will see you there, and I'll play you the liveliest tune that you ever heard." Then he shook hands all round, and departed.

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John Philip Sousa—Davidson.

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THE SOUSA CONCERTS.

Sousa and his band will give two concerts in Music Hall on the afternoon and evening of Sunday, March 18. It is often made the subject of comment of how and why Sousa's Band maintains its hold upon the American people. By this constantly increasing enthusiasm about a military or brass band? The reason is plain. In the first place, Sousa himself is a great attraction. He is the march king the wide world over. To hear his marches played by a band

selection under the magnetic influence of his personal direction is an event in which entire households will become interested. Then, too, he has a superlative band, of which each and every one is an artist. His programmes, finally, are made to please—he makes even the classics agreeable to the popular ear.

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SOUSA'S FAREWELL.

At the Academy of Music on the evenings of March 30 and 31, and the usual Saturday matinee, Sousa and his band will be heard in concert, and these will be the last concerts in this country prior to his departure with his band for Europe. Sousa has been selected of all the bandmasters in the world to open the Paris Exposition, and will sail the Monday following his farewell concerts here, after which he will appear in Berlin and the principal cities of Germany.

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and the great Brahms's symphony in D.

Sousa's Band in Farewell Concert.
"March King" Sousa and his band will appear in three farewell concerts at the Academy of Music on March 30 and 31, and the usual Saturday matinee. These two evenings and one matinee. These will be the last performances given in this country by Sousa this season, as on the Monday following he will start for Paris, where his organization will play at the Exposition.

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THE SOUSA CONCERT.

The Sousa Band concerts on their present tour are being patronized to a greater extent than ever before. The sale of seats for the two concerts at Music Hall next Sunday afternoon and evening opens this morning at the Smith & Nixon store. The sale will continue the entire week.

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THE SOUSA BAND.

At the Academy of Music on the evenings of March 30 and 31 and the usual Saturday matinee, Sousa and his band will be heard in concert, and these will be the last concerts in this country prior to his departure with his band for Europe. Mr. Sousa has been selected of all the bandmasters in the world to open the Paris Exposition and will sail the Monday following his farewell concert here.

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MUSICAL COMMENT.

If ever there was a practical and conclusive demonstration of the sway John Philip Sousa holds over the American people, and the high estimation in which the American people hold him, that demonstration was given in a most forceful manner the day Sousa, with his band increased to 135 players, led the Dewey parade procession in New York, the greatest military pageant ever known in this country, Sept. 30, 1899. Starting at Gen. 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, millions upon millions, the volume of "salvos," cheers and cries of "Sousa! Sousa!" was simply a geometrical progression from start until the culmination was reached at Madison square, where, before the great triumphal Dewey arch, from the grand stand from which Admiral Dewey himself viewed and saluted the triumphant composer and leader, Sousa again at Washington square, where stands the proud Washington arch, and hundreds of thousands of people stood for hours awaiting the coming.

Sousa goes to Europe on April 1 on a long concert tour, with his band of sixty players, and as he has but just returned from a trip to Mexico his time is short for an American tour this season, and he is restricted to but eight weeks at most, Jan. 31 to April 1. The tour is limited to parts of New England, the middle West, and West as far as Omaha and Lincoln. The Sousa concerts will be given in this city on Sunday matinee and evening, the only ones this season. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, with certain of the regular soloists of the band.

Following are the two concert programmes, matinee at 3 p. m. and evening at 8:15.

Matinee Programme—

Overture—"Capriccio Brillante" (new)—Glinka

Cornet Solo—"The Bride of the Waves" (new)—Clarke

Mr. Herbert L. Clarke.

"Capriccio Italian" (new)—Tschalkowsky

Soprano Solo—Waltz, "Maid of the Meadow"—Sousa

Miss Blanche Duffield.

Finale to Third Act of "Manon Lescaut" (new)—Puccini

Intermission—

Chopin—a. Mazurka, b. Valse, c. Nocturne, d. Polonaise.

Glillet

a. Intermezzo—"Douce Caresse" (new)—

b. March—"The Man behind the Gun" (new)—Sousa

Violin Solo—"Adagio and Moto Perpetuum," from Third Suite—Ries

Miss Bertha Bucklin.

"Gypsy Suite" (new)—Edward German

Evening Programme—

Overture—"Imperial" (new)—Haydn-Westmeyer

Trombone Solo—Air and variations—Pryor

Mr. Arthur Pryor.

a. Slavonic Dance No. 2—Dvorak

b. Hungarian Dance No. 6—Brahms

Soprano Solo—"Villanelle"—Dell. 'Acqua

Miss Blanche Duffield.

Excerpts from "La Boheme" (new)—Puccini

Intermission—

Idyl—"Ball Scenes" (new)—Czibulka

a. "Rondo de Nuit" (new)—Glillet

b. March—"The Man Behind the Gun" (new)—Sousa

Violin Solo—Russian Airs—Wieniawski

Miss Bertha Bucklin.

"A Dream of Wagner"—Valentine Hamm

Meyerbeer

DANZ ORCHESTRA CONCERT.

Metropolitan opera house, Minneapolis, Sunday afternoon, March 11, 3:30 p. m.

Popular programme:

March—"Minneapolis Journal"—Edmund Braham

Overture—"Mignon"—A. Thomas

Three dances from the music to Henry VIII.—E. German

Morris Dance.

Shepherds' Dance.

Torch Dance.

Violin Solo—"Souvenir de Bellini"—Artot

Miss Myrtle Virginia Thompson and Orchestra.

Air de Ballet (new)—Chaminade

Orchestrated by F. D'Auria.

Fantasia from "Robert le Diable"—Meyerbeer

First time at these concerts.

Concert Waltz—"Theorien" (new)—Strauss

Grand Selection—"The Highwayman"—De Koven

Man

Sousa and his band will give two grand concerts at the Lyceum to-day, matinee and evening. There will be a change of program at each concert. The special soloists with Sousa this year are Bertha Bucklin, violinist, and Blanche Duffield, soprano. In addition to these, Herbert L. Clarke, cornet, will be a soloist at the matinee, and Arthur Pryor will play a trombone solo at the evening concert.

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OMAHA NEB

MAR 11 1900

The last week in local theatrical circles proved to be one of the most notable of any of the present theatrical season so far, both in point of attendance and merit of attractions. On Tuesday night John Philip Sousa and his famous band were heard at the Boyd and succeeded in attracting the largest audience that has assembled in this theater at any time since Sarah Bernhardt played here some six years ago. More than 800 people were crowded into the gallery to hear Sousa, the greatest number it has ever held before being a few more than 700. Downstairs seats were sold in the orchestra pit and all the available standing room in the theater had been sold before the concert commenced. There were two strong factors in bringing about this extraordinary attendance. First, the band concerts given at the Transmississippi and Greater America expositions, which have done a great deal to educate Omaha people to appreciate the enjoyment to be found in listening to a good band concert. Second, the prices charged by Sousa were so reasonable that his concert was within the reach of all financially speaking. The attendance accorded Augustus Thomas' splendid play "Arizona" on Wednesday and Thursday nights was almost a duplicate of that of the Sousa concert, there being but few vacant seats either night. On Friday and Saturday nights Willie Collier played to larger audiences than he has during any of his previous visits to this city as a star. The vaudeville bill headed by dainty little Lillian Burkhardt proved one of the best of the season at the Creighton-Orpheum theater and was patronized accordingly. In view of the fact that the Lenten season is on and everything else considered it would seem that Omaha is in a fair way to become one of the best theatrical towns in the west.

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Sousa's band will give concerts at 3:30 o'clock this afternoon and at 8:15 o'clock this evening at the Metropolitan.

Sousa makes but a single American tour this season, and this is of only eight weeks and includes less than ninety cities. This is because of a European tour and an engagement at the Paris exposition, beginning April 14, the date of the opening of the exposition. This engagement is so arranged as to cover certain great fete days, including July 4, "American day." A tour of the continent, including France, Belgium, Holland, Germany, etc., will follow. Upon return to America in the autumn a transcontinental tour of this country will begin at once and will cover nearly 10,000 miles.

Sousa has been preparing great things for the foreign concerts, and much that he has especially prepared will be produced here beforehand. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

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MUSIC AT THE EXPO.

Mr. Sousa is to Look After American Interests at Paris.

Sir Arthur Sullivan and Mr. Cowen will be the British representatives of music on the commission of the Paris exposition. It is understood that British concerts will be given with representative programs, and that both Sullivan and Cowen will conduct. Two more competent men could not have been found for this purpose, and British music will not suffer under their administration. Music, it is understood, is to play an important part in the exposition entertainments, a special orchestra of 150 performers having been organized by M. Colonne, and two days a week are to be devoted to concerts by foreign composers, French musicians on those days finding no place on the programs. Under these circumstances it is to be hoped that Mr. Sousa, who is to represent this country, may give the French something besides two-steps and ragtime and arrangements of "Nearer, My God, to Thee." American music was laid out upon a noble scale at the Columbian exposition by Mr. Thomas, but his scheme was ruined by official ignoramus from Utah, Arkansas and Wyoming, declares the Chicago "Tribune." It is to be hoped that at the Paris exposition this country may be represented in a dignified manner, and that American composers like Luck, McDowell, Chadwick, Parker, Paine and Foote may have a hearing.

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DES MOINES, IOWA

MAR 11 1900

Sousa and his band have again triumphed over Des Moines. The Auditorium had on Thursday evening the largest number of paid admissions for any like entertainment ever given in this city.

Sousa has earned his success by hard work. His early career was not all roses. In the year 1876 there was published in Washington, by John Esputa, a weekly newspaper called the Musical Monitor, devoted to the interests of local musicians. In a copy dated September 30 of that year the following extract, containing a remarkably accurate and interesting prediction, is taken:

We have now on hand the "Grand Revival March," composed by J. P. Sousa of this city, and which was played with immense success by Hassler's orchestra at the Chestnut Street theater, Philadelphia. The march is deserving of credit. We are glad to see such proficiency in one so young, and predict for him a brilliant future.

Fred Berger, manager for Sol Smith Russell, while looking over some of the old music which the Berger family, of Swiss bell-ringers, used to play in the old days, when the present star comedian was doing monologues with them, found several marches written by Sousa when he was playing second violin in a Philadelphia orchestra. Berger paid \$15 apiece for them, but if he were to publish them now he might make as many hundreds. In his opinion, they are among the best marches Sousa ever wrote.

And to continue the flow of reminiscence, here is a simple story of how Francis Wilson lost a success and a composer practically found \$34,000. It was seven years ago that John Philip Sousa was asked by the comedian to write the music to a libretto of J. Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a comic opera composer, and he entered upon the work with such enthusiasm that he soon completed one act and part of another. At this point the comedian and the composer disagreed upon the terms and arbitration was found impossible. Wilson has never been accused of being a spendthrift, and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1,500 for a three-act piece, and Wilson refused to pay more than \$1,000. Accordingly they agreed to disagree and Sousa put his music back in his portfolio, while Wilson secured another composer. The opera was finally produced under the title of "The Devil's Deputy," and has been forgotten now for some years.

About that time Sousa signed a contract with new publishers, who demanded a new composition from him at once. The latter thought of the march he had composed for the Wilson opera, and digging out a mass of manuscript sent it unnamed to the publishers. Some days later Sousa was in Chicago, where he witnessed a performance of "America," at the Auditorium. During the play a drop curtain was used on which was painted a representation of the famous old liberty bell. "There's the name for the new march," whispered Colonel Hinton, who sat with him, and Sousa nodded assent. It was a happy thought, and when the next mail brought to the composer a letter from his wife, relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the world's fair, the coincidence clinched his purpose, and "The Liberty Bell" march was christened.

Within six weeks after its publication "The Liberty Bell" had netted Sousa more than Wilson had offered to pay him for the entire opera, and up to date has paid the composer \$35,000 in royalties, and is still making him handsome returns every month. That one musical number would have carried the opera that Wilson did not buy to a triumphant success.

Sousa's opera, "The Bride Elect," which was seen here early in the season, is merely an up-to-date development of his earlier work, entitled "The Wolf," which he hawked about to every operatic manager and star for years, only to have it turned down by them all. But wouldn't Digby Bell, Francis Wilson, De Wolf Hopper, or any of the managers, who "couldn't see it" before

Sousa became famous, like to own some of his old pieces now? *

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Date

Blanche Duffield.

BLANCHE DUFFIELD made an emphatic hit, according to the Kansas City journals, when she appeared there with Sousa's Band at Convention Hall on March 4. She faced an audience of over ten thousand people in one of the largest halls in the country. Her reading of David's "Pearl of Brazil" was received with tumultuous applause. She responded by giving Sousa's waltz song, "Maid of the Meadow," which was also encored and she sang Walther's "May Day."

Miss Duffield's clear soprano voice filled the entire building, so that those in the extreme south end of the hall could hear every note. Miss Duffield has wonderful control of her voice.—Kansas City Star.

Miss Blanche Duffield, whose number at the afternoon concert was a pretty new waltz song by Sousa, has a very clear, strong voice, and made a most decided hit. The soloists were the same in the evening as at the afternoon concert, and came in for a large share of the demonstration, Miss Duffield making an especially big hit.—Kansas City Journal.

Sousa has been very fortunate in the selection of soloists for this season. The soprano, Miss Duffield, sang Sousa's "Maid of the Meadow," a brilliant composition, which proved a fine opportunity for her vocal powers. Miss Duffield's voice is very pure and sweet, and quite strong enough to be appreciated even in so vast a building as Convention Hall. It is especially pleasing in the upper register, and her high notes were given with remarkable clarity.—Kansas City Times.

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SOUSA'S FIRE ALARM MARCH

He Will Write a March Descriptive of a Night Call.

Kansas City Star: It is said that Sousa is to write a new march, to be called "The Night Alarm"—or something like that—descriptive of a night turn-out and hitch in a big fire engine house. The report is that the march is to be played for the first time at the

Paris exposition, and is to be dedicated to the Kansas City firemen. So it was probably for inspiration that the march king, accompanied by several members of his company, went to the fire department headquarters on Walnut street at 1:30 o'clock this morning. Sousa and those who were with him stood on the stairway between the two fire companies—the hose wagon and the four-horse truck.

The firemen who were on the watch turned in an alarm. The big gongs in front of the horses rattled and clanged. Bells were ringing all over the house. With the roar of the bells the horses jumped to their feet and pulled against their halters, and men, bare-headed and in their shirts and bunkers, dropped down the brass poles, almost riding on each other's heads as they slid from their bunkrooms. The next second the horses were in their harness, the men were in their places, the doors were thrown open wide and the big wagons had started for the street. It was all very impressive, so much activity and noise in the dead of night, Mr. Sousa and his party were greatly pleased.

When the horses had been led back to their stalls and the firemen had gathered about the stairway, he made a speech. He thanked them for the exhibition, and told them that he was going to play in the Paris exposition. He had heard about the Kansas City crew that was going to Paris and he said:

"I will see you there, and I'll play you the liveliest tune that you ever heard."

Then he shook hands, all round, and departed.

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The Last Sousa Concerts.
At the Academy of Music on the evening of March 30 and 31, and the usual Saturday matinee, Sousa and his band will be heard here in concert, and these will be his last concerts in this country prior to his departure with his band for Europe. Mr. Sousa has been selected to open the Paris Exposition and sails the Monday following his farewell concerts here.

Cutting from
Address of Paper
Date

THE stupidity of going to London or Paris for vocal training is certainly becoming more apparent each season. The campaignings of two foreign magnates in this country have in the past ended in disastrous failures; while several American teachers have in the meantime demonstrated ability of the highest order. The particular case we have in mind is that of Miss Duffield, whose success with Sousa is a result of the training she received from Lena Doria Devine, the New York vocal teacher.

It is a pleasure for THE MUSICAL COURIER to advance the interests of such a teacher. Few artists that have returned from abroad of late years have escaped severe criticism for faults of method. In every city where Miss Duffield has appeared her method has been lavishly praised. Why, then, go abroad?

Newspaper Cutting Bureau in the World.

Cutting from
Address of Paper
Date

Tomorrow afternoon and evening the annual engagement of John Philip Sousa and his band will take place at the Davidson theater. The houses have already been well sold out, and everything points to a royal welcome to this veteran who will leave for Paris the first of next month.

ESTABLISHED: 1894. RK, 188

ing from
ress of Paper

Music and the Drama.

John Philip Sousa, composer of a number of delightful comic operas and of many stirring marches, came to town today with his fifty musicians. The march king and his men gave a concert at the Davidson theater this afternoon and another concert will be given this evening. The attendance at the afternoon concert was large and the sale of seats indicates another large audience this evening. Sousa, it will be remembered, was for years the leader of the Marine band in Washington and left his government position some years ago for the wider field which he now occupies. This musical organization will represent American in foreign lands this summer—in Paris at the Exposition, in Germany and in other countries. The present concert tour is a short one as to duration, but a great deal of territory was covered. The band will leave for Europe in a short time. The programme for the concert this evening is as follows:

Overture—"Imperial" (new) Haydn-Westmeyer
Trombone Solo—Air and Variations... Pryor
Slavonic Dance No. 2 Dvorak
Hungarian Dance No. 6 Brahms
Soprano Solo—Villanelle Dell. Acqua
Blanche Duffield
Excerpts from "La Boheme" (new) Puccini
Idyl—"Ball Scenes" (new) Czibulka
"Rondo de Nuit" (new) Gillet
March, "The Man Behind the Gun" (new) Sousa
Violin Solo—Russian Airs Wienlawski
Bertha Bucklin.
"A Dream of Wagner" Valentine Hamm

ing from
ress of Paper

THE AUDIENCE WAS DELIGHTED

Sousa and His Many Musicians
Give a Fine Concert at The Grand.

They Responded With Popular
Airs to Many Encores of The
Large and Enthusiastic
Audience.

The god of music reigned supreme last night at the Grand, under the direction of John Philip Sousa and his large organization of musicians. To hear Sousa once is to want to hear him again, and last night he re-established himself in the hearts of many that had heard him before, and made many new admirers.

There was a very large audience, composed of the musicians of our city and the music-loving public. The great majority of the audience was evidently fond of the popular airs of the day and this taste Sousa generously catered to all the evening. One or two encores were given to each number and he played many old favorites, such as "Stars and Stripes Forever," "El Capitán," "Liberty March," "Whistling Rufus," etc., etc. It is very interesting to watch Sousa lead his band. His whole body sways with the music. One could almost imagine he would make a capital cake-walker when he played "Whistling Rufus." Enthusiasm rose to its height toward the middle of the program and the applause was continued during the playing.

The new march of his own composition, "The Man Behind the Gun," was full of melody and catching airs that make his music so popular.

Arthur Pryor won many laurels for himself in his trombone solo, "Air and Variation." He played beautifully "Because" for an encore, with the band accompanying.

Miss Blanche Duffield, the soprano with Sousa, was a charming singer. Her tones are as pure as some of the soft sweet instruments behind her. She did her best in "Spring is Coming," which displayed her cultivated voice to a great advantage.

Not least in the enjoyment of the evening was the playing on the violin by Miss Bertha Bucklin, accompanied by the band, who showed a master's touch to her chosen instrument.

Altogether, it was an evening of pure enjoyment and of great inspiration that passed all too quickly, though the program was long with the many encores.

By the way, Sousa in his gestures and motions, resembles a prominent railroad man in our city.

Following is the program:

PROGRAM.
Overture—"Imperial" (new)
..... Haydn-Westmeyer
Trombone Solo—Air and Variations
..... Pryor
Mr. Arthur Pryor.
Slavonic Dance No. 2 Dvorak
Hungarian Dance No. 6 Brahms
Soprano solo—Villanelle Dell. Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new)
..... Puccini
Intermission.
Idyl—"Ball Scenes" (new) Czibulka
"Rondo de Nuit" (new) Gillet
March—"The Man Behind the Gun"
(new) Sousa
Violin solo—Russian Airs Wienlawski
Miss Bertha Bucklin.
"A Dream of Wagner" Valentine Hamm

Newspaper Cutting Bureau in the World.

ing from
ress of Paper

This afternoon and evening the much looked-for concert of Sousa's band will take place at the Davidson theater. The programme consists of new music, and some of the numbers are being tested for the tour in Europe and the concerts at the Paris exposition, for which he leaves on April 1.

In An Enemy to the King at the Academy

The First Established and Most Complete
Newspaper Cutting Bureau in the World.

ing from
Address of Paper

Sousa, who appears at Music Hall next Sunday, is completing a tour about the country preparatory to a trip to Europe. The special soloists to be seen with the band of 60 are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

Cutting from
Address of Paper

Musical Taste in Chicago.
Chicago Evening Post: Mr. Sousa has just filled us with pride and rapture by announcing that we are the most musical people in the world, and all for the simple reason that "one hears more music whistled on the streets of our cities than in any other country in the world." True, just at present our selections for street delivery are confined to such classic ditties as "Louisiana Lou" and "I Want You, Ma Honey" and "Whistling Rufus," but we of Cook County are already progressing to better things, and we may expect within a decade to supplant such banal melodies by Wotan's Farewell and the "Magic Fire Music" and "Walther's Prize Song." Of course it may be that in other cities of the world it is considered vulgar to whistle on the street, and yet we must contend with Mr. Sousa that if foreigners had our all-absorbing love of music it would have to come out even if they whistled for it. There is some solace in this reflection.

ing from
ress of Paper

The Sousa Concerts Sunday.

Sousa and his band will give two concerts next Sunday at Music Hall. The entire organization will be taken to Europe April 1, and not return to America until late next fall. Sousa has been making extraordinary preparations, and is primed for greater things than he has ever achieved before, and this is saying much.

He has a remarkable amount of new music, and the program to be presented here is largely composed of novel and unique selections, including Sousa's new march, "The Man Behind the Gun" (from "Christ and the Wonderful Lamp"). The soloists are Miss Bertha Bucklin, violin, Miss Blanche Duffield, soprano, and Arthur Pryor, trombone.

ing from
ress of Paper

A SOUSA CONCERT.—Sousa is returning from one of the most prosperous tours he has ever had. In Kansas City, at Conventional Hall, Sousa played to 21,000 people at a matinee and evening concert, and receipts have been larger than ever before at every place visited. Another thing has added interest, and that is the rare amount of new music Sousa presents in his programs on the tour now closing. The soloists also have made their mark, and altogether nothing seemed lacking to make the entire tour remarkably successful. Sousa and his band will play a return engagement here on Sunday evening, March 25, at the New National Theater, with program especially selected and altogether different from the one previously heard. The box office will be opened Monday morning for the reservation of places.

from Philadelphia, Pa.
Address of Paper PHILADELPHIA, PA.
Date MAR 17 1900

JOHN PHILIP SOUSA

BLANCHE DUFFIELD

BERTHA BUCKLIN

Philip Sousa und seine Solisten.

from Philadelphia, Pa.
Address of Paper PHILADELPHIA, PA.
Date MAR 18 1900

SOUSA ALWAYS WELCOME
Two evenings of Sousa concert and a matinee on Friday and Saturday, March 30 and 31, will close Sousa's visit to Philadelphia for a long time to come. The old Academy of Music will, beyond question, be thronged by eager audiences on all of these occasions, for no place in America is more firmly allied to Sousa than is this city. The famous director and his organization will go to Europe early in April and remain months in various countries, playing to people that have long known of the young American composer and have impatiently awaited his coming, so that they might hear him play the thrilling music that they love so well. The concerts here are likely to be brilliant foretastes of what Sousa will give in Europe, as most of the music on the programs will be new and of the best. It need hardly be added that they will be entirely different from the programs given at the recent concerts. Unusual interest attaches to these, the final Sousa concerts, until another season. Seats may be purchased at 1103 Chestnut street.

from Philadelphia, Pa.
Address of Paper PHILADELPHIA, PA.
Date MAR 18 1900

Two concerts by Sousa's band at the Auditorium tomorrow will make this year's St. Patrick's Day memorable. A week from the date of its appearance here the Sousa organization sails for Paris, being designated the chief official band of the great exposition. Tomorrow's two concerts are, therefore, the last that Louisville will hear from Sousa for some time. The two excellent programs, matinee and evening, were given in full in this column yesterday. As an encore, both matinee and evening, Mr. Sousa has consented to play a Louisville man's composition, and will give Prof. Kohnhorst's "Old Kentucky Barbecue." Mr. Sousa has two new marches this season, "Hands Across the Sea," and "The Man Behind the Gun."

from Philadelphia, Pa.
Address of Paper PHILADELPHIA, PA.
Date MAR 18 1900

SOUSA CONCERTS.
Sousa, the march and two-step king, will be with us again on March 30th and 31st, when he will give two concerts—one in the evening, March 30th, and one at the matinee, March 31st. Those who go to hear the coming concerts will have set before them an entirely different feast from that of two months ago. Since then Sousa has nearly completed a tour extending as far west as Omaha, and will close it at New York on April 2, whence he sails with his full band of sixty for Paris to play at the Exposition and through Europe. The programmes reveal a splendid array of selections, many of them new, and all well worth the effort to hear. There are some special features worthy of note. As it will be a long time before Sousa and his band will be again heard in Philadelphia, not until next year at any rate, peculiar interest attaches to the present visit.

from Philadelphia, Pa.
Address of Paper PHILADELPHIA, PA.
Date MAR 18 1900

Sousa in Farewell Concerts.
"March-King" Sousa and his band are to give three more concerts in this city before sailing for Europe, the dates of these final appearances being Friday and Saturday, March 30 and 31, two evenings and one matinee. A day or two later the organization will sail for Paris, where it will appear at the opening of the great Exposition. It is probable that Sousa will not be heard here again until next year, as a tour of Europe is said to be under consideration, hence the coming concerts will have an added interest. The programmes to be given will include many new numbers, it is declared, and will be of special strength.

from Philadelphia, Pa.
Address of Paper PHILADELPHIA, PA.
Date MAR 17 1900

Sousa and His Band.
Next week Sousa will make his farewell bow and give a parting strain before sailing away with his band to foreign shores. The popular bandmaster has arranged for three concerts, to take place at the Academy of Music, on Friday evening and on Saturday afternoon and evening, March 30 and 31. For these concerts special programmes have been prepared, which will be totally different from those played here by him on his last visit, and will furnish an idea of what he proposes to play at the Paris Exposition in the spring. Since Sousa has arranged for a European tour following his Exposition engagement, it is probable that a considerable time will elapse before he will be heard here again. Tickets are now on sale at 1103 Chestnut street.

from Philadelphia, Pa.
Address of Paper PHILADELPHIA, PA.
Date MAR 15 1900

SOUSA COMING SOON.
Sousa and his band are coming on Monday night to the Great Southern theatre in concert, 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. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin.

from Washington, D.C.
Address of Paper WASHINGTON, D.C.
Date MAR 15 1900

Sousa will leave for European shores with a light heart, undoubtedly, next month, no less for recollections of the most flattering tour now drawing to a close than for the equally flattering prospects abroad. His European tour, including his engagement at the Paris Exposition, will continue until late in the autumn, after which the longest American tour on record will begin, covering 30,000 miles. The present tour has proved remarkably successful, from all accounts, even for Sousa, who is accustomed to return concert on Sunday evening, March 25, at the National Theater, when a special programme will be presented.

from Springfield, Mass.
Address of Paper SPRINGFIELD, MASS.
Date MAR 18 1900

SOUSA COST \$1000.
Charity Ball Finances—Net Receipts Were Exactly \$991.65.
Announcement has been made of Charity ball finances. The correct amount of the actual net receipts is \$991.65. The managers report that over \$3000 was received from all sources. It will be a surprise to many to know that this year Sousa's band cost an even \$1000. In previous years the figure has been somewhat smaller.

from Cincinnati, Ohio.
Address of Paper CINCINNATI, OHIO.
Date MAR 18 1900

The Sousa Concerts.
The musical talk of the city this week will be Sousa and his band at two concerts next Sunday afternoon and evening. The programs for both possess an extraordinary interest. They teem with novelties, popular as well as classic. In the classic domain Sousa offers delicacies which are always palatable to the general public. Think of the banquet of fragrance he offers in the following numbers: "Mazurka," "Valse," "Nocturne" and "Polonaise," all by Chopin. Then, too, the finale to the third act of "Manon Lescaut." Who would not like to hear his marches played by his own band and under the magnetism of his personal direction? And the latest march, too, which has become immensely popular, "The Man Behind the Gun." This is the official American band that will represent this country at the Paris Exposition. The sale of seats yesterday was very large, and will continue during the week at the Smith & Nixon Piano Company's.

from Baltimore, Md.
Address of Paper BALTIMORE, MD.
Date MAR 17 1900

Next Sousa Concert.
Sousa and his celebrated band is coming to give one final concert at the Music Hall on Monday evening, March 26. The soloists for this occasion will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano, and Walter Rogers, cornet. The programme is to be as follows:
"Capriccio Italian" (new).....Tchaikowsky
Cornet Solo, "Souvenir de Hapeleo".....Kunkel
"Harlequin's Pranks" (new).....Ed. German
"The Romany Rye" (new).....Sousa
Soprano Solo, "Maid of the Meadow".....Wagner
Grals Ritter from "Parsifal".....Chopin
Mazurka.....Chopin
Valse.....Chopin
Nocturne.....Chopin
Polonaise.....Chopin
Intermezzo, "Douce Caussae" (new).....Gillet
March, "The Man Behind the Gun" (new).....Sousa
Violin Solo, "Adagio" and "Moto Perpetuum,".....Rice
from Third Suite.....Weber
"Invitation to the Dance"

REPUBLICAN.
Cutting from CEDAR RAPIDS, IOWA.
Address of Paper
Date MAR 11 1900
A Marion reader wants to know what is John Philip Sousa's nationality. Sousa's father was a Spaniard. He came to New York and afterwards married a German woman, John Philip Sousa's mother.
From the press reports it would seem
JUN, 1851 NEW YORK, 1884.

COMMERCIAL.
Cutting from LOUISVILLE, KY.
Address of Paper
Date MAR 11 1900

COMMERCIAL.
Cutting from
Address of Paper
Date MAR 11 1900

26
Sousa has shown that he is one of the most progressive of men. No other man occupying such a share of public attention is quicker to catch the forward step and keep himself in the van of development in all directions

Miss Blanche Duffield, who will be here with Sousa next Saturday afternoon and evening, has won very flattering notices from the eastern press. She has a fresh soprano of great range, and is an exponent of the amperti method.

g from
ss of Paper

Music at the Paris Exposition.
(Chicago Journal.)

Sir Arthur Sullivan and Mr. Cowen will be the British representatives of music on the commission of the Paris Exposition. It is understood that British concerts will be given with representative programs, and that both Sullivan and Cowen will conduct. Two more competent men could not have been found for this purpose, and British music will not suffer under their administration. Music, it is understood, is to play an important part in the Exposition entertainments, a special orchestra of 150 performers having been organized by M. Colonne, and two days a week are to be devoted to concerts by foreign composers, French musicians or those days finding no place on the programs. Under these circumstances it is to be hoped that Mr. Sousa, who is to represent this country, may give the French something besides two-steps and ragtime and arrangements of "Nearer, My God, to Thee." American music was laid out upon a noble scale at the Columbian Exposition by Mr. Thomas, but his scheme was ruined by

official ignoramus from Utah, Arkansas, and Wyoming. It is to be hoped that at the Paris Exposition this country may be represented in a dignified manner, and that American composers like Buck, McDowell, Chadwick, Parker, Paine, and Foote may have a hearing.



JOHN PHILIP SOUSA

and especially in his own domain of music. There is hardly a matter in the entire world of music of consequence that the great leader is not instantly informed upon, whether of new production in opera, oratorio or orchestral work, a singer of note, a composer who gives to the world something new and great, a director who achieves success in a startling reading that departs from the old prescribed form, the writer of a song that catches the ear of the public.

Nor has Sousa ever before shown more conclusively that he is prepared to meet any requirement, however severe, than he has of late in providing amply for a great test at the Paris exposition and a concert tour through the old world. His programs are said to be marvels of selections from the very latest of modern productions and the entire productions of the past. It is not going too far to say that his present programs are almost altogether made up of works rarely if ever heard before in band concerts. There will be a practical illustration of this when Sousa comes for two concerts here on St. Patrick's day, March 17, at the Auditorium, his only appearance this season. The special soloists are Miss Bertha Bucklin, violin, and Miss Blanche Duffield, soprano, and regular soloists of the band will also be heard. The sale of seats has been very large even this far in advance. Popular prices will prevail for the matinee.

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ress of Paper

THEY ENTERTAIN MR. SOUSA

Firemen Give an Early Morning Exhibition for His Benefit.

John Philip Sousa and fifty or more members of his famous band, were entertained by Chief Hale and the members of the fire department at headquarters, on Walnut street at 1:30 o'clock this morning. Mr. Sousa and his company were waiting to take a train on the Burlington at 5 o'clock this morning for Nebraska City, where they play tonight. They did not feel inclined to retire to their hotel after the performance and started out to see some of the sights of the city as they appeared under the glare of the electric lights.

When they arrived at fire headquarters they were met by Chief Hale, who decided that he would show them the best fire department on earth. He sent in a general alarm, routed out the firemen, gave an exhibition hitch and a few other things, much to the delight of the musicians.

So pleased with the entertainment was Mr. Sousa that he handed a bill, a five or a ten or something like that, to one of the firemen and instructed him to take his companions to a nearby lunch wagon and buy them each a plate of chille con carne—or maybe he told him to take them to a dispensary of liquid refreshments and get them a bottle each of soda pop. At any rate the firemen who had had their sleep interrupted in order that they might entertain the celebrated composer and band conductor did not have any grumble coming. They were well satisfied with what they received.

Mr. Sousa expressed himself as highly pleased with the impromptu exhibition.

ing from
ss of Paper

James B. Delcher, manager of the latest farce-comedy success, "Brown's in Town," is spending a few days in the city.

The Sousa concerts that occur on next Sunday afternoon and evening at Music Hall, the only appearance of Sousa here this year, will offer more new works than we have been accustomed to hear on a single occasion, even in the Sousa concerts, which are always notable for novelties. The programme announced is full of the newest and best compositions that have been brought out on both sides of the water. Many of the numbers are altogether new, including the latest march "The Man Behind the Gun"—Sousa.

SOUSA IN TOWN.

**His Present Tour a Successful One
—The Band Soon Goes to Europe.**

John Philip Sousa, with his sphinx-like countenance, wearing a military cap and a long overcoat, marched into the Hotel Pfister this forenoon and registered. He said he felt well—much better than when he was last in Milwaukee. The march king immediately retired to parlor D of the hotel and rested until the afternoon concert at the Davidson theater. Others of his party who stopped at the Pfister were Miss Duffield, Miss Bucklin and F. Christiansen. All indicated that they were from New York city. The Sousa party arrived here early this morning from La Crosse, where a concert was given last evening. Tomorrow afternoon a concert will be given in Paris, Ill., and tomorrow evening the band will play at Terre Haute, Ind. The tour will end in Philadelphia Saturday, March 31, after which the band will go abroad to play at the Paris exposition and in the principal cities of Germany, Austria, Holland, Belgium, France and England. Mr. Sousa's manager says that the present has been the most successful tour the band has ever had, which is partly due to the fact that this will be America's band at the Paris exposition. The manager said he was tired of counting money this trip. The bandmen remained in their sleeping cars most of the forenoon. The present tour began in New Jersey and includes concerts in the following states, most of which have already been visited: Maryland, Pennsylvania, New York, Connecticut, Massachusetts, Rhode Island, Ohio, Michigan, Indiana, Illinois, Iowa, Missouri, Kansas, Nebraska, Minnesota, Wisconsin, Kentucky, West Virginia, Virginia, as well as the District of Columbia.

from Telegraph
of Paper PORTLAND, ORE.

AMERICAN MUSIC IS POPULAR IN MEXICO

NATION FOND OF GOOD BANDS AND
ORCHESTRAS.

Sousa's Marches Commingled With
Native Airs in a Strange Conglom-
eration of Tunes—Ovarions Were
Given to Madam Scalchi in the
Land of the Montezumas.

J. Allen Whyte, director of Scalchi, who
comes to the Marquam next Monday,
makes some interesting remarks on the
visit of the company to Old Mexico re-
cently.

"Mexico is a great musical country,"
said Mr. Whyte. "They like all classes
of music there, but particularly bands and
orchestras, and are disposed to follow
American airs. This is one of the indica-
tions of the bent of Mexico today. On
the streets you can hear Sousa's marches
played everywhere. The old sensuous
strains are giving way to a more spirited
swing.

"I was much surprised one morning to
be awakened at 4 o'clock by a number of
bands passing the window of my hotel, on
a feast day. One band played Sousa's
'Stars and Stripes,' another 'Yankee Doo-
dle.' For a time I felt as if I were in
my native land. However, the illusion
was dispelled when the next band came
along playing 'Good Night,' a Mexican air,
which should have been 'Good Morning.'

"We gave three performances at the Na-
tional Theater to enormously big business
in the City of Mexico, but unfortunately
had to cut out two of the performances
on account of the sudden death of Mme.
Scalchi's mother in Italy. We were hon-
ored by the presence of President Diaz and
several members of his Cabinet, who oc-
cupied boxes. The President sent his com-
pliments to the Madam, expressing his
great delight at the entertainment. Our
reception at Guadalajara was in the shape
of an ovation, as in the City of Mexico.
This place boasts of the only real, good
hotel in the Republic. Guanajuato, our
next stop, greeted us enthusiastically; in
fact, I never witnessed a more wildly en-
thusiastic audience. Guanajuato has the
most beautiful theater in the world, which
cost over \$1,000,000. Tapestry and uphol-
stering in the theater are marvelously
beautiful. Like Mexicans, everything is
fine that can be seen, but parts of the
theater not prominently visible are sadly
neglected.

"Despite the fact that the high altitude
has a disastrous effect on vocalists, my
company escaped reasonably well, the
only voice bothered being that of our
tenor, which is now fully recovered. Our
performances were looked upon as an
innovation in Mexico, and seemed to
please musicians better than a full opera.
They said it gave them an opportunity
to hear the best things in the best operas.
Our Portland engagement will be the
last appearance this season. The tour
includes 160 nights, and ends in Canada.
It is the final tour of Mme. Scalchi, al-
though overtures have been made to re-
turn next season. She desires a rest, and
as she doesn't need money she doesn't
understand why it is necessary for her
to sing longer. The company are all in
splendid voice, and the tour up to date
has been an artistic and financial suc-
cess throughout. The company is evenly
balanced, and will give a performance
that will be long remembered."

ting from MILWAUKEE, WI
dress of Paper

John Philip Sousa and his men will ar-
rive in Milwaukee tomorrow morning.
They will give concerts at the Davidson
theater in the afternoon and evening.
The following message has been cabled
from Berlin:

Henry Wolfsohn and George Hinton of
New York have arrived here.
They are representatives of Sousa's band.
and have today concluded a contract with
the general intendant of the Royal Opera
house. Sousa and his orchestra will give
concerts in the Royal Opera house from
May 20 to 27, inclusive. Sousa is well
known in Germany, especially in Berlin,
and everything goes to show he will be re-
ceived here with the greatest enthusiasm.
Before Sousa's band comes to Berlin it will
play two weeks at the Paris exposition, and
after its engagement in Germany's capital
will play for a week in Belgium.

itting from FRONTIER

Address of Paper

to MAR 12 1900

a witness, and H. Murray, the band leader,
was also held.

SOUSA HAS A COLD.

But His Band Gives Two Admirable
Concerts at the Metropolitan.

Sousa and his band, who have long been
favorites with the music-loving public of
St. Paul, yesterday gave two of their
characteristically successful concerts at
the Metropolitan. Seldom has a larger
Sunday audience gathered at that house
than welcomed the "king of marches" at
the afternoon performance and less sel-
dom a more appreciative one. Those who
went to the evening concert regretted the
absence of the famous leader, but they
were delighted with the skill displayed
by Artur Pryor, who conducted the band
in Mr. Sousa's stead. The evening pro-
gramme was carried out as originally
planned. I patrons missed none of
the delights of a Sousa concert except
the marvellous of the inimitable leader.

Mr. Sousa has been suffering from a
severe cold for a week or more, and he
was advised by his physician after the
matinee that it would be indiscreet for
him to venture out in the night air. He
remained in his room at the Ryan hotel
ward off the threatened serious conse-
quences of his cold. It is expected that
he will be able to be out again to-day.
When his inability to attend the evening
concert was announced last night the
management offered to refund the ad-
mission fee paid by any that might be
dissatisfied. Only one man in the whole
audience prized his money more highly
than the prospect of a Sousa

concert, even though the leader was
absent, and accepted the offer. He re-
pented later and returned to the hall.

The merit of Sousa's band and its
excellence in the rendition of popular
selections and the leader's famous
marches have long ago been recognized
by the people of St. Paul and have lost
none of their luster during an absence
of a year. Miss Blanche Duffield, as
the soprano soloist, won a lasting place
in the memories of her St. Paul auditors.
She has an exceptionally sweet voice,
and her selections were a delight. The
violin solos of Miss Bertha Bucklin were
among the most pleasing features of
excellent programmes artistically pre-
sented. They were rendered with the
skill and expression that characterize the
efforts of only high-class artists. Her-
bert L. Clarke won enthusiastic applause
at both concerts by his cornet solos.

ing from COMMERCIAL

ss of Paper LOUISVILLE, KY.

MAR 11 1900

A Louisvillian who once dined with
Mr. John Philip Sousa in Washington
is wont to describe that famous band-
master as a very genial and compan-
ionable man who makes little secret of
the fact that his eloquent shoulders
and the graceful pirouetting he does on
those cork boots brings in a handsome
remuneration for any loss of self re-
spect he may undergo from time to
time. Mr. Sousa, in the course of his
talk, declared that if he conducted in
the same way as do Victor Herbert or
Theodore Thomas, he would have to
travel on his baggage from town to
town. Not long after he began his
tour with the old Marine band he dis-
covered that when he added a few fan-
tastic turns and twists to his evolu-
tions with the baton the audience grew
more enthusiastic in its praise of the
work, and in "this way," says Mr.
Sousa, "I acted my two-steps into the
hearts of the American people."

It is easily seen that the bandmaster
is a small man, but by taking thought
and wearing boots with high French
heels he has managed to increase his
stature an inch or more.

A friend of Mr. Sousa's declares that
he has invented a new pose for the
present tour which will "take the
town." It is described as a complete
revolution on his heels, and is said to
resemble the action of a man sowing
wheat.

The first trick of Sousa's was that of
holding his arms down at his sides
after starting the band, and indicating
the tempo with an almost impercepti-
ble movement of the elbows, increasing
this by a shrugging of his shoulders
and raising himself on tip-toes for the
grand climax. This discovery may al-
most be said to have made John Philip
Sousa.

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HE muse of music
held forth at Boyd's
theater as the first
attraction of the
week just ended.
Two concerts were
given Tuesday by
John Philip Sousa
and his noted band.

The matinee was not a presentiment
of the adulation Mr. Sousa and his mu-
sicians were to receive in the evening,
there not being an audience present
at all flattering; but at the night con-
cert the band received a veritable ova-
tion from listeners that were only lim-
ited in number by the size of the the-
ater.

Newspaper Cutting Bureau in the World.

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Address of Paper

ate

Philipp Sousa wird mit seiner Ka-
pelle am Sonntag, den 18. März, in der
Musikhalle zwei Konzerte, am Nachmit-
tag und Abend veranstalten. Der Vor-
verkauf der Sitze beginnt morgen bei
Smith & Nixon an der Ost 4. Straße.

ting from

dress of Paper KANSAS CITY, MO.

John Philip Sousa, the band master, was
induced to see a hitchup of the Kansas
City fire department at fire head-
quarters last Sunday night after
his concert in Convention hall. Mr.
Sousa and a party of friends went to fire
department headquarters from the Coates
hotel and stood on the stairway leading to
the loft while the floor watch, Emil Hess,
turned in the "long ring." The firemen
came down the poles like wheat going into
an elevator because they thought it was
an alarm. It was past midnight and every
man in the building was sound asleep save
the floor watch and the man at the switch
board above stairs. Nine seconds for a
"bunk room" hitch and the wheels of the
chemical clear of the front door is the
record of the crew at headquarters, which
is the crack of the department. The Sousa
party saw the "bunk room" hitch made in
eight seconds, according to Hess. "It was
one of the best ever made on exhibition,"
said Hess, "and was on the square, be-
cause the boys were asleep and had no time
to make preparation. They came down
those poles just like they were going to a
fire, and some of the women in the Sousa
party may have blushed at the unconven-
tional dress of some of them."

Mr. Sousa watched several exhibition
hitches from the stairway with his friends,
and then made a short address. He said:
"Of course, you hear many speeches and
are often told that you are the best de-
partment in the world; but that is 'hot air.'
I have been to all the great countries and
have seen the fire departments. I speak
truthfully when I tell you that you are the
best I have ever seen. This is not said to
make you feel good. This will make you
feel better." Mr. Sousa handed Hess a \$5
bill, as he said this, and thanking the boys
for their kindness left. He was urged to
write a two-step and name it for the Kan-
sas City fire department by one of the
party and said he might do so.

The \$5 bill Mr. Sousa gave the boys was
converted into checks at a nearby "dram-
mery" and the "push" all had a drink at
Sousa's expense and to his health next day.

utting from

Address of Paper

ate

Sousa makes a return visit here before
going to Europe with his band next
month, and three concerts are arranged—
Friday evening and Saturday afternoon
and evening, March 30 and 31, at the
Academy of Music. Much time must
necessarily elapse before another Sousa
concert will be possible here, as Mr. Sousa
with his band sails for Europe April 2
to fill, first, an important engagement
at the Paris Exposition, and afterward to
tour through Germany and other Euro-
pean countries.

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Address of Paper

Date

The European tour of Sousa's Band will include appearances at Paris, Berlin, Brussels, Hamburg, Dresden, Leipzig, Munich, Cologne, Frankfurt-on-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe and Dusseldorf.

The local bookings for next week are as follows: Tuesday evening, "Mme. Fifi;" Wednesday evening, "Through the Breakers;" Thursday evening, De Wolf Hopper Opera Company in "The Charlatan;" Friday and Saturday, with Saturday matinee, "A Bunch of Keys."

The De Wolf Hopper Opera Company, which recently returned from London, is booked for a performance at the Opera House next Thursday night in "The Charlatan." Tod Sloan, the jockey, who backed Hopper's London engagement heavily and lost, returned to England this week for the purpose of paying for his experience in operatics.

K. 1884.

Cutting from

Address of Paper

Date

EAT HONOR FROM SOUSA

Journal Band Boys Occupy Places of Honor at His Concert—Reception and Medal for Competition.

ORK, 1884.

It is not often that newsboys occupy the boxes in the Davidson theater, especially when the demand for seats is so great that hundreds of people are willing to pay for standing room, as was the case last night at Sousa's band concert. The members of The Journal Newsboys band were the guests of John Philip Sousa and his guests are always treated to the best that their whole-souled host can command. That is why the boxes were occupied by newsboys. Their bright young faces, all aglow with enthusiasm and joy, peeping from the boxes, and their smart uniforms attracted all eyes while their ease, grace and good conduct evoked much favorable comment.

It was a great treat for the boys, but something that happened just previous to the concert pleased the young musicians even more than the concert. Sousa held a little reception in the club room of the Pfister for the boys, and as he entered the room he was greeted with the association yell, the warmest welcome that newsboys can give. After shaking the hand of each boy and kindly inquiring of each the instrument he plays, Sousa made a short address during which he offered a Sousa medal as a prize to be competed for by the members of the band. It will be a great contest. To begin with, the boys are very evenly matched and it will be a case of reward for the hardest work. Mr. Sousa said the medal would be sent next fall, and suggested that the contest should close the first of next January. This suggestion will be followed, thus giving the boys ample time to get the full benefit of the competition.

Sousa's splendid treatment of the boys was an example of big heartedness that is characteristic of the man. Its effect on the character and lives of the boys cannot fail to be beneficial. If more men could find time for such acts of kindness, could find time for such acts of kindness, how much easier and brighter would be the road for those who are still on the lower levels but are hoping and working for places far above them.

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Date

Sousa's Farewell Concert.

In compliance with many requests, Sousa will give one more concert at Music Hall before his departure for Europe. The concert will take place on Monday evening, March 24, and a special programme, in which will be embraced many characteristic features, will be given. The band numbers 90 performers and it is expected that they will create a sensation at the Paris Exposition. There is already much talk of the famous American leader and his organization.

from

s of Paper

MAR 18 1900

Sousa and His Band.

Bandmaster Sousa is to come again to this city on Friday and Saturday, March 30 and 31, and will give three concerts at the Academy of Music. Although the interim is brief since he was last here, to many who delight in his concerts it is long enough, and the old Academy will, no doubt, be thronged by happy audiences. For the present concerts Sousa has provided new and characteristic programmes, each of which is filled with bright particular features.

Newspaper Cutting Bureau in the World.

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Date

MAR 22 1900

READY NOW TO BREAK GROUND

Formal Ceremonies Arranged for Celebration of Opening of the Rapid Transit Tunnel.

THOUSANDS CAN LOOK ON

City Hall Gaily Decorated in Preparation for Saturday's Exercises.

Preparations for the breaking of ground in City Hall Park on Saturday when the work of digging New York's big rapid transit tunnel will be officially begun, are now complete, and as the hour for the ceremonies approaches enthusiasts and sightseers fill the esplanade in front of the hall and gaze at the spot where the first shovelful of earth will be taken out.

The Municipal Assembly committee in charge of the celebration, of which Councilman Eugene A. Wise is the chairman, has made good use of the \$5,000 appropriated for the occasion, and the arrangements are such that at least 10,000 persons can witness the ceremony. The decorations of the City Hall are even more elaborate than those used for the Dewey celebration, covering as they do both the inside and outside of the hall. To heighten the effect of hundreds of flags and banners of all nations which adorn the outside walls, two towering poles have been sunk in the concrete plaza, from the top of which will float two mammoth silken flags made especially for the occasion. From the hallways of each pole are strung four wire ropes extending 200 feet in each direction, and upon these wires are being fixed garlands of natural flowers interspersed with rosettes of red, white and blue.

The spot where the ground is to be broken is directly at the foot of the broad steps and slightly removed from the plaza proper. Two slabs of the concrete walk will be removed to-day, and around this place a rail will be erected to keep away souvenir hunters and those who might care to take a preliminary dig in the hole.

The ceremony on Saturday will begin promptly at one o'clock. The Mayor, standing on a small raised platform, will make his speech after the band, under the leadership of Richard Sousa, has played a few patriotic airs. It was originally planned that Councilman Wise should present the silver shovel to the Mayor, but this has been changed. August Belmont, as president of the Construction Company which is to build the road, will hand the shovel to Mayor Van Wyck, with a short speech, and he will dig a few shovelfuls out of the hole after the Mayor. The programme otherwise will be carried out as follows:—

PROGRAMME.

Overture Band
Address Robert A. Van Wyck
Address Alexander E. Orr
Presentation of spade August Belmont
Breaking of ground
Robert A. Van Wyck, John B. McDonald and members of Rapid Transit Commission.
Placing of commemorative tablet.
Address Bird S. Coler
"Star Spangled Banner" Band

COMMEMORATION TABLET.

At this place, 24th March, 1900, Hon. Robert A. Van Wyck made the first excavation for the Underground Railway.

Rapid Transit Commission.
Alexander E. Orr, President:
John H. Starin,
Woodbury Langdon,
George L. Rives,
Charles Stewart Smith,
Morris K. Jesup.
Robert A. Van Wyck, Mayor:
Bird S. Coler, Controller,
William Barclay Parsons,
Chief Engineer.

Contractors.
John B. McDonald,
Rapid Transit Subway Construction Company.
August Belmont,
President.

NEWS

ing from

ress of Paper

MAR 14 1900

Great Band Leader Tells of an Actor Who Imitated Him

1884.

WHEN HE SAW, SOUSA LAUGHED
WITH THE AUDIENCE

Famous Musician Discusses His
Trip to Paris—Milwaukee Boy
With Him

Sousa's band has been selected by the American commission at Paris to represent the United States in the grand band competition which is to be held during the World's fair at Paris. While he is very proud of his band, John Phillip Sousa will not forecast the results of the competition. When seen at the Hotel Pfister this morning by a representative of The Daily News, the famous conductor and composer declined to say whether he expected to come out victorious in the international band contests at the World's fair.

"All that I can say," said Conductor Sousa, "is that the band will go to Paris superbly equipped, and will be an organization that Americans may justly feel proud of. My whole heart and soul is in my band. The individual merits of its members are a source of pride to me. One of the most promising of the younger men in the band is a Milwaukee boy—Anton Lufsky, who has only recently joined the organization. I consider him one of the best flute players in the country. He won his position in the band in a competitive contest against the best flute players in the country. I am always on the lookout for promising musicians and daily receive applications from musicians who want to join the organization from all parts of the country."

Conductor Sousa speaks with enthusiasm on the discipline and cheerfulness of his bandmen. It is a subject on which he never tires. In reply to a question as to his plans for future compositions, Conductor Sousa said he would not write anything until after his return from Europe. The score of his latest march is locked in his safe in New York. It will be played for the first time on the Fourth of July in Paris, and will be called "The Fourth of July March." After playing at the Paris exposition, Conductor Sousa will take his band to all the larger European capitals where he is booked to give concerts. The organization will leave for Paris about the middle of April, and will consist of sixty-two musicians.

A funny story is told by Conductor Sousa of a visit which he paid to a theater in Philadelphia, where Walter Jones was giving his famous "Sousa impersonation".

"At the end of the second act, which closes with a burlesque on me," said Sousa, "someone in the audience saw me seated in a box, and the people began to cheer and call upon me for a speech. Jones reached over from the stage and pulled me up beside him on the stage. I bowed and was finally forced to make a short speech. Everything I said made the audience laugh boisterously, and I began to wonder what the matter was, for I was not saying anything funny. Presently I looked around and saw Jones mimicking me, just a few feet behind me. He looked very funny and I could not help laughing myself. Of course this convulsed the audience and the scene that ensued was a strange one."

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Address of Paper
Date

SOUSA'S POPULARITY.

THE present tour of Sousa's Band is as successful as any ever undertaken by that organization. Everywhere the "March King" is welcomed by immense audiences, which never rest content until they have heard half a dozen of his marches. It seems that there is no diminution in the popularity of Sousa's marches; they are always fresh and inspiring.

Mr. Sousa is writing (if he has not already completed it), a march for the Paris Exposition. He will play this at the opening concert of his Paris engagement. It will probably be dedicated to the Exposition directors and many be accepted as the "official march." This new march will be published in a few weeks by the John Church Company.

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Sousa Will Return.

Sousa and his band and the soloists are to make one more visit here before their departure for Europe and the Paris Exposition, and three concerts at the Academy of Music will distinguish their coming—Friday evening and Saturday afternoon and evening, March 30 and 31. Sousa has prepared special programs, each of which is marked by alluring features. All are widely different from the programs of the former Sousa concerts here, and all bristle with new music. The present tour closes at New York on April 8, after which the band

sails for Paris to play at the Exposition and tour through Europe.

Newspaper Cutting Bureau in the World.

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Sousa Has a New Program.

At his concert at Music Hall Monday, March 26, Sousa will present an entirely new program. Since the March King was here about two months ago he has nearly completed a tour extending as far West as Omaha, and will close it at New York on April 8, whence he sails with his full band of sixty for Paris to play at the Exposition and through Europe. The program here contains many new selections, and all will be worth hearing. Sousa will probably not be heard again in Baltimore until next year.

First Established and Most Complete Newspaper Cutting Bureau in the World.

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Sousa on Encores.

John Philip Sousa was recently asked by an interviewer: "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 Newburg 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 a hiss, which makes a man want to cut his throat. No, if I can please my audience with more, I am willing to please them. It is the work that I was out in the world to do."

The Sousa encores have long since become a typical feature of the concerts of the Sousa Band; they are the sugar plums of the musical feast that the "March King" spreads for his guests. The same Sousa encores may therefore be anticipated among the attractions of the Sousa Band concerts at Music Hall next Sunday afternoon and evening. The soloists with the great band this year include Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano.

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Thoughts of Other Editors

The death of Reeves, the leader of the famous band of that name, leaves but one of the most famous trio of American bandmasters the country has ever known. Gilmore died some years ago but Sousa is still vigorous.—Waterville Mail.

Newspaper Cutting Bureau in the World.

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SOUSA AT MUSIC HALL.

John Philip Sousa, the "March King," and his famous military band will be heard in two delightful concerts at Music Hall this afternoon and evening. It will be Sousa's last appearance here for some time, as immediately following his present tour the entire organization goes to Europe for the Paris Exposition. After remaining there all summer it is expected that they will tour the continent and visit England before returning to their native land.

This will also be Sousa's first appearance here this season, and, judging by the inquiries addressed to Manager Ballenburgh in advance, two audiences testing the capacity of the big Music Hall auditorium will be out to enjoy his concerts. For both the famous bandmaster announces a delightful and varied programme.

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SOUSA AND HIS BAND.

The incomparable Sousa and his splendid band will pack the Great Southern Monday night. Enough said. There is only one Sousa—the world's greatest bandmaster—seats on sale.

ESTABLISHED: LONDON, 1851 NEW YORK, 1884.

cutting from
Address of Paper
Date

MUSIC AND DRAMA.

The ideal instrumental concert presupposes a judicious selection of numbers, leavened by such solos as are adapted to the characters of the programme presented. The Sousa concerts have always been regarded as an ideal musical entertainment, primarily because John Philip possesses an admirable faculty for arranging brilliant and diversified programmes, and because he has always been fortunate in his choice of supporting artists. On the present tour of Sousa and his band the great conductor has much satisfaction in presenting two charming young women who admirably maintain the artistic balance of the organization. Miss Bertha Bucklin is by gentler sex who have won distinction as violin soloists. She possesses the artistic temperament to a marked degree, as well as the indispensable gift of sympathetic interpretation. Her tone is full and her facility of execution remarkable. Miss Blanche Duffield, soprano, is said to be gifted with youth, beauty and a voice of rare freshness and purity. It is her first season with this organization, but Miss Duffield's personality, charm and grace of manner and artistic singing have won her deserved popularity with the Sousa audiences. From the band instrumentalists the soloists will be selected from among Arthur Pryor, the great trombonist; Herbert L. Clarke, cornet, and Franz Hell, flugelhorn. The great band will be heard here for two concerts before going to the Paris exposition, this afternoon and night at the Davidson theater.

Newspaper Cutting Bureau in the World.

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Address of Paper
Date

Sousa's Final Concert Here This Season at the National.

Sousa, the incomparable, with his stirring martial strains, his dash and infectious "go," his electrifying encores, a touch of a classic here and a plantation melody there, the big band, the soloists, and all, is coming for a return visit and will give one concert at the National Theater on Sunday evening, March 25. Come when he will, or as often as he can, he is sure of a ready response on the part of the public and overflowing houses. His honest and earnest endeavors to please the people and make his concerts the desideratum of their kind have given them such a place in public estimation that the simple announcement of his coming puts most lovers of music on the alert. This coming concert will be Sousa's final appearance here before his departure for Europe for a tour of months. A special and attractive programme is prepared, full of the newest and best things. Seats will go on sale at the box office to-morrow morning.

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Date

"The question 'Who are the most musical people?' has been answered by the famous bandmaster, John Philip Sousa, as follows: '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 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 25 to 50 years from now, America will be pre-eminent the musical nation of the world."

ENQUIRE
CINCINNATI, O.
MAR 18 1900

Sousa concerts have always, and justly, been regarded as the ideal musical entertainment, primarily because John Philip Sousa possesses such an admirable faculty of arranging brilliant and diversified programmes, and in the second instance because he has always been particularly fortunate in the choice of supporting artists.

Miss Bertha Bucklin, the violinist, possesses the artistic temperament to a marked



MISS BERTHA BUCKLIN,
Violin Soloist, With Sousa Band.

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The programmes for the two concerts this afternoon and evening at Music Hall are as follows:

MATINEE.
Overture—"Capriccio Brillante" (new)...Glinka
Cornet solo—"The Bride of the Waves" (new)...Clarke

Mr. Herbert L. Clarke.
"Capriccio Italien" (new)...E. Tschalkowsky
Soprano solo—waltz, "Maid of the Meadow" (new)...Sousa

Miss Blanche Duffield.
"Gralsritter," from "Parsifal"...Wagner
a. Mazurka, b. Valse, c. Nocturne, d. Polonaise, Chopin

a. Intermezzo—"Douce Caresse" (new)...Gillet
b. March—"The Man Behind the Gun" (new)...Sousa

Violin solo—"Adagio and Moto Perpetuum," from Third Suite...Ries
Miss Bertha Bucklin.

"Gypsy Suite" (new)...Edw. German
EVENING.
Overture—"Imperial" (new)...Haydn-Westmeyer
Trombone solo—"The Blue Bells of Scotland"...Pryor

Mr. Arthur Pryor.
a. Slavonic Dance No. 2...Dvorak
b. Hungarian Dance No. 6...Brahms
Soprano solo—"Pearl of Brazil" (new)...David

Miss Blanche Duffield.
Flute obligato...Mr. Darius Lyons
Excerpts from "La Boheme" (new)...Puccini
Idyl—"Ball Scenes" (new)...Czibulka

a. "Rondo de Nuit" (new)...Gillet
b. March—"The Man Behind the Gun" (new)...Sousa

Violin solo—Russian airs...Wienlawski
Miss Bertha Bucklin.
"A Dream of Wagner"...Valentine Hamm

CINCINNATI, O.
MAR 18 1900

Sousa Concerts Today.

Sousa and his band will give two concerts this afternoon and evening in Music Hall. There can be no doubt about Sousa's Band being a great attraction. His name today is as familiar to the Mexicans and South Americans and the people of London, England, as it is to the citizens of this country. He is as much the March King as Strauss was the Waltz King. A special interest attaches to his coming this time, for it is a farewell previous to his departure for the European shores, where he will take rank at the Paris Exposition with his band, officially representing the United States. But Sousa this time offers an exceptionally fine program, both for the afternoon and evening concerts. It is a program a musician would enjoy, but even the most classic numbers Sousa presents in such a way that they can be enjoyed by the people. It will be in the nature of a genuine feast to hear four selections from Chopin played by Sousa's Band. Just think of a Chopin mazurka, valse, nocturne and polonaise. The programs teem with novelities and popular numbers. The soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, are expert artists.

Newspaper Cutting Bureau in the World.

COMMERCIAL TRIBUNE
CINCINNATI, O.
MAR 18 1900



MARCH KING SOUSA.
The Famous Leader, Who, With His Band, Is To Give Two Concerts at Music Hall Today.

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Address of Paper
Date

OMAHA.

The largest audience that has attended Boyd's Theatre for many years was attracted by Sousa's Band. They heartily showed their great appreciation of the delightful programme. Sousa and his band were the prime musical features at the Trans-Mississippi Exposition at Omaha in 1898, and his many friends and admirers in this city were clamoring to hear him again and only regretted the shortness of the engagement. It is a great pleasure to have nothing but good to say of a play and the actors interpreting it. This one may do in writing of Kirk La Shelle and Fred R. Hamlin's production of Augustus Thomas' Arizona 7. 8. The play is clean, wholesome, powerful and interesting to a degree, and the different parts were so capably handled that even the minor ones are pleasantly remembered. The audiences were large and generous in their applause. Willie Collier and his well balanced co. amused two good sized houses 9.

10. In Mr. Smooth. Mr. Collier has a style peculiarly his own, and is a growing favorite in this city. Richards, Pringle's, Rusco and Holland's Minstrels 11; good business. Devil's Auction 12. 13 did fairly. West's Minstrels 19, 20. The Village Postmaster 25. 26. Other People's Money 27, 28. JOHN R. RINGWALT.

COMMERCIAL TRIBUNE
CINCINNATI, O.
MAR 17 1900

Sousa's Splendid Program.

Sousa has evidently been exploring the world's entire output of new music of late and has made a prolific haul. His latest productions are largely composed of new and bright things not presented on any tour before, certain of them being given now for the first time. Of two Sousa concerts here on Sunday afternoon and evening, at Music Hall, a majority are altogether new, including the overture, "Capriccio Brillante," by Glinka; excerpts from "La Boheme," by Puccini; "Ball Scenes," by Czibulka; a "Gipsy Suite," by German; "Bondo 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 Pryor, trombone.

Cutting from
Address of Paper

Two audiences that completely filled the Davidson theater at yesterday's concert listened to John Philip Sousa's band and watched that inspiring leader as he gracefully wielded the baton with a vigor that was imparted to both instrumentalists and audience. The attendance at last night's concert was a large and appreciative one. The programme was more than half made up of popular or current selections, but from a Hungarian dance by Brahms to a rag-time tune, the selections were received in the same spirit. It is true, however, that the playing of a cake-walk had a more stirring effect on the audience that was present last night than any of the beautiful compositions or melodies of the quasi-classical school, which are susceptible to such excellent treatment by musical organizations of this kind. As a matter of fact the audience seemed to be far more appreciative of the responses to encores than of the original numbers. Sousa has arranged a short programme, and the encores are responded to by interpretation of his own compositions and popular airs. With the most consummate grace Sousa acquiesces in the wishes of his audience and responds to his calls in a matter-of-fact way that makes the spectator feel that it is no trouble at all, and that Sousa is just looking for chances to conduct his band through more.

The programme last night was made up of several new compositions by well known musical writers, besides late airs of the catchy order, and the pick of band music from old masters. Chopin, Haydn, Brahms were on the programmes of yesterday, but the character of the band music was not at all stilted nor of difficult execution. Melody was the principal goal of the person who arranged the programme, and he succeeded admirably, to the great joy of the listeners. The numbers tested the players in every way, for all conditions were attempted. In general character the concert was the same as in years past. The hits of the evening were the selections, The Man Behind the Gun, by Sousa, played by a double quartette of brass for solo, and a sextette of trombones and cornets which rendered a selection from La Boheme by Puccini.

One of the tests of this band was the accompaniment for the young lady soloists, which was as soft and delicate as could be produced by any orchestra. Miss Duffield, the soprano, gave a most charming number and encore. She displays a wonderful voice, of great training, sweet, accurate and sympathetic, and her simultaneous chromatics to the accompaniment of the flute were one of the treats of the evening. Miss Bucklin, who manipulates the violin with wonderful ability, gave a few Russian airs, which served to demonstrate her control of that instrument. Arthur Pryor was the only other soloist, and he offered a most remarkably sweet trombone solo of his own composition. The recital was most pleasing.

CORRECTION



THE FOLLOWING PAGE (S)
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Miss Blanche Duffield.
"Gralsritter," from "Parsifal" (new)...Wagner
a. Mazurka, b. Valse, c. Nocturne, d. Polonaise, Chopin
a. Intermezzo—"Douce Caresse" (new)...Gillet
b. March—"The Man Behind the Gun" (new)...Sousa
Violin solo—"Adagio and Moto Perpetuum," from Third Suite...Ries
Miss Bertha Bucklin.
"Gypsy Suite" (new)...Edw. German
EVENING.
Overture—"Imperial" (new)...Haydn-Westmeyer
Trombone solo—"The Blue Bells of Scotland"...Pryor
Mr. Arthur Pryor.
a. Slavonic Dance No. 2...Dvorak
b. Hungarian Dance No. 6...Brahms
Soprano solo—"Pearl of Brazil" (new)...David
Miss Blanche Duffield.
Flute obligato...Mr. Darius Lyons
Excerpts from "La Boheme" (new)...Puccini
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.
"A Dream of Wagner"...Valentine Hamm

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MAR 18 1900

Sousa Concerts Today.

Sousa and his band will give two concerts this afternoon and evening in Music Hall. There can be no doubt about Sousa's Band being a great attraction. His name today is as familiar to the Mexicans and South Americans and the people of London, England, as it is to the citizens of this country. He is as much the March King as Strauss was the Waltz King. A special interest attaches to his coming this time, for it is a farewell previous to his departure for the European shores, where he will take rank at the Paris Exposition with his band, officially representing the United States. But Sousa this time offers an exceptionally fine program, both for the afternoon and evening concerts. It is a program a musician would enjoy, but even the most classic numbers Sousa presents in such a way that they can be enjoyed by the people. It will be in the nature of a genuine feast to hear four selections from Chopin played by Sousa's Band. Just think of a Chopin mazurka, valse, nocturne and polonaise. The programs teem with novelties and popular numbers. The soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, are expert artists.

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MARCH KING SOUSA,
The Famous Leader, Who, With His Band, Is To Give Two Concerts at Music Hall Today.

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OMAHA.
The largest audience that has attended Boyd's Theatre for many years was attracted by Sousa's Band 6. They heartily showed their great appreciation of the delightful programme. Sousa and his band were the prime musical features at the Trans-Mississippi Exposition at Omaha in 1898, and his many friends and admirers in this city were clamoring to hear him again and only regretted the shortness of the engagement. It is a great pleasure to have nothing but good to say of a play and the actors interpreting it. This one may do in writing of Kirk La Shelle and Fred K. Hamlin's production of Augustus Thomas' Arizona 1. S. The play is clean, wholesome, powerful and interesting to a degree, and the different parts were so capably handled that even the minor ones are pleasantly remembered. The audiences were large and generous in their applause. Willie Collier and his well balanced co. amused two good sized houses 9.
10. In Mr. Smooth. Mr. Collier has a style peculiarly his own, and is a growing favorite in this city. Richards, Pringle's, Rusco and Holland's Minstrels 11; good business. Devil's Auction 12, 13 did fairly. West's Minstrels 19, 20. The Village Postmaster 25. 26. Other People's Money 27, 28.
JOHN R. RINGWALT.

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Sousa's Splendid Program.
Sousa has evidently been exploring the world's entire output of new music of late and has made a prolific haul. His latest productions are largely composed of new and bright things not presented on any tour before, certain of them being given now for the first time. Of two Sousa concerts here on Sunday afternoon and evening, at Music Hall, 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; "Bondo 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 Pryor, trombone.

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MAR 18 1900

Two audiences that completely filled the Davidson theater at yesterday's concerts listened to John Philip Sousa's band and watched that inspiring leader as he gracefully wielded the baton with a vigor that was imparted to both instrumentalists and audience. The attendance at last night's concert was a large and appreciative one. The programme was more than half made up of popular or current selections, but from a Hungarian dance by Brahms to a rag-time tune, the selections were received in the same spirit. It is true, however, that the playing of a cake-walk had a more stirring effect on the audience that was present last night than any of the beautiful compositions or melodies of the quasi-classical school, which are susceptible to such excellent treatment by musical organizations of this kind. As a matter of fact the audience seemed to be far more appreciative of the responses to encores than of the original numbers. Sousa has arranged a short programme, and the encores are responded to by interpretations of his own compositions and popular airs. With the most consummate grace Sousa acquiesces in the wishes of his audience and responds to his calls in a matter-of-fact way that makes the spectator feel that it is no trouble at all, and that Sousa is just looking for chances to conduct his band through more.

The programme last night was made up of several new compositions by well known musical writers, besides late airs of the catchy order, and the pick of band music from old masters. Chopin, Haydn, Brahms were on the programmes of yesterday; but the character of the band music was not at all stilted nor of difficult execution. Melody was the principal goal of the person who arranged the programme, and he succeeded admirably, to the great joy of the listeners. The numbers tested the players in every way, for all conditions were attempted. In general character the concert was the same as in years past. The hits of the evening were the selections, The Man Behind the Gun, by Sousa, played by a double quartette of brass for solo, and a sextette of trombones and cornets which rendered a selection from La Boheme by Puccini.

One of the tests of this band was the accompaniment for the young lady soloists, which was as soft and delicate as could be produced by any orchestra. Miss Duffield, the soprano, gave a most charming number and encore. She displays a wonderful voice, of great training, sweet, accurate and sympathetic, and her simultaneous chromatics to the accompaniment of the flute were one of the treats of the evening. Miss Bucklin, who manipulates the violin with wonderful ability, gave a few Russian airs, which served to demonstrate her control of that instrument. Arthur Pryor was the only other soloist, and he offered a most remarkably sweet trombone solo of his own composition. The recital was most pleasing.

ing from THE MORNING NEWS

ess of Paper New York City

Dr. Girdner's Views on Orchestras in Restaurants.

"My sympathies were entirely with Chief Devery," said Dr. J. H. Girdner last night, "and my best hopes were that he would succeed in his Christian efforts at reform. I refer to his attempt to shut off the orchestras in hotel dining rooms and public restaurants. What I blame Devery for is that he did not carry on his noble work to a successful finish."

Dr. Girdner was seated at a table in a restaurant where the orchestra was doing as well as it could with "Louisiana Lou," Sousa's latest atrocity and kindred affairs. Dr. Girdner is well known as an alienist, the personal friend of William Jennings Bryan, being chief of the latter's Eastern bureau of promoters, a writer of scientific subjects and a conversationalist of great entertaining powers. He was serious about the music.

"Restaurant music is unchristian," he said, "and a holdover from the days of barbarism. I was for some time connected with the staff of the Blackwell's Island Hospital for the Insane, and I can tell as well as another what effect this atrocious music has on the human intellect. A man goes to his dinner after working all day, and what he wants as much as food is peace and quiet. To get the full benefit of his food, his faculties he should be permitted to relax, instead of which his auditory nerves are excited, his sensorium occupied and irritated and his whole nervous system racked and worried beyond endurance. Instead of his blood being sent to his stomach, where it should be during the course of a meal, the entire eighteen pounds, which the average man contains, is sent coursing through his brain, all by this bad music. If he wants to reflect after eating, he cannot. If he wishes to talk to a friend across the table, he is obliged to lift his voice and overexert himself."

"Music in restaurants is not only a nuisance, but it is an absolute menace to mankind. The mental wrecks and sufferers from nervous prostration that are seen so numerous nowadays are the victims of restaurant music—and, perhaps, other crimes of the day."

"But," interrupted a listener, "when the Roman Empire was at the height of its glory and the intellectual development of the world was at its summit, the Romans of the better class invariably assisted eating by music of stringed instruments, and the Roman Empire's decline dates from the introduction at dinner of the lute and the lyre, the piccolo and the bagpipe. Observe," he concluded, "that the Roman Empire has long since perished from off the face of the earth."

ing from NEW JERSEY

ress of Paper INTERSON, N. J.

The Sousa Band Concert.

Sousa and his band go to Europe under contract about April 14, 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 is out on a short tour of eight weeks, however, through New England and the central part of the West, and this city is one of the places that will have a concert, and April 2 is the date and the place the armory. 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, violinist.

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SOUSA AND HIS BAND

There is no more welcome announcement of the entire season than that of two popular concerts by Sousa's Band at the Academy of Music on Saturday afternoon and evening. 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 months the band has completed a tour of the United States and Canada, covering 35,000 miles of travel and touching the principal towns.

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.

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SOUSA AT MUSIO HALL

That the public wants Sousa, and him they will have was amply demonstrated by the audiences assembled yesterday afternoon and evening at Music Hall, to hear the famous leader and his band. Two programmes embracing a wide range of musical compositions, had been prepared. They were accepted by the audience on the principle inaugurated by the small boy, who consented to partake of nourishing broth and wholesome roast beef in order that later he might cram himself with sweets and ices. Thus selections from Shuka, Tschalkowski, Wagner and even so entirely pianistic a writer as Chopin were heard with a cheerful philosophy, strong in its convictions, that the encore would bring forth the much-desired Sousa March, under no matter what name it appeared, and Mr. Sousa is very wise in falling in with the wishes of the public. Not that the other music was unworthy of serious attention, however much one may question the propriety of playing a Chopin Nocturne on a brass band. It was a matter of indifference to the audience. They came to hear "The Man Behind the Gun," and they heard him four times. As for the old and new Sousa marches, they were received with the habitual enthusiasm. People smiled at each other, bent time with the music, and nodded heads in time with the music. An atmosphere of geniality prevailed the hall. In other words, Mr. John Philip Sousa understands what the great public wants to hear and he plays it for them. Miss Duffield and Miss Bucklin, soprano and violinist, were cordially received. The one by her clear high notes and the other by her really excellent and sympathetic playing of an adagio by Rees, winning several well deserved encores.

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THE SOUSA CONCERTS.

FINE AUDIENCES AT BOTH PERFORMANCES YESTERDAY.

Excellent Work of the Soloists—The Possible and Impossible for a Brass Band.

Sousa gave two concerts in Music Hall yesterday. The weather and, perhaps, the day, may have had something to do with the attendance. Be that as it may, the loaf was divided in two, and a fairly-sized audience was present at each performance. The applause was most enthusiastic after the marches and ragtime music. But a great deal in both performances was classic and in this respect encouraged a good taste. In another, however, such selections were not fit for a brass band. The conglomeration of a mazurka, valse, nocturne and polonaise of Chopin, much after the manner of an operatic potpourri, was indigestible food and almost in the nature of an abuse of esthetic laws. Chopin himself would have considered it a sacrilegious attempt. Some of his compositions may be transcribed for orchestra, but for a brass band they are simply impossible.

Another offense against the legitimate for a brass band was the selection from "Parsifal." Wagner is heavy enough for brass, but his music dramas were never written for a brass band. In lighter, brilliant selections, Sousa's Band appeared to better advantage. There can be no question about the quality of its material. The brass is effective and equal to the demands of great climaxes. The tone quality is good. The reeds in the band are excellent. Mr. Sousa holds his forces under good control, whatever may be said of his mannerisms and style of wielding the baton. His marches and conducting go hand in hand, and both please the people. The audience expected to hear his marches—that's what most of them came to hear, and he played them successively as opportunity offered, by way of encores. One of the numbers on both programs was his new march, "The Man Behind the Gun." There are some deafening booms in it by way of description—otherwise the working out is in the same line as that of all of Sousa's marches.

The soloists lightened the burden of the program. Miss Blanche Duffield, soprano, who sang the Sousa waltz, "Maid of the Meadow," in the afternoon, and David's "Paul de Brazil" at night, has a light soprano voice—clear and penetrating and of considerable coloratura capacity. She lacks repose, however. Miss Bertha Bucklin, violinist, made a good impression in the "Adagio and Moto Perpetuo," from the third suite of Ries. Her tone is musical, and she has decided temperament.

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Sousa's Abschieds-Konzerte.

Die der Mark-König Sousa mit seiner Kapelle nach Europa abreist, wird er in unserer Stadt noch drei Konzerte geben, und zwar in der Academy of Music. Zwei dieser Konzerte finden am Freitag, den 30. März, und Samstag, den 31. März, Abends, statt. Außerdem wird Sousa mit seiner Kapelle noch am Samstag, den 31. März, in einer Matinee konzertieren. Zwei Tage nach diesen Konzerten reist die Kapelle nach Paris ab, um dort bei der Eröffnung der Weltausstellung zu konzertieren.

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NOTE

Ada Raham's return to the stage, under the direction of Klaw & Erlanger, at Ford's Opera House in Baltimore last Monday evening was a great personal triumph for the famous actress. A large audience welcomed her in the character of Lady Teazle in "School for Scandal." The Graham Genuine Southern Specialty company will present to every lady patron holding a coupon for a fifty cent reserved seat, a complete piano solo, copy of the famous "Blackville Society Cake Walk." This is the most remarkable rag-time composition ever written, the pure Ethiopian melody, contains the right swing for a two step—played by the famous John Philip Sousa at all his concerts.

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SOUSA IN CONCERT.

An audience that gathers at any time or anywhere to hear a Sousa concert is apt 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. Sousa makes but one short tour in America this season, Jan. 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. Tonight Sousa will be heard at the Great Southern. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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SOUSA'S PROGRAMS.

Sousa has taken pains to select special music for the three concerts he will give at the Academy of Music on Friday evening, Saturday afternoon and evening, March 30 and 31, as the programs show. That is to say, he has arranged his selections so as to provide bills vastly different from those of his recent concerts here. All of the programs are bright and there are some features of rare sort. Sousa and the entire band are just now nerved for extraordinary things ahead and it will not be surprising to find evidences of it in the Academy concerts, the last we shall have by Sousa until another year.

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The Columbia.

Manager Anderson's offering at the Columbia was somewhat better yesterday than has been the rule at that house for the past few weeks. Among the principal features of the well-varied and interesting bill were the Nawns, in a new sketch, entitled "The Unwelcome Guest," Horace Golden, the magician, and Mr. Joseph Adelmann, an accomplished xylophon player, late of Sousa's band.

The new sketch of the Nawns was not so brisk as that in which they have been so popular here, but the original methods and easy manner of Mr. Nawn won him more than one enthusiastic round of applause. Golden, the magician, is well known, having been seen many times before, though he still holds the power to please an audience. The work of Mr. Adelmann was excellent beyond anything in that line that has been heard on a local stage in many seasons, and his was the artistic success of the performance. Miss Etta Butler, an unusually clever mimic, scored a decided hit with her remarkable imitations of Olga Nethersole, Mrs. Fiske and others of the noted actresses of our stage. The Silvers with illustrated songs, were prime favorites, their pictures being the best in point of fitness, clearness, dramatic interest and

beauty that have been seen on Manager Anderson's stage this season. Howard's educated ponies, Kitty Mitchell, an original and talented little comedienne; Hailiday and Ward, comedians, and George Austin, the slack-wire performer and comedian, completed the bill. The performance was concluded with the usual interesting exhibition of biograph pictures.

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Inaugural
Program

It was not an easy matter for Mr. Hinrichs to arrange the program for the opening of the new Fischer Concert House on a very short notice, especially for the vocal part, the various orchestrations having to be expressly written. However, the program contains some good numbers from Bach, Verdi, Faure, Gounod, Meyerbeer, and many other selections from the pens of popular composers like Sousa, Waldteufel, Herbert and Keler-Beler. The third act from Boheme, the second act of Manon, and scenes from Faust and Huguenots will be rendered the second week.

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GREAT SOUTHERN.

SOUSA AND HIS BAND.

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; in fact his programs bristle with them. 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 only Sousa concert that will be given here this season will occur on Monday night at the Great Southern theater. The special soloists are Miss Bertha Buck-

lin, violiniste, and Miss Blanche Duffield, soprano. Certain of the regular soloists of the band will be heard also. The following program will be rendered:

Overture, "Imperial" (new), Haydn-Westmeyer; trombone solo, Air and Variations, Pryor, Mr. Arthur Pryor; (a) Slavonic Dance No. 2, Dvorak; (b) Hungarian Dance No. 6, Grahms; soprano solo, "Villanelle" Dell'Acqua, Miss Duffield; excerpts from "La Boheme" (new), Puccini; Intermission. Idyl, "Ball Scenes" (new), Czibulka; (a) "Rondo De Nult" (new), Gillet; (b) March, "The Man Behind the Gun" (new), Sousa; violin solo, Russian Airs, Wieniawski, Miss Bertha Bucklin; "A Dream of Wagner," Ventine Hamm.

FRANCIS WISON.

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The Davidson theater will remain dark until Wednesday, when Sousa and his band will appear in an afternoon and evening concert. The sale of seats began this morning and already clearly indicates a very large attendance. The Sousa tour is limited to two months, terminating about April 1, at which time he will leave to fill 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, violiniste.

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Date

Sousa's Band Coming for Farewell Concert.

In no city in all this broad country has John Philip Sousa a surer footing or a stronger hold upon the whole public than in Philadelphia. It was here that his earlier struggles as an entertainer began in a public way, and it was here also that his first triumphs were achieved. In a way the young bandmaster almost belonged to this city, although a native of Washington, and now that he has become a composer for the world and plays to the continent, and is soon to play to another, no other city, perhaps, takes such a material pride in his success as this. Sousa comes again on Friday and Saturday, March 30 and 31, for three concerts at the Academy of Music, as a sort of farewell before embarking for Europe with his band, to remain until next season.

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The Sousa Concert.

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 Pasis exposition. The band will sail for Paris on April 14, and before going will be heard here in concert on April 2, with Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste as soloists. The concert is given under the management of Company K, First Regiment, (old Company B) and will occur on Monday evening April 2 at the Armory. The prices of seats are as follows: General admission 25 cents; reserved seats, 50 cents, 75 cents, \$1, and \$1.50, on sale at Inglis.

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Sousa is on a short tour and is coming this evening to the Great Southern 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. Tschaiakowski, Puccini, all the Wagner operas, a long list of composers of overtures, 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 and 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, cornet; Hell, fluegelhorn, etc.

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Sousa's Farewell Concerts.

Sousa's concerts at the Academy of Music on Friday evening and Saturday afternoon and evening of next week have a double interest in that they will be the last Sousa concerts here until another year. Undoubtedly there will be little in them to suggest former events except in the general Sousa atmosphere that is sure to prevail. It is safe to conclude that each of the approaching concerts will present an ample number of features quite new and characteristic.

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AMUSEMENTS.

SOUSA CONCERTS.—Next month Sousa will be off for foreign shores. He is to meet the world as represented at the Paris exposition and scattered about Europe sightseeing, and is to play to aggregated millions as the representative American director presiding over the representative American band organization. There are some other nationalities represented in the organization, it is true, but not many, and as an institution, conceived, controlled and maintained, it is a product of the new world and belongs to it. As such it will be put to the test for months to come under the severest conditions. Almost the first though the peoples across the Atlantic will have upon Sousa's arrival will be, "Is, then, Sousa really so great?" Sousa is ready for the test. A few more Sousa concerts are yet to be given in this country before the big band sails away, and one of them will take place at National Theater on next Sunday evening. Sousa has arranged a special program for this concert which abounds in characteristic features. The sale of seats is in progress at the box office.

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MAR 19 1900

RAPID FIRE MUSIC.

Director of Gilmore's Does Quick Execution on Dewey's Triumph.

E. A. Couturier, director of Gilmore's band, at the Park theater this week, is the youngest band director in the country who attempts to conduct a band of any special prominence.

He is a native of Boston, and comes of a rich family. His people gave him a thorough musical education in his early days, beginning as soon as he was able to understand what music was.

For 10 years he has been with the band, and until four years ago was the solo cornet player of the organization. Yesterday afternoon he showed a reporter a beautiful gold cornet, with pearl key tips, presented him by Capt. Hobart C. Fash, manager of the organization.

When P. S. Gilmore died, Victor Herbert was elected director of the band, and continued with it till four years ago, when Mr. Couturier was elected to succeed him. He is a favorite with the organization, and during the busy season has 60 pieces under his baton, but this week at the Park theater he has 30 men, the pick of the band.

Last week was the first appearance of the band in vaudeville, and Director Couturier thinks it a decidedly novel experience to be sandwiched in between artists who do every kind of a turn, but the manager wanted to book the band for a couple of weeks on the circuit, and Springfield and Worcester were selected. He was not pleased with his reception in Springfield, the patrons of the house where he played wanting nothing but popular selections, but last night, after the sacred concert, he said Worcester knew good music, and he proposed to give some of the best selections this week.

The band has many of the old players who served under Gilmore, including Mr. Miller, the drummer, who has been 22 years with the organization.

Some of the old-time members are dead, including De Carlo, piccolo soloist; Stoeklight, clarinet soloist, and Rafaela. Carl Koegel is paralyzed and can no longer play. Their places have been well filled. The clarinet soloist is Wiester, who taught the instrument in the Royal conservatories at Paris and Liepsic.

Speaking of Sousa's band, Director Couturier said that he had a great hold on the American people, because of his marches and his mannerisms in conducting. He does not think any band ever had the friendship of the people that Gilmore's for years had and still has.

Mrs. Gilmore recently moved from New York to Boston, and one of the treasures in her possession is Mr. Gilmore's wonderful library of band music, which Sousa tried to buy, and which is the envy of every musician. It contains 18,000 numbers, each being arranged for 100 instruments, and is the greatest collection of band music in the world. It cost Mr. Gilmore to collect \$300,000, during the 40 years he led the band.

Mr. Gilmore was the only bandmaster who ever started to make a tour of the country with 100 musicians, costing \$1100 every day he appeared, and made that venture pay.

He carried as an accessory to the "Star spangled banner" six artillery pieces, which were breech loaders, and were discharged by one of the players by means of keys connecting with electricity. The effect was wonderfully spectacular, but it smashed out about every window in the theater or hall where the band played.

He says there is not so much call for solo work, although the band has soloists without number. The demand appears to be for ensemble work.

Mr. Couturier passes considerable of his time writing numbers and arranging work. He is the first musician to compose a march inspired by Dewey's victory in Manila bay May 1, 1898. The news of the victory reached the people of this country the Monday following the fight. Mr. Couturier wrote a march Tuesday, took it to the office of the New York Herald Wednesday, the piece was set up and the plates were made Thursday. He saw the proof and corrected it Friday, the new plates were made Saturday, and the following Sunday it appeared on one full page of the Herald.

This is one of the most musical marches that has been played in Worcester, and was the only selection of the band played last night that the audience insisted on having repeated.

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DISPATCH
COLUMBUS, O.
MAR 20 1900

John Philip Sousa is a natural actor as well as a splendid musician. It does one almost as much good to see him direct his band as it does to hear the music. The audience last night laughed, applauded and shouted at his gestures and movements in the ragtime encores. It would be impossible for one man, with his back to an audience and without in the least overdoing, to lead a cakewalk more perfectly. Every motion of his hands and arms—some of them almost imperceptible; every inclination of his head, every pose of his body was the acme of Delsartean expression. Sousa is the king of all bandmasters, without doubt the most widely known and the most idolized leader the world has ever known, and this is due not only to the popular character of his music but to his own delightful personality. No bandmaster was ever so gracious, so graceful, so fascinating, so close to the great heart of humanity as Sousa.

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Sousa has put his great band as a whole on a footing not equaled in past years. A concert tour of Europe follows an engagement at the Paris Exposition on July 4, which is "American Day" at the Exposition, during which the ceremonies of the unveiling of the colossal statue of Lafayette, erected by contributions of American school children solely, will be celebrated with much ado, and for which Sousa is writing a march appropriate to the day and occasion. After the European tour comes a great trans-continental tour of America of 40,000 miles in extent. Sousa will be here on the afternoon and evening of next Monday. The special soloists are Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Here are the Sousa programs:

THE SOUSA PROGRAMS.

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Matinee.
Overture, "Capriccio Brillante" (new)...Glinka
Cornet solo, "The Bride of the Waves" (new).....Clarke
Herbert L. Clarke,
"Capriccio Italien" (new).....Tschaiowsky
Soprano solo, waltz, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
Finale to third act of "Manon Lescaut" (new).....Puccini
(a) Mazurka.....Chopin
(b) Valse.....Chopin
(c) Nocturne.....Chopin
(d) Polonaise.....Chopin
(a) Intermezzo, "Douce Caresse" (new)...Gillet
(b) March, "The Man Behind the Gun" (new).....Sousa
Violin solo, "Adagio and Moto Perpetuum," from third suite.....Ries
Miss Bertha Bucklin.
"Gypsy Suite" (new).....E. German

Evening.
Overture, "Imperial" (new)...Haydn-Westmeyer
Trombone solo, air and variations...Pryor
Arthur Pryor.
(a) Slavonic dance, No. 2.....Dvorak
(b) Hungarian dance, No. 6.....Brahms
Soprano solo, "Vilanelle" (new)...Dell, 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new)...Puccini
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.
"A Dream of Wagner".....Valentine Hamm

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MAR 12 1900

Sousa has a way of springing unique and novel surprises upon his audiences, and his program bristles with new music this year. He has several novelties and two new Sousa marches. The only concert by this great band that will be given in Minneapolis this season will occur this afternoon and evening at the Lyceum. The matinee will begin at 2:30 o'clock. Several excellent soloists accompany the band.

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MAR 22 1900

Sousa and his band will come on Saturday, March 24th, and appear in two concerts at the Academy the only time this year. The entire organization will be taken to Europe April 1st, and not return to America until late next fall. Sousa has been making extraordinary preparations, and is primed for greater things than he has ever achieved before, and this is saying much. He has a remarkable amount of new music, and the programme to be presented here is largely composed of novel and unique selections, including Sousa's new march, "The Man Behind the Gun" (from "Chris and the Wonderful Lamp"). The soloists are Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Mr. Arthur Pryor, trombone.

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MAR 22 1900

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MAR 17 1900

The March King and His Band in Two Concerts

The sale of seats for the two Sousa concerts today warrant two packed houses. The advent of John Philip Sousa could be found out very easily from attending to the tunes that are whistled on the streets for the next week or two; for Sousa two-steps and marches have a promptness in "getting next" the public which distances all competition.

The two programs for this afternoon and evening are models of their kind, and their novelty may be judged from the fact that no less than 12 of the numbers are entirely new to a brass band.

Of the four soloists, Messrs. Arthur Pryor and Herbert Clarke are known to all who have patronized Sousa in his last few visits. As for his other two—Miss Bertha Bucklin and Miss Blanche Duffield—both have received flattering notices at the hands of the eastern press critics and may be counted on to uphold Mr. Sousa's reputation for good taste in the selection of his soloists.

MATINEE PROGRAM.
Overture—"Capriccio Brillante" (new).....Glinka
Cornet Solo—"The Bride of the Waves" (new).....Clarke
Mr. Herbert L. Clarke.
"Capriccio Italien" (new).....Tschaiowsky
Soprano Solo—Waltz, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
Finale to third Act of "Manon Lescaut" (new).....Puccini
Intermission.
a. Mazurka.....Chopin
b. Valse.....Chopin
c. Nocturne.....Chopin
d. Polonaise.....Chopin
a. Intermezzo—"Douce Caresse" (new)...Gillet
b. March "The Man Behind the Gun" (new).....Sousa
Violin Solo—"Adagio and Moto Perpetuum," from Third Suite.....Ries
Miss Bertha Bucklin.
"Gypsy Suite" (new).....Edw. German

EVENING PROGRAM.
Overture—"Imperial" (new).....Haydn-Westmeyer
Trombone Solo—Air and Variations...Pryor
Mr. Arthur Pryor.
a. Slavonic Dance No. 2.....Dvorak
b. Hungarian Dance No. 6.....Brahms
Soprano Solo—Vilanelle.....Dell, 'Acqua
Miss Blanche Duffield.
Excerpts from "La Boheme" (new)...Puccini
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.
"A Dream of Wagner".....Valentine Hamm

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BALTIMORE, MD.
MAR 24 1900

MARCH KING SOUSA.
"March King" Sousa and his matchless band will give a concert at Music hall Monday night, and it will be Baltimore's last opportunity to hear a Sousa concert this season. The band will give a farewell concert before taking their departure for the Paris exposition, having been selected as the official American band. A program containing many new compositions will be rendered. The soloists will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Walter Rodgers, cornet.

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RICHMOND, VA.
MAR 22 1900

Sousa Loaded With New Music.
The Sousa concerts, that occur on Saturday afternoon and evening at the Academy of Music, the only appearance of Sousa here this year, will offer more new works than we have been accustomed to hear on a single occasion, even in the Sousa concerts, which are always notable for novelties. The programme announced is full of the newest and best compositions that have been brought out on both sides of the water. Six of the ten numbers are altogether new, including the latest march, "The Man Behind the Gun." (Sousa). The soloists are in line, also; Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Mr. Arthur Pryor, trombone. It goes without the saying that the encore music will include many brilliant novelties.

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Address of Paper

MAR 21 1900

Large in size and representative in character was the audience at the Auditorium last night, assembled there to see the famous bandmaster John Philip Sousa and to hear the rendition of a varied programme of selections by the band that bears his name and makes sweetest harmonies at the bidding of the baton that he wields. Fifty musicians, all soloists, composed the band that pleased and delighted Parkersburg last night and received their heartiest applause and encomiums. Aside from the harmonies of the evening, it was sight worth seeing to behold the March King conduct his band. It is strictly Sousaesque and cannot be realistically imitated or equalled. There were only ten numbers on the programme, but there were more than that many encore selections. Sousa was generous with his music and no one of the many encores went unanswered. The encore selections were mostly his famous marches and rag-time selections. The trombone solo of Arthur Pryor, the soprano solos of Miss Blanche Duffield and the violin solo by Miss Bertha Bucklin were accorded enthusiastic applause. But the feature of the evening was the playing by the band of Mr. J. C. Arnold's latest composition La Blanc Rosa (White Rose). Mr. Arnold conducted the band and although the Sousa musicians had never played the piece before, they rendered it with magnificent success. The composition ranked with the best of the evening and the audience felt proud of the achievement of the Parkersburg composer and director. He received an ovation and was called out twice and bowed his acknowledgements. The musicians applauded it and Sousa congratulated Mr. Arnold on the success of his latest, and the audience thought his best, composition.

Sousa and his band left at 10 a. m. for Huntington on a special train. They play there this afternoon and at Charleston tonight. They are en route back to New York where they will rehearse for two weeks and will then sail, April 17, for a tour of England and the continent. Sousa will take sixty-five musicians along on his foreign tour, which is fifteen more than played here last night.

1884.

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Address of Paper

ST. JOSEPH, MO.

Sousa started 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 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, violiniste.

The Rave's howling success, "A Hot

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TELEGRAM.
BALTIMORE, MD.

MAR 24 1900

MUSIC HALL—SOUSA.
The last Sousa concert to be given in this city this season is announced for Music Hall, Monday evening, March 25th, when the famous bandmaster will present a programme of exceptional attractiveness, including half a dozen new selections with his own inspiring compositions as encores. The celebrated bandmaster and his great organization will shortly sail for Europe, having been select



JOHN PHILIP SOUSA.

ed as the official American band at the Paris Exposition. The present concert offers a brilliancy of melody unsurpassed in execution. The soloists include Miss Bertha Bucklin, violiniste, Miss Blanche Duffield, soprano, and Walter Rogers, cornet.

Newspaper Cutting Bureau in the World.

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Saved from the Stage by Miss Powell

Among the prominent singers engaged for Maurice Grau's English grand opera season next fall is Marcella Powell, a young woman who came into notice two years ago as the vocal star of John Philip Sousa's concert company.

They have a musical society in Brooklyn that studies the masters, reveres the memory of Seidl, and knows Wagner by heart. Among the members is a young matron.

"I shall certainly hear Miss Powell sing in grand opera," she said. "You know I was educated for grand opera. I took a course of lessons from a teacher and he said I ought to go on the stage. So I took some more lessons. Well, I had learned a piece from Il Trovatore, full of runs and trills. It reached from there to there—measuring from the floor to as high as she could reach—and I thought I sang it beautifully. When Sousa came I went to the concert, and for an encore Miss Powell sang this piece. She sang it, and when she got through I could have cried for mortification. I asked some one who knew Miss Powell how long she had studied.

"I don't know," he said; "five or six years anyway."

"I gave up my stage ambitions and went into mission work in our church, and it was there I met my husband."



MARCELLA POWELL
PHOTO BY GESSFORD & VAN BRUNT, N. Y.

ACADEMY OF MUSIC.
SATURDAY, March 24th--Matinee and Evening.
The Official American Band at the Paris Exposition.

SOUSA
AND HIS
BAND!

Only Concerts Here Before
Departure for Europe.
BERTHA BUCKLIN, Violinist;
BLANCHE DUFFIELD, Soprano.

BRILLIANT PROGRAMME.
TWO NEW SOUSA MARCHES!

PRICES, 50c., 75c., \$1.00. Sale Now Open.

(mh 22-11)



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MAR 21 1900

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TELEGRAM.
BALTIMORE, MD.
MAR 24 1900

MUSIC HALL—SOUSA.
The last Sousa concert to be given in this city this season is announced Music Hall, Monday evening, March 26th, when the famous bandmaster will present a programme of exceptional attractiveness, including half a dozen new selections with his own inspiring compositions as encores. The celebrated bandmaster and his great organization will shortly sail for Europe, having been select



ed as the official American band at the Paris Exposition. The present concert offers a brilliancy of melody unsurpassed in execution. The soloists include Miss Bertha Bucklin, violinist, Miss Blanche Duffield, soprano, and Walter Rogers, cornet.

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MAR 24 1900

Sousa's farewell concerts in this country before sailing with his band for the Paris Exposition will be given in the Academy of Music next Friday evening and Saturday afternoon and evening. The program for Friday will include the "Tannhaeuser" overture, the march from Raff's "Leonora" symphony, a waltz by Lanner, "Harlequin's Pranks," by Kunzel, gems from "The Runaway Girl," and quotations from Sousa's own compositions. The soloists will be Blanche Duffield, soprano; Bertha Bucklin, violinist, and Franz Hall, flugel horn player. Entire changes of program will be given at the Saturday concert.

ACADEMY OF MUSIC.
SATURDAY, March 24th--Matinee and Evening.
The Official American Band at the Paris Exposition.
SOUSA
AND HIS
BAND!
Only Concerts Here Before
Departure for Europe.
BERTHA BUCKLIN, Violinist;
BLANCHE DUFFIELD, Soprano.
BRILLIANT PROGRAMME.
TWO NEW SOUSA MARCHES!
PRICES, 50c., 75c., \$1.00. Sale Now Open.
(mb 22-11)



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Address of Paper CINCINNATI, O.

Date MAR 10 1900

Sousa's Band.

Music hall contained two good-sized audiences Sunday to hear Sousa's band in concert after noon and evening. There is no doubt that this organization is the most popular military band in America, a fame given it by the promiscuous public because of its size and the fact that it hails from "some other place," and because it plays with better effect and more éclat—especially éclat—the compositions of Mr. Sousa. The programmes of Sunday, as a whole, were within the scope of the band, although Mr. Sousa was too ambitious and too sanguine when he called upon his men to attempt—for it did not go beyond an attempt—the "Gralsritter," from "Parsifal," and four Chopin numbers, at the afternoon performance. Wood wind is at all times a poor substitute for the violin, a fact that was particularly well demonstrated at the concert Sunday. The soloists were: Mr. Herbert Clarke, cornet; Mr. Arthur Pryor, trombone; Miss Bertha Bucklin, violin; Miss Blanche Duffield, vocalist. Miss Buckland and Mr. Pryor were particularly well received.

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ress of Paper PHILADELPHIA, PA.

MAR 24 1900

Sousa's Concerts.

Had it not been for the delay in the completion of the Paris Exposition buildings Sousa's Band would have been on the Atlantic at the present time. Noting the delay, Miss Harris, who, by the way, is largely responsible for the satisfactory arrangements and pecuniary profit of Mr. Sousa's appearance here, contracted for a series of three concerts at the Academy of Music, to take place on Friday evening and Saturday afternoon and evening next. Judging from programme for Friday evening's concert, which is appended, the series should prove extremely interesting to those who are admirers of Mr. Sousa and his band:

Overture, "Tannhauser".....Wagner
Flugel horn solo, "Bright Star of Hope".....Obani
Mr. Franz Hell.
Three Quotations.....Sousa
Soprano solo, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
March, from symphony "Leonore".....Raff
Valse "Phoster".....Lanner
Harlequin's Pranks.....Kunkel
March, "The Man Behind the Gun".....Sousa
Violin solos—
(a) Prize Song.....Wagner Wilhelm
(b) Guitars.....Moszkowsky
Miss Bertha Bucklin.
Gems from "The Runaway Girl".....Moneton

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ress of Paper BALTIMORE, MD.

MAR 24 1900

Sousa's Farewell Concert.

Sousa's farewell concert in Baltimore will take place at Music Hall next Monday night. The sale of seats indicates the usual success. The programme, it is promised, will be one of the most original and attractive Mr. Sousa has ever presented in this city. Much of the new music that he intends to give at the Paris Exposition will be included in the numbers arranged for the evening. The soloists will comprise Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano, and Mr. Walter Rogers, cornet.

The following will be the programme:

1. "Capriccio Italien" (new).....Tschaiowsky
2. Cornet solo, "Soucenter de Naples".....Rogers
Mr. Walter Rogers.
3. (a) "Harlequin Pranks" (new).....Kunkel
(b) "The Romany Rye" (new).....Ed German
4. Soprano solo, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
5. Gralsritter from "Parsifal".....Wagner
Intermission.
6. (a) Mazurka.....Chopin
(b) Valse.
(c) Nocturne.
(d) Polonaise.
7. (a) Intermezzo, "Douce Caresse" (new).....Gillet
(b) March, "The Man Behind the Gun" (new).....Sousa
8. Violin solo, Adagio and Moto Perpetuum, from Third Suite.....Ries
9. "Invitation a la Dance".....Weber

Newspaper Cutting Bureau in the World.

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The great Sousa visits Philadelphia this week to give us three concerts—Friday and Saturday evenings, March 30 and 31, and Saturday matinee, at 3 o'clock. It must not be forgotten that these are farewell concerts, as Sousa takes his band to Paris, where it becomes the Official Band of the Paris Exposition. Sousa has had many honors heaped upon him, but this is a climax to his brilliant career. His legions of admirers should unite, therefore, to make his farewell concerts here a series of ovations! Bertha Bucklin will be the violinist of the occasion, and Blanche Duffield the soprano. Reserved seats are now on sale at Blasius', 1103 Chestnut.

ORK, 1884.

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Address of Paper PITTSBURG, PA.

Date

The Pittsburg and Paris expositions are evidently in the same class: Both are to have Sousa's band.

from

of Paper RICHMOND, VA.

MAR 25 1900

THE GREAT MARCH KING.

Sousa and His Band Gave Two Concerts Here Yesterday.

Sousa and his band drew two large audiences to the Academy yesterday. The annual visit of the March King is always an event to the music-lovers of Richmond, and yesterday proved no exception to this rule.

Just what a Sousa concert means can be known only by those who have heard one. Words fail to express the idea. Sousa's own compositions were the most enthusiastically received of any of the numbers on the programme. His new march, "The Man Behind the Gun," was rendered at both concerts. The programme was most delightfully relieved by the solo numbers of Miss Blanche Duffield, Miss Bertha Bucklin, Mr. Arthur Pryor, and Mr. Herbert T. Clarke.

ng from

ress of Paper PATERSON, N. J.

They Will be Heard at the Armory Soon.

Unprecedented in the history of the music trade have been the sales of the famous marches of John Philip Sousa during the last five years. So great has been the European demand for these stirring melodies that the John Church Company, Mr. Sousa's publishers, have been obliged to open a large branch house in London to supply the English demand alone. In America there is no apparent diminution in the popularity of the Sousa music, and in the great Dewey parade in New York city the long line of march was made melodious from end to end by a constant succession of Sousa marches as band after band swept past blaring forth those martial strains. John Philip Sousa has consented to write an appropriate march to be played for the first time at the unveiling of the Lafayette monument in Paris on July 4, 1900. On April 2, Sousa and his artists will be at the armory. Tickets for this concert are on sale at Inglis' and they are selling rapidly.

Newspaper Cutting Bureau in the World.

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ress of Paper WASHINGTON, D. C.

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SOUSA'S CONCERT.—Sousa comes to the National Theater tomorrow evening with his band and soloists in a program quite unlike any he has yet given in this city. A predominating feature is the newness of much of the music, a matter that is of easy explanation. Sousa has for a long time been preparing new music, which he proposes to give not only in his American concerts, but also in his long series of daily concerts at the Paris exposition and later during his concert tour through Europe. The latter tour will not conclude until late in the fall, the exact date being not yet fixed upon. It would be an easy thing, so it is said, for Sousa to give any number of concerts at this time with programs composed altogether of music not presented by him before, or, for that matter, by any band organization. It is well known that Sousa is a prodigious worker in preparing new arrangements, an indefatigable searcher through all the world's product of new music for that which will be most quickly accepted by the public and most approved. There is something for every taste in his program, even for the austere classicist—a glimpse of Wagner or Beethoven, Liszt, Brahms, Saint Saens or Rubinstein.

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Date

Sousa's Abschieds-Konzerte.

Wie der Marsch-König Sousa mit seiner Kapelle nach Europa abreist, wird er in unserer Stadt noch drei Konzerte geben, und zwar in der Academy of Music. Zwei dieser Konzerte finden am Freitag, den 30. März, und Samstag, den 31. März, Abends, statt. Außerdem wird Sousa mit seiner Kapelle noch am Samstag, den 31. März, in einer Matinee konzertieren. Zwei Tage nach diesen Konzerten reist die Kapelle nach Paris ab, um dort bei der Eröffnung der Weltausstellung zu konzertieren.

Newspaper Cutting Bureau in the World.

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Address of Paper KANSAS CITY, MO.

Address of Paper

Among the prominent singers engaged for Maurice Grau's English grand opera season next fall is Marcella Powell, a young woman who came into notice two years ago as the vocal star of John Philip Sousa's concert company.

They have a musical society in Brooklyn that studies the masters, reveres the memory of Seidl, and knows Wagoner by heart. Among the members is a young matron.

"I shall certainly hear Miss Powell sing in grand opera," she said. "You know I was educated for grand opera. I took a course of lessons from a teacher and he said I ought to go on the stage. So I took some more lessons. Well, I had learned a piece from Il Trovatore, full of runs and trills. It reached from there to there"—measuring from the floor to as high as she could reach—"and I thought I sang it beautifully. When Sousa came I went to the concert, and for an encore Miss Powell sang this piece. She sang it, when she got through I could have cried for mortification. I asked someone who knew Miss Powell how long she had studied.

"I don't know," he said; "five or six years anyway."

"I gave up my stage ambitions and went into mission work in our church, and it was there I met my husband."

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Date

It is a common remark among those who are familiar with Sousa and his works that he is worth observing once merely for himself and entirely outside of any musical consideration. Some even have gone so far as to say "It was a regular circus." What adds to the amusement is the fact that Sousa seems to take himself so seriously. His pantomime with the band embraces the entire range of calisthenics. Both hands go up and then the right one describes an angle of 45 degrees, sweeping downward, and the first low, pulsating notes fall upon the waiting air, or, if it be a Sousa march, a crash of patriotically colored notes leap forth from cornets, trombones, English horns, French horns, tubas, flugelhorn and altos.

Then Sousa beckons like the ghost of Hamlet's father and a little more melody comes out. One finger, two fingers, three fingers move and a swell is noted. Again, a motion as of shooting chickens and a hush falls upon the performers. His body sways from side to side, he leans far over, moving from toe to crown, after the fashion of one sifting gravel in a hand screen. The music comes, he pulls it out, he conveys it out, he teases it, and anon he crowds it back from wherever it came, using both hands as though he were silencing a troupe of noisy children in the presence of a sick room. He is expressive to the very tips of his white-gloved fingers. For cakewalks he has a regular cakewalk movement that seems little short of flirtation with the musicians. He side-steps, he bows, the audience applauds and he bows again. It is wonderful, it is Sousa, it is a circus.

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THE ADVENT OF SOUSA.
Sousa will give three concerts at the Academy of Music this week, one on Friday evening and the other two on Saturday evening and afternoon. The program for the first includes the Tannhauser overture, Sousa's Three Quotations, the March from Raff's Lenore Symphony, Lanner's Fester Valse, Kunkel's "Harlequin's Franks," a new march by Sousa, "The Man Behind the Gun," and gems from the "Runaway Girl." The solos comprise "Bright Star of Hope," on the Fluegel horn; "Maid of the Meadow," song for soprano, and two numbers for the violin. But the set program at a Sousa concert is of less importance than the encores and of these an interesting assortment is in store for the Sousa enthusiasts whose name is legion. As Sousa leaves almost at once for Europe, this will be the last time he will be heard in this city for a long while. During the next few months those who want to enjoy his music will have to go to Paris.

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Sousa's recent concert here was one thing, but the forthcoming concert on the return engagement at the National Theater on Sunday evening, March 25, will be something else. That is to say, it will be a Sousa concert just the same, but with a programme entirely different from the other. Those who go to hear the concert will have set before them an entirely different feast from that of two months ago. Since then Sousa has nearly completed a tour extending as far West as Omaha, and will close it at New York on April 8, whence he sails with his full band of sixty for Paris to play at the exposition and through Europe. The programme here reveals a splendid array of selections, many of them new. The sale of seats is now in progress.

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Date

"THE SOUSA GIRL."
Ben Jerome's new song, "The Sousa Girl," is surely being well taken care of in "Mamselle 'Awkins" at the Victoria. The Beaumont Sisters sing it with a chorus of thirty-two girls, every one dressed as Sousa. When the chorus of the song is sung a brass band in the gallery plays with the orchestra with striking effect; at least you would think so if you were there and heard it, and then see the reception it has from the audiences. "The Sousa Girl" will be arranged as a march for brass band. Howley, Haviland & Co. have received permission from the John Church Co. to use "The Stars and Stripes Forever" and "El Capitan" marches in the arrangement.

Cutting from
Address of Paper
Date

Sousa's Concerts.
Two large and well pleased audiences enjoyed the Sousa concerts at the Academy at the matinee yesterday and last night.

Sousa's Band is always popular here, and, supplemented as it was by Miss Blanche Duffield, a splendid soprano, and Miss Bertha Bucklin, a violinist of exquisite talent, the two concerts were most favorably received.

The new march, "The Man Behind the Gun," by Sousa, will be as popular as the others of that great King of the March.

paper Cutting Bureau in the World.
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Address of Paper
Date

Successful sketches at the Grand Opera.
Sousa's Concert at the National To-night.
Sousa returns to Washington to-night for one final concert at the National Theater before departing for Paris. The programme has received his most scrupulous care in selection, and will abound with much that is quite new and unheard. Sousa's unparalleled success with the whole people of this continent cannot be ascribed to any single cause other than the genius of the man himself, but to a number of potent causes, one of which is Sousa's perfect knowledge of how to select his music and arrange it in the most tempting and effective manner. His effects are almost invariably dynamic. The audience may not be able to tell why, but it is sensible of the fact that everything is arranged and played just as it should be, and every listener is delighted. Sousa is always sure of a large audience in this, his home city.

Cutting from
Address of Paper
Date

Composer is gaining wide attention.
The Sousa Concerts.
John Philip Sousa, the best-known of all American conductors, combines to a conspicuous degree all the qualities which insure the greatness of a concert director. Magnetic of personality, gifted by nature with the rarest of musical genius, a thorough student of the science of music, a born leader of men, and with a gracious charm of manner, he has established himself as the affection of the music-loving public. The great band which he conducts is the musical embodiment of the typical American spirit. Sousa has a positive genius for arranging programmes for his concerts that please everybody, and a guarantee of perfect enjoyment always attaches to a Sousa concert. The admirers of Mr. Sousa will rejoice to read the announcement that he and his band, the official American band of the Paris Exposition, will give three concerts at the Academy of Music, Friday evening and Saturday afternoon and evening, March 30 and 31. These will be Mr. Sousa's last appearances before his departure for Europe.

Cutting from
Address of Paper
Date

Last Sousa Concert.
At Music Hall tomorrow night John Philip Sousa and his famous Military Band will give their last concert in Baltimore before the departure of this splendid organization for the Paris Exposition.

There is no denying the popularity of Sousa and Sousa's music in this city. At each of his concerts the big auditorium of the Music Hall is taxed to its capacity with an enthusiastic audience.

The coming concert promises to be as successful as all previous entertainments given here by Sousa's Band. The solos will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano, and Mr. Walter Rogers, cornet. The programme arranged for the occasion will include the following numbers:

"Capriccio Italian" (new).....Tschakowsky
Cornet Solo, "Sonnet de Naples".....Rogers
"Harlequin's Franks" (new).....Kunkel
"The Romany Rye" (new).....Ed German
Soprano Solo, "Maid of the Meadow".....Sousa
"Grave Rite" from "Parsifal".....Wagner
Mazurka—Valse, Nocturne, Polonaise.....Chopin
Intermezzo, "Douce Caresse" (new).....Gillet
March, "The Man Behind the Gun" (new).....Sousa
Violin Solo, "Adagio and Moto Perpetuo".....Ries
from Third Suite.....Weber
"Invitation to the Dance".....Weber

Cutting from
Address of Paper
Date

THE SOUSA CONCERTS
The Famous Bandmaster in a Farewell Series at the Academy.
Sousa and his band will give three farewell appearances at the Academy of Music prior to his departure for the Paris Exposition.



BLANCHE DUFFIELD
Sousa's Band.

position. They take place next Friday evening, March 30, and on the afternoon and night of the following Saturday. Special programmes have been arranged for these good-bye events, that for the opening occasion Friday night being as follows:

1. Overture, Tannhauser.....Wagner
2. Fluegel Horn Solo, "Bright Star of Hope".....Obani
3. Three Quotations.....Mr. Franz Hell
4. Soprano Solo, "Maid of the Meadow".....Sousa
5. March from Symphony "Lenore".....Raff
6. Valse Phoster.....Lanner
7. a. Harlequin's Franks (new).....Kunkel
b. March, "The Man Behind the Gun" (new).....Sousa
8. Violin Solo.....Wagner-Wilhelm
9. Prize Song.....Moszkowsky
10. Gems from "The Runaway Girl".....Moncton

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Address of Paper
Date

For several years Sousa has been trying to secure the services of Carl Kohlmann, the great barytone and trombone player, who musicians say has no superior in America. If in the world, Kohlmann prefers to stay in Cincinnati, because his family is here, and he declines to travel. He has refused \$10,000 a week to leave this city.

Cutting from **THE TIMES**
Address of Paper **BALTIMORE, MD.**
Date **MAR 23 1900**

THE SOUSA CONCERT.

Sousa and his band will give a farewell concert in this city Monday evening, March 26, at Music Hall, positively the last appearance of the famous organization this season. Before appearing here again Sousa will have played to most of the old world in a protracted engagement at the Paris Exposition as the official American band, and a still more protracted tour of the principal cities of Europe. The present concert here, therefore, has specific interest. A special programme has been arranged, which, besides containing the most pronounced Sousa successes, will be conspicuous for its originality of method and attractive selections. The soloists are Miss Bertha Bucklin, violiniste; Miss Blanche Duffield, soprano, and Walter Rogers, cornet. Among the features of the programme will be "Capriccio" (new)—Tschalkowsky; cornet solo, "Souvenir de Naples"—Rogers; "Harlequin Pranks" (new); "The Romany Rye" (new)—German; soprano solo, "Maid of the Meadow"



—Sousa—Miss Blanche Duffield; Gralsritter from "Parsifal"—Wagner; Mazourka, Valse, Nocturne, Polonaise—Chopin; Intermezzo, "Douche Caresse" (new)—Gillet; March, "The Man Behind the Gun" (new)—Sousa; Violin solo, "Adagio and Mete Perpetum," from Ries; "Invitation a la Dance"—Weber.

Cutting from **NEW YORK CITY**
Address of Paper **NEW YORK CITY**
Date **MAR 24 1900**

The marches of Arthur Pryor, the trombone virtuoso who is now touring with Sousa's Band, are growing more popular every day.

Cutting from **POST**
Address of Paper **WASHINGTON, D.C.**
Date **MAR 26 1900**

HEARD SOUSA AGAIN.

Popular Band Draws Big Throng to the National Theater.

That a Washington audience never tires of Mr. John Philip Sousa and his perfectly trained band of musicians was fully demonstrated last night, when the capacity of the National Theater was tested to its utmost. It was the second appearance of the band here this season, although the programme was entirely changed. The same soloists accompanied the band, however.

Director Sousa has been seen here many times since he severed his connection with the Marine Band. The graceful lines of his back, as he stands on the platform and waves the baton before his musicians, have often been commented upon. The gyrations and side-steps of Mr. Sousa have never been so pronounced, however, as they were last night. He had at least twenty absolutely new and novel poses, and each one brought a ripple of recognition from the audience. As encores a number of extremely catchy and lively "coon songs" were rendered, and at certain parts of the rhythm of these Mr. Sousa actually held up his arms and cake-walked. His new evolutions are graceful, however, and they are as characteristic of the leader as is the swing and melody of his marches.

In the programme last night four new selections were given, and each of these made distinct hits with the hearers, who demanded, after each selection, two and even three encores. The opening number was Tschalkowsky's "Capriccio Italian." It was a heavy and cumbersome selection, but well rendered. Mr. Walter Rogers received a bounteous meed of applause for his cornet solo, "Souvenir de Naples." "The Romany Rye" and "Harlequin's Pranks," two new and lively melodies by the band, kept numberless feet tapping in time. Miss Blanche Duffield, the soprano, has been heard here before. Her selection last night, however, "The Maid of the Meadow," gave her a much better opportunity for display of the range of her voice than the solo upon a former occasion. Miss Bertha Bucklin, a violinist, also scored a distinct success with a difficult rendition.

Of course, "The Man Behind the Guns" brought a long round of applause, and three times the leader had his musicians repeat the crashing strains of the melody. One of the features of the programme was a series of movements from Chopin, as well as Wagner's "Gralsritter," from "Parsifal." Among the encores Director Sousa gave a number of his best marches. The programme was headed "The Official American Band at the Paris Exposition."

Cutting from **NEWS**
Address of Paper **PATERSON, N.J.**
Date **MAR 30**

J. C.

Paterston, March 23, 1900.

Sousa's Great Tact in Pleasing His Audiences.

It is a remarkable fact, almost invariably noticeable in every part of the country, that to open the doors upon a Sousa concert means a packed house and the happiest of audiences. A Sousa audience is never solicitous, but gloriously expectant. It is simply question of the arrival of the moment when Sousa shall raise his baton and real enjoyment begins. The public everywhere long learned by experience that whatever Sousa gives is the right thing, just the sort they most wished for, selected more to their taste than if they had made the choice themselves. John Phillip Sousa is as much the master of program making as of the baton, and therein lies one of the secrets of his marvellous success. To suit the temperament and desires of a concourse of people of vastly varying degrees is a most difficult thing to do, but the famous leader is possessed of rare perceptive powers, and, having long made a close study of the people of every part of this continent, he knows exactly what to present in order to please them best. As Sousa himself once said, "I am best pleased when my audience is best satisfied," which is a key to his purpose to give the people just what they want. The latter recognize the fact and are, naturally enough, ready to pour into any place thrown open to a Sousa concert, knowing they will be served with delicious things from first to last. These concerts have grown into their wonderful popularity as much through Sousa's amiable tact in pleasing as through their technical brilliance.

The only Sousa concert here this season will occur on Monday, April 2nd, at the armory. The soloists are Miss Bertha Bucklin, violin, and Miss B. Duffield, soprano. As always, Sousa has provided a programme of wide scope and full of novelties.

Reserved seats are now on sale at Inglis store on Main street.

Cutting from **LOUISVILLE**
Address of Paper **LOUISVILLE, KY.**
Date **MAR 18 1900**

SOUSA AND HIS MERRY MEN

The Official Bandmaster is Still The Real Article.

Sousa bids fair to become the official St. Patrick's celebration. Yesterday afternoon he recognized the day with an old Irish melody dressed up in new clothes—all very green, however, and the way it "got next" the crowd proved that there were two comedians in Louisville. But Sousa was a distinct disappointment.

Remember that it is no longer "Sousa's Band," but "Sousa and His Band," and with this distinction we expect something from John Philip to justify his posters. Sousa had only one new "stunt." He stood with one toe pointed high in the air, like a football player signalling for a return kick. As of yore he displayed his willowy waist and expressive shoulders in the most approved attitudes, pulled candy and went through all his other unmusical pantomimes. One of his best is where in "Stars and Stripes," he steps indicating the tempo, and remains motionless until the final cadence.

But it seems that everyone is willing to vindicate his poster conspicuity, and neglect the excellent gentlemen in the "toot and scramble."

The band seems to be about the same as formerly. That face behind the fire-escape tuba at the rear—that august Teutonic visage, seems new to us. Gottlieb is dead, long live Schmulz. But as a whole it has remained singularly intact for the last five years, and shows the effect of its integral existence in good synchrono's playing. The woodwind choir is especially accurate.

At the matinee performance the Chopin group and the finale to the third act of Puccini's "Manon" were most notable. The Chopin pieces were probably about as well translated as possible on a brass band, though this says and intends very little. As for the Puccini number, it introduced us to some very interesting music, notably a little passage for bass and piccolos.

The two new soloists, Misses Duffield and Bucklin, are about the best Sousa has ever brought here. Miss Bucklin played a perpetum mobile theme from a suite by Ries, and won a well-deserved encore, while Miss Duffield gave a Sousa waltz, and when recalled, sang in a thoroughly delightful manner, "Spring is Come." She has a good clear voice, and passable method, but now and then clouds some of her notes rather unfortunately. Last night she did not seem to be in nearly so good voice as in the afternoon, and the difficult "Villanelle" of Dull 'Acqua was too much for her. However, when she again responded with "Spring is Come" after her recall, she justified all the favorable opinions formed of her ability in the afternoon.

Two old favorites, Arthur Pryor and Herbert Clarke, performed on their instruments. Mr. Clarke noticeably fell down on a long arpeggio; but Pryor, invincible as ever, puffed out his little tune, played circles around it, found tangents to the circles, and erected perpendiculars to them with his fine Italian piston hand. Pryor's offerings are always "airs and variations," in which the variations are most evident.

The crowd was won, however, by Sousa two-steps. The fickle public is still true. All the old ones—"El Capitán," "Bride Elect," and so on down to "Hands Across the Sea," were larded in generously between the more classical program numbers; and the people were "for them" to a man. Not least in favor was Sousa's last, "The Man Behind the Gun," which was encored three times at both performances. The man behind the gun was very evidently Schmulz, or whoever the new Teuto be, but Sousa was the Dewey of the occasion. In fact it looked as if Sousa touched off the man who touched off the gun. The martial idea was elaborated with a pantomime which would have put Yvette Guilbert to the blush.

Altogether some four thousand people celebrated St. Patrick's day in a very enjoyable manner, and wished the little bandmaster good luck till we meet you in Paris.

K. U. M.

ing from PITTSBURGH, PA.
ress of Paper PITTSBURGH, PA.

No less than five bands will provide the music at the Exposition this year, each in turn. The Banda Rossa will come first and will be here for ten days. Then will come the Metropolitan Opera Orchestra, of New York, under the direction of Emil Paur, and following in the order named, the United States Marine Band, the Damrosch Orchestra and Sousa. Mr. Fitzpatrick is to be congratulated on his selection and enterprise.

Cutting from MUSICAL COURIER
Address of Paper New York City.
Date MAR 28 1900

Blanche Duffield.

WE reprint additional press opinions of Blanche Duffield, now touring with Sousa, showing that she continues to make a decided impression wherever she appears.

While John Philip Sousa is the lion of these concerts, he does not get all of the admiration. His solo artists this year possess rare talents. Miss Blanche Duffield, a New York young woman, last evening displayed a soprano voice of most charming quality. Her method almost attains perfection, and her tones are as correct and pleasing as have reached the ears of Sioux Cityans for a long while.—Sioux City Tribune, March 5.

Miss Blanche Duffield has a fresh and flexible high soprano voice, and her selections were especially well chosen to display it to the best advantage.—Topeka (Kan.) Capital, March 8.

The singer, Miss Duffield, has a high soprano voice of astonishing vivacity and elasticity. Her tones were most sweet as she gaily and highly caroled.—Nebraska State Journal, Lincoln, Neb., March 6.

The ability to bring a smiling soprano to her position and leave her there is not Sousa's slightest accomplishment. He knows how to select a soprano. He does not bring one out whose size indicates that it is a big thing to travel with Sousa; nor does he carry one who must get one into a nervous strain by a series of facial contortions. He selects one with the Sousa traits of being at home and happy. Miss Blanche Duffield adds to her wonderfully clear voice a personal beauty and magnetism that makes a triple combination impossible to beat.—Daily Iowa Capital, Des Moines, March 9.

Blanche Duffield has a high soprano voice, clear and of attractive quality. Her E flat in the "Maid of the Meadow" was sweet and clear, as was also her high C in the encore number.—St. Paul Dispatch, March 12.

Miss Duffield, the soprano, has a pure soprano voice of delicious quality, a pleasing stage presence and a dainty personality.—St. Paul Globe, March 12.

Miss Duffield won a lasting place in the memories of her St. Paul auditors. She has an exceptionally sweet voice and her selections were a delight.—St. Paul Pioneer Press, March 12.

Blanche Duffield has facile, finished execution, and her voice, though light, is sweet and of good range.—Minneapolis Times, March 13.

Miss Duffield is a gifted singer and has a voice that rivals a flute in purity and quality.—Minneapolis Journal, March 13.

Miss Duffield, the soprano, gave a most charming number and encore. She displays a wonderful voice of great training, sweet, accurate and sympathetic, and her simultaneous chromatics to the accompaniment of the flute were one of the treats of the evening.—Milwaukee Journal, March 15.

Miss Duffield proved to be a charming singer, with a sweet, light soprano, as pure in tone as some of the soft, sweet instruments behind her. She gave "Spring Is Coming" as an encore, which gave her an opportunity to show some bird-like trills that were very effective.—Terre Haute (Ind.) Express, March 16.

The two new soloists, Misses Duffield and Bucklin, are about the best Sousa has ever brought here. Miss Duffield gave a Sousa Waltz, and when recalled sang in a thoroughly delightful manner "Spring Is Coming."—Louisville (Ky.) Commercial, March 18.

Blanche Duffield, the soprano, possesses a voice of true expression and fine scope. Her enunciation is singularly clear and distinct. Her low notes are beautifully modulated, and the higher notes are taken with ease and confidence. In appearance Miss Duffield violates the rule laid down for the great majority of soloists featured with an orchestra or band. She is young, pretty and attractive.—Louisville (Ky.) Courier-Journal, March 18.

Newspaper Cutting Bureau in the World.

cutting from WASHINGTON, D. C.
Address of Paper WASHINGTON, D. C.
Date MAR 26 1900

AMUSEMENTS.

SOUSA'S CONCERT.—An audience that was appreciative from the tips of its fingers to the ends of its toes tested the capacity of the National Theater last night to greet John Philip Sousa and his band. Those who have watched the career of the organization under its admirable conductor have been gratified by its steady improvement, and it has now reached a plane where it has probably no equal in the conscientious and effective rendition of music's best meaning by means of brassy and reeds. In some of the passages during last night's concert it was difficult to believe that the effects were not being attained by a generous as well as an artistic use of strings. The program was an excellent one, and, as is usual with Sousa, the numbers on the list did not comprise half of the selections given. Sousa, whose mannerisms have been always an interesting part of his concerts, presented some new poses and motions in the management of his figure. Miss Duffield responded to her number with "Spring Is Coming, for the Swallows Told Me So," and both songs gave effective opportunities for her voice to display its powers. Miss Bertha Bucklin's violin solos displayed the virile strength of bowing and fingering which have given her such a high place as a violinist. Mr. Rogers' cornet solos were masterly. The responses to the applause included several rag-time selections, which carried the crowd enthusiastically and gave Sousa a chance to do some pedestal cake walking, so to speak, in person. His new march, "The Man Behind the Gun," was well received that it had to be repeated three times. The descriptive fantasy where the effects are given of the boom of a heavy rifle, followed by the quick rattle of the machine guns, was particularly well liked.

g from FREEMAN
ss of Paper KINGSTON, N. Y.
MAR 29 1900

The Sousa concert that occurs on the afternoon of April 7, at the Kingston opera house, the only appearance of Sousa here this year, will offer more new works than local music lovers have been accustomed to hear on a single occasion, even in the Sousa concerts, which are always notable for novelties. The soloists are: Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Mr. Arthur Pryor, trombone.

ing from FREEMAN
ress of Paper KINGSTON, N. Y.
MAR 30 1900

In Sousa's programs for his present tour there is something of a forecast of what he will do on his European tour next summer, so reports have it, new music, novelties, a generous and general transcription from musical symposiums of past and late production. Among the many are two new Sousa marches, "The Man Behind the Gun," from his new extravaganza, "Chris and the Wonderful Lamp," and "Hands Across the Sea." Sousa is a rapid and most happy arranger, and there is little of any account in musical composition that escapes his eye. He is ever alert, watchful for productions of merit, and whatever has feature enough to claim public attention is likely to find a place somewhere in his concerts, either as program number or in encore presentment. His accumulation of new works constantly is remarkable. At this particular time especially he is making extraordinary additions to his later library in view of the present tour in this country, the European tour next summer, and the great trans-continental tour, in which he will cover the whole American continent next year. The next Sousa concert here, the only one this season, will occur on April 7, in the afternoon, at the Kingston opera house, at which we may expect the brightest sort of program. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, both artists of sterling qualities.

ing from PITTSBURGH, PA.
ress of Paper PITTSBURGH, PA.

The new Klaw & Erlanger and B. D. Stevens extravaganza, "Chris and the Wonderful Lamp," the music of which is from the tuneful melodious pen of John Philip Sousa, comes to The Jefferson for th's and Saturday evenings and Saturday afternoon. The stars are Jerome Sykes, the portly comedian and ample girth and still more ample unctuous humor and Edna Wallace-Hopper, one of the cleverest and daintiest of all the American comic opera artists. The supporting numbers more than 100 persons and includes such well known favorites as Johnny Page, Nellie Lynch, Alexia Bassian Randolph Curry, Charles H. Drew, Emilie Beaupre and Mabella Baker. The first act of "Chris and the Wonderful Lamp" is laid in a New England village. The opening scene is the interior of the home of a college professor, whose great passion was a gathering of curios. After his death an auction sale is made of these rare objects and in this way the "Wonderful Lamp" comes into the hands of Chris. It costs him a quarter. When he rubs it the fun begins.

Cutting from GUARDIAN
Address of Paper PATERSON, N. J.
Date MAR 30 1900

Sousa's Only American Tour This Season.
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. This state of affairs is brought about by a European tour and a most flattering engagement at the Paris Exposition, beginning April 14, the date of the grand opening of the exposition. This engagement is so arranged as to cover certain great fete days, including July 4, "American Day," by special provision of the commissioners, and is of itself a distinguished honor. A tour of the continent, including France, Belgium, Holland, Germany, etc., will follow, according to plans carefully pre-arranged and perfected in every detail. Upon return to America in the Autumn, a great trans-continental tour of this country will begin at once, and will cover nearly 40,000 miles of territory. The present tour, though short, will be unusual in some respects. Sousa has been extremely alert preparing great things for the foreign concerts, and much that he has especially prepared will be produced here beforehand. This city will have a concert which, it may be safely said, is sure to be of rarest sort. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. The great band will be heard at the Paterson Armory on Monday evening next, April 2.

ting from NEWS
ress of Paper PATERSON, N. J.
MAR 28 1900

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 Paterson armory on Monday evening, April 2. 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 Export Exhibition at Philadelphia, the Industrial Exposition at Pittsburg, and the Food Fair at Boston.

cutting from **PRESS**
Address of Paper **ALBANY, N. Y.**
Date **MAR 30 1900**

Sousa's Band.
Like Alexander, the peerless Sousa is looking for new worlds to conquer. He goes with his entire organization of sixty players on April 1, for a protracted concert tour, as well as a remarkably auspicious engagement at the Paris exposition by special appointment as the official American band. Meantime Sousa will tour the east and middle west here before sailing for Paris, April 1. Of the cities included, less than ninety in all, our own is one and the only Sousa concert here this season will occur on Tuesday, April 3d, at Jacobs' Lyceum. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

"A Lively Legacy."

The First Established and Most Complete
Newspaper Cutting Bureau in the World.

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Address of Paper

Sousa With New Music.

The Sousa concert that occurs on Tuesday, April 3rd, at H. R. Jacob's Lyceum, the only appearance of Sousa here this year, will offer more new works than we have been accustomed to hear on a single occasion, even in the Sousa concerts, which are always notable for novelties. The soloists are: Miss Bertha Bucklin, violin; Miss Blanche Duffield, soprano, and Mr. Arthur Pryor, trombone. The sale of seats opens at 9 o'clock this morning at the box office of Thomas' music store.

At the Gaiety.

Newspaper Cutting Bureau in the World.

from

Address of Paper

BALTIMORE, MD.

MAR 27 1900

27 1900

Music Hall—Sousa's Band.

Sousa's Band was the attraction at the Music Hall last night, and despite the unpleasant weather the place was crowded. The programme included selections by Tschalkowsky, Rogers, Kunkel, German, Sousa, Wagner, Chopin, Gillet, Ries and Weber. The applause was frequent and encores were numerous. Miss Blanche Duffield, the soprano soloist, was too ill to appear, and Mrs. Amos Harryman of the Cathedral choir appeared instead. Mrs. Harryman was enthusiastically received. Miss Bertha Bucklin, the violiniste, was well received. For an encore Mrs. Harryman sang "What Is Love?" a pleasing composition by Mr. W. G. Owst of this city.

cutting from

Address of Paper

PHILADELPHIA, PA.

MAR 31 1900

Sousa Concert at the Academy.

"March King" Sousa appeared in concert with his band last evening at the Academy, the performance being the first of a series of three which will constitute a final farewell prior to the departure of this popular organization for Paris, where it will play during the early days of the great Exposition. The concert last evening was a pleasing one, and was enjoyed by as appreciative an audience as usual. The personnel of Sousa's orchestra has been perceptibly improved over that of last season. Blanche Duffield, the soprano, was ill, and did not sing, last evening, but Walter Pryor more than made amends by his trombone solos. He evoked the warmest applause of the occasion. Franz Hell also revealed his expertness on the flugel-horn, and Bertha Bucklin proved herself to be a clever, if not particularly brilliant, violiniste. The encores were as numerous as ever. The following concerts will be given at the Academy, this afternoon and evening.

cutting from **North**
Address of Paper **PHILADELPHIA**

MAR 31 1900

SOUSA AT THE ACADEMY

A Large Audience Heard a New March From His Pen Last Night.

There was a large audience at the Academy last night to wish "March King" Sousa "bon voyage," for these are his last appearances here before going to Paris, where his will be the "official American band" of the Exposition. His programme was well selected, but, as usual, it was of secondary interest to the encores, which consisted of his own well-whistled marches. After a fine rendition of the "Tannhauser" overture Franz Hell played Obani's lovely "Bright Star of Hope" on the flugel horn, and after several encores the programme continued with Sousa's "Three Quotations," a march from the Leonore symphony, anner's "Valse Pesther" and a collection from "The Runaway Girl." The features of the concert, however, were interspersed between these numbers. Blanche Duffield, the soprano soloist, was ill, so Arthur Pryor played a number of popular airs on his trombone, and Bertha Bucklin did the exquisite prize song from "Der Meistersinger" on her violin. But Sousa was the attraction throughout, and not only his marches, but his own vivid and histrionic methods of conducting. There will be two more concerts today.

cutting from

Address of Paper

PHILADELPHIA

MAR 31 1900

YESTERDAY'S CONCERTS

Sousa's Band at the Academy and the Thunder Orchestra at Witherspoon Hall

Sousa and his band came to Philadelphia yesterday and gave the first of the three concerts announced for this week at the Academy of Music in the evening. In spite of the very disagreeable weather which prevailed the house was well filled and the proceedings were of the lively, sociable, enjoyable kind usual upon these occasions. It is no small part of Sousa's success that he knows how to establish friendly and, in a way, personal relations between himself and his audience, and no exception to the rule was made last night.

The regular program had been judiciously selected and was of considerable interest. It included the Tannhauser overture, Sousa's Three Quotations, the march from the Lenore symphony of Raff and a new Sousa march, "The Man Behind the Gun." All these selections and others not mentioned were played with that combination of delicacy and power which distinguishes the work of this organization above that of all others and which has given it the high rank it occupies among the bands of the world. But, after all, the set program was only a part, and that the smaller part, of the entertainment. The encores were the main thing, and the audience enjoyed them mightily.

Owing to the sickness of Miss Blanche Duffield, who was to have sung the "Maid of the Meadow," her place was taken by Mr. Walter Pryor, who rendered the "Blue Bells of Scotland" and other things on the trombone. There will be matinee and evening performances to-day, and after that Mr. Sousa will not be heard here until after his return from the other side of the Atlantic, as he leaves at once for Paris where he is due to play on April 14 at the opening of the Exposition.

Newspaper Cutting Bureau in the World.

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Address of Paper

PHILADELPHIA

Date

MAR 31 1900

SOUSA BAND CONCERT.

A Large Audience Enjoys a Fine Program at the Academy.

The first of three concerts by Sousa and his band was given at the Academy of Music last evening. A large audience braved the storm, and by way of compensation the popular leader seemed to be more than usually generous. A fine program was given, ranging from the classics down to selections from popular musical productions of the day, with Sousa marches, "rag-time" medleys, etc., as encores. The only Sousa march on the program was the conductor's latest, "The Man Behind the Gun," which seemed to please the audience more than any other selection played, and he was compelled to repeat it twice.

The opening number was the "Tannhauser" overture (Wagner), which Mr. Sousa no doubt finds much pleasure in playing, to assure his audience that he has under his baton a body of musicians who can render the classics equally as well as the lighter style of music. Although brass and reed instruments can never bring out the full beauty and delicacy of this masterly overture, yet without strings Sousa succeeded in giving it an admirable rendering.

Franz Hell followed with a fine flugel horn solo, "Bright Star of Hope," and then the band played three selections by Mr. Sousa, entitled "Three Quotations." Miss Blanche Duffield, the soprano soloist, being ill, her place on the program was satisfactorily filled by Arthur Pryor, the noted trombonist, who played three selections. One of the most enjoyable numbers on the program was the march from Raff's "Leonore" symphony, which was played delicately, yet with sufficient heroic effect.

Miss Bertha Bucklin, an accomplished violinist, played several selections and was enthusiastically applauded. The concert closed with selections from "The Runaway Girl." A matinee and evening concert will be given to-day. Sousa's "Chariot Race" is a feature of the afternoon program.

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PHILADELPHIA, PA.

Address of Paper

MAR 31 1900

Sousa Band Concert.

Sousa and his band received a warm welcome at the Academy of Music last night, every number on the program being encores. The program included popular airs, rag-time songs and Sousa's ever-popular marches. Miss Blanche Duffield, the soprano soloist, being ill, Mr. Walter Pryor, trombone soloist, being placed her in the program. Two concerts are to be given to-day, the chief number in the matinee performance being Sousa's "Chariot Race."

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Address of Paper

KINGSTON, N. Y.

MAR 31 1900

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. New stars are constantly arising in the musical firmament, and Sousa is ever on the lookout for those of greater magnitude. 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 violinist 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. Both have appeared to splendid advantage upon many important occasions and in widely different regions, and it is sufficient encomium to add that both fully maintain the high reputation the Sousa concerts have always enjoyed for their excellencies in soloists' performances. Besides these special soloists, those regularly attached to the band will be heard as fixed upon. The Sousa concert here will occur on Saturday afternoon, April 7, at 2:30 o'clock, at the Kingston opera house.

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Address of Paper

KINGSTON, N. Y.

MAR 31 1900

Date

There is no more welcome announcement of the entire season than that of a popular concert by Sousa's Band at the Kingston Opera House on next Saturday night. 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, violiniste, 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, 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.

Cutting from **BULLETIN**
Address of Paper **PHILADELPHIA**

Sousa's Band in Farewell Concert
Prior to its departure for the Paris Exposition, Sousa's band gave the first of a series of three closing concerts at the Academy of Music last night. The entire program was of such merit as to awaken lively enthusiasm on the part of the audience. The band demonstrated that its standard is high and it met it without an apparent shortcoming. There was a decided vim on the part of the players, and their spirit met with a cordial response which manifested itself in more than an ordinary demand for additional numbers. Double encores were the rule, and attempts to get a third complimentary selection were ventured. Sousa's "Three Quotations" proved specially popular, and the band's "Tannhauser" and "Valse Pesther" were played with splendid effect. Franz Hell's flugelhorn solo was one of the finest instrumental bits of the evening, and the pure liquid tones which he produced won him a liberal share of admiration. A brass sextet played with fine harmony and evenness. "The Man Behind the Gun" was the choicest of the numerous Sousa marches, and a new bass drum effect to imitate the discharge of a gun added to the zest of the selection. Miss Blanche Duffield, soprano, did not appear because of illness. Arthur Pryor, who volunteered to give a trombone solo in place of her number, was warmly received. Miss Bertha Bucklin's violin playing while thoroughly good did not seem to be characterized by the spiritedness that has previously marked it. Concerts this afternoon and evening complete the "farewell" entertainments.

itting from **JOURNAL**
Address of Paper **ALBANY, N. Y.**
MAR 31 1900

There is something really delightful to the average person in the coming of Sousa and his band. He seems to touch the popular heart as no other leader does. The Sousa concert will be given in the Lyceum on Tuesday, April 3. As



Miss Duffield, Soprano.

usual, there are special features for soloists, those especially engaged for the present tour being Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Two new marches will be heard, "The Man Behind the Gun" and "Hands Across the Sea."

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Cutting from **PHILADELPHIA, Pa.**
Address of Paper **PHILADELPHIA, Pa.**
Date **MAR 31 1900**

ENTERTAINMENTS.

Academy of Music—Sousa's Band.

Sousa and his band returned to the Academy of Music last evening for the last concert of the season, and were welcomed, as usual, by a large and appreciative audience. The programme, as heretofore, was given its characteristic character by the encores, which included popular airs, rag time songs and Sousa's ever popular marches. Miss Blanche Duffield, the soprano soloist, being ill, Mr. Walter Pryor, trombone soloist, replaced her in the programme, and was given a very hearty welcome. The selections for the first concert were as follows:

1. Overture—Tannhauser.....Wagner
 2. Flugel Horn Solo—"Bright Star of Hope.".....Mr. Franz Hell
 3. Three Quotations.....Sousa
 - a. "The King of France went up the hill With twenty thousand men: The King of France came down the hill And ne'er went up again."
 - b. "And I, too, was born in Arcadia."
 - c. "Nigger in a wood pile."
 4. Trombone Solo.....Walter Pryor
 5. March from Symphony—"Leonore".....Raff
 - Intermission.
 6. Valse Pesther.....Lanner
 7. (a) Harlequin's Pranks (new).....Kunke
 - (b) March—"The Man Behind the Gun,".....Sousa
 8. Violin Solo—
 - (a) Prize Song.....Wagner-Wilhelme
 - (b) Guitars.....Moszkowsky
 - Miss Bertha Bucklin.
 9. Gems from "The Runaway Girl".....Moncton
- These numbers were more than doubled by the encores. Two concerts are to be given to-day, the chief number in the matinee performance being Sousa's "Charlot Race."

Cutting from **NEW YORK CITY.**
Address of Paper **NEW YORK CITY.**
Date **MAR 31 1900**

SOUSA AND HIS BAND BOUND FOR EUROPE

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 by using
CONN INSTRUMENTS.
Made only in Elkhart, Ind., U. S. A.

?

THE above interrogation appeared in a recent issue of THE MUSICAL COURIER TRADE EXTRA, and it may be answered in Yankee fashion by the interrogation, "Why not?" The natives and continental visitors to the Exposition should not be left in doubt as to the origin of the splendid instruments used by the most famous band organization that has ever existed. Its music will be a revelation, made possible by the best band musicians garnered from every corner of the civilized world, conducted with true American enterprise and patriotism, equipped with the finest American made instruments, and playing typical American music. For never was music written that was as genuinely American as Sousa's compositions. The last concert tour of Sousa and his band previous to its departure for Europe terminates on March 31. The itinerary in Europe includes a series of concerts at the Paris Exposition, where it has been appointed the official American band, and a tour of the principal cities of Germany, Austria, Holland, Belgium, France and England. The return to America in the fall will be followed by a grand trans-continental concert tour which it is intended shall eclipse all former efforts. The personnel of the band has been increased and includes, besides the famous soloists who have been identified with the success of the band so many years, several new stars, notably among whom are Herbert Clarke, Walter Rogers and Holly Wilder, all famous cornet virtuosos. These additions to the cornet section of the band will make it as prominent a feature as the Trombone Quartet, headed by the famous Pryor, has ever been. The bass section is magnificent, comprising the great Conn sousaphone, played by Herman Conrad, the monster American model and wonder double B flat basses, played by Messrs. Helleberg, Seavey and Del Negro. S. Mantia, as the chief euphonist, who has established an American reputation that will never be rivaled, will have a long cherished opportunity for displaying the marvelous beauty and resources of the American model double bell euphoniums to the music lovers of Europe. The clarinet and the saxophone corps of the band will also have a chance to demonstrate that the Conn clarinets and saxophones have outstripped their European contemporaries in the race for supreme excellence. Sousa, and his band, is about to embark on a European triumphal concert tour of success and brilliant achievements that will redound to the glory of American music, American enterprise and American unapproachable skill in the art of musical instrument making.—Elkhart Truth.

Newspaper Cutting Bureau in the World.
ing from **HERALD.**
Address of Paper **MONTREAL, CAN.**
MAR 31 1900

Sousa's Novelties.

Sousa is always the most fertile of concert directors in providing the newest and best, as well as bringing down from the past the richest of treasured stores in all the realm of music, and this has invariably been one of the strong features of his programmes. For the present tour—which, by the way, is the briefest Sousa has ever made in any season—the famous leader has rather surpassed himself in this respect. It is said he has provided a rare amount of novelties, including two new Sousa marches, much of it given for the first time in the Sousa concerts, and most of which will be presented on the forthcoming European tour. Sousa and his band have been chosen to open the Paris Exposition on April 14, as is well known, and at the conclusion of a protracted engagement at the exposition a tour of the continent follows. The present tour offers much that is especially attractive not only in new music for the band itself, but by the soloists. The latter include Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. Of the many soloists of the band those who will be heard are Arthur Pryor, trombone; Herbert L. Clarke, cornet; Emil Keneoke, cornet; and Franz Hell, flugelhorn. The date for the only Sousa concert here is April 4th and 5th at her Majesty's Theatre.

Cutting from **ALBANY, N. Y.**
Address of Paper **ALBANY, N. Y.**

Some New Sousa Programs.

In Sousa's programs for his present tour there is something of a forecast of what he will do on his European tour next summer, so reports have it, new music, novelties, a generous and general transcription from musical symposiums of past and late production. Among the many are two new Sousa marches, "The Man Behind the Gun," from his new extravaganza; "Chris and the Wonderful Lamp," and "Hands Across the Sea." Sousa is a rapid and most happy arranger, and there is little of any account in musical composition that escapes his eye. He is ever alert, watchful for productions of merit, and whatever has feature enough to claim public attention is likely to find a place somewhere in his concerts, either as program number or in encore presentation. His accumulation of new works constantly is remarkable. At this particular time especially he is making extraordinary additions to his later library, in view of the present tour in this country, the European tour next summer, and the great trans-continental tour in which he will cover the whole American continent next year, season of 1900-1901. The next Sousa concert here, the only one this season, will occur on Tuesday, April 3, at Jacobs' Lyceum, at which we may expect the brightest sort of program. The special soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, both artists of sterling qualities.

ing from **ALBANY, N. Y.**
Address of Paper **ALBANY, N. Y.**
MAR 31 1900

Sousa and his famous band will appear at the Lyceum next Tuesday evening, the performance being the only concert here before the departure for Paris where they are to open the exposition April 14. Sousa is said to stir his audiences, bright new things that will give a hint as to what he will do on the other side of the water. The soloists will be Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano. "Wine, Women and Song" will be at the Gaiety the first half of next week.

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Address of Paper **ST. LOUIS, MO.**
MAR 31 1900

WANTS TO PLAY IN ST. LOUIS.

New York's Seventy-First Regiment Band Opens Negotiations.

SPECIAL DISPATCH TO THE GLOBE-DEMOCRAT.

NEW YORK, March 30.—Among other military bands which have expressed a desire to the St. Louis Exposition management to furnish the music for the concerts next fall is the 71st Regiment band, of this city, whose conductor is Fanciulli, who succeeded Sousa as leader of the Marine band at Washington. Fanciulli has opened negotiations with Manager Frank Gallennie.

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APR 2 1900

IN THE THEATRES.

Sousa's only visit to this city will be on Tuesday evening, April 3, at Jacobs' Lyceum. 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 programs bristling with new features. The special soloists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Seats now on sale.

Cutting from MUSICAL COURIER

Address of Paper NEW YORK CITY

Date MAR 24 1900

SOUSA IN CINCINNATI

SOUSA's Band gave a concert in Cincinnati last Sunday night. The entertainment was attended by all the employees of the John Church Company, under the guidance of William Collins, manager of the sheet music department. On the program were many novelties. Sousa's new march made a "hit."

Cutting from ARGUS

Address of Paper ALBANY, N. Y.

Sousa Coming.

It is a remarkable fact, almost invariably noticeable in every part of the country, that to open the doors upon a Sousa concert means a packed house and the happiest of audiences. A Sousa audience is never solicitous, but gloriously expectant. It is simply a question of the arrival of the moment when Sousa shall raise his baton and real enjoyment begins. The public everywhere long learned by experience that whatever Sousa gives is the right thing, just the sort they most wished for, selected more to their taste than if they had made the choice themselves. John Philip Sousa is as much the master of program-making as of the baton, and therein lies one of the secrets of his marvelous success. To suit the temperament and desires of a concourse of people of vastly varying degrees is a most difficult thing to do, but the famous leader is possessed of rare perceptive powers, and, having long made a close study of the people of every part of this continent he knows exactly what to present in order to please them best. As Sousa himself once said, "I am best pleased when my audience is best satisfied," which is a key to his purpose to give the people just what they want. The latter recognize the fact and are, naturally enough, ready to pour into any place thrown open to a Sousa concert, knowing they will be served with delicious things from first to last. These concerts have grown into their wonderful popularity as much through Sousa's amiable tact in pleasing as through their technical brilliance. The only



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Cutting from MUSICAL COURIER

Address of Paper New York City

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on the ticket. He called especial attention to the candidacy of Frank Blagburn, candidate for marketmaster, stating that when Frank's father became blind and helpless three or four years ago the son bought a home for his parents that they might spend their declining years under their own roof-tree, and in so doing made the sacrifice of a home for himself. The story of this filial act was received with great applause by the audience.

Mayor MacVicar's Address.

Mayor MacVicar was the next and last speaker. The mayor devoted some time to answering some of the charges made against him by the opposition. He replied to the assertion that the rules which governed the primary election were unfair by stating they were the same rules formulated and approved by the city committee four years ago, when he had not a friend on the committee. Under these rules the committee then denied him representation on the boards of judges, though a fair interpretation of the rules would have entitled him to such representation. The next year, when his friends had a majority of the city committee, Mr. Sherman, his opponent, was given one of three judges in every precinct in the city. This year his friends on the committee made further concessions to the opposition and gave them two judges out of three in sixteen out of twenty-nine precincts.

"The claim has also been made," said the mayor, "that our opponents were not allowed to present certain matters of protest before the committee on credentials at the convention last week. The facts are that no attempt whatever was made by any one to present such protest to the committee. As to the claim that they were choked off by a motion to adjourn, the fact is the motion was made by Mr. Frailey, one of their own members. Nor was any attempt made in the convention to present any evidence of fraud at the primaries. We could not meet or refute charges never made. However, I think we are going to win by a good majority, but if I am defeated I will accept the result gracefully and tender my best wishes to Mr. Hartenbower."

Mayor MacVicar was the last speaker, and after he had expressed regret that Mr. Eaton had not been able to keep his appointment with the club the meeting was adjourned.

DISAFFECTION SUBSIDING.

Prominent Republicans Who Supported Myerly Come Out for MacVicar.

The feeling against Mayor MacVicar among the republicans of the city is rapidly subsiding. Isaac Brandt, Justice Frank Blyler and "Doc" Willis, the latter a veteran party worker on the East side, allied themselves with the candidacy of the mayor three or four weeks ago and took a very prominent part in the contest before the primary election, two