

L'Aurore. Paris May 8 / 1900

Santa's Band almost rivals our Republican Guard band.

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Paris+

New York Herald Paris Edition May 9 / 1900

\*\*\* The climax of the enthusiasm was reached when the heart-lifting melody of "The Stars and Stripes Forever" was given with the dash and precision that this famous organization is capable of. The last note was the signal for a tremendous outburst of cheering in which persons of many nationalities joined. A turbaned Arab, sitting close to the front row, gravely nodded his head in appreciation and loudly clapped his hands, while two Chinamen in flapping robes, excitedly waved their umbrellas.

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Le Gil-Blas Paris May 9/1900.

Musical Etotism - Sousa is in Paris ~~and his~~ concerts have begun. + + + They are particularly curious by the composition <sup>and the</sup> & special talent of the orchestra, in which the clarinets, and the brass develop ~~an~~ unusual strength. as to the programmes they are selected with the most evident eclecticism. Sousa's own music is but discreetly represented.

- # Paris has always liked foreign orchestras. We have had Polish bands, ~~German~~ German bands - preferably Hanoverians <sup>with their mandolins</sup> & Neapolitan bands ~~Hungarians~~ <sup>from</sup> Hungarian Gypsies, <sup>and their cymbals</sup> Romanians Romanian luthists with their reeds piping melodies like the wind whistling through the ~~trees~~ <sup>tules</sup>.
- # Paris has also had the military musicians of Russia. ~~Instrumental~~ <sup>Instrument</sup> talists and Singers; the latter with their deep organ-like bass voices.
- We have had the Banjo with vocal effects. + + + + The Anglo-Saxons are <sup>now</sup> invading us with their music. ~~Does~~ They commenced with "Ta-Ra-Ra-Born-de-ay" <sup>and</sup> continued with the "Washington Post". Sousa comes to a half-conquered country.

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Mr. Sousa and his Band played yesterday at the Esplanade des Invalides. A large crowd listened and applauded these excellent musicians. There were not only many Americans in the audience but a number of French officials as well, ~~among whom we perceived Mr. Chandon, who had not the time to receive the gentlemen of the press, but who, it seems, found a way and~~ ~~wants to~~ ~~and~~ listen to the "Scenes Pittoresque" by Massonet, which was played with perfection. Mr. Sousa is very unique in his manner of conducting his orchestra. It is indeed very curious to watch him as he directs a national song. Yesterday again the band played the "Stars and Stripes Forever." Toward the end of the piece the cornets and trombones arise, range themselves in a line facing the audience, while two policemen at the top of the stairs, who until this moment have been concealed behind the posts, wave the star spangled banner; everybody by this time has arisen and the men wave their hats while the women are loudly clapping their hands. This however, is the end. It is interesting during the concert to watch Mr. Sousa's baton come down like a whip, to note the bass drum outfit, the manner in which he runs down the entire chromatic scale, how he sways backward and forward and by the stretching out of his arms gives the flutes and the clarinets their cues. Years ago, one would have thought that he was about to perform an aerial jig or to support the ceiling. However, all of this is done with a certain graceful rhythm which produces on the part of the musicians the greatest precision and most excellent sonorousness. Mr. Sousa and his Band will be successful here. As early as yesterday, the ladies at the close of the concert threw at him a large bouquet of violets. The policemen folded their flag smiling happily.

L'AURORE, Paris May 10th 1900.

Le Charivari Paris May 11 1900

- # Extraordinary music was heard on the Esplanade of the Invalides yesterday.
- # Americans do everything differently from everybody else, including music.
- # It is impossible to give an exact ~~exact~~ account of a musical composition. We are nevertheless going to try to catalogue the phases of the melody:
- # First rumbling murmur by the bassoons.
- # A gun fired in the orchestra.
- # Bugle solo - the call familiar to all soldiers - "Reveille"
- # The baton thunder - the clarinets yelp - six gun repeats - Tempest in the brass - Chanvari by the tubaphones.
- # General tumult: thuds of clubs, firing of guns, whizz of bullets, boom of cannon.
- # Wagner never imagined such a briuyant musical composition!
- # Wagner out-Wagnered! ~~How~~ Who ~~and~~ would have thought it?

Le Gaulois Paris May 13. 1900.

All America seemed to have agreed to meet there <sup>at the</sup> dedication of the American Building - America with its helmeted and-clad guards and its stirring music; America with its youths of athletic proportions, their faces beaming with energy and good humor. America - especially - with its young women - exquisite and disturbing in their dazzling blonde beauty, <sup>like</sup> ~~with~~ casting glances from large limpid eyes of blue, furnishing such a pretty contrast to a rather haughty manner.



This elite band, directed with genuine authority by our young Philip Santa ~~carried~~ a great success. The sonority of this remarkable phalanx is very agreeable and the equilibrium between the various instrumental groups is perfect.



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- Wagner never imagined such a triumphant musical composition!
- Wagner out-Wagnered! ~~How~~ Who ~~ever~~ would have thought it?

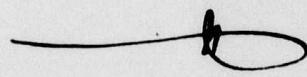
L'Instrumental Paris May 16 1900

This elite band, directed with genuine authority by Mr John Philip Sousa ~~had~~ a great success. The sonority of this remarkable phalanx is very agreeable and the equilibrium between the various instrumental groups is perfect.

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La Fayette Brussels May 17 1900.

America which exports so many things has now exported a band conducted by Mr John Philip Sousa - a band very much above the ordinary. + + + We have never <sup>heard</sup> so much vigor in the blowing of wood and brass instruments. + + + The band's success was ~~won~~ mixed with astonishment and stupefaction - was a marked one.



La Meuse - Liège May 18.

Brussels Letter

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An admirable sonority - in the brass especially - precision and finish in execution, perfect discipline, which give to the ensemble an altogether military character, these are the qualities which strike one at once in the musicians from the United States.

The ensembles are very interesting and the ~~picturesque~~ picturesque mimicry of the leader of the band adds an additional flavor to them. This ~~mimicry~~ consists in a variety of attitudes and gestures which do more than indicate to the players the changes in time or rhythm and the shadings in expression; they also sketch the play of the instruments and imitate the movements of those <sup>and</sup> play them.

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La Gazette - Brussels. May 18/1901

We have always been told that everything in the United States is big and formidable. Sousa's band ~~has~~ gives proof of the truth of this. You can ~~at~~ feel that it hails from the land of records. I do not speak of the three hundred compositions of its leader, of the four thousand concerts it boasts of having given in five hundred cities. A single concert such as this it has given here would suffice to place it above ~~rivalry~~

~~talent~~ + + + +  
Sousa, the chief who is to dominate the music sites, the men take their places and the concert begins.

First the American National hymn and the "Brabant Brabançonne" (Belgium's National) and then + + + + the "Tannhäuser" overture, but a "Tannhäuser" overture such as ~~no one~~ <sup>exists</sup> ~~of which~~ <sup>exists</sup> ~~any~~ <sup>any</sup> appearance - an overture at high pressure, an overture with "I don't know" huge power, an overture in which the Bacchante parades before us of demons, in which the Ode to Venus defies description, in which the famous violin passages in detached triplets, uttered by the clarinets give the impression of fifty thousand dogs baying to yelp Wagner by stepping on their paws.

✓

When it is realized that Mr. Sousa lives in the storm centre of this music, that he is the ~~converging~~ point towards which all this ~~noise~~ converges, and that he is not deaf, one can not help admiring the race which has produced such a man. And as the portage in Salammbô who asked himself "who are these people who enrage lions?" so we ask ourselves "who are these people whose young energy produces this music?". Poor old Europe! How can you ever struggle against such a nation!

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Sousa, the chief who is to dominate the music riots, the men take their places and the concert begins.

First the American National hymn and the "Brabander Brabançonne" (Belgium's National Air) and then \* \* \* \* the "Tannhäuser" overture but a "Tannhäuser" overture such as <sup>no one excepted the</sup> ~~in which there was~~ <sup>existence</sup> ~~any respect~~ — an overture at high pressure, an overture with "I don't know" <sup>hurrah</sup> like power, an overture in which the Bacchante parades before us demons, in which the Ode to Venus defies description, in which the famous violin passages in detached triplets, altered by the clarinets give the impression of fifty thousand dogs tanght to yell Wagner by stepping on their paws.

There is ensemble and precision in this hurricane. Jupiter ~~disorganized~~ the elements. Sousa has disciplined them. \*

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and that he is not deaf, one ~~can~~ can not help admiring the race  
which has produced such a man. ~~and~~ As the personage  
in Salammbo who asked himself "who are these people who  
embody lions?" so we ask ourselves "who are these people whose  
young energy produces this music?". Poor old Europe!  
How can you ever stop against such a nation!

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Ait Bleu. Brussels. May 18 / 1900.

[It was Musset - or perhaps de Vigny - who said "It was music that made me believe in God". When Jousa's Band plays, you see not only God, but also Saint Joseph, the Holy Virgin and several other saints!]

[The American Band numbers 65 musicians; Clarinets and Cornets dominate; the background bristles with two huge transatlantic small stacks which comes easily swallow the musician or man.]

[the fluid into them or extracting it from them - It is all very original.]

[Do not believe that because this band music corps has its eccentric traits - which we comment to commence with - that it possesses no artistic value. On the contrary - admitting once for all the american taste for the enormous, there is great pleasure to be derived in the originality of a musical performance; impeccable, with a sonority which even in its wildest bursts has unexpected plenitude and expansion.]

[There is also in the performance at times, even a refined discretion, even grace, for instance in Jousa's own "Three Notations", an opus characterized stamped with graded developments, spirit and lightness.]

[The instrumentalists considered individually are persons who have nothing more to learn. \* \* \* \* \*]

[Jousa's band triumphs in the marches. The thrilling piece "The Stars and Stripes For Ever" with its principal motive fastened up by the brasses, flared ~~feeling the~~ with banners waving before the public, is martial and joyous. Had the walls of Jericho heard these trumpet flourishes, they would have crumbled at once.]

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Aubl. Brussels. May 18 / 1900.

[It was Musset - or perhaps de Vigny - who said "It was music that made me believe in God". When Jousa's Band plays, you see not only God, but also Saint Joseph, the Holy Virgin and several other saints!]

[The American Band numbers 65 musicians; Clarinets and Cornets dominate; the background bristles with two huge transatlantic smoke stacks which come easily swallow the musician or musicians entranced with their operation. It requires, this said, six men to make them emit a major note, seven when the note is flattened, nine and ten if raised by a double sharp. The result are sounds that partake of the bellowing of Cattle, the rumble of thunder, the roar of the tempest and the particular roar of noise that proceeds from the sharp application of the blades to mowing wheels. Altogether something very delicate and very refined.]

[Mr Jousa, the band master, his breast emblazoned with a constellation of medals, leads his musicians with real authority. With his right hand, he wields his baton at times like a whip lash, then again like an eggbeater; with the left, he makes magnetic signs to his men, attracts or repulses them, injecting

La Chronique - ~~Brussels~~ May 18 1900.  
Brussels

Sousa's Band + ++ is a corps of fifty-five skillful and ~~effete~~ fr. instrumentalists. ~~Super~~ Admirable + Sonority - the brasses in particular great precision and finish in execution, a perfect discipline which gives the ensemble a character altogether military - these are the qualities + are immediately noticeable in the musicians from the U.S. + + Mr. Sousa's style in conducting + + + is disturbing to our musicians and we can only characterize them by the words "Very American". + + +

The ensembles have been very interesting and the picturesque pantomime of the leader <sup>himself</sup> given to them an additional relish. This pantomime consists of a series of poses and gestures which do more than give to the players the indication ~~for~~ of time, rhythms and shading; they stretch the instruments and imitate the movements of those that play on them.

We do not know whether this manner of conducting is in vogue in America, or whether it is individual with Mr. Sousa. In any case, it is not common-place. #

It is proper to state that it is not employed only when the compositions are such as ~~permit~~ a certain license. When he conducts a Wagner number, for instance, Mr. Sousa ~~inevitably adapts~~ resorts to the customary style of other leaders - which proves him

to be tactful.

\* Along with the fine quality of tone produced\*, there is the virtuosity of the players to be praised. Soli for the cornet and trombone gave us extraordinary examples of this.

<sup>#</sup> Mr. Sousa does not content himself with beating time with Yankee originality; he composes irresistable and strongly accentuated marches and also fantasies which have charm and distinction.

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Independence Bélgie. Brussels May 18 / 1900

Hommage must be paid to the disciplined spirit of the brass and the wood  
and to the authority of ~~the~~<sup>a</sup> leader with elegantly musical manners.

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Le Journal des Débats. Paris <sup>May</sup> 18 - 1900.

This American Band symbolizes our period of hurry, steam  
and electricity. The Parisian public, with its automobilistic  
fancies understands this. Mr Sousa and his excellent musicians  
are fairly the fad of the celebrating Capital.

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Revue Musicale - Brussels <sup>May 18 / 1900</sup>  
Paris fad

Le Messager de Bruxelles. Brussels May 19 / 1900

Sousa's Band gave its first concert at the Alhambra on Wednesday  
night. Great living power, long ~~breath~~, a superb ensemble,  
with exquisite shading & ~~of~~ <sup>the</sup> have never heard pieces  
played with so much correctness, neatness and contrast.

\* \* \* \* \* Mr Sousa is not an ~~ordinary~~  
Conductor. He handles his baton, turns, bends, leans  
and bows in a most particular fashion. It is worth  
watching to see him. His Debons et des mazurka

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La Reforme - Brussels. May 19/1900

Sousa's Band Compositions are not lacking either in humor or spirit + +  
There are crashes of crockery, menagerie growls, the ~~teba, the~~ "tchum tchum"  
of locomotives, the barking of saw mills, all of the sounds of intense  
nature and industry. + + + + +

The men of the band blow harder and longer than other men. Their  
instruments vibrate differently from others. Their flutes whine,  
their clarinets yelp, their cornets toot, their tubas  
blast ~~with~~<sup>in</sup> ~~the~~<sup>the</sup> ~~highest~~<sup>most</sup> unknown fury. ~~Sousa's team~~  
~~with~~<sup>with</sup> ~~the~~<sup>the</sup> ~~finest~~<sup>best</sup> sounds

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Fraenkischer Courier - Nuremberg. June 20/1900.

The ~~appearance~~ of Sousa Concert in the Stadt Park last evening  
was a musical event. Intense enjoyment was afforded to the  
audience. Sousa and his Band earned the hearts of the  
Nuremberg by storm. + + + + + Sousa conducts very quietly, the  
left hand seldom assists. When his marches are played, he changes  
his methods. Then he walks both arms in various gestures. + + + +  
His band won the ~~the~~ title of a model band. Clean, sharp-cut,  
soft<sup>th</sup> tone and volume, precision in ensemble, technique perfection  
of the individuals - everything was at hand for the satisfying  
performance of the music.

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BERLINER BOERSEN COURIER - May 20th 1900.

Usually Europe furnishes the new world with music, today the American band is returning these <sup>compliments</sup> visits. American military bands have been heard but seldom in Europe. The only one we can recall at the present time is Gilmore's Band, which some time during the seventies created at Kroll's place not a little excitement on account of its technical virtuosity. Today at the same place, may be heard the American band composed of 60 musicians, whose director is the world renowned composer of the "Washington Post" John Philip Sousa. The dancing public is rather ungrateful toward this composer. Like Emil Waldteufel, the writer of the "Skater," who as far as he himself is concerned, might as well have been a blank page, or Jvanovici, the composer of the "Danube Waves" of whom no one knows very much, so also is the composer of the favorite dance of the day personally wholly unknown. The name has a sort of a Portugese ring to it; we are however informed that John Philip Sousa was born in Washington and that his mother was of German descent. From his earliest youth Mr. Sousa played the violin but very soon took up the career of composer and director and devoted himself especially to dance music and marches, the latter having met with phenomenal success in the new world. The band also played at the exposition in Chicago with great success and after completing the German tour will be heard at the Paris Exposition.

Berliner Montags Zeitung - Berlin May 20/1900

He is really with us now, in Berlin, the American Wizard, who shared the honors of <sup>the</sup> last Ballroom with the composer of the Geisha Waltz and the one of "Castles in the Moon". Sousa, the composer and legally-protected inventor of the "Washington Post" is tarrying within the walls of the Imperial Capital. + + + He ~~often~~ comes as a <sup>a</sup> longueur and as <sup>a</sup> Hero, at the head of ~~a~~ <sup>confident</sup> ~~an army obedient~~ to every turn and twist of his baton. . . . .

Le Pont Liege. Liege May 20 1900.

No band has ever been so much the subject of discussion as that of John Philip Sousa. + + + Mr. Sousa indulges ungraciously in a bit of ~~charlatan~~ charlatany - he "americanizes" as it were. It is true that he makes a good deal of noise; it is true that he poses. But there are curious effects obtained by this excited "Americanum", and these effects seem to please the public mightily.

It can not be denied that few bands are as disciplined. If our regimental bands attained such ~~degree~~ of perfection, there would be crowds on the streets at their concerts. \* \* \* \* There are artists of the very first rank in this band - of a sort of which we know nothing here.

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He is really with us now, in Berlin, the American Wizard, who shared the honors of <sup>the</sup> last Ballroom with the composer of the Geisha Waltz and the one of "Castles in the Moon". Sousa, the composer and legally-protected inventor of the "Washington Post" is tarrying within the walls of the Imperial Capital. +++ He appears comes as a conqueror and as a hero, at the head of ~~a corps~~, an army <sup>confident</sup> <sub>obedient</sub> to every turn and twist of his baton, eager ~~to~~ <sup>to</sup> conquer or die with him in the battle of Music. But it was Victory that perched upon their banner. +++ Sousa is naturally the central, dominating figure. His illustrations of New World music, his dances and marches, made every true American's heart beat faster and there is recognition of this in the vigor and vivacity of his effusiveness. +++ Preworthy is the purity of intonation of this brass band. A curious characteristic is the persistent tremolo of both the solo and the accompanying instruments.

H.

L'Art press - Liege. May 19 / 1900

- ♪ Sousa's Band which furnishes ~~trumpets of joy~~  
is now promenading through Europe with its ~~rest~~ <sup>among American</sup> ~~musical~~ <sup>enthusiasts</sup> shining brasses.
- +++ Their terrible New Yorkers blow with fury. Once the valve raised  
the wind passes through and nothing can stop it.
- \* The band which Mr. Sousa conducts with ~~joyous~~ and vivacious  
grace has qualities of sonority, discipline and homogeneity, once  
started, it would play for days without stopping. ~~the~~ Its  
leader, who has the gestures of a ~~tight~~ skipping rope dancer

La Gazette - Liege. May 20 / 1900.

The musicians of the Sousa Band number sixty-five; their leader is an artist and connoisseur of talent; their severe uniform ~~is~~ is agreeable to the eye; their musical execution is distinguished by a correctness, an ensemble, an irreproachable precision as well as by a diversity of tone which is altogether exceptional ~~any~~ of which they make use with striking skill.

The wood instruments have ~~an~~ ideal purity ~~and~~ refinement; the brass have instant strength. \* \* \* In the performance of the many numbers on the programme, ~~these~~ players it was possible to appreciate how the players, under the dominating impulsion ~~of~~ strict firm <sup>certainty</sup> of their young leader, observe the most minute gradations ~~and~~ the harmonic fusion of the instrument's sonority.

In the "Tannhäuser" overture, the violin passages were performed with such extraordinary agility by the clarinets that it seemed as if such <sup>might have been</sup> Wagner's intent.

L'Heure - Liege. May 19 / 1900

- \* Sousa's Band which provides trumpets of joy  
is now promenading through Europe with its ~~most~~ <sup>among</sup> American ~~musical instruments~~  
+++ Their terrible New Yorkers blow with fury. Once the valve raised  
the wind comes through and nothing can stop it.
- \* The band which Mr. Sousa conducts with joyous and vivacious  
grace has qualities of sonority, discipline and homogeneity. Once  
started, it would play for days without stopping. ~~the~~ Its  
leader, who has the gestures of a ~~tight~~ skipping rope dancer  
beats time without knowing it.
- \* The cornets are clear, the tubas are enormous +++ the  
clarinets moreover little machines. ++++ The  
public gave the band a noisy success. In acknowledgement  
it played marches executed with spirit and dash and  
a degree of heroic intrepidity

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Journal de Liège. Liège May 20 1900

The band (Sousa's) - it is ~~certain~~ - is composed mainly of veritable virtuosi who play with an ensemble entirely extraordinary, any who know when necessary, how to shade with extreme delicacy, as well as - without effort - to attain tremendous tone power.

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La Meuse. Liège 19/20 mai 1900

There was much to see ~~as we~~ almost as much as to hear - at the garden last evening. \* \* \* There were the musicians of the Sousa Band, among them several superb specimens of the ~~Anglo-Saxon~~, tall, slender well-built ~~blonde~~ fair-haired anglo-saxon. There was Mr. Sousa - John Philip - who is not a commonplace conductor - with his swinging arms & his white gloved hands. And in the very middle of a march superbly executed all the trumpeters rising and standing in alignment, taking up the refrain in truant notes. \* \* \* \* \*

The Sousa Band attains a degree of Sonority, a marvellous power such as we have no idea of here. \* \* \* In clearness, in absolute unanimity, in ~~precision~~ precision, the band is no less astonishing.

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The eagerly expected series of Sousa concerts was opened last Sunday at the new Court Opera House Garden. A rumor concerning the director has been circulated that he is of Portuguese extraction and that until recently he has been at the head of the United States Marine Band; among the members of the band, that they are civil musicians, although wearing a sort of military uniform. The captivating personality of Mr. Sousa was recognizable even upon the posters which for the past few days decorated the bill boards. As to the director's swinging movements with the left arm - - one must grow accustomed to those. Mr. Sousa however, has his orchestra under fine control. ~~He pays special attention to the sweetness, fullness and smoothness of tones, technical correctness, rhythmic precision as well as delicate shading.~~ He pays special attention to the sweetness, fullness and smoothness of tones, technical correctness, rhythmic precision as well as delicate shading. The certain softness so perceptible in the expression (comparing the music with that made by our own bands) may be due to the use of the saxophones used in the band. In the "Tell" overture the clarinets distinguished themselves by the smooth manner in which they handled the more rapid portions of it, while in Massenet's "Scenes Pittoresque" the tubas did very good work. Mr. Frank Hell demonstrated his virtuosity upon the fluegelhorn in the song "Bright Star of Hope" by Robaudi. The characteristic shading of "Sheridan's Ride" proved that Mr. Sousa's imagination is also able to rise above the "Washington P<sup>st</sup> March" which was the means of popularizing Mr. Sousa's name.

Vossische Zeitung, Berlin

May 21st 1900.

Mondo Artistico Milan May 21st 1900

(Paris Letter)

The American Band of Maestro Sousa, composed of sixty five uniformed musicians is exciting curiosity and interest. It is the first time that this famous band has played in Europe. Their concerts are listened to by great crowds. Everybody applauds.

Berliner Illustrirte Zeitung - Berlin May 27 1900

+++ As in the course of years, a specific school of American  
folk music has been developed, so has there been formed, an  
altogether original type of military Band. The band (Sousa's)  
now playing in Berlin has the reputation of being the best in  
America. Its achievements are certainly imposing. It has great  
spirit and its leader-Sousa, has a great deal of temperament.  
The band is at its best in the performance of the fresh, jolly  
American marches. + + +.

Vossische Zeitung Berlin May 21. 1900

Mr Sousa has his orchestra well in hand. He insists on freshness  
~~and fulness of tone~~ and polish of tone, on technical accuracy <sup>any</sup>  
rhythmic precision <sup>any</sup> or detailed shading in performance.

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Die Welt am Montag - Berlin May 21. 1900.

It is worthwhile to go to Krull's to see Mr. Sousa conduct. He does it differently from anybody and everybody else. He does not make this or that motion, <sup>retreat</sup> this or that shade of tone ~~to affect~~ from the orchestra; he ~~allows~~ ~~himself~~ ~~himself~~ to be impelled by what he hears - to <sup>the</sup> indulgence of a richly varied lively pantomime. At times he seems to wave in his left hand, the veins of a four-in hand, in his right, the whip and to drive <sup>his</sup> ~~his~~ <sup>pianissimo</sup> ~~stately~~ manner in time with the music. At times, he stands with his head leaning on his shoulder, apparent aiming gun in hand, in order to ~~enjoy~~ illustrate the following loud beats on the bass drum. He swims, he dances, he assumes the attitudes of a fencer - everything in keeping with the music beats. It is really worth while to see Mr. Sousa conduct.

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 (Paris letter)

The American band of Maestro Sousa, composed of sixty-five uniformed musicians ~~is~~ exciting curiosity and interest. It is the first time that this famous band has played in Europe. Their concerts are listened to by great crowds. Everybody applauds.

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Sousa, the pride of the new world, the idol of the pleasure loving people across the sea, whose appearance has been announced for months past and who on paper has dwelt among us for the last few weeks, at last has arrived in person. What knows Germany, what knows Europe of this great Sousa? A little less than nothing. He is the composer of the "Washington Post March." This is about the only praiseworthy thing we are able to say about him, because we know of none of his other compositions. And he has composed a legion of them, operas, vaudevilles, marches, dances and fantasias. All of them are well known in America and are spoken of in the most enthusiastic manner. The relation in which he is regarded overthere was made very plain by the attitude of the American colony at his debut in Berlin, who gave him a cheering welcome at Kroll's Garden. After each number a great hurrah went up, cries of brave and calls for encores, hats were waved, arms and legs were dangled in the air and all of these demonstrations were intended as expressions of approval. I hardly would have given the American credit for so much fervor. It has always been maintained that the gentlemen and even the ladies are cold to the core. But with all due respect, upon this occasion the "fire" rose to the surface. The radiance of his idolized presence thawed the Arctic Sea in the hearts of the Americans so that the billows had full play, and after swelling to an incredibl<sup>e</sup> height lost themselves in the foam of temperamental enthusiasm. In order to prevent contagion while in the presence of so much excitement, it would be necessary to carry blocks of marble in one's bosom. National joyousness and general enjoyment always carry with them a certain wholesome stimulus, the aesthetic standing aside giving precedence to the ethical and culturing. It therefore is not meet that we don critical ear-spectacles or with mathematical precisionness refer to the composition text-book, but let us rather enjoy that which is offered us in a becoming manner. The greater part of the programme was made up of Italian and French composers. MacDowell, Robaudi, Kerker, the author of "The Belle of New York," Albert and last but not least, - - Sousa, Sousa the Johann Strauss of the new world as conductor. When in his elegant nonchalance he indicates the beats of the kettledrums, or at a pianissimo his white gloved hands touch the floor, only to rush in with a veritable thunder-storm, he seizes the audiance and carries it with him. Encore upon encore followed one another.

The cornets and trombones having arranged themselves in a long row, while standing thundered forth the "Stars and Stripes Forever" which was greeted with a roaring hurrah; after this the players of the reed instruments hummed a nigger song with all the peculiarties pertaining to it. Mr. Sousa, in directing indicates the lazy dance movements - - - the delight was boundless.

Arthur Pryor displayed great lung flexibility upon the trombone, whose trills and rums would have presented great dificulties for a prima donna. In short, there was plenty of variety, "hit" upon "hit" followed each other. While the programme called for but nine numbers, Mr. Sousa was compelled to play 30. He can well be satisfied with the succes he has met.

Berliner Morgenpost

*Neue Freie Presse. Vienna May 30 1900  
Berlin letter.*

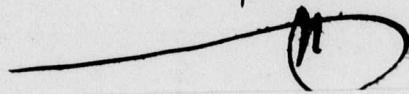
The Band (Sousa's) plays marches splendidly, brilliantly in fact, with power, exuberance and lively and stimulating rhythm. + + + In most of these marches, Sousa has utilized American folk songs, and of these, the best are the negro songs. It almost seems as if America has its folk music or at least the best of it, from the poor negroes who have returned good for evil, and have given their best songs in return for the nadient ~~any~~ contempt of the people. + + + + + When Sousa comes to Vienna, pleasure will be found in listening to his marches with their remarkably broad ~~any~~ stirring rhythms, with their strange minor melodies ~~any~~ their exotic tone. + + + + +

We must also go to a Sousa concert to see the master, the conductor John Philip Sousa in the act of conducting. This conductor animates ~~his~~ ~~himself~~ the piece he is directing with all of his peculiarties. He does not beat time, but Time ~~and~~ he become a single, living person.

When the melody runs along smoothly, he drops his hands and moves them from right to left as if in careless indifference. But before begins to <sup>more and more</sup> twist, as if it he had a sharp time-corner to turn. Then again, he points, in a commanding manner, with his baton, to the rear ranks of the band orchestra: "Say, you there, you are trying to hide with your back; it's no use, you've got to play!"

2

when Drums and Cymbals join in, then he beats with his baton  
 as a coachman snaps his whip over ~~the~~ the backs of his  
 horses. When all the instruments are finally joined together  
 in a mighty fortissimo, he lets them go and rests in a pose  
 that is not altogether devoid of pride: ~~he has reached his goal,~~  
 he is satisfied.



Berliner Morgen Post  
Wochen Courier Berlin May 29 1900.

~~After last note~~

† x + + + Sousa, the pride of the New World, the idol of music lovers  
 across the wide and deep seas, has finally reached in persona the Imperial  
 Capital. What did Germany, ay, Europe know ~~know~~ of the  
 great Sousa. ~~that he~~ little more than nothing. That he was  
 the composer of the Washington Post — nothing of his Legion  
 of Operas, Marches, Dances, Fantasies. + + + +

Sousa as a conductor is the Johann Strauss of the New  
 World. When he, with ~~elegant~~ <sup>anis haptic</sup> rochalance, beats time synchronously  
 with the drum taps, when he individualizes a pianissimo by dropping  
 his white-gloved hands to the ground ~~ungraciously~~, ~~with~~ <sup>a</sup> ~~a~~ raves  
 them to call forth a rhythmic tempest, he carries his audience  
 by storm. ~~The trumpet + + + + The trumpets and trombones~~  
<sup>before</sup>

Berliner Tageblatt Berlin May 22 1900. -

As conductor Mr. Sousa is not to be taken too seriously. He indulges in  
 miming while at the desk, but it must be recorded to his credit that  
 his forces play with great sympathy and without exaggeration.

2

when Drums and Cymbals join in, then he beats with his baton  
as a coachman snaps his whip over the backs of his  
horses. When all the instruments are finally joined together  
in a mighty fortissimo, he lets them go and rests in a pose  
that is not altogether devoid of pride: ~~he has reached his goal,~~  
he is satisfied.

II

Berliner ~~Morgen Post~~ Berlin May 29 1900.

~~After last night~~

† \* + + + Sousa, the pride of the New World, the idol of music lovers  
across the wide and deep seas, has finally reached in persona the Imperial  
Capital. What did Germany, aye, Europe know ~~know~~ of the  
great Sousa. ~~that he~~ little more than nothing. That he was  
the composer of the Washington Post—nothing of his Legion  
of Operettas, Marches, Dances, Fantasies. + + + +

Sousa as a conductor is the Johann Strauss of the New  
World. When he, with ~~elegant~~ <sup>anis haptic</sup> nonchalance, beats time synchronously  
with the drum taps, when he individualizes a pianissimo by dropping  
his white-gloved hands to the ground and suddenly, ~~with~~ <sup>a</sup> raises  
them to call forth a rhythmic tempest, he carries his audience  
by storm. ~~The trumpet + + + + The trumpets and trombones~~  
~~thunder the "Star Spangled Banner"~~ ~~the reeds pipe~~  
~~a "Cossack" with its curious five colors.~~ Sousa's beat

II

miming while at the desk, but it must be rendered to our crew and  
his forces play with great sympathy and without exaggeration.

II

Volkszeitung. Berlin May 22 1900.

The Maestro (Sousa) conducts with certainty and vivacity. There is at times too much of the latter in the arm and hand movements.  
The band is admirably trained.

+  
Berliner Zeitung. Berlin May 23 1900.

+++ Sousa is a dignified and aristocratic personage who ~~wields~~ <sup>conducts</sup> his baton in his white-gloved hands with temperament and spirit. His band is ~~very~~ superbly disciplined. Its playing is a model of accuracy; its playing has rhythmic precision and dynamic vigor & vitality. The pleasant characteristic of the brass is its ~~soft~~ softness of tone; this is noticeable in the ~~the~~ horn, the trumpet ~~the~~ the trombone equally. The ear is never disturbed by the sharpness of the ~~brass~~ brass sounds which naturally dwell in large instruments.

~~See~~  
Die Post. Berlin May 26 1900.

"Sousa" is ~~not~~ the rallying cry which fills now darkly the spacious grounds of the new Royal Opera Theatre (Kroll's) +++++.  
The band plays principally Anglo-American Music - Marches - Safaris, melodic and temperamental, concert pieces, exotic in color, dances & masonic jades. They then in spirited performance the "Washington Post" the march which has become so rapidly world-famous <sup>and given birth to</sup> a ~~special~~ <sup>new</sup> form of dance. The band is equipped with splendid instruments and in ensemble ~~plays without union~~ obeys its leader with rare and intimate union.

Sousa himself as conductor is an interesting object. His very varied beat may seem to many to be affected, but it is not. It is the <sup>logical</sup> ~~natural~~ expression of his romantic nature. Sousa knows how to interest ~~any~~ <sup>new</sup> to stimulate and that faculty is not possessed by every body.

+

Frankfurter Zeitung - Frankfort A.M. June 27 1900.

Mr. Sousa conducts with elegance and with noticeable weariness, ~~more than~~ emphasizing. The ~~orchestra~~ band which contains exceptional soloists distinguishes itself with its good tone, its smoothness and polish.

—

German Times Berlin May 28.

Mr. Sousa who is a born leader is a man of many talents. It is not given to every successful conductor to be an equally successful composer and librettist besides John Philip Sousa is all these <sup>and</sup> more. He never fails to inspire his men with his native energy and unbounded enthusiasm. The discipline in his band, every member of which is an artist, is perfect. Their precision, exact intonation, true coloring and rendering of the various numbers of their extensive repertoire, resemble the work of a virtuoso on his instrument, so complete is the ensemble. The band is composed of young men principally, who infuse into their performances a snap and a vigor which is contagious. To use an Americanism, Sousa and his band have caught on here and no mistake about it. \* \* \* \* \*

—

Hamburger Nachrichten - Hamburg May 29 1900

Mr. Sousa is a splendid leader. \* \* \* Such perfection of ensemble playing such tone volume and tone purity such rhythmic accuracy is not to be found <sup>elsewhere</sup> even in our very best military bands. There are ~~other~~ features about this musical visit of Sousa to Hamburg that make it an event. \* \* \* \* The <sup>is one</sup> band of unusual artistic ability.

The American military band, which on account of the reputation of its leader, John Philip Sousa, and the great success with which it has met in Paris as well as in Berlin has also become popular in Europe, played for the first time at the Concert Hall in Hamburg to a very large and enthusiastic house. Mr. Sousa, who is also a composer of high rank, directs his band composed of 65 well trained men with great ability, which, not even mentioning the artistic and effective arrangement of the programme, distinguished itself by carrying out every detail with technical and artistic perfection. Such sweetness of harmony, clearness of tones and rhythm, are qualities very rarely found even in our best military bands. By reason of the superiority of the band, the Sousa concerts in Hamburg have been quite a musical event besides having been the means of opening the summer season at the concert house in a most promising manner. Last evening's programme contained compositions by Sousa, Gomez, Clarke, Dvorak, Brahms, Boito, Czibulka, Pryor, Kunkel and Bandix. However, the programme as arranged did not nearly satisfy the listeners' craving for music. Every selection was so heartily applauded that Mr. Sousa in his obliging way was compelled to add a number of encores, thus giving the audience the benefit of almost two concerts. The carefully arranged and selected band is indeed able to meet all demands made upon it in a musical line, it incorporates soloists of a high order, in short, its artistic abilities are extraordinary, which in Hamburg will be well appreciated in as much as Mr. Sousa is a very clever man who knows the general public and is desirous of pleasing it.

Hamburger Nachrichten May 29th 1900.

Czechia - Prague - 23 mai. (Berlin letter)

It is interesting to see Sousa ~~direct~~ conduct. He is a live conductor who leads his musical forces not only with his baton but with ~~much~~ much variety of expressive body movements.

HAMBURGER FREMDENBLATT Hamburg May 30th

The leader (Mr. Sousa) directs his band with certainty and great vivacity. The band is splendidly schooled.....

Hamburger FremdenBlatt - Hamburg May 30.

The leader (Mr. Sousa) directs his band with certainty and great vivacity. The band is splendidly schooled. + + + +

General-Anzeiger - Hamburg <sup>in</sup> Altona May 31/1900

The good reports which preceded the coming of the band (Sousa's) have not been too promising. The leader (Mr. Sousa) conducts with energy and skillful certainty. In the band's performance, there is a fascinating individual softness of tone.

#

## SKETCHES FROM THE LIVES OF MUSICIANS.

During the past summer we have had at the Palm Garden ample opportunity to meet and listen to musicians from all parts of the world, and in fact they have differed so much from one another that it has been well worth the trouble to take a peep into the doings of these nomads when not engaged in their professional work. According to the information received from Mr. Fischer, the proprietor of the Lindauer Hotel, where the members of the Bande municipale di Locorotondi were staying, these Neopolitans seemed to him the easiest satisfied people he had ever met. Early in the morning three pails of water were delivered to them, which with a little bread constituted their breakfast. In as much as their national dish, which they called "polinta," a sort of millet-pap, was not obtainable, they contented themselves with macaroni for luncheon and bread and cheese for supper. The thirty-two men, after the concert drank all told about five to six schnits of beer. The two hundred marks which they were paid per day, were immediately converted into Italian bills. Their predecessors, the members of the Swedish Husar Band, who also had been the guests of Mr. Fischer, had given evidence of their ability to punish large quantities of meat and beer. The members of the American band of which the soloists received five hundred marks per week and of which even the last drummer received a salary of one hundred and forty marks per week, lived at the best hotels, thus one can easily understand how bandmaster Sousa's daily expenses ran up to two thousand marks and that in spite of his large receipts, he was out even thousand marks on his European trip. Each day the

the high hotel rates but traveling expenses as well. The musicians engaged by Barnum & Bailey were upon a lower salary basis and were expected, as per our own observations, to assist in putting up the tents. We may add that the employes of the American Circus were perfectly contented to refresh themselves with a glass of water and that they voted our hydrant water excellent.

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Munchener Kindlkeller. A hall packed with people to its utmost capacity, as was the wont at the Goethe Club meetings, waited for the arrival of Mr. Sousa, some time before the hour set for the commencement of the concert, and whose appearance was greeted with a thunderous burst of applause. The programme of yesterday contained numbers from the compositions of Gomez, Mac Dowell, Kastner, Dvorak, Brahms, Puccini, Wagner, Prior, Winterbottom, Macbeth and a number of Mr. Sousa's own productions. Especially worthy of mention was the rendition of the prelude from "Lohengrin." Wonderfully well performed solos which upon repeated calls were given by Messrs. <sup>Holtz</sup> Wilder upon the cornet and Mr. Arthur Pryor upon the trombone. The Sousa concerts with their never failing musical novelties may be heard at the matinees and evenings of today and tomorrow only.

MUNCHENER NEUSTE NACHRICHTEN, June 2nd 1900.

*Badener Tagblatt — Baden-Baden — July 16, 1900*  
Munchener Neust. Nachrichten. Munich.

As director, Sousa has elegance, temperament and verve if not without artificiality. The performances of the band show finished precision in attack, superb ensemble and — what is particularly admirable — a wonderful faculty of tone production in the brass.

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*New York Herald, June 21, 1900*

Paris edition

#### MR. SOUSA DECORATED.

In recognition of the success of the concerts given by Sousa's band in Belgium, the Academy of Arts, Science and Literature of Hainaut has conferred upon Mr. John Philip Sousa the Grand Diploma of Honor, and decorated him with the Cross of Artistic Merit of the first class. A similar decoration was bestowed upon Mr. George Frederick Hinton, Mr. Sousa's manager.

Kölnerische Zeitung - Cologne June 31, 1900

27

Mr. Sousa has trained his men to the highest degree of precision in ensemble playing, so that their performance needs little direction and permits the conductor to be economical <sup>with</sup> his beats-time-beating movements. His gestures suggest fatigue and produce the impression that he is not specially interested in the music.

#

The German Times - Berlin June 1, 1900.

[Those who would witness one of the most interesting hypnotic performances of the age should not fail to hear Sousa and his band. \*\*\* Svengali is not in it. Sousa is another living example that truth is stranger than fiction, in that he has hypnotized a whole band - I was about to say a whole band of Trilbies - but then Trilby was supposed to be a hypnotic subject, whereas the members of Sousa's band are a fine body of men, young, strong and brimful of intelligence. There he stands before them oft times scarcely moving a muscle, his eyes on them, a calm and pleased expression overspreading his countenance, in place of the strained and fixed expression of the hypnotist with which we are so familiar as described in novels. He is never anxious, having the perfect confidence in himself born of conscious power. Thus you never see him assume the nervous fidgety manner of the conductor afraid of himself. The character of the music at hand influences his various attitudes, which are always easy and graceful - the very beat is different when conducting light and popular airs from that assumed when serious music occupies his attention.

X X X X X X X X X

[Not for the narrow-minded and unthinking who

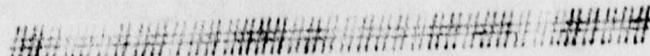
## HANNOVER.

It is but a step from the ridiculous to the sublime. Now then, I have come to Sousa. Judging by the head posted at every street corner, he is the greatest man of the twentieth century. Yesterday I encountered this great personage. He was driving, like other mortals, in a cab. A furniture wagon in the American colors would have been more appropriate. He wore a gold embroidered messenger-boy cap and a piccole jacket. A man so attired is unmistakably a great genius. And how ingeniously he directs; now upon both legs, then upon one and then upon none. Now he turns his bearded countenance toward the band, then toward the audience and then toward both at the same time. With one hand he encourages the first cornets, with the other he subdues the first clarinets and with the third he attunes the entire harmony. When he reaches the pianissimo he bows so low that his head comes within two centimetres of the platform and at fortissimo rises to the height of the ceiling. If that is not ingenuity, I will eat my hat.

But there is a greater than Sousa, only he has not yet appeared.

HANNOVERSCHER COURIER - Hannover, June 7th 1900.

The first concert by the American military band under the direction of John Philip Sousa, will be given this evening. The entire number of musicians (70) which have been engaged for the Paris Exposition, will play. We are convinced that the great success with which Mr. Sousa has met wherever he has appeared, will not be wanting here, especially as the director on account of his well known compositions has become very popular.



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But there is a greater than Sousa, only he has not yet appeared. I have visited him. You will be nothing short of amazed when he directs. There is a man for you! When he comes to the pianissimo he bows so profoundly that he disappears altogether, at fortissimo he bounds against the ceiling, at piccato he has nervous twitchings all over, at the trills he goes into an epileptic fit and at the end of the overture, shoots before the balloon. What is Sousa compared with such a man?

You cannot imagine how childishly happy I am in the anticipation of this great country-trombone festival. My most intimate friend, the doctor, established himself (an oralist) ~~sick~~ here yesterday. Is it not too charming for anything that on Sunday morning one thousand strong young men will blow, first before the Court Theatre, then in the Aegidaen Gateway and then at the Court Market, as if Hannover was Jericho, the City of Palms? "Kolenu schema, elohim!" cried the Israelites, when upon the seventh day for the seventh time they had marched around the City of Peace, and the outriders' horns were blown seven times "O Lord help up!" And so I believe, the citizens of Hannover will cry when they hear the sound of the thousand horns. I however, who have very sensitive hear-drums and am not at all anxious to cultivate corns upon them, will listen to the concert from the distance.

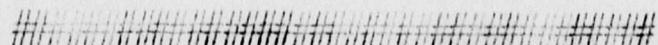
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of the many known compositions has become a sort of legend.  
The audience will not be wanting in satisfaction as we approach the second  
in the connection of the slow success with which Mr. Gomes has not succeeded in  
obtaining (it) which was offered to the Paris exhibition, and which  
of course could not be given this easily. The only number of  
the large concert at the Universal exhibition being used, the question

LEIPZIGER TAGEBLATT - June 11th 1900.

The lion of the day in American musical circles, John Philip Sousa, has now also made his debut in the musical city of Leipzig, and it may as well be acknowledged at once, was very graciously received. The Palm Garden, where the band played, was pretty well filled and the Sunday Audience apparently in a sympathetic mood. Of course, the offerings of the Sousa Band did not quite come up to the expectations of the true music lovers, which their reputation, advertised in the most modern manner, would have warranted. A comparison with our own home bands, who lay great stress upon high class national music, would result in a decision in favor of our own. At all events, it is evident that these Americans play no better than many of our music corps who have not been initiated in the secrets of the magic touch of the "fame aspiring drum." And yet there is a unique charm about this band. Sousa is a thorough musician, and from all appearances, a director with his whole heart and soul. More than three hundred compositions have flowed from his pen, and many of the children of his muse have been received in all parts of the world; indeed, the "Washington Post" as everybody knows, forms a part of many of the programmes of the present time, has gained such a popularity as to almost cause uneasiness. No wonder that in Leipzig, where all novelties of a musical nature are kept track of with the liveliest interest, Mr. Sousa's appearance has been anxiously looked forward to. The manner in which he directs, as well as his steady, unaffected and even graceful general conduct has a pleasant effect. It seems as if this very nonchalance is the means of shouldering with apparent ease the most difficult . . . . . Very

Herbert Clarke, Arthur Pryor, Frank Hell and Walter Rogers have given ample proof that the band embraces a number of soloists of artistic ability and it was the last named of these, who by his delicate and impressive performance of "Reminiscences of Naples" so delighted the audience. Taking everything into consideration, while the band does not meet the extraordinary expectations which the mammoth advertisements warranted, it may nevertheless be classed among the largest international concert enterprises, and a vote of thanks is due the management for having given us the ~~benefit~~ ~~an~~ opportunity of becoming acquainted also with this new departure in the musical field.

LEIPZIGER TAGEBLATT - June 11th 1900.

The lion of the day in American musical circles, John Philip Sousa, has now also made his debut in the musical city of Leipzig, and it may as well be acknowledged at once, was very graciously received. The Palm Garden, where the band played, was pretty well filled and the Sunday Audience apparently in a sympathetic mood. Of course, the offerings of the Sousa Band did not quite come up to the expectations of the true music lovers, which their reputation, advertised in the most modern manner, would have warranted. A comparison with our own home bands, who lay great stress upon high class national music, would result in a decision in favor of our own. At all events, it is evident that these Americans play no better than many of our music corps who have not been initiated in the secrets of the magic touch of the "fame aspiring drum." And yet there is a unique charm about this band. Sousa is a thorough musician, and from all appearances, a director with his whole heart and soul. More than three hundred compositions have flowed from his pen, and many of the children of his muse have been received in all parts of the world; indeed, the "Washington Post" as everybody knows, forms a part of many of the programmes of the present time, has gained such a popularity as to almost cause uneasiness. No wonder that in Leipzig, where all novelties of a musical nature are kept track of with the liveliest interest, Mr. Sousa's appearance has been anxiously looked forward to. The manner in which he directs, as well as his steady, and unaffected and even graceful general conduct has a pleasant effect. It seems as if this very nonchalance is the means of shouldering with apparent ease the most difficult compositions. Very was the unique rendition of the "Tannhauser" overture, and the "Fourteenth Rhapsody" by Liszt, as also some parts of Leoncavallo's "Bajazzo" which might have been a little more artistic. However, in the performance of the Sousa compositions the band remained the undisputed victor. In these special effects were achieved, nor were the means of producing these effects, such as the shooting off of a pistol and whistling by some of the members, at all despised. The members of the band are very well trained, perhaps not so much in artistic perfection, as by habit, having preferred to cultivate music of a special class.

CONSIDERATION SHOT TO THE POINT DOES NOT DO OF THE EXPLOSIONS ALL EXCEPTED AND  
THEIR CONSEQUENCES OF WHICH, SO DESPISED THE AUDIENCE. LOOKING OVERLAPPING INTO  
THEIR FESTIVE HALLS OF THESE, WHO IN THE DESTITUTE AND PUBLISHERS' HALLS OF  
BLACK CLOTH, WHOSE EMPLOYEES A NUMBER OF MEMBERS OF THE MUSIC STAFF, WHO IS  
HELPING THEM, WILHELM LEIBEL, BLACK HAT, AND ANTONIUS, WHO IS FROM SPAIN, AND

Leipziger Neuste Nachrichten - Leipzig.

As a conductor Sousa is the incarnation of grace. It is difficult to describe the manner in which he handles the baton. The elegance of his manner is not a small factor in the fame of his concerts.

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Leipziger Tagblatt. Leipzig June 11 1900.

There is a curious fascination in the listening to "Sousa and his Band".  
Sousa is a musician through and through and ~~patently~~ conducts  
visibly with body and soul. \* \* \* \* It is a pleasure to witness  
the style and manner ~~of~~ <sup>of</sup> his conducting, its certainty, its freedom - the  
grace of his appearance. ~~The~~ His nonchalance serves to make the  
difficult composition seem easy of execution. \* \* \* \*  
The musicians are splendidly trained, not only in artistic education, but  
also in the custom of rhythmical musical expression. \*\*\*

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Halleseche Zeitung. Halle. June 12 1900

The performances of Sousa's Band are such as delight the artistic feelings,  
as the band is composed of artists of the first rank. \* \* \* \* \*  
One thing is certain Mr. Sousa both as conductor and composer  
<sup>the greatest</sup> lays stress on the ~~surface~~ <sup>physics of music</sup> to produce his effects.

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Unfortunately the weather of last Saturday evening was not very favorable for the John Philip Sousa concert, which was to have been given in the Winter Garden, but which on account of the rain took place in the hall instead. As the hall is not suited for concerts of so large a band, the musicians were at a decided disadvantage and the real musical treat which under different circumstances would have no doubt been a certainty, suffered somewhat. However, as far as the execution itself was concerned, it might well have been termed a "musical treat," in as much as every member of the band is an artist of a very high order. The cornet and trombone solos by Messrs. Clarke and Pryor were of a very superior nature as were also some of the reed and brass portions of certain numbers. The ensemble however, referring mostly to the evenness and harmony, as far as could be judged in the hall, left something to be wished for. For instance, the bassos, notwithstanding the fact that we were especially pleased with their soft tones, kept back a little too much, while the clarinets (we speak especially of the accompaniment of the "Pilgrims' Chorus" in the overture from "Tannhauser") were a little too prominent. A great deal may be said about the arrangement used of the "Tell" and "Tannhauser" overtures, the "II Rhapsody" by Liszt as well as Mr. Sousa interpretations of them, this however, is a debatable point. This fact however, remains indisputable that Mr. Sousa as a director and composer lays great stress upon effect, which I believe was called by Wagner effect without cause. This was especially noticeable in the suite "Three Quotations" as well as in the so called "Good Bye," in spite of the fact that Mr. Sousa is not able to advertise even the frame (the departure and the return of the musicians) as his own idea, in as much as the same form was used by Fahrbach in his humoresque the "Musicians Strike" while the originator of the idea was papa Haydn in his "Farewell Symphony." Naturally there was no lack of enthusiastic applause, which compelled Mr. Sousa to play several of his own marches (the "Washington Post" and "High School Cadets" being the favorites) for encores.

LEIPZIGER NEUESTE NACHRICHTEN. June 12th 1900.

The much spoken of American Sousa orchestra, which has been engaged to play here for four days, gave its first concert at the Palm Garden. The weather being pleasant, more than ten thousand enthusiastic people crowded into the garden. Men and women, attentively listening to the compositions by Wagner, Massenet, Liszt, Leoncavallo, and last but not least, Sousa, were packed solidly around the band-stand, forming a human wall. There was much which pleased and much which displeased. For instance, the performance of the "Tannhauser" overture by Wagner, was not exactly to our taste. This the Leipzig Military Band, not to mention the Theatre-Gewandhaus Orchestra, plays more to our liking. The praiseworthy feature about the foreign band is that in spite of the numerous pieces (be it known that it only employs wind instruments) the effect produced is in no wise a harsh one. Mr. Sousa's compositions, of which the programme contained several, are mostly of a pleasing nature, and in most instances rank above the "Washington Post" which has been so greatly lauded by the dancing public. Mr. Sousa directs, like all famous bandmasters, in a unique manner. The movements of his baton show a little conceit and apparently display the repose and cold-bloodedness generally associated with the Americans. The members of the orchestra, who are all ~~wikxemikxx~~ well-built men, wear dark suits, the coats and collars of which are ornamented with American characters, while the caps bear the American coat of arms below the name of Sousa. The German has an inclination toward anything which savors of the foreign, hence the success of the Sousa Band at present reigning at the Palmgarden. There is no doubt but what there is something grand and beautiful about the star spangled banner and America, the land of the free, whose Sousa Band, just having left Paris, is now touring Germany only to return to the capital of France. However, it is not to be forgotten that our own country can show up orchestras and bandmasters of the highest class and who need not be afraid to compare themselves with any foreign orchestra /

Leipziger Muzik Nachrichten - Leipzig June 12 1900

11. Son in an individual

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It would ~~not~~ be a difficult matter to find an orchestra which could be compared with Sousa's band. But ~~it is not~~ ~~so~~ ~~possible~~ ~~to~~ ~~find~~ ~~any~~ ~~other~~ ~~band~~ ~~in~~ ~~Germany~~ ~~which~~ ~~is~~ ~~so~~ ~~good~~. ~~of~~ ~~Wurzburg~~, ~~but~~ ~~we~~ ~~would~~ ~~have~~ ~~really~~ ~~expected~~ ~~a~~ ~~well~~ ~~filled~~ ~~hall~~ ~~in~~ ~~the~~ ~~evening~~. While ~~the~~ ~~best~~ ~~players~~ ~~can~~ ~~attract~~ ~~large~~ ~~numerous~~ ~~people~~ ~~in~~ ~~the~~ ~~evening~~, ~~there~~ ~~were~~ ~~no~~ ~~empty~~ ~~seats~~ ~~in~~ ~~the~~ ~~house~~. Sousa's orchestra, without exception, is the finest which has ever visited Wurzburg.

It was really wonderful to note with what composure Mr. Sousa handled his baton, even when such difficult passages which very favorably compared with the masterpieces of Wagner were peached. At any rate, the entire band, as well as the solos were fine. The soldiers, Messrs. Clarke, Rogers and Helben and Pryor played exquisitely, but it is Mr. Pryor who is deserving of a special eulogy. Sousa is a man who possesses all the qualities necessary for a director of extraordinary ability. It is owing to his encores that we have had an opportunity to learn how his marches really ought to be played. It would give us much pleasure if Mr. Sousa would favor us with another concert for now since Wurzburg has had an opportunity to hear him and judge of his music, we can guarantee him a full house for the next performance.

Wurzburg.

Leipziger Muster Nachrichten - Leipzig June 12 1900

Sousa conducts, ~~as all celebrated march leaders in an individual fashion; his motions with the baton are self-contained~~ and illustrate apparently, <sup>Cette bataille nous</sup>  
~~The calm and quiet of Americans.~~  
the placidity and insensibility of Americans.

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were fine. The soloists, Messrs. Clarke, Rogers and Nelson and Pryor played exquisitely, but it is Mr. Pryor who is deserving of a special eulogy. Sousa is a man who possesses all the qualities necessary for a director of extraordinary ability. It is owing to his encores that we have had an opportunity to learn how his marches really ought to be played. It would give us much pleasure if Mr. Sousa would favor us with another concert for now since Wurzburg has had an opportunity to hear him and judge of his music, we can guarantee him a full house for the next performance.

Wurzburg.

Here, the same as in every city where Sousa's band played, one encountered everywhere during the last two weeks placards of gigantic height covered with the life size portrait of the composer and director under the words S O U S A A N D H I S B A N D . Programmes printed in English, notices upon notices were put before us, which in some instances actually had the effect of arousing a little suspicion on the part of many music lovers, while others allowed themselves to be influenced to such an extent that they stayed away altogether. Thus it was, that we missed a number who, had it not been for their German dislike for advertising in matters of art, would have been present. And it was on this account that at the evening concert at the Hütten Garden there were a great many seats unoccupied, and that the audience was not quite as large as the "official" Paris Exposition Director had anticipated. In spite of the illhumour which had taken possession of most of us, we attended the concert and must confess that the very first selection, the overture from "Tannhauser," which although not interpreted with absolute perfection, very agreeably surprised us and convinced us of the ability of the band and the thorough training of the members in matters of technique, and instantaneously dispelled all doubt. The faultlessly rendered flute and clarinet solos in the "14th Hungarian Rhapsody" by Liszt, strengthened the impression that the music was as artistic as the men were healthy. Mr. Frank Hell, with his soft, sweet and affecting solo was greatly applauded by this select audience, as was also Mr. Walter L. Rogers, while Mr. Arthur Pryor almost bewildered the listeners with his own composition upon the trombone, and which might have been written for the most versatile violinist rather than for such an instrument as his. Sousa's own compositions however, did not appear to be to our taste. The management of the band proved that Mr. Sousa handles the same with the hand of a master; the swaying of the arms had somewhat of a circuslike effect. A humorous composition "Good bye," which was patterned after Haydn's idea, completed the programme. In this last named piece the musicians one by one, with the exception of the leader, take their departure, but to please the latter, they again return and end by all playing together. The concert which in every particular was a success, was greatly enjoyed by all present and we can conscientiously say that those who were not among the audience missed a great musical treat.

Wurzburg.

Mr. John Philip Sousa and his well known American military band gave yesterday (Thursday) two concerts, which created such a general interest that in spite of the postponed purchase of tickets a great multitude of people crowded and elbowed its way into the C u r P a r k in order to hear the music. Owing to the fact that the reports circulated concerning the band were of a very favorable nature, the expectations of the eager audience ran very high and it must be acknowledged to the credit of the band that these were fully realized. The combination of the band is faultless. Such harmony and surprising blending of the different instruments as was produced by the Sousa band one but seldom encounters. The sweetness of tone and the delicate shadings, so different from the German bands, attracted immediate attention; while the absence of the deafening sounds but rather the presence of the most enchanting piano, now and then reminding one of the pipe organ, distinguished the Sousa band from all others. These desirable circumstances may however have something to do with the manufacture of the instruments, as Mr. Sousa is not only a very able bandmaster but also a very clever manufacturer of instruments, which the S o u s a p h o n e , named for him, clearly indicates. Furthermore, Mr. Sousa has his orchestra under such fine control that a single stroke of his baton is sufficient to produce, as if by magic, those mellow, sweet tones, which have such a soothing effect upon the ear. It is this unequalled control of his men which enables the director to render in the most artistic manner such difficult and melodious compositions as "The Second Hungarian Rhapsody" and the fantasia from "The Walkure," while the astonishing technique of the individual members, the perfect ease with which they handle their instruments, the ability to interpret and the artistic productions of the compositions rendered insure the band of perfect success wherever they appear. The programme for the afternoon as well evening concerts was full of variety, containing a number of American compositions, which on account of their individuality were most interesting. Every number upon the programme was heartily applauded, in which naturally, the members of the local American colony, who had come out in great numbers, as well as the foreigners who from time to time visited the city, joined with great enthusiasm. The applause reached its climax when the band struck the

first notes of the "Star Spangled Banner" which Mr. Sousa delicately acknowledged by playing the heavy air of "The Watch on the Rhine." Space would not permit us to go into detail regarding the different numbers of the programme and we will therefore merely mention the soloists who were instrumental in achieving so great a success for Mr. Sousa. At the matines, Mr. Frank Hell performed "My Austria" in a remarkable manner upon the Fluegelhorn, while Mr. Herbert . Clarke proved himself a cornet virtuoso in his composition "Bride of the Waves." The band possesses another valuable organ in Walter Rogers, who in a beautiful manner played at the evening concert "Minnehaha" (also his own composition). The trombone solo, "Love Thoughts" played with a certain convincing warmth, had an almost carressingly tender effect. Most noteworthy of the selections rendered were "Tell" Overture, "Siegfried" fantasia, "Tannhauser" overture and Mr. Sousa's own compositions, the "Washington Post March" among the last named group, which received such hearty applause that it was necessary for Mr. Sousa to furnish a number of encores.

In leaving Baden Baden Mr. Sousa may do so, carrying with him the satisfaction of having won for his individual and musical interpretation numerous friends. The Cur committee however, is due a vote of thanks for having made such a "hit" by their having engaged a band of so high a standing and having been partly instrumental in bring ~~out~~<sup>about</sup> the great success of yesterday which will be remembered for a long time to come.

The festive spirit which seemed to be upon everyone present, was heightened by the tastefully arranged lawn decorations, the illumination of the Conversation House and the surroundings and an Italian night. In addition to all this, the weather was such that there was nothing left to be wished for. In short, everything seemed to work with the greatest harmony towards the success of the evening.

Baden Baden.

## THE "AMERICANS" IN THE PALMGARDEN.

The appearance of the American band in the musical city of Leipzig has been an artistic event, which is deserving of more attention than the mere utterance of a few common place remarks or the comparison with our local bands, which is entirely out of place. "Every nation," these are the golden words of Richard Wagner, "should cling to its national style of music," and this is what the Americans are doing, whose general representative, John Philip Sousa, composer, poet and bandmaster, has come to give us a taste of American music. It is in this light that Mr. Sousa is to be judged, whose strong individuality reflects in the most characteristic manner the American type of music.

Mr. Sousa, who in appearance is a very handsome man, and a gentleman from head to foot was kind enough to favor us with the following in regard to the object of his European tour, the relation which the band bears toward the United States, organization of same as well as success with which he has met on this trip.

"I am a native of America of Portugese extraction and was educated in Washington, etc. etc.

Mr. Sousa's success in artistic lines has taken Germany by surprise. In every city which ~~he visited, he was urgently~~ requested to return. We however do not ascribe ~~Leipzigxxxixxxdixxix~~ his popularity to himself alone but also to the co-operation of the members of the band, who after many trials have succeeded in bringing out this perfectly artistic community of wind instruments players, which according to the concessions of some of the local contemporaries, has not its equal either in the old or new world.

General-Anzeiger

Leipzig June 13th 1900.

General Anzeiger - Leipzig June 13 1900.

The appearance of an American Band in the music-loving city of Leipzig is an artistic event, which deserves more serious consideration than that of a few casual comments or a batch of irrelevant comparisons with our own military bands.

"Every Nation should hold to its national music" - so wrote in golden words Richard Wagner. The Americans do this <sup>and</sup> their chief representative, is John Philip Sousa - Conductor. Part <sup>any</sup> Conductor <sup>has</sup> come to us to perform American Music.

It is from by this standard that we must judge him, for in him his strongly-marked individuality is reflected most the type of American Music is most characteristically reflected. \* \* \* \* \*

#### The artistic power of

Mr. Sousa has surprised Germany with the artistic success of his Concerts. \* \* \* This has been earned not only by his personality but mainly by the industry of his musicians who have been brought by repeated rehearsing to an artistic perfection of tone, such as, musicians <sup>the</sup> conductors here seldom is to be found, in no other existing brass band.



Leipziger Neuste Nachrichten - Leipzig June 13 1900

Conductor Sousa is a careful man who has held the reins tight over his men and leads them through the dynamic developments with a few clever motions of his hands.



The population of Dresden just at present is under an American ban so far as entertainments are concerned. While the American circus kings, Barnum and Bailey, are speculating upon the curiosity of the public and manage to coax thousands of people into their big tent city, the American bandmaster, composed of 65 artists John Philip Sousa and his band have turned toward the music lovers of Dresden, and have met with as much success as the first named gentlemen. Mr. Sousa, as well as his much talked of compatriots, had the satisfaction, in spite of the inclemency of the weather, to see gathered about him a multitude of curious people. We may however acknowledge right from the start that no disappointment was felt by the audience. It was a perfect treat which the able American artists accorded the attentive listeners, who under umbrellas, remained to the end of the concert. The orchestra is composed of about one half brass and one half reed instruments, not counting the numerous drums. The tone quality of the Sousa Band is very different from that produced by German brass bands, which undoubtedly is due to the mechanism of the instrument. This difference was especially noticeable in the brass instruments which gave forth a softer and sweeter tone than our own, so that the number of the second part of the programme had not that deafening effect which a German military band indoor concert by 63 men would have. This very noticeable difference however, is not alone due to the construction of the instruments (Mr. Sousa himself being a clever inventor of musical instruments, which the mammoth helicon and for him named, "Sousaphone" was ample proof) but also to the masterly manner in which the artists, upon the signal of their leader, checked the sound, thus producing such soft and soothing effects. And it was owing to this skillful manipulation that such compositions as the overture from "Tell" and selections from "Bauernehr" which usually are more pleasing if rendered by a string orchestra, were delivered in such a charming manner. This delightful effect is indebted to two other circumstances however, i.e. the technique of the musicians as well as the spiritual penetration and delicate shading due to their great talent and artistic appreciation. The only criticism which might have been made was in regard to the tempo of the "Tell" overture, but the composer's manner of directing spoke only of good taste, tact and reposefulness. Mr. Sousa also gave proof of his great ability as a composer. The suite "Three quotations" appeared to awaken a special interest, as well as a number of dashing marches, showing national, i.e. American characteristics.

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The soloists Messrs. Clarke (cornet) and Pryor (trombone) by means of their wonderful technique distinguished themselves as extraordinary, especially the last named, whose performances upon the slide trombone, so difficult to handle, bordered upon the incredible. The appearance of the musicians, clad in plain black uniforms with only a little gold trimming upon the collars and caps, was met with so much enthusiasm, that it became necessary for them to add an "extra" after each number. Naturally, the American and English portion of the foreign colony was well represented among the listeners and it almost seems as though it was to these that the concert management paid special attention, inasmuch as the programmes in a German city, were printed in the English language; so that Weber's "Aufforderung zum Tanz" (which on account of the omission of the last portion was bereft of much of its beauty of form) became "Invitation to the Dance" and Kunkel's Caprice "Wassergeister" was changed to "Water Spirits." The American "eye to business" however was brought into prominence by the two single German words "Nachdruck verboten," (Copyrighted) and "Saemmtliche Maersche von Sousa da und da zu haben." (Sousa marches for sale by -----). Dear goodnatured German Michael, you put up with a great deal within your own four walls.

Dresdener Nachrichten.

June 16 1900.

Koelnische Volkszeitung

Koelnische Volkszeitung - Cologne June 15. 1900

This American Military band (Sousa's) is distinguished as much by its precision and spirit as by its beauty of tone. Mr. Sousa is a conductor of great vitality and strongly defined rhythmic feeling who has his men admirably in hand.

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Dresden Nachrichten Dresden June 16. 1900.

Sousa's concert at the "Bergkeller" was an unblemished success. The splendidly disciplined band of American artists displayed their masterly command of their instruments + + +. The band consists - aside from a large number of ~~various~~ instruments of percussion - of about evenly of reeds and brass. The tone color of the Sousa band differs materially from that produced by German brass bands, due to its the visible difference in constitution. This is most marked in the case of the brass instruments which give out a softer, ~~pure~~ tone and less blaring tone than is heard from our German musicians. + + +. Mr. Sousa is himself a skilful designer of instruments and is - for instance - the inventor of the monster Helikon, which is named after him - the "Sousaphone." To this better equipment and to the masterly manner art ~~which he (Sousa) displays~~ with which the musicians control and subdue the ~~less~~ volume of sound at their leader's behests <sup>is</sup> due the ~~gratifying~~ satisfying ~~no~~ fine moderation of the vibration. The result is that it is possible to listen with delight to the band's performance of compositions usually played only by strong orchestras. ~~W.W.W.~~

Two other factors must be mentioned: the technical virtuosity of the musicians and the high intelligence and musicality sensitivity.

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the spotted interpretative powers and well-measured varieties of performances of the excellent conductor.

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\* \* \* \* \* The 65 musicians (Jousa's Band) are artists and play their instruments with intelligence and taste. The general ~~impressions~~ - ~~conductors~~ - ~~make~~ from technical and musical points of view - we such as satisfied every true lover of music. First of all the strict discipline was noticed, with its consequence of astonishing accuracy in ensemble playing. Then, the wonderful soft, noble tone of the brass; ~~nothing~~ blatant, boisterous - ~~everything~~ but always the smoothest intonation, the most delicate shading, the richest tone volume.

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Jousa as Composer is interesting. The "Three Quotations" Suite has much that is beautiful in tone painting and in the development of the themes. He understands how to ~~the~~ <sup>extraordinary</sup> score with extraordinary character and effect, producing ~~tone~~ sound combinations never heard elsewhere. Inferior are his marches, original from end to end, delicious in their melodic motives, individual in orchestration, and starting in the spring of their rhythms.

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As conductor Mr Jousa produces a curious impression. The pendulum swing of the ~~Wiegung~~ arm, the finger play of the left hand, the rocking of the body etc etc - all these things seemed at first to be affected and comical, but one soon became accustomed to them.

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## Art and Science----- The American Director and his Band at the Curhouse.

The name of Sousa really sounds neither English nor American, still, I am not in a position to say from what language it has been taken, but will merely touch upon the fact that it bears a slight resemblance to that of Zola. There is not only a similarity in the name but there also exists a certain likeness in their physiognomy, save that Mr. Sousa is a much handsomer man. It will not be necessary for me to describe his personal appearance, in as much as the well executed portrait of the official director of the American military band "de l'exposition universelle de Paris," upon the cover of the programme was exhibited all over the city. It was his manliness today which made an impression upon the ladies. "Isn't he charming?" "How handsome," "He is even better looking than his picture would indicate," were some of the exclamations heard, which were made by the women of the audience which was listening attentively to the band from the other side of the water. Not only Mr. Sousa but also his artists are stately and wholesome looking men. I wonder whether they are all American born or whether some of them are not German-Americans or perhaps, even - Germans. However, this is a question of very little moment in as much as the tout ensemble has a thoroughly American or exotic effect.

After we have had an opportunity to admire and criticise the peculiarities and eccentricities of such well known and prominent directors as Mottl, Schuch, Weingartner, Mascagni, Hans Richter and others, we have also had a chance to study the virtues and weaknesses of the famous American... .... who cares nothing about being classed as a rival of the aforementioned Europeans, for does not a world separate the one from the other? The first named are conductors of so called concert orchestras while the director of today conducts a military band and therefore a different criterian will have to be established. If Mr. Sousa is to be continually compared with other directors, it is but fair that he should be placed side by side with other military bandmasters and in this respect, it must be acknowledged that Mr. Sousa knows much better than most of his German colleagues how to arrange a band which will produce such harmonious sounds. The band is composed only of artists and among the most prominent ones may be mentioned the clarinetists by this we however do not mean to say that the cornets and trombones are not worthy of mention. As far as

As far as the directorial ability of the bandmaster are concerned, we will express ourselves briefly by means of the well known proverb; "de gestibus non est disputandum"; it was really very American.

The interpretation of the overtures, potpourris, marches and waltzes of the programme was very original and even if not ~~entirely~~ entirely in accordance with the classical German taste, at least very interesting. The greatest interest, naturally was shown, in the ~~own~~ compositions of the the director. The brilliant and well known "Washington Post" March was most favorably received as was also the "Stars and Stripes Forever." In the Suite "Three Quotations" the composer gave evidence of his appreciation of melody and instrumentation. Sousa's own compositions never lack originality not even the less valuable portions, from a musical point of view. There ~~is~~ is an absence of Hungarian rhythm and temperament in the second Liszt Rhapsody, on the other hand, the "Beautiful Blue Danube Waltz" and the potpourri from "Cavalleria" were rendered in a very pleasing manner, the latter however, being a little lengthy. The cornet soloist, Mr. Herbert L. Clarke and the trombone virtuoso, Arthur Pryor, in the performance of their selections did honor to the band, both of the artists mastering with the greatest ease the difficulties of their instruments. Encores, both by the soloists and the band were amiably granted.

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Concert-goers who up to the present have not been able to answer yes to the uninvasive question, "Have you been at Paris?" have now been given an opportunity to see and hear one of the curiosities of the exposition.

Munchener Kindl-Keller. The event which was advertised for so many weeks has now come to pass. America's most renowned and popular band leader, Sousa, the "Opera and March King" of the new world, together with his band composed of 65 men which was organized especially for the Paris arrived Exposition, at the Munchner Kindl-Keller, where ~~xxxxxxxxxxxxxxxxxxxxxx~~  
~~xxxxxxxx~~ in the large hall he was enthusiastically received by a large audience <sup>re</sup> presenting all nations. Mr. Sousa, who would hardly be taken for an American, but rather for a Frenchman, was born in Washington, and as per the interviewer of the information of the Berlin Morgenpost, figured at the age of 11 years as the director of a juvenile band and composed his first march when but 13 years old and at 17 was called the "Young March King" for the first time. In those days his greatest success lay in the opera of "El Capitan," which has been performed an almost increditable number of times. In America his marches are the most popular of his compositions, among which are the "Stars and Stripes forever," "Liberty Bell," "Hand across the Sea," and the "Washington Post;" the last named having become popular all over the world. As a bandmaster, Mr. Sousa acquitted himself with elegance, force and vivacity, even if not entirely without a little affectation. The band is said to be the finest in America, at any rate, they performed in a most extraordinary manner. Their animating productions displayed exactness and fine harmony, but the most striking feature is the wonderful sweetness of tone which was especially remarkable in Mr. Frank Hell's Fluegelhorn solo, as well as in that of Mr. Walter L. Rogers upon the cornet. As the instruments, it

progressed the applause increased, and when the band standing, played the American national hymn, to which the audience responded by also rising, the enthusiastic ovation, emphasized by the waving of small American flags, reached its climax, which was repeated when the band followed the last named piece with the "Watch on the Rhine." The proceedings of the entire evening were a decided success. We are told that Sousa receives 4000 marks for a single evening. The concerts are from 4 to 6:30 in the afternoon and from 8 to 11 o'clock in the evening.

Munchener Kindl-Keller.

The event which was advertised for

so many weeks has now come to pass. America's most renowned and popular band leader, Sousa, the "Opera and March King" of the new world, together with his band composed of 65 men which was organized especially for the Paris arrived Exposition, at the Munchner Kindl-Keller, where ~~xxxxxxxxxxxxxx~~

~~xxxxxxxxxxxxxx~~ in the large hall he was enthusiastically received by a large audience presenting all nations. Mr. Sousa, who would hardly be taken for an American, but rather for a Frenchman, was born in Washington, and as per the interviewer of the Berlin Morgenpost, figured at the age of 11 years as the director of a juvenile band and composed his first march when but 13 years old and at 17 was called the "Young March King" for the first time. In those days his greatest success lay in the opera of "El Capitan," which has been performed an almost increditable number of times. In America his marches are the most popular of his compositions, among which are the "Stars and Stripes forever," "Liberty Bell," "Hand across the Sea," and the "Washington Post;" the last named having become popular all over the world. As a bandmaster, Mr. Sousa acquitted himself with elegance, force and vivacity, even if not entirely without a little affectation. The band is said to be the finest in America, at any rate, they performed in a most extraordinary manner.

Their animating productions displayed exactness and fine harmony, but the most striking feature is the wonderful sweetness of tone which was especially remarkable in Mr. Frank Hell's Fluegelhorn solo, as well as in that of Mr. Walter L. Rogers upon the cornet. As the instruments, it is the colossal bombardon which attracts the most attention, the numerous tambourines, bones and other devices. The use of the small cannon, as was feared, has been prohibited by the police. The official programme of yesterday contained compositions by Wagner, Massenet, Robandi, Liszt, Leoncavalli, Rogers, Gottschalk and Sousa's "Sheridan's Ride," "Hands Across the Sea." The number of demanded and willingly granted encores considerably increased the length of the programme. The before mentioned marches and cake walks, such as the "Levee Revels," "A coon band contest," as well as his other compositions will no doubt become very popular. As the programme

Sousa Concerts. A hearty and unusually enthusiastic reception was accorded the world renowned American military band under the direction of Mr. John Philip Sousa on Tuesday evening in the large hall of the Munchner Kindlkeller. This however did not emanate only from the Americans and the English but from our residents as well, who had come out in full force and had filled the hall to overflowing. The impetuous applause which upon the completion of the "Tannhauser Overture" resounded through the building, rose to the highest pitch of enthusiasm as Mr. Sousa followed this number with his original and sublime march "The Washington Post," the American National hymn and "The Watch on the Rhine." The promises for the four concerts were fulfilled by this first evening. The almost dazzling beauty of tones and the rhythmic precision of certain parts were most impressive. Of course, it is not expected that in listening to Sousa we are to look for German music full of tender feeling, as all efforts have been put forth toward the momentary effect produced. In this however, our Americans are not so easily surpassed by any German military band and on this account it would be unjust to criticise the playing of such compositions as the "Tannhauser" overture and "Bajazzo" or to speak of style, etc. These are matters which are founded no less upon national differences than the originality of individuals. The "Americans" however offer us a great deal which is novel and interesting so that we shall always remember with pleasure these extraordinary offerings. The soloists of both evenings, Messrs. Frank Hell and Mr. Walter L. Rogers proved themselves to be way above the ordinary, and I dare say, it would hard for some of our best musicians of wind instruments to listen to these artists without at least a slight twinge of envy. It is but seldom that one notes such beautifully rounded tones, such enchanting piano and such phrasing in the players of wind instruments. The director of

Rhine." We feel that we cannot be too urgent in recommending the Sousa concerts to every real lover of music, feeling sure that no one will have occasion to regret having heard them but on the contrary will go home, carrying with them a feeling of intense satisfaction. Mr. Sousa receives about 4000 marks for a single concert.

Sousa Concerts. A hearty and unusually enthusiastic reception was accorded the world renowned American military band under the direction of Mr. John Philip Sousa on Tuesday evening in the large hall of the Munchner Kindlkeller. This however did not emanate only from the Americans and the English but from our residents as well, who had come out in full force and had filled the hall to overflowing. The impetuous applause which upon the completion of the "Tannhauser Overture" resounded through the building, rose to the highest pitch of enthusiasm as Mr. Sousa followed this number with his original and sublime march "The Washington Post," the American National hymn and "The Watch on the Rhine." The promises for the four concerts were fulfilled by this first evening. The almost dazzling beauty of tones and the rhythmic precision of certain parts were most impressive. Of course, it is not expected that in listening to Sousa we are to look for German music full of tender feeling, as all efforts have been put forth toward the momentary effect produced. In this however, our Americans are not so easily surpassed by any German military band and on this account it would be unjust to criticise the playing of such compositions as the "Tannhauser" overture and "Bajazzo" or to speak of style, etc. These are matters which are founded no less upon national differences than the originality of individuals. The "Americans" however offer us a great deal which is novel and interesting so that we shall always remember with pleasure these extraordinary offerings. The soloists of both evenings, Messrs. Frank Hell and Mr. Walter L. Rogers proved themselves to be way above the ordinary, and I dare say, it would be hard for some of our best musicians of wind instruments to listen to these artists without at least a slight twinge of envy. It is but seldom that one notes such beautifully rounded tones, such enchanting piano and such exemplary phrasing in the players of wind instruments. The director of this capable company of men, Mr. Sousa, has not only given proof of his ability as a bandmaster but of his talent as a composer as well, that he not only possesses taste for harmonious sounds but that he also stands very high as an inventor of things musical. The band comprised all imaginable instruments down to the simplest sound producing mechanical device by means of which an artistic as well as effective result is obtained. Sousa was obliged to contribute 14 encores. The audience, of which the entire American colony of Munich was a part with Consul Worman at its head, reached the climax of enthusiasm when the band played "Hail Columbia" America's national hymn, completing with the "Watch on the

WORLD WAR FOR AMERICAN CONGRESS.  
AIRCRAFT CARRIER OF INFLUENCE REPRODUCTION.  
OCCASION TO LEARN WHATS NEW IN THE COMMUNIST CITY SO HONG KONG  
CONCERNED TO GAIN NEW TONES OF MUSIC. LISTENING WHILE FIGHTING NO ONE WILL WIN  
BUT THEM. WE MUST HAVE NO COMPROMISE AND WORK IN COORDINATION THE COMMUNIST

Neues Muenchener Tagblatt. Munich. June 22 / 1900.

The director of this superb band, Mr. Sousa, ~~proves~~ himself to be not only a superb conductor, but also a <sup>highly</sup> gifted composer, in the field of rhythmic melody.

#

Peter Lloyd. Buda Post. (Letter from Berlin of June 3 1900).

Sousa pleases his audience ~~to~~ a considerable extent, by his many little tricks. Seldom has a conductor been seen who plays so much with the visible ~~and~~ Sousa acts, like an actor, a specialty performer, a sort of universal genius. He swims, he exhibits himself as a contortionist, he strikes - figuratively - his players with his baton on a certain part of their bodies, he leans back far, then stands stiff and erect after the manner of a Prussian Guardsman in the front rank, he makes motions with his baton as if he was exhibiting trained dogs, monkeys, ~~the~~ Cockatoos or else he does not conduct at all - in short, he poses continually; that his personality is so engrossed in his work that he can not endow them with his individuality otherwise - let him believe that who will.

— # —

The Sousa concert, to which all lovers of music have been looking forward, proved to be a great artistic treat and the well arranged programme spoke well for the artistic ability of the director and composer of the "Washington Post March." Under the direction of their genial leader, the "smart" band, which includes talented soloists and composers, played each number in a manner which proved to the public that it is deserving of a high place in the artists realm. The cornet solo of Mr. Clarke "Bride of the Waves" (his own composition) was greatly applauded, while the bugle solo "Bright Star of Hope" (Robaudi) and the encore "I saw thee in my Dream," really affected the audience and distinguished Mr. Frank Hell as a master upon his instrument, from which he was able to allure tones of great sweetness. The American hymn was greatly cheered and applauded by the American portion of the audience, who greeted the conductor and artist so well able with his offerings to refresh the spirit of man, by waving American flag hankiechiefs.

Wetterauer Anzeiger,

Bad-Nauheimer Zeitung.

June 26 1900.

Rheinische Kuriere - Wiesbaden June 28-1900

The American Band is a most efficient body and plays with most commendable precision in its ensemble work. Mr. Sousa is an excellent conductor who directs his band with elegance and authority.

#

Kleine Presse. Frankfurt June 26. 1900.

The American (Sousa's) is not only large, but consists of artfully-trained musicians.

#

During the last three days the frequenters of the exposition have changed their physiognomy. Besides the better class German, the American has appeared in swarms as it were, to listen to their renowned compatriot, the much beloved composer Sousa and to bring ovations to him, which this interesting American, whose mother originated in the vicinity of Frankfort, really merits, and who, owing to the fine music which he furnishes, will not be prevailed upon. When the public applauds him, he is ever ready for an encore, always pleasant, never showing any signs of annoyance. If all Americans possessed his personality, even the most ordinary among them would find it an easy matter to captivate the hearts of the entire population of the earth. Everybody was charmed with his music of yesterday, in fact so much, that the editor of the "Sonne" made bold to address the audience as follows:

Respected fellow-citizens: I am certain that in proposing a vote of thanks in favor of this kind American who has so splendidly entertained us, I express the sentiments of all present. If he has gained our sympathies by means of his delightful music, his manner and general bearing has won for him our admiration as well as respect. The courage displayed in playing "The Watch on the Rhine" as well as the Emperors hymn on the banks of the Seine, in itself has caused him to be of special interest to us. The heart of every German has beaten faster on account of the courageous bandmaster Sousa, and I dare say, there have been many who have had the ambition to get a glimpse of this exceptional man. It has been a long time since a director of a band has been received in our midst with so much enthusiasm as has been Mr. Sousa the composer, and I feel sure, that notwithstanding the ovations which he already has received, everyone present will join me in the cry, Long live bandmaster Sousa !!!

A thundering response such as had never before vibrated the exposition hall, swept through the spacious place. The object of this exceptional ovation was visibly affected and responded by playing the arousing "Watch on the Rhine."

It was real provoking to have the heavens look down upon us in such a frowning manner and even to several times during the concert open its sluices. After the fest of music the friends of Mr. Sousa, among which was the American General consul, Mr. Richard Gunther,

*Die Sonne - Duffee  
June 28/90*

Mr. John Philip Sousa, the director of a band composed of 65 men, and who was officially appointed to furnish the music for the American Section of the Paris Exposition, yesterday gave a concert at the Frankfurt Exposition grounds. While the black-braided uniformed band with their light, air-shiplike caps played while standing the American National hymn, the audience had a fine opportunity to get a good look at it, at which occasion the elegant, certain and lively manner of Mr. Sousa made quite an impression. Now and then the drums and cymbals could be heard a little too plainly. It was also noticed that there were a number of instruments in use which to us were strange, for instance, the saxaphone, bass clarinet, contrafagot, etc. in short, the strange instruments and strange ways were the characteristics of the Sousa band, which was the means of bringing out a large attendance. The 65 artists in no wise fell below the expectations of those present and every piece rendered was heartily applauded. The band, which counts among its members excellent soloists is deserving of the term well trained. This was warranted by the trombone solo "Air and Variations" (Pryor) by Mr. Arthur Pryor, of which the latter no doubt is the composer, as well as by the overture from "Lohengrin." Mr. Sousa's own compositions, among which were "Scenes Historical," "Sheridan's Ride," caprice "Coquette," the well known "Washington Post March," humoresque "Good Bye" and the "Stars and Stripes Forever March" received a special storm of applause. As per the demands of the audience, the "Washington Post March" was played several times. The director, who wore the numerous medals with which he has been decorated, was honored at the close of the first part of the concert with a huge laurel wreath.

Giessener Neueste Nachrichten

June 29th 1900.

The first of the Sousa concerts, given at the Flora, was unusually well attended. During the matinee as well as the evening performance the available seats upon the large terrace were covered with a many thousand headed multitude, which had come to listen to the very famous orchestra. // The expectations of the local and somewhat spoiled public were not unrealized, and thus it was that the first appearance of the renowned band was a decided success. The band which is composed of 65 well schooled musicians, gave evidence of their skill in a most pleasing manner. Mr. Sousa demonstrated that he had his band under fine control; and he is especially particular about the sweetness, fullness and smoothness of the tones produced, as well as precision of technicality and the various shadings. / The band played a number of dances and marches among

"Washington General Auditorium - Wiesbaden June 30 1902

compositions

remarkable

encores, t

X increas as conductor has much that is original. \*\*\* a curious player is produced by the appearance at his desk of this small, strong man with his scant, well-combed black hair. He seems to give his band less with his baton than his glance. He swings his baton carelessly with imitable nonchalance. When he gets excited least arms come into play with an angular vertical movement motion not rigidly swaying up and down. Or else he swings his arms as if <sup>exercising</sup> his hygienic calisthenics, vehemently descending a line from front to back. \* \* \* \*

As the band played his (Sousa's) marches the spirits of the audience were affected — the sharply accentuated, stimulating rhythms invigorated ~~the~~ <sup>the</sup> bodies and warmed the hearts. \* \* \* \*.

I believe that Sousa's placidity is genuine. The man is really spirit. He did not show the slightest sign of surprise when suddenly — a small boy stepped out from the audience and presented him with a bouquet of glowing red roses.

H

The first of the Sousa concerts, given at the Flora, was unusually well attended. During the matinee as well as the evening performance the available seats upon the large terrace were covered with a many thousand headed multitude, which had come to listen to the very famous orchestra. // The expectations of the local and somewhat spoiled public were not unrealized, and thus it was that the first appearance of the renowned band was a decided success. The band which is composed of 65 well schooled musicians, gave evidence of their skill in a most pleasing manner. Mr. Sousa demonstrated that he had his band under fine control; and he is especially particular about the sweetness, fullness and smoothness of the tones produced, as well as precision of technicality and the various shadings. / The band played a number of dances and marches among which were "Stars and Stripes Forever," "Hands Across the Sea," the "Washington Post" and other compositions by the prominent conductor; there were also compositions by Wagner, Liszt, Leoncavallo and others, which were performed with remarkable excellence. On account of the wild applause and the willingly granted encores, the programme of both of the concerts were more than doubled. The applause increased as the programme progressed, and when finally the band arose, and while standing played the American national hymn, and a little later, very effectively, the "Wacht am Rhein," it seemed as though the clapping of hands would never cease. The cornet and Fluegelhorn solos were also admirably rendered. Mr. Sousa is very original in the manner in which he conducts the band, however, one soon becomes accustomed to it. The last two concerts of the band will be given today and tomorrow at the Flora.

X Staedtische Nachrichten. Cologne, June 30th 1900.

## SOUSA IN WIESBADEN.

## HIS IMPRESSION UPON THE PUBLIC.

## THE MEMBERS OF THE BAND.

## INSTANTANEOUS PICTURES FROM THE PARK.

Now then, this great sensational occurrence has also passed off happily, and again we note what a fascinating effect the foreign element has upon it is the German. It is quite common to note that not always the interest in art which causes the masses to throng to certain concerts, but the deep rooted longing to hear something entirely new. The crowd which assembled last evening in the park did not count upon carrying home with it a very lasting feeling of artistic satisfaction, and yet in spite of all this, the interest manifested was by far greater than that shown during Mascagni's time. And this is perfectly natural. Mascagni came from Italy, while Sousa has come from the far distant America. Therefore the latter is more interesting. The fact remains however, that with a number of people, the interest in music dates from this day.

After the great applause which was spent yesterday, one would naturally conclude that the public was satisfied. Sousa, as director, really has an original way about him. I do not say this however, with the intention of meddling with the affairs of our respected music critics but merely as a layman, for it is upon the layman that this little, strong man with the thin but faultlessly parted black hair upon the conductor's stand makes a peculiar impression. He seems to govern his band less with his baton than by his glances, for he swings the former but seldom with an unimitable nonchalance. As he now and then becomes thoroughly warmed, he describes with both arms, beginning at the top, an awful ~~straight~~ vertical straight line, or he may swing his arms backward and forward as though he was about to take a certain physical exercise for the benefit of his health. When the piece is completed and the applause seems to take no end, he turns toward the grateful audience with an engaging smile and acknowledges the homage with a graceful bow. There may perhaps be a few sharp critics who look upon this as a ridiculous piece of foolishness. - - However, Mr. Sousa knows what is most becoming to him

him, and I would not be at all surprised if I should learn that he had spent some time practicing this very thing.

Sousa's men are without exception "smart" Americans and I can assure my colleagues that they are "genuine" Americans, for only five of the young men ~~are unable to speak the German language~~ are conversant with the German language. However, in spite of this fact, lively conversations took place between the musicians and the concert-goers, who the same as the resorters were promenading up and down the corso with the utmost freedom. Everybody who had but the slightest smattering of English brushed it up in order to offer it at the shrine of the disciples of the American Muse. I asked two of them how they liked Wiesbaden. Both of them smiled and nodded their heads, one of them however, really had the courage to say that he would be glad to leave that very evening. I cannot say that I thought this very amiable of him, nevertheless it is very easily understood when one knows that the members of Sousa's Band ~~had~~ have traveled over half of the world and that everywhere the public pays court to them. On the other hand, I thought it a little humiliating. After they have finished here, they intend to go to Cologne and then to Strasburg and perhaps later on to Sweden and Norway. The European tour closes with the concerts at Paris. Next winter the band expects to make a concert trip through the larger towns of Mexico and Central America. When I heard this I really envied them. This however, was not on account of their uniforms, which bear a great similarity with the costume of the porters of the Sleeping car Company. These also wear short, untrimmed coat-blouses and almost the same kind of a cap. But what is the difference. Originality and lack of taste often go hand in hand.

Wiesbadener General-Anzeiger.

June 30th 1900.

Aachener Anzeiger - Art. la Chappelle July 3. 1900.

Unfortunatly  
Tuesday's ~~confined~~ concert at the Zoological Garden satisfied  
the audience in every respect. The band is admirably drilled,  
and follows its authoritative director Mr. John Philip Sousa with  
living, fiery enthusiasm and great precision.

Sousa's Band, ~~in the~~ ~~main~~ ~~evening~~ ~~in~~ ~~the~~ ~~Strasburger~~ ~~public~~.  
restaurant of the Orang  
Each number of the pro  
flattering reception  
incorporates well  
how by means of g  
Especially notewo  
as well as those  
Sousa is a very  
h however is ve  
arms almost in  
his body rem  
movement of  
LITERATURE.  
Sousa.

Deerly paid for their services, the reed instrument  
players of the band, who well know  
their instruments, and their fine control. His style  
is directed to their inspirations.

Mr. John Philip  
Sousa also gave proof of his wonderful ability as a composer.

Strasburger Nachrichten

July 4th 1900.

Aachener Anzeiger - Art-lu-Chappelle July 3, 1900.

U  
Thursday's ~~con~~ banda concert at the Zoological Garden satisfied  
the audience in every respect. The band is admirably drilled,  
and follows its authoritative director Mr. John Philip Sousa, with  
swinging fury enthusiasm and great precision.

#

Sousa's Band, which played yesterday afternoon and evening in the restaurant of the Orangerie, scored a great triumph with the public. Each number of the programme was followed by enthusiastic applause from the director as well as the members of the band to be seen in the flattery of the reception. And the applause was well deserved. The band incorporates well trained musicians of extraordinary skill, who give proof of their ability by means of great technical skill to give pleasure to the public. Especially noteworthy were the productions of the tuba and bassoon, as well as those of the fluegelhorn and cornet. Mr. John Philip Sousa is a very able conductor, who has a style of conducting which however is very different from that of most conductors. He uses both arms almost incessantly, employing more of his right arm than his left, while his body remains almost motionless, a movement of the head and shoulders being the chief means of expression. His method of conducting is worthy of the highest praise and admiration, entitling him to a place among the greatest conductors of the world. Mr. Sousa also gave proof of his worthiness as a composer.

Strasburg Nachrichten

July 4th 1900.

The general commissioner of California last evening gave an entertainment in the place de l'Opera. The reception for which invitations had been issued was a brilliant affair, if one may judge by the elegance of the ladies and the correct deportment of the gentlemen who passed the doors draped with the American flag and guarded by American soldiers wearing white helmets. Sousa's band had been authorized to give a concert for this occasion. Upon an elaborately decorated covered platform the musicians played until one o'clock in the morning. Naturally, there was a large crowd around the place and wild cheers followed each piece that was played while from all ~~balconies~~<sup>the</sup> neighboring balconies floated ~~the~~ American flags.

#### FRANCO - AMERICAN MANIFESTATION.

The festivities of yesterday given in honor of Lafayette were continued during the evening amid demonstrations of the warmest enthusiasm. While the boats and a large number of the monuments of Paris had been decorated in the French and American colors during the entire day, the buildings of the place de l'Opera were ornamented with flags in the evening and a large pavilion was erected in the center of the open space. The electric lights, arranged like a chandelier were used to good effect. Under this enormous canopy a veritable popular entertainment took place. The representatives of the United States, who at present are in Paris, have had an opportunity to see with what recognition the artistic and generous donation of the Americans was accepted. They have also been able to witness an entertainment less official than spontaneous and to note the sentiments of the French maintained toward their sister republic. While the guests of the reunion, which was in the form of a banquet, were assembling, Sousa Band gave a public concert which attracted an ever growing crowd around the platform so that after nine o'clock it was impossible to pass through Auber, Paix or Halevy streets nor through Opera Ave. or the boulevards des Italiens and des Capucines. Even the omnibuses were obliged to change their route; nor was it possible for carriages to traverse le place de l'Opera, so thickly were they crowded in and it was a long time before the space could be cleared and thus permit the curious crowd to take part in this entertainment which was as successful as it was lively; and this is saying a great deal.

## A N A M E R I C A N F E T E .

The place de l'Opera was for several hours last evening subjected to an unexpected transformation. One could easily have fancied themselves at one of the cross-roads of an American city in the midst of some celebration. The general commissioner to California had arranged a grand fete at the rooms opposite the cafe de la Paix, rented by him, for the purpose of celebrating the anniversary of the independence of the United States of America. Every American of note was invited and the rooms were filled with beautiful and exquisitely gowned ladies. Out on the street, upon a covered platform, which was gorgeously decorated with American flags, Sousa's Band gave a concert. The place was black with people. Even out in the crowd there were a number dressed in red white and blue of American citizens as well as graceful American ladies, some of which were distributing small white and red flags with tiny stars in one corner upon a field of blue, to the passersby. At midnight the enthusiasm was at its height. The crowd sang with the Americans their national hymns and the invited guests of the general commissioner responded through the windows to the hurrahs of their countrymen on the street. Messrs. Boers and Kruger were loudly applauded, but on xxwxxwxxkxxkxxFlagkisxxxxxatxxwxxwxxunderstood xxxx byxthaxExxxxxxx.

xL'Echo de ParisxxxJulyx6thx1900xxx

There were many cheers for the Boers and Kruger but these cries, pronounced with an English accent were not understood by the French crowd who would have gladly joined in the chorus.

L'Echo de Paris, July 6th 1900.

*Le Monde Musical* Paris July 15 1900.

The reputation of Sousa's Band is a great one. + + +  
The American music is infused with extraordinary chic,  
emphasized by the pantomime of a leader of a  
phlegmatic appearance.

*La Rampe* Paris July 16 1900.

Sousa's Band gave a marvelous open-air concert in front  
of the Opera House. + + + The band + + + is composed  
of consummate artists and their playing indicates perfect  
cohesion. It is a veritable treat for all connoisseurs to  
listen to this celebrated orchestra and ~~its~~ early  
departure is a cause for regret.

*Le Progrès du Loiret*. Orleans. France July 19. 1900  
(Paris letter)

It was a warm day at the ~~hot~~ position yesterday. + + + There  
was the Sousa's Band - indefatigable <sup>very american</sup>, throwing to the crowds, streams of  
harmony vibrating with antithesis, marches warlike and funeral, melodies  
or dances weakly stimulating, waltzes, initiating or suffocating - without,

MAINZER TAGEBLATT (Mayence July 24th 1900)

.....  
Sousa proved to be not only a musicianly conductor but also a most  
sympathetic one. .... The composition of the band, brass and wood  
instruments, is admirable. ....

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harmony vibrating with antithesis, marches warlike and funeral, melodies  
and dances weakly stimulating, waltzes, initiating or suffocating - without  
rest, without termination of continuity, with a musical fever such as  
an Edgar Poe might inspire.

#

## HERE AND THERE.

A larger attendance than usual listened to the American Sousa Band and never before have the artists been so applauded. ~~This was the~~  
 concert terminated by the execution of the American National hymn and the Marseillaise, which indeed merited the ovation it received. ~~This was the~~  
 last concert and the members of the Sousa Band will again retrace their steps toward New York, carrying with them a unperishable souvenir of their sojourn in Paris.

LA PRESSE July 20th 1900. Paris.

Strassburger Post. Strasburg. July 23 1900.

The Band consists of ~~of~~ talented musicians, extraordinarily trained, who seem to be governed by the best of artistic intentions to which they give execution with great technical skill. + + +

John Philip Sousa is an excellent director who has his band well in hand. He conducts in an entirely different manner from our European conductors: both hands are utilized, often for gestures that ~~seen~~ seem curious to our custom, while the body is almost motionless; only now and then does he move head and shoulders. But the fruits of his methods are ~~painstak~~ praiseworthy and ~~deserving~~ of perfecting, so that there can be no quarrel as to their legitimacy.

#

Mainsche Tagblatt. (Mainz July 21st 1900)

+ + + ~~Not only as a musical conductor~~

Sousa proved to be, not only a musical conductor but also a most sympathetic one. + + +. The <sup>composition</sup> ~~arrangement~~ of the band - brass and wood instruments - is an admirable. + + +

Münster Anzeiger. Mayence July 1st 1900

+++ The most surprising thing characteristic of this band (Sousa's) is the almost incredible discipline which governs it and the absolute "snap" precision of its playing. + + +

+ + ~ ~

Mainzer Anzeiger. Mayence. July 2d 1900

Sousa, the composer of the World renowned "Washington Post" and other marches, made yesterday, with his elite corps, a victorious entry into Mayence. They are in truth, an elite corps - there being odd men forming a military band, every member of which seems to be an artist. In no other way can the extraordinary precision in rhythmic and dynamic contrasts with which they give a ~~surpassing~~ performance of their ~~extraordinary~~ enormous programme be explained. What gives to this Sousa's Band its particular distinction, though, is aside from the technical finish of its ~~perfect~~ playing, is the extraordinary smoothness of its tone color and the soft fulness of its basses - the like of which one ~~schematically~~ expects to find in a German military band.

[In the arrangement of the band itself - the doubling of the deep bass instruments, some of them of individual shape - there is some indication of how Sousa, the conductor, obtains the soft, subdued tones. While there are at times bursts of mighty tone, there is never, ~~or now, does~~ an ear-splitting rauhness of sound.]

Everything is characteristically American; everything tends to effect. There is continuity of contrasts

X T T X X

~~The~~ Mainzer Neueste Nachrichten July 21 1900  
 (Mayence)

The band is impressive in the tone volume of its instruments. It is admirably organized and trained, commands the services of many skillful soloists. And above all is directed by ~~an~~ a leader of extraordinary temperament. One who ~~wins~~ <sup>W<sup>o</sup>os</sup> and wins from his musicians ~~by~~ <sup>with</sup> his body undulations his and swaying his air breathing and his fingers, his arm folding and stretching and the earthen he bestows on his beaten - all the possible shades in tone color.

#

Mainzer Journal. Mayence July 21 1900.

\* \* \* \* Sousa has justified the fame which has preceded him in the old world. \* \* \* His band played the marches - mostly his own - with a spirit that carried everyone along. \* \* \*

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Darmstaedter Zeitung: Darmstadt (Mayence letter) July 25. 1900

Mr. Sousa conducts with uncommon verve and fiery swing; ~~he resembles~~ in this respect his colleague Edward Strauss. \* \* \* The performances of the ~~band~~ surprise one by their display of startling discipline ~~and~~ a precision that is hair-splitting.

#

Schwaebischer Merkur Stuttgart July 25 1900.

The art of his instrumentation is original and effective <sup>some of the</sup> individual tone effects possess indescribable charm. All of the performances show dynamic vivacity, rhythmical precision and a model accuracy of attack, satisfying smoothness in the full range from the finest pianissimo to the most majestic forte - such as none but a band of this size with ~~its~~ extreme quality of forces, is in a position to develop. Every single member is artistically educated and plays his instrument with musicianly feeling.

By means of a simple, original method of conducting, Sousa understands how to bring the excellent <sup>talents</sup> ~~and~~ of his orchestra in full play. A few of his own compositions indicated give brilliant proof of skill in the characteristic and effective instrumentation, featuring of deliciously melodic motives + + + but are not altogether free from attempts at effects with their grotesque jumps and chromatic runs which requires from each individual player ~~the~~ possession of great technique.

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Schwaebischer Merkur - Stuttgart July 28. 1900 -

The performances of the American band (Sousa's) + + + are distinguished by extraordinary technique, superb precision and union.

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Neues Tagblatt. Stuttgart. July 25, 1900.

In ~~has the~~  
the strongly marked individuality of Sousa is reflected in  
a very characteristic manner, the type of American music.  
The organization of his band is such <sup>that</sup> a body of tone is produced  
of extraordinary strength. It is <sup>also</sup> noticeable that a great number of  
the musicians are experts ~~and~~ that the various groups of instruments  
are superbly disciplined. It is gratifying to note <sup>the</sup> extraordinary  
~~softness~~ softness of the attack and tone production by the brasses.

Altonaer Nachrichten. Altona. May 29, 1900.

Sousa with his fine artistic ~~performances~~ <sup>offspring</sup> gave the best proof of his  
individual and versatile abilities. + + + + The very first chords  
struck by the orchestra made it clear that an unusual <sup>purity of intonation</sup> ~~tone~~  
governed it. The softness of the tones awakened the sympathetic <sup>spirit</sup> ~~spirit~~  
~~development with~~ <sup>tempered</sup> gradual increase of force into a grand unison  
suggested the power of a great organ. In the accompaniment  
to the corнет solos, this special virtue of the band was wonderfully  
effective.

It ~~ader~~ stands to reason that a conductor in order to establish such  
a harmonious ~~walking~~ <sup>make</sup> ensemble must exercise the greatest care  
and the minutest inquiry into the abilities of the men he selects.  
The demands ~~her~~ Sousa makes on his musicians, notably on his  
Solists are not small. + + + +

Mr. Sousa conducts with complete elegance <sup>and</sup> quiet repose,  
moving the body in graceful fashion as if to accentuate the  
shades in expression. + + + +

The "Washington Post" is splendidly scored. The second part is played  
first, softly by the reeds <sup>and then</sup> repeated by the brasses en masse,  
while a有力的 counter theme is heard on the trumpet.

#

Neues Tagblatt. Stuttgart. July 25, 1900.

In ~~has the~~ strongly marked individuality of Sousa is reflected in a very characteristic manner, the type of American music. The organization of his band is such <sup>that</sup> a body of tone is produced of extraordinary strength. It is noticeable that a great number of the musicians are artists and that the various groups of instruments are superbly disciplined. It is gratifying to note the extraordinary justness of the attack and tone production by the brasses.

Mr. Sousa, as Conductor is not to be counted among the modern dark virtuosos; their ~~excessive~~ super-refinement is foreign to him. His art of conducting is more <sup>Impulsive</sup> ~~strict~~ (schnellkost); his Baton does not describe wide curves and he does not use ~~use~~ <sup>the</sup> spread, strongly in his hands, only when it is a question of tonegradation, then he employs impulsive hand motions. When he directs one of his original stirring marches, we feel a slight rocking of the body, in full sympathy with the swing of the spirited rhythms.

Mr. Sousa is certainly a temperamental conductor, ~~but~~ decided sensitiveness, also knows how to impart to his orchestra what he feels and thinks ~~only~~ through them to ~~every~~ impress his listeners.

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Berliner Morgenpost - Berlin July 29. 1900. D.

When Sousa first played in Berlin at Kroll's - people went drawn by curiosity. The audience was not carried away, but they were startled - so much power, so much <sup>splendor</sup> ~~flair~~ but cold Splendor almost barbaric power. There was much to entice; one had to become accustomed to the general impression of this music. There were no sentimental trifles, no feminine coquettices - it was thoroughly masculine music.

Yesterday Sousa was welcomed back with great enthusiasm. The slender Americans <sup>women</sup> behaved as if mad, ~~they~~ they gave their temperaments free rein, as the Americans are wont to do in foreign lands. Their male efforts <sup>were</sup> hurried and yelled. And the Germans did not lag much behind Sousa's countrymen.

Sousa has not enriched his programme. His famous old marches which he plays with unapproachable virtuosity, formed the backbone of this programme of familiar operas and cleanly-dressed compositions of striking effect. The last part in particular gave but little real pleasure - sentimentalism is not in Sousa's line. British and American public taste may cause walls to totter, can not man ~~not~~ fight. All the better though, for ~~of~~ Germany trickles with that sort of music.

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Kleine Presse - Frankfurt. July 29. 1900

The <sup>style and</sup> distinction with which the most difficult passages were executed by the woodwind were startling.

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"Hail to the Spirit of liberty."

Berliner Intelligenz Blatt July 30.

"On Saturday, the band played for the first time in Berlin, the Sousa's new march "Hail to the Spirit of Liberty" — a fresh, <sup>spontaneous</sup> composition.

#

Berliner Morgenpost Berlin July 29?

Sousa <sup>has</sup> brought with him a new march. — "Hail to the Spirit of Liberty". + + + It has a finale which brings forth an unheard of development of true volume by the brass.

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Berliner Intelligenz-Blatt - Berlin July 30?

The band's performances are splendidly finished and bear testimony to the <sup>circumpection</sup> ~~imperfection~~ and the understanding of its excellent leader, who directs his men with <sup>calm</sup> certainty

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Die Welt am Montag. Berlin July 30 1900.

Mr Jonsa is a clever man. He knows the desires of the public, he does not hesitate about any trick, he even plays as encore "Heil Dir mi Siegerkranz" (the Prussian National Hymn) broadly and sentimentally, ~~without~~ with very fine feeling.

#

Frischmire Zeitung Berlin July 31 1900.

Jonsa's art as a conductor is very original. What was said of older Father Strauss, that he danced his waltzes as he conducted them, can be said to a greater degree of ~~Sousa~~ the American bandmaster. In the most emphatic

L'aurore - Paris

~~He~~ When Mr Jonsa conducts serious music, he resembles any orchestra leader. He is much more interesting when he conduct national music. +++ He flings his baton, ~~fingers~~ like the downwards snap of which the battery of drums; ~~giving rhythm to tumbling chromatic notes~~ with the ~~top~~ button's tip to tumbling chromatic scales; while, body bent backwards, head drooping on left shoulder, drawing by ~~fast~~ spasmodic motions, short notes from flutes and ~~capricious~~ clarinets.

At times <sup>Mazurka</sup> as if he thought of dancing an aerial pig, then of crashing through the floor. But all this is done in time; all is graceful. ~~and then~~

etc

#

Die Welt am Montag. Berlin July 30 1900.

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#

Frischings Zeitung Berlin July 31 1900.

Jones's art as a conductor is very original. What was said of older Father Strauss, that he danced his waltzes as he conducted them, can be said to a greater degree of ~~Sousa~~ the American band master. In the most emphatic manner, he ~~too~~ denotes with gestures and body movements rhythmic and dynamic fine gradations. When one sees this original conductor at work when one observes his the slender, aristocratic figure, the suggestion is that he is conducting not with motions but with actual speech.

#

# X + + +.

A triumphal success! just think of it! Sousa, the great Sousa with his automatic gestures ~~in~~ <sup>on</sup> his heart ~~and~~ <sup>in</sup> heart a constellation of medals; Sousa consecrated in Paris! x x x

—

The Sousa concerts, which were resumed last Saturday evening at

the new Court Opera House (Kroll) was attended by a large number of people.

This only ~~xpoemtox~~ emphasizes the popularity which the band, composed of 60

American artists directed by Mr. John Philip Sousa, the composer of the

favorite "Washington Post," enjoyed during its last visit here. The splendid

execution of this company of men goes to show the ability of their capable

conductor, who with his calm assurance knows how to handle his people.

Sousa's new march "Hail to the Spirit of Liberty" a fresh and fiery composition,

the same as his previous productions, was played here at Berlin for the first

time and was favorably received.

Deutsche Worte. July 31st 1900.

BERLIN.

Baden-Baden. We have been informed that hundreds of strangers are arriving every day, Americans predominating, that the hotels and private houses are crowded.

Among the concerts of this week, those worthy of special mention are the ones given by the choir of the Berlin Cathedral, who have sung at the church and met with their customary success. It has interpreted with wonted sweetness and homogeneity the works of Palestrina, Hassler, Gallus, Massicletti, Grell, Wilfing, etc. But the chief attraction in this line has been the American military band under the direction of Mr. John Philip Sousa. Conversation appears to be limited to this one subject and the perfection with which the Americans acquitted themselves merited the almost endless ovation accorded them. The quality of sweetness and the fusion of the instruments of Mr. Sousa's band are absolutely remarkable and cannot be but attributed to the manufacturer of the wind instruments which leave the Sousa establishment. The director of this choice orchestra is also a composer of music as well as a manufacturer of musical instruments and it is to him we owe the s o u s a p h o n e , which is now in use by most of the large orchestras. Mr. Sousa has met with well merited success. A grand evening fete terminated the wonderful day.

L'EXPRESS Aug. 2nd 1900 Mulhouse.  
Mr. Sousa a member of the "Ehrenmagler" (Honor-nailers)

A unique distinction was tendered the American bandmaster Sousa at Kroll's Garden. The members of the club known as the "Erster Stammtisch Nagelrunde Berlin," (First Organization of the Knights of the Nail Table Berlin) 31 Elsasser Street, had decided at their last meeting to admit Mr. Sousa as an honorary member and for this purpose sent a delegation with their banner and table plate in an open carriage to Kroll's Garden. After the conclusion of the first part of the concert, the committee of the "Mail Table" informed Mr. Sousa of their intention, asking him to accept the distinction and as proof thereof to drive a silver nail, specially made for this purpose, into the table. Mr. Sousa willingly accepted the honorary membership and proceeded toward the entrance where the banner, table-plate and those in charge had stationed themselves. Mr. Sousa drove the nail with a steady hand. The cry "Uff! Bei uns herrscht Ordnung," (There! Order reigns with us) which was repeated three times sealed the alliance. The gay ceremonies were concluded by the emptying of several bottles of Josephshofer in honor of the newest member.

Berliner Morgenpost.

Aug. 7th 1900.

3

63

continuous  
remains active. The right arm, from now on marks the  
music rhythm, the left paints - yes, paints the music that is  
being played. All at once the baton loses all its significance

2

amusing as a comedian. The somewhat undersized, heavy, a trifle  
fatigued body, is in sharp contrast to the mercurial activity.

Berliner Morgenpost, Berlin. Aug 3. 1900.

### Sousa as Conductor

+

Sousa must not only be heard, he must be seen. He is  
entitled to that, as one of the most original of conductors.

[At Krull's, he has already his special constituency. The  
same faces are to be seen there every evening. In the front rows,  
the American Colony: slender blondes, elegant, with slightly hard,  
and yet refined and interesting features and the tyfule men,  
all alike simply but aristocratically dressed.

[It is said that Americans are cold and not particularly  
demonstrative in their expression of approval or disapproval. But  
when Sousa is in question, they become lively, sometimes too much  
so. They occupy the best ~~places~~ seats long before the concerts  
begin - just to see Sousa - for his band can be heard away  
on the edge of the big garden, can be heard everywhere,  
for it ~~has~~ is without a peer in strength.

[The Berliners have also gotten the taste; they also know  
that Sousa must be seen, that it is only after he's  
been studied as conductor that his art  
may be understood.

[And that is really worth while.

[at first, he strikes one as being a bit laughable -

*continues*  
 remains active. The right arm, from now on marks the  
 music rhythm, the left paints - yes, paints the music that is  
 being played. All at once the baton loses all its significance

2

amusing as a comedian. The somewhat undersized head, a trifle fatigued body, is in sharp contrast to the mercurial activity  
 of the arms, the fingers lay the baton. While Eduard  
 Strauss <sup>conducts</sup> more with the body, the legs, the chin, conducts,  
 Sousa commands his band with his arms alone. His face  
~~changes~~ does not change in expression, none of ~~the~~ the  
 muscles come into play, ~~he seldom smiles~~ <sup>only</sup> smiles at rare intervals,  
 a festive smile ~~but one~~ plays across his features - ~~But~~ this  
 smile seems to be <sup>but</sup> a passing ~~feeling~~, it does not belong  
 to Sousa, the conductor.

[Sousa commences quietly. At first he works almost entirely with the  
 baton in his right hand. The left hangs down limply. In quiet  
 sways, the baton moves. Suddenly, the motions become livelier,  
 curving more rapid, more vigorous. The straight line disappears and  
 Wavy ~~and~~ <sup>but</sup> appear. They become ~~more and~~ <sup>more and</sup>  
~~waves~~ more curved. Valleys and hills <sup>form</sup> themselves,  
 and merge so rapidly that the eye can not follow  
 them and the figures become indefinite.

[Suddenly the left arm cuts into play. The  
 hand shoots out, contracts with an energetic  
 grasp a drum beat or a trumpet blast <sup>and</sup>

3

63

*continues*  
remains active. The right arm, however, marks the  
music rhythm, the left paints - yes, paints the music that is  
being played. All at once, the baton loses all of its significance.  
Both hands shoot out, and side by side stretch forward,  
backwards - the trio of the March has reached its highest  
point!

[ To the superficial observer, this style of conducting can not  
be disassociated from the cynical. There are many who even accuse  
Sousa of premeditated trickery. But this is not so. Sousa conducts  
his marches as does no other. Every one of his movements  
is ~~itself~~ emanates organically from his music. They find their  
~~root~~ ~~here~~, they are genuine and true, they are masterly  
executed and are free from exterior motives.

[ And this is why Sousa must be seen as well as heard. He  
For the sight gives me genuine artistic enjoyment.

#

The American Sousa Band played last evening at the City Park for a large multitude, who had come out to listen to the music and who received it with enthusiasm. In as much as the director and the band work in unison, the success of the concert was assured from the very start. The members of this organization are well trained and readily follow their leader. The delicate and refined tones produced were especially noteworthy. The programme in itself was unique. While Mr. Strauss Jr. during the last week waited upon us with dance music, this week, we have been offered an opportunity to enjoy a programme composed mostly of American marches by Mr. Sousa. Besides these, the band played overtures from "William Tell" by Rossini, the "14th Hungarian Rhapsody" by Liszt, the overture from "Tannhauser" by Wagner, fantasia from "Carmen" Bizet, which were followed by solos upon the cornet and trombone by Messrs. Clarke and Pryor. Both of these composers played exceedingly well. The selections offered were thankfully received by the audience who insisted that the band furnish more than a dozen encores. At the close of the concert the last number upon the programme was the American national hymn, which was so heartily applauded that Mr. Sousa followed it with the "Watch on the Rhine." All present arose while the last named piece was given.

Casseler Tageblatt und Anzeiger

Cassel Aug. 8th 1900.

Casseler Allgemeine Zeitung Cassel Aug 8 / 1900.

The concert <sup>not only</sup> justified the reputation which the band's (Sousa's) <sup>has deserved</sup> tour of Europe, but it increased it in a great measure. It gave the highest proof of <sup>1.</sup> an important exhibition of high Orchestral Fortissimo, such as is possible only under Energetic, broad and temporal direction. This is what Sousa did. It was to be felt, that the band of Sixty-five men was only an obedient instrument in his hands.

He stands in the centre of the band; from him, invisible threads stretch to the individual forces; he holds the several groups together, and introduces them as units into the general performance. There is never a break in the unanimity, the ranks do not lose the clear touch - everything works like <sup>inter-gated</sup> ~~interlocked~~ wheels, with Sousa as the motive power.

His art of conducting is most satisfying, in its absence of manners calculated to divert the public's attention from the music. In short, sharp forms, he moves the rhythms and only becomes objectively demonstrative <sup>only</sup>, when he wishes to stimulate the orchestra to the fullest expression of its power. This is not often the case, for he prefers to deal with the delicate dynamic shadings. <sup>Am Liedes</sup> ~~how to develop a pianissimo~~, such as has seldom been heard here. <sup>to</sup>

V

~~W~~ follow music as do some their creed—blindly pursuing the narrow path mapped out for them—is Mr. Sousa's art intended, but, instead, for the world at large, who have the courage and good sense to enjoy a good and wholesome entertainment such as Mr. Sousa offers, and which can be enjoyed equally by both old and young without caring ~~about~~ ~~whatever~~ ~~on the mind.~~ Can as much be said of ~~other~~

Y Y Y Y

Y Y Y + Y Y Y Y

[

There is plenty of room for more men like Sousa, fortunate Mr. Sousa, who has never studied in Europe, and who has never undergone the process of having all the individuality knocked out of him. As the name "American" stands for progress and excellence, the greatest compliment I can pay Mr. Sousa's band is to say that it is thoroughly American

X Y Y → Y  
—+—

Eigentijds kunnen door middelen van het  
Eigentijds Bureau van Pers-Informatiën gepast wezen in  
alle Dagen & Weekbladen zonder enige verjaging hoeven te gaan.

## Dagbl. v. Zuid-Holland &amp; 'sGravenhage.

10 AUGUSTUS 1900

## MUSIEK.

**Sousa's concert.**  
Reeds weken lang verkondigen reusachtige aanplakbiljetten de aankomst van den Amerikaanschen Marsch-Koning, mr. John Philip Sousa en zijn gezelschap, dat op een Europeesche Concertreis in alle grootste steden van het vasteland een buitengewoon succes behaalde.

Sousa was reeds als 11-jarige knaap dirigent van een jongenskapel, maakte, dertien jaar oud, den eersten marsch en werd reeds, toen hij zeventien jaar was, "de Marsch-Koning" genoemd. Van zijn Amerikaansche marchen is alleen zijn Washington Post bij ons bekend geworden. Het is begrijpelijk dat men ook hier met spanning de komst van deze man tegemoet zag.

Uit Aken meldt men ons:

Een talrijk publiek woonde het namiddag-concert bij, het avond-concert was ingedeeld in twee afdelingen, iedere afdeling sloot met een nummer van Wagner. Na ieder nummer gaf hij, door het succes aangemoedigd, een marsch toe.

Het muziekkorps is uit slechts goede en beste krachten samengesteld. Zijn instrumentatie is origineel en krachtig met klank-effecten van grote bekroonlijkhed. De gehele voordracht toont bewegelijke opgewektheid, nauwkeurige rythmus en voorbereidige zuivere gelijkheid, zowel van het fijnste pianissimo als van het grootste forte.

Elk orkestlid is een ontwikkeld artist en bespeelt zijn instrument met gevoel. Door een eenvoudig, origineel dirigeeren verstaat Sousa de kunst, de voortreffelijke eigenschappen te doen uitkomen.

Afzonderlijke vermelding verdienen de solo-overdrachten voor cornet (Rogers) en voor trombone (Pryor). Alle tonen getuigen van een aangename weekheid en grote zuiverheid, die levensvrede te bewonderen waren als de technische vaardigheid, waardoor de kunstenaars bewezen hun instrument ten volle meester te zijn. Zoo steeg het enthousiasme van nummer tot nummer en alles getuigde van voortreffelijke schoonheid en kernachtige rythmiek.

Het eerste Sousa-concert heeft hier den 18. Augustus in de zaal van den Dierentuin plaats en zal waarschijnlijk nog door twee andere worden gevuld.

station.

Dagblad van Zuid-Holland  
te 's-Gravenhage, August 10<sup>a</sup> 1900.  
(Published at the Hague).

## Concert.

bills of trimmous ad-

been announcing the arri-

val of the American King of Marches

Philip Sousa and his Band, who

to an extraordinarily great suc-

a Concert-Tour of all the

Ties of the European Continent.

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and when he was only seventeen

years old, he was already called the

"King of Marches." Of his American

marches only his "Washington Post" is

known here. It can be easily under-

stood, that the arrival of this man

here was eagerly looked for. —

They write us from Aken (Aix la

Chapelle):

A numerous public attended the after-  
noon-concert; the evening-concert was  
divided into two parts, each one closing  
with a number from Wagner. After each  
number, Sousa, encouraged by his success,  
gave a march as an "encore". —

The



### Translation.

From the "Dagblad van 's-Gravenhage", August 10<sup>a</sup> 1900.  
(Published at The Hague).

#### Sousa - Concert.

For weeks bills of tremendous dimensions have been announcing the arrival of the American King of Marches John Philip Sousa and his Band, who met with an extraordinarily great success on a concert-tour of all the large cities of the European Continent.

Sousa at the age of eleven was already the leader of a boys-Band, at thirteen he composed his first March, and when he was only seventeen years old, he was already called the "King of Marches". Of his American marches only his "Washington Post" is known here. It can be easily understood, that the arrival of this man here was eagerly looked for.

They write us from Aken (Aix la Chapelle):

A numerous public attended the afternoon-concert; the evening-concert was divided into two parts, each one closing with a number from Wagner. After each number, Sousa, encouraged by his success, gave a march as an "encore". —

Thel

The music-corps is composed of nothing but the best of talent. Its instrumentation is original and powerful, with very charming effects. The whole performance shows a great deal of animation, exact rhythm and an exemplarily pure evenness, of the finest pianissimos as well as of the strongest forte. -

Every member of the orchestra is a trained artist and plays his instrument with feeling. By directing his orchestra in a simple, original manner Souza proves that he understands the art, to make its excellent qualities short themselves. -

The solo-performances for cornet (Rogers) and for trombone (Pryor) deserve special mention. Every tone was agreeably soft and very pure, which was as much to be admired as the technical dexterity, by which the artists proved themselves to be fully masters of their instruments. Thus the enthusiasm increased with every number, and every-

The first Souza-Concert here takes place on August 18<sup>th</sup> in the Hall of the Zoological Gardens and will probably be followed by two or more others. -

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The

FRANKFURT a.m. Aug. 11th 1900.

Mr. Sousa and his band are again playing at the exposition grounds and although the weather has not been as fine as it might have been, a great multitude crowded about the pavilion, whence floated the ~~music~~ bright and lively productions of Sousa. Yesterday, however, it appeared as if the heavens would at least smile upon the farewell concert, and thus it happened that an audience larger than ever had gathered to hear the music. The splendid ensemble again unfolded the superior rhythm of harmony and besides this melodious unison smoothly performed solos were again rendered with good effect, which included Orth's piccolo arrangement "In a Bird Store," the bright clear woodhorn solo by Mr. Pryor and the artistic skill of Mr. Herbert Clarke upon the cornet. A storm of applause, like that of the previous evenings, gave evidence of the approval of the public. Mr. Strassheim, taking advantage of the intermission, presented the popular American bandmaster, in the name of the latter's admirers, with a flag in the old Frankfort colors (red and white) as a souvenir of the old city whose inhabitants were so pleased with him. Mr. Sousa responded by striking up "The Watch on the Rhine," upon which occasion all Americans present removed their hats and arose from their seats. The German hymn was immediately followed by "The Star Spangled Banner," which was caught up by the breeze and carried far beyond the exposition grounds.

FRANKFURT a.m. Aug. 11th 1900.

X  
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Frankfurter Nachrichten - Frankfurt. August 12 - 1900

"Mister Sousa and his Band" have returned and are again playing on the "Ausstellungs Platz" and in spite of unfavorable weather crowds have thronged around the ~~Pavillon~~ Pavilion from which Sousa's fresh, ~~force~~ frosty <sup>and joyful</sup> ~~force~~ plumes sound. + + + Again was exhibited the splendid ensemble and precision.

#

Neuerer Zeitung - Düsseldorf August 1900.

Sousa has his men in extraordinary training; his orchestra plays with wonderfully rhythmic sharpness. <sup>Any</sup> military precision and <sup>the</sup> performances indicate the energetic and musically certain direction of the leader.

+ + + His movements and his beats have something that is light, airhemtic, almost wilfully careless; his lefthand <sup>only</sup> indulges only in selected tricks of gesture, <sup>any</sup> the white gloves are not removed from his hands during the whole evening. These eccentricities may be forgiven him, for he is always a thorough musician <sup>and</sup> a skillful conductor.

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## PERS-INFORMATIËN

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## Amsterdamsche Courant.

14 AUG. 1900

De Amerikaansche Marsch-koning John Philip Sousa, wiens komst te deser stede reeds voldeende is bekend door reusachtige reclames, en die op zijn reis door Europa als kapelmeester van zijn harmonie-orkest, een staf van gedienstigen met zich voert, heeft zich op zijn Amerikaansch togen wil en dank enige bijzonderheden over zijn tournee, populariteit en zijn vroeger leven laten ontvallen.

Sousa werd in Washington geboren. Zijn vader was een Portugees, zijn moeder afkomstig uit Rijnland. Zijn geheele gelaat doet dan ook een zoon van het Zuiden vermoeden, hij loochent zijn afstamming niet.

Op naïeve toon verhaalde de thans 40-jarige dirigent, hoe hij reeds op 11-jarigen leeftijd de dirigierstok zwaaidde over een jongenskapel en hoe hij op zijn 13e jaar reeds zijn eersten marsch componeerde.

Toen hij 17 jaar oud was, noemde men hem in couranten al de „Marsch-koning”, welke titel hij behouden heeft.

Het meest gewild in Amerika waren zijn operette „El Capitan” die 1600 maal werd opgevoerd en da ook bij ons zeer goed bekende, „Washington Post” en de minder bekende „Stars and Stripes.” Met de compositie dier marschen heeft Sousa dan ook financieel zeer veel eer ingelegd.

Zijn tocht door de voornaamste steden, met zijn orkest van 70 musici, is dan ook een ware triomf; in Parijs overtrof zijn succes alles wat hij ondervonden had.

Translation

Amsterdamsche Courant of August 14, 1900.  
at Amsterdam

John Philip Sousa, has,  
although unwillingly, dropped a  
sovereign his tour, his popularity and his

countenance denote the son of the South,  
he does not belie his descent.

In a naïve manner the conductor, now 40 years of age,  
told how, when eleven years old, he led a boys-band  
and how he composed his first march when 13 years of  
age. When he was 17 the papers had already called  
him the March-King, what title he has retained.  
Most popular in America was his operetta 'El Capitan'  
which was performed 1600 times, — the Washington  
Post, so well known here, and the less known 'Stars and  
Stripes'. The composition of these marches has been  
very profitable to Sousa financially.

This tour through the principal cities, with his band of  
70 musicians, is a veritable triumph; at Paris his  
success surpassed everything in his experience.

Translation

from the 'Amsterdamsche Courant' of August 14, 1900.  
(published at Amsterdam)

The American March King John Philip Sousa, has, like a true american, although unwillingly, snipped a few details about his tour, his popularity and his early life.

Sousa was born at Washington; his father was a portuguese, his mother hailed from China. His entire appearance and countenance denotes the son of the South, he does not belie his descent.

In a naive manner the conductor, now 40 years of age, told how, when eleven years old, he led a boys-band and how he composed his first march when 13 years of age. When he was 17 the papers had already called him the March-King, what title he has retained.

Most popular in America were his operette 'Il Capitan' which was performed 1000 times, — the Washington Post, so well known here, and the less known 'Stars and Stripes'. The composition of these marches has been very profitable to Sousa financially.

His tour through the principal cities, with his band of 70 musicians, is a veritable triumph; at Paris his success surpassed everything in his experience.

Düsseldorfer Volksblatt - Düsseldorf Aug 14 11900

Power and Energy in performance are characteristics, that are particularly in evidence in the work of this band (Sousa's). ~~Conducting~~ <sup>With</sup> intelligent stage is confined great precision. ~~Conductor~~ Sousa's conducting is also characteristic - at times to a certain nonchalance, then a passive ~~and~~ <sup>anxiety</sup> any certainty, and then again movements with the hands as if he were extracting, channeling, the tones from the instruments.

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*Haarlem's Dagblad*  
~~Neerland's Weekblad~~

met  
~~De Kunstwereld~~

(als Bijlage)

15 AUG 1893

**Letteren en Kunst.**

**Sousa-Concert.**

De Amerikaansche Marsch-Koning John Philip Sousa, wiens Washington-Post sedert drie jaren de danslustige jeugd zooveel genoegen bereidt, is op zijn eerste reis door Europa.

Nadat hij 10 dagen op de Parijsche Wereldtentoonstelling en een week in Kroll-etablissement te Berlijn met buitengewoon succes concerten gaf; heeft Sousa in onze muzieklustige handelsmetropole zijn intrede gedaan en met zijn schoone uitvoeringen, het beeste bewijs zijner eigenaardige en veelzijdige begaafdheid geleverd.

De correctheid der uitvoeringen alsmede die der talrijke stukken, welke niet op het programma voorkomen, laten niets te wenschen over; een correctheid die bij onze gewone matinées zeer moeilijk te treffen is.

De heer Sousa leidt een uit 70 man bestaand Harmonie Orkest. Vele gevoelvolle personen komen door de heerlijk schoone melodieën in extase; zelfs enkele aanzienlijk kleiner samengestelde orkesten van het Duitse leger, die in het ontwikkelen van ruischende tonen reeds voldoende kracht bezitten, worden door fijngenoegende personen gemeden.

Echter deden reeds de eerste accordeen van Sousa's orkest horen dat hier nog een andere toon heerscht. Juist de weekheid dezer tonen streekt in hooge mate het gehoor, en herinneren de forte's tevens aan het machting zwelende forte van een orgel. De begeleiding van de cornet-solo had een bijzondere eigenschap en wonderbare uitwerking. Het spreekt vanzelf, dat een dirigent om zulk een samenwerking te verkrijgen, bij het kiezen zijner leden, met de meeste vakken en de strengste taxeering der kundigheden dier personen te werk moet gaan, en de eischen welke de heer Sousa zijnen kunstenaars stelt, vooral den solisten, schijnen niet gering te zijn. De virtuositeit die de heer Arthur Pryor op de trombone deed horen is haast ongelofelijk. De heer Pryor blaast coloraturen en passages met een vlugheid in een onberispelijk legato, zoodat men dit instrument als men het niet met eigen oogen zag, niet voor een trombone (*à coul*), maar voor een licht te bespelen tenorhoorn houden zou.

De heer Sousa dirigeert met volmaakte gratie en kalmte, het bovenlichaam in bevallige beweging licht

bewegend, als om meer volmaaktheid in de verschillende tempo's te verkrijgen.

Den grootsten bijval oogstte hij met zijne rythmische en instrumentale hoogst pakkende marschen als High schools, Cadetts, The stars and stripes e. a. De schoone Washington Post moest tweemaal herhaald worden. Dit stuk is prachtig geïnstrumenteerd.

translation

com i Dagblad (publiek in at  
25,000 Haarlem, Netherlands).

Sousa-Concert.

March King John Philip Sousa.  
Post gives the young danciers so  
leads a band of 70 performers, are from  
beginning of the concert it became evident that  
tone prevails here, while the force is remind  
of the swelling forte of an organ.  
without saying that a conductor, in order  
such an ensemble must observe, in choosing  
workers, an absolute rule as to professional  
and put the right value upon the capacity  
in men, and what Mr. Sousa demands  
personnel, especially his soloist, is no trifles.  
so commits with a perfect grace and  
slightly moving the upper part of his body, so  
in perfection in the different tempos  
useful were his rhythmic and very catchy  
High Schools, Cadets, The Stars and  
The beautiful Washington post "get  
es, it is splendidly constructed."

translation

from the Haarlem's Dagblad (published at  
August 25, 1900 Haarlem, Netherlands).

Literature & art - Sousa - Concert.

The american march King John Philip Sousa, whose Washington Post gives the young dancers so much pleasure, is making his first tour through Europe. Mr. Sousa leads a band of 70 performers, and from the very opening of the concert it became evident that the true tone prevails here, while the force & volume the hearer of the swelling forte of an organ.

It goes without saying that a conductor, in order to obtain such an ensemble, must observe, in choosing his co-workers, an absolute rule as to professional knowledge and put the right value upon the capacities of his men, and what Mr. Sousa demands from his personnel, especially his soloists, is no trifle. Mr. Sousa commutes with a perfect grace and calmness, slightly moving the upper part of his body, so as to obtain perfection in the different tempos.

More successful were his rhythmic and very catchy marches - i.e. "High Schools," "Carnival," "The Stars and Stripes forever." The beautiful Washington post "got two encores, it is splendidly constructed."

Duisdorfer Zeitung. Dusseldorf. Aug 14.

In the American Nation has been born of the ~~square~~<sup>square</sup> construction of all civilized people. Any national elements, so is there to be found in American music, strains of the musical thought, feeling and characteristics of these now united national ~~and~~ <sup>and</sup> writers. Hence there have grown new and original qualities ~~any~~ et primum.

In American music there is the ever-recurring consciousness of the vastness of the United States to be reckoned with. This consciousness finds expression ~~not us with the Russians with~~<sup>x + + + +</sup> in a grandiose proclamation ~~is~~ of force ~~any~~ power. A genuine American orchestra ~~uses the largest halls~~ must shake the foundations of the largest halls or the oaks of big forests. ~~the~~ <sup>x + + +</sup> orchestra is splendidly trained.

#

General-Anzeiger. Dusseldorf. Aug 15 1900.

Mr Soula showed that he is sure of his ~~men~~ men, for he swung his baton lightly, <sup>only</sup> now and then ~~exp~~ controlling the dynamics, indicating the tempi or accentuating the phrasing.

#

Düsseldorfer Neueste Nachrichten. Düsseldorf Aug 15 1900.

\* It is American music and American musical taste that are expressed in the band's performances and are intended by Sauer to be expressed, without regard to the question, of how near or far whether our own nations are of any conformity to our own ideas. Consequently here and there, there are ~~are~~ tempi etc over which differences of opinion may exist & & & But aside from these things, it is most interesting to every music-lover to make the acquaintance of such a ~~habit~~ brass and reed band of such artistic ability. The sharp discipline and the correctness of the instrumental union are as wonderful as the high technical skill and the intelligence and taste with which ~~every~~ every member of the band uses his instrument. The round, warm tone and ~~the~~ <sup>its</sup> ~~softness~~ softness must be qualified as extraordinary, <sup>although</sup> probably partially due to the construction of the instruments.

\* \* \* \*

We hear that Mr. Sansa <sup>has been</sup> engaged to play 2 months in Berlin Aug 3 in Vienna next ~~same~~ year. This is due not only to the personality of the conductor, but also to the artistic eminence of his musicians who with by tireless industry and willing study have established a band <sup>with</sup> ~~whose~~ tone-quality such as, it is unlikely, a rival can be found.

Sousa's Band has returned to Cologne and gave its first concert yesterday in the presence of a large audience at the Flora. This is the band which has enjoyed the distinction, we are told, of having been chosen from about 80 other American musical organizations, to officially represent the musical department of America at the Paris Exposition. Among the 60 musicians there are a number who may lay claim to the term of artist in every sense of the word; artists upon their instruments, such as one encounters but seldom. The Fluegel-horn virtuoso's music is of so sweet and full a nature, that it compels the auditor to listen with rapture. His wonderful lung capacity, which was well displayed in his encore "Serenade" by Gounod, made it possible for him to play same in such a manner as to defy imitation by the ablest and most skilful baritone or tenor throat-manipulator. The trombone soloist plays upon the slide-trombone the most intricate movements in velocity, bubbling chain of trills, staccato passages etc., with the utmost ease and smoothness, giving one almost the impression that all of this was accomplished by means of stops and valves. These last two named gentlemen however, do not compel the cornetist to take a back seat as far as his virtuosity and sweetness of tone is concerned, if anything he rather surpasses them in his artistic productions. The special feature of the Sousa Band is the rendition of the marches, which have such a brilliant, rhythmic, arousing and forceful effect, elsewhere but seldom heard; of course, now and then lapsing into a roar which would lead one to imagine that a cannon had lent its assistance. However, the Americans are noted for their ability to make a noise. When occasion requires it, they do not despise the use, besides the most diversified calfskins, cymbals, tumtums, rattles, <sup>and</sup> <sup>of</sup> all kinds of wooden devices, even the trombone glissando, which reminds one of the cry of a flamingo at the zoological garden is used. At any rate, the Sousa performances may be counted among the most enjoyable of all the garden concerts. The last performance of the series will be given at the Flora this evening.

Fremdenblaetter,

Cologne Aug. 16 1900

Rheinisches Volksblatt. Cologne Aug 16 1900.

\*\*\* Although brassbands for general artistic purposes are less sensible than string orchestras, it may be asserted that this deficiency owing to ~~the~~ inevitable limitations, it may be asserted that this deficiency ~~is~~ overcome - as much as possible - ~~is~~ by the Sousa band. The most delicate passages are played with baffling lightness and smoothness. All the musicians are so certain in their work that there is never the slightest deviation from tone quality. + + + <sup>and plunged into ecstasy.</sup>  
As Edward Strauss <sup>also</sup> seems to have been hypnotized by three-fourths time, so does Sousa seem to be under the spell of March rhythms. He does not dance ~~à la~~ Strauss nor does he parade as it were, on the contrary, he becomes transfixed, drops both arms, and restricts himself to a few furtive signs under his desk, invisible to the majority of his men. Suddenly he raises his baton as the theme becomes prominent from special emphasis.

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Mr. John Philip Sousa from New York and his Band returned to the  
Flora last Tuesday and was received with as much enthusiasm as the dancing  
Edward Strauss from Vienna. We do not expect to meet with any opposition  
when we say that almost any of our german military bands would have been  
able to do as well as Mr. Sousa's men and that there are regiment musicians  
which could surpass the band as far as refinement of tone and expression  
are concerned, taking into consideration however, that we are dealing with  
brass music; and it must really be acknowledged that the American accomplishes  
almost everything with it. At any rate, it is interesting to also have heard  
this band, the individual members of which are very able men, especially  
when they may be heard in their genuine, or perhaps better expressed, Sousa  
style. This is also the case when compositions as Ortha Toy, "In a bird  
Store" or other American descriptive pieces are concerned, in which are introduced  
the voice of birds, calls, crackling, pistol-shots, etc, or when they play  
one of Sousa's marches, which their lord and master follows by swinging  
his down hanging arms in which he holds his baton back and forth like a  
pendulum. In as much as these marches in spite of their banality possess  
a great deal of rhythm, pregnant melodies and effective passages, produced by  
very skillful instrumentation, there is no question as to the effect which they  
make upon the public, especially upon such a mirthful and carnally disposed  
people as our local public. However, greater thanks for his generosity  
would be accorded Mr. Sousa if he would not cultivate the bacillus of  
monotony by having such very long intermissions and instead of drawing out  
his concerts like guttapercha from five o'clock in the afternoon to ten o'clock  
in the evening, would play off his programme a little more quickly. The  
last concert which gave some of the excellent soloists a opportunity to show  
their virtuosity, took place yesterday.

Kolnische Zeitung Aug. 17th 1900.

X  
COLOGNE.

Translation.

From the "Algemeen Handelsblad",  
August 18<sup>a</sup> 1900. (Published at Amsterdam).

Sousa, the King of Marches.

Sousa, Sousa; for days and weeks it stood on fences and advertising signs in fat letters, with a gigantic portrait in the centre. Sousa, the composer of the "Washington Post", on his trip through Europe with his Band of 70 men was also going to visit Amsterdam, to give there in the "Paleis van Volks-vlijt" a few concerts. Was it to be wondered at, that the garden of the "Paleis" was overcrowded last night, that the chairs were, so to speak, at a premium, and that at the entrance the people formed a long line. —

Where everything was American, where the American flag was waving in front of the music-tent, where the American conductor and his American musicians, in American uniforms, made music, one might naturally have expected that the program would consist of American music exclusively. And yet Sousa and his Band treated us also to other music than the American compositions.

positions. When Strauss holds the baton, waltzes are expected, when Sousa, the King of Marches, as they call him in America, is the leader, then of course marches are played. Gay, exciting marches, which might make all those 2500 visitors feel like marching in a vigorous pace through the gardens of the "Palace". -

The program has a.o. a fantasy from "Carmen"; this accords very well with the other numbers; the overture "Hildegard Till" might also pass, even Liszt's "Rapsody", but the overture "Tannhäuser" was decidedly out of place. Not that there was any fault with the performance; it was given very beautifully; but, as a rule, the public does not like it, when on an otherwise pretty gay program a most serious number is given.

The band is most excellently selected, all the talent is particularly well trained, and especially the brass instruments make a very good impression. The cornet- and trombone-solos, given by the composers of the respective numbers, were played very well.

although

although not without an attempt at effect. —

The leadership of Mr. Lounsbury is in good hands, there is in his appearance and in his way of conducting something agreeable, something sympathetic, without even an suspicion of affectation.

Of course there was no lack of "encores" and twice the conductor found an opportunity to give the "Washington Post", which march has apparently not yet lost its popularity. Then, just before the intermission, the American national hymn was followed by the "Wilhelminus"; a storm of applause broke loose, and when he left the stage, the Conductor and his musicians were given a storm ovation. —

Sunday afternoon there will be a matinee in the "Palace". If the weather is as favorable as it was last night, a crowded garden can be looked upon as a certainty. Those, who were there last night, will gladly come again to listen, and "Fame" will see to it, that the audience do greatly increased. —

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Nieuwe O. R. Rotterdamsche Courant  
18 Augt. 1900



Men sieht uns uit Amsterdam:  
Hedenavond heeft Sousa, als componist van de Washington Post vermaard in de gansche wereld, bij klarlingen en blanken, met zijn muziekoor een concert gegeven in den tuin van het Paleis voor Volksvlijt. Het concert had een enormen toeloop en het publiek is niet karig geweest met bijvalsbetuigingen. Het had dan ook alle reden om zich voldaan te verklaren, want Sousa gaf wat het billijkwijze verwacht zal hebben. Hoewel wij het talent, dat de wereld weet te veroveren met een rhythmisch zoo sprekend en melodiisch zoo pakkend lied als de Washington Post, allermindst laag schatten, van zulk een componist verwacht men als dirigent zeker niet eenne fijne interpretatie der klassieke meesters. Ook is een harmonieorkest daarop niet aangewezen. Wie de macht en de kracht van zulk een orkest niet wil forceeren, geeft een bewijs van goed inzicht, als hij handelt gelijk Sousa. Wel kwamen op het programma ook voor: Ouverture Willem Tell en Tannhäuser, maar in de uitvoering van deze nummers bleek toch niet het eigenaardige te liggen dezer kapel, hoe voortreffelijk zij ook, met name wat het koper betreft, is samengesteld. Maar het zwaartepunt heeft Sousa gezocht in wat men kan noemen musical entertainment. Hij richt zich op het populair effect. En in deze bereikt hij, dank de uitnemende krachten waarover hij beschikt, zijn doel volkomen.

In zijne directie der serieuse nummers is Sousa niet karakteristiek, zoomin als de uitvoering het dan is. Maar als het een zijner eigen marchen, of een polka, of een virtuooso solo is, die hij dirigeert, dan komt hij in zijn waar element. Hij keert de als van een wedstrijdchampion met medailles beladen borst halverwege naar het publiek en accentueert, met den dirigierstok op zeer persoonlijke wijze het rhythm. Hem dan te zien, is op zich zelf een amusement, en in het uitdenken van afwisselende effecten toont hij zich een meester. Kortom, wie op een zomeravond zich met krachtig en prachtig klinkende tuinmuziek wil divorceeren, vindt in Sousa en zijn 65 man sterk harmonieorkest wat zijn hart begeeren kan.

Men sieht uns aus Amsterdam:  
Sousa, famous throughout  
the world, gave a  
concert in the  
"Paleis voor Volksvlijt". There  
was a crowd and the public was  
applauding. But then,  
for certain reasons why they should  
Sousa gave what could be  
reasonably expected. Although we cer-  
tainly do not think highly of a genius,  
that knows to conquer the world with  
a melody. rhythmically so pronounced  
and melodiously so touching as the "Washington  
Post", one cannot expect from such a  
composer, as conductor, a fine interpre-  
tation of the classical masters. Moreover  
a Harmony-orchestra is not expected to  
do such a thing. He, who does not face  
the power and strength of such an orchestra,  
gives proof of his good judgment, when  
he acts like Sousa. Although there  
were on the program the overtures from  
"Wilhelm Tell" and "Tannhäuser", still  
it was shown, that in the performance of  
these

station.

newse Rotterdamsche Courant,  
'900. (published at Rotterdam).

Nieuwe C.

18

Translation.

From the "Nieuwe Rotterdamsche Courant",  
August 18<sup>th</sup> 1900. (published at Rotterdam)

They telegraph us from Amsterdam:

This evening Sousa, famous throughout the world as composer of the "Washington Post", with colored and white people alike, has given with his Band a concert in the gardens of the "Paleis van Valkenburg". There was an enormous crowd and the public was not stingy with its applause. But then, there was sufficient reason why they should be satisfied, for Sousa gave what could be reasonably expected. Although we certainly do not think poorly of a genius, that knows to conquer the world with a melody rhythmically so pronounced and melodiously so touching as the "Washington Post", one can not expect from such a composer, as conductor, a fine interpretation of the classical masters. Moreover a Harmony-Orchestra is not expected to do such a thing. He, who does not force the power and strength of such an orchestra, gives proof of his good judgment, as here he acts like Sousa. Although there were on the program the overtures from "Wilhelm Tell" and "Tannhäuser", still it was shown, that in the performance of these

These numbers do not the main strength of this Band, however excellently it may have been put together, especially as to the brass instruments. Sousa has sought his shining point in what may be called "musical entertainment". He looks for popular effect. And in this he perfectly reaches his object, thanks to the excellent forces at his disposal. —

In conducting those serious numbers Sousa is not characteristic, as little as the performance of his Band is on such occasions. But when he directs one of his own marches, or a polka, or a solo, then he shows himself to be in his true element. He turns his head, which is covered with medals, like that of a race-champion, halfways towards the public, and accentuates the rhythm with his baton in a characteristic way. To see him then, is an amusement in itself, and he shows himself to be a master in bringing about the most varying effects. —

In short, those who wish to amuse themselves on a summer-evening with listening to powerful and magnificently sounding garden-music, will find in Sousa and his Harmony-orchestra of 65 men, whatever their heart may desire. —

"de Echo"  
18 Augustus 1905



from "de Echo" of Aug  
Published

It is a great pity that I  
making a not exactly a  
to the Chinese on their own  
Mr. John Philip Sousa  
allied troops on to victory  
been theirs as sure as fate  
the tunes of a Sousa - ,  
The general impression of  
that this American Band holds  
the records for performing march  
be said that it was entirely am  
from what we usually hear.  
Tone, cadence, melody, tempo  
new, and therefore fresh, rem  
exhilarating. But not only from the marches did it  
appear that this band is thoroughly high class, Tann  
hauser, Carmen, Mignon were of the same high stan  
dard of excellence, also the solo numbers.  
It was all of a high degree of merit, and the very  
numerous audience was liberal in the extreme with  
its vociferous plaudits.

#### Sousa-Concert.

Voor de verbonden mogendheden, die  
een niet bepaald bescheiden poging wagen

om de Chinezen in eigen huis en hof  
mores te gaan leeren, is het een gruwelijc  
jammer, dat zij mister John Philip  
Sousa en zijn harmonie-orkest niet heb  
ben geëngageerd om de vereenigde troe  
penmachten ter overwinning te voeren.

Want de zege zoude hun zoo zeker als  
'n cent 'n cent is zijn, wanneer ze op  
rukten op de toonen van 'n Sousa-marsch  
geblazen, neen gejubeld door het Sousa  
orkest.

Want 't concert van gisteravond in het  
Paleis voor Volksvlijt, door dit Amerikaansche orkest, was dit de domineerende  
indruck, dat deze band het record, het  
werkelijk zeer artistieke record houdt, van  
marschenblazen.

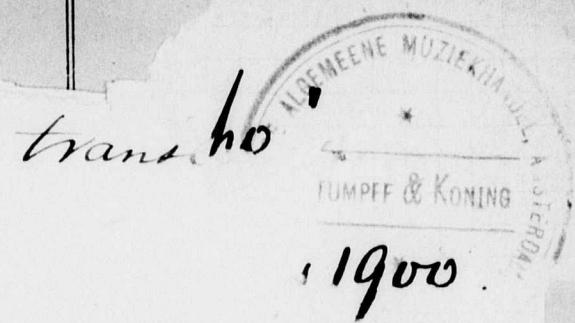
Zulke marschen! En zulk een uitvoering ervan!

Het koist, en het gemakkelijkste ook  
zou ervan te zeggen zijn, dat het  
specifiek Amerikaansch was. In elk geval  
was 't geheel anders dan wij gewoon zijn  
muziek te hooren.

Klank, cadanz, melodie, tempo, alles  
anders, alles nieuw, en daardoor frisch,  
van een zeer buitengewone aantrekkelijk  
heid en opgewektheid.

Trouwens uit de marschen, waarvan wij  
er minstens een zestal — de meeste als  
extranummers — te horen kregen,  
bleek het alleen niet, dat dit orkest van  
een roemenswaarde regelijkhed is. Daar  
was de Tannhauser, de Carmen, de Mignon.  
Daar waren de voorirefleijke en tercent  
gebaseerde cornet- en schuit-trombone-solo.

Het was alles van een zóó hoogen  
graad van volkommenheid, dat het publiek,  
dat op dezen heerlijken zomeravond bui  
tenraad was,



trans. ho

FUMPF & KONING

1900

from "de Echo" of August 18<sup>th</sup> 1900.

(published at Amsterdam, Netherlands.)

It is a great pity that the allied powers, who are making a not exactly discreet effort to teach manners to the Chinese on their own hearthstone, did not engage Mr. John Philip Sousa and his Band, to lead the allied troops on to victory, for the victory would have been theirs as sure as fate, if they had adored by the tunes of a Sousa-march rendered by Sousa's band. The general impression of last night's concert was that this American Band holds the really very artistic records for performing march-music; it may briefly be said that it was entirely American, totally different from what we usually hear.

Tone, cadence, melody, tempo, all different, all new, and therefore fresh, remarkably attractive and exhilarating. But not only from the marches did it appear that this band is thoroughly high class, Tannhäuser, Carmen, mignon were of the same high standard of excellence, also the solo numbers.

It was all of a high degree of merit, and the very numerous audience was liberal in the extreme with its vociferous plaudits.

18 AUG  
Sousa mag.  
en (Fem. II.)Translator.

From "de Telegraaf" (published at Amsterdam), August 18<sup>th</sup> 1900.

Speaking of Paris, Sousa may have said (in an interview on the D. train, as per "de Telegraaf" of the 9<sup>th</sup> inst.) : "the success, I had there, surpassed everything. I even experienced, ever since "I may have been spoiled by my "countrymen"; even then, when his manager tells him of what happened at Amsterdam, Sousa will have to acknowledge, that he has been honored here in an, even for him, unusual manner. —

— I do not remember ever to have seen the gardens of the "Paleis van Volksvlijt" so crowded; it was so if everybody, who is interested in music at Amsterdam, was there, to witness the "American Johann Strauss" lead his orchestra. —

Sousa conducts with great assurance and master ship, and his band is one of the first class. The sounds produced are beautiful, and with the great number of musicians, the excellent discipline, and the apparently careful training, it is really delightful to listen to the select programme. —

Moreover, everything is given so much

such an exalted and harmonious manner, that everybody, who knows enough to appreciate such performances, can not help getting under the influence. Particularly ought to be mentioned here the overture "Tannhäuser" and the "Camer" fantasy.—

Liszt's "Rhapsody" did not please me quite so well; but then it might be questioned, whether this music, which was made especially for piano, is adapted for an orchestral performance, and whether the conception thereof does not suffer from the great difficulties of the composition. Müller-Berghaus has, by his arrangements, gained for himself a world-reputation; but what a great master, in this respect, has accomplished with a string-band, would lose much if played by a ~~harmonie~~<sup>or</sup> -orchestra. And Sousa's is a genuine harmonie-orchestra; even the contra-bassos which, although string-instruments, are often taken recourse to in concerts, are here replaced by a couple of low bassos of the most splendid

timber

X  
Timber. -

Mr. Herbert L. Clarke with his exceptionally well played cornet-solo, and Mr. Arthur Pryor with his trumpet-solo, both really magnificent numbers, were enthusiastically applauded and this applause was well merited. -

They were not staying with encores, either; the "Washington Post", "Yankee Doodle", "Wilhelminis etc.", again excited much applause. -

(signed) John Brugman.

---

# Haagse Courant

Sociaal Weekblad.

18 AUG 1900

## Sousa.

De heer Joh. Brugman schrijft in de «Tel.» o. a. het volgende over Sousa en zijn orkest: Nimmer herinner ik mij den tuin van het Paleis voor Volksvlijt tijdens een concert zóó bevuld te hebben gezien; 't was alsof alles, wat te Amsterdam zich voor muziek interesseert, was saamgekomen om den Amerikaanschen Johann Strauss zijn troep te horen aanvoeren.

Sousa dirigeert met groote zekerheid en meesterschap, en zijn orchest is er een van de eerste orde. De klank is mooi en door het groot aantal musici, goede discipline en zorgvuldige instudeering was het horen uitvoeren van het over het algemeen met zorg gekozen programma een waar genot.

Daarbij wordt meestal alles zoo opgewekt en met muzikaliteit uitgevoerd, dat ieder, die gevoel heeft voor dergelijke uitingen, onwillekeurig onder de bekoring geraakt. In het bijzonder zij hier nog de ouverture «Tannhäuser» en de «Carmen». fantasie gereleveerd.

De Rhapsodie van Liszt kon mij minder behagen; 't is echter de vraag, of deze zoo geheel en al op de eigenaardigheid van het klavier berekende muziek zich leent voor orchestrale bewerking, en of door de grote moeilijkheden de opvatting daaronder niet gebukt gaat. Müller-Berghaus heeft zich door zijn arrangementen een wereldnaam verworven; doch wat een grootmeester op dit gebied als de genoemde met strijkorkest en harp heeft gewrocht, zou voor harmonie veel inboeten. En Sousa's is een echt harmonie-orchest; zelfs de contrabassen, die, hoewel strijk-worden geroepen, worden hier door een paar lage bassen van heellijk mooi timbre, overbodig.

De heeren Herbert L. Clarke, met zijn voorbeeldig geblazen cornet-solo en Art. Pryor, met de zijne voor trombone, een echt virtuozen-nummer, werden, en geheel verdiend, geestdriftig toegejuicht.

## Translation

Haagse Courant of August 18/1900.

Brugman writes as follows in the Telegraph about his band:

... its with great decision and in a masterly manner... and is one of the first class. The sound is beau... and on account of the large number of person... , the strong discipline and the fact that everything... been thoroughly rehearsed, the well chosen program... a rare treat.

Soa's band is a genuine Harmony-orchestra; even

Translation

From the Haagsche Courant of August 18, 1900.

Mr. Joh. Brugman writes as follows in the Telegraph about Sousa and his band:

Sousa conducts with great decision and in a masterly manner, and his band is one of the first class. The sound is beautiful, and on account of the large number of performers, the strong discipline and the fact that everything had been thoroughly rehearsed, the well-chosen program offered a rare treat.

Sousa's band is a genuine harmony-orchestra; even the

## LETTEREN EN KUNST.

*Concert Sousa.* — Gisteravond trad voor een zeer talrijk publiek in den tuin van het Paleis het lang verwachte orkest van Sousa op, bestaande uit 70 man.

We hadden op marschen gehoopt en we hebben ze gekregen. Sousa dirigeert monotoon, het gelijkmatig zwaaien der armen mat u af, maar het orkest heeft blijkbaar onder den duim. Het trof ons reeds dadelijk welk een nobele toon er in dit grote harmonie-corps zit, en hoe zangerig die tot ons spreekt. Gelijk elk orkest, dat onder leiding staat van een of ander „koning”, hetzij wals- of in dit geval march-koning, zoo heeft de eigenaardigheid van den leider ook hier daarop een bizondere stempel gedrukt. We kregen marschen te horen, en ze werden gespeeld met een opvatting en een vuur, zoals wij ze tot dusver niet hadden gehoord. Daarbij kwam nog dat dit Amerikaansch orkest uitsluitend Amerikaansche marschen speelde, waaronder een groot deel van den dirigent zelf. Dit gaf aan de marschen zelf iets zoo persoonlijks, zoo eigenaardigs, dat wij best kunnen begrijpen dat het publiek er door in vervoering geraakte, waaraan het door langdurig applaus uiting gaf.

Het gehele programma was er dan ook op ingericht om het orkest van die zijde te doen bewonderen. Van de marschen van den dirigent zelf valt niets dan goeds te zeggen, maar toch blijft zijn eersteling, de bij ons ook het best bekende „Washington Post” voor mij het gelukkigst geslaagd. Zijn suite „Three Quotations” bevat een reeks aardige melodiën, goed gefigureerd, maar liet mij koel, hoewel deze genoeg materiaal levert om de eigenaardigheden van het orkest te doen schitteren.

Het trof mij, dat de samenstelling van het programma, vreemd was.

De Fantasie uit „Carmen” passte nog geheel in het kader van dit orkest, minder de ouverture „Tell” en de 14e Rhapsodie maar de ouverture „Tannhäuser viel er beslist bulten. De opvatting die Sousa hiervan heeft, kan er m. i. niet mee door, hoezeer de klank van ‘t orkest ook te roemen valt. Het „Venusberg” motief was veeleit stelselmatig, te weinig genuanceerd en te haastig, ontkl. Die ouverture hebben wij van Ned. kapellen o. a. van de Grenadiers wel eens beter gehoord wat opvatting betreft.

De beide solisten, de pistonnist H. L. Clarke en de trombonist A. Pryor, bliezen eigen composities. De eerste beviel mij minder dan de laatste, die zijn „Love Thoughts” met veel gevoel voordroeg. Beide moesten een toegift geven, de pistonnist koos daarvoor „the Holy City” een in Engeland veel gezongen lied.

Massa’s toegiftjes, waaronder het Amerikaansche volklied en het „Wilhelmus” maakten het oorspronkelijk program wel tweemaal zoo groot.

Over het geheel, kan ik een kennismaking met dit orkest bijzonder aanraden, want wat toongetal aangaat, is het er een van den allereersten rang.

Sousa zelf, ontving 2 bloem-kranzen.  
Zondag geeft het orkest een matinée.

The Amsterdamsche Courant August 20/1900  
Published at Amsterdam, Netherlands.

present. Last night the long looked for Sousa’s band, consisting of 70 performers, appeared before a very full in the palau Jaïns.

We had hoped for marches, and we have got them indeed monotonously. The regular warbling of the trumpet. But he is evidently master of his art, we were struck at once by the noble tone of the orchestra and its poetic section. As with every band, by some “King”, waltz-king, or, as in this march-king, the conductor’s characteristics, prefigure themselves on the whole. We heard marches with a vim and a fire as never heard before.

This American band played American marches, any of which the work of the conductor himself. To give the marches a personal and peculiar character, and we can easily understand that the public went into ecstasy and gave vent to their generous applause.

The entire programme was arranged so as to show the band in that light. Nothing but praise should be given to the marches of the conductor himself; but his first work, the well known “Washington Post” remains for me also his happiest production. His Suite: “Three Quotations”, contains a series of pretty melodies well rendered, but it left me cool,

In hoofdzaak de volgende :  
Bodigheid, hoorbaarheid, helder woorden opgenomen ; so dat  
zachte, hoorbare, helder woorden bekeend, mogten niet  
dich verreënghen. De woordelen van de schrijver  
dan den dienst, eenmatische explosieven en  
wel en goedkoop verkreef, grote rekenhouders  
van het enige, helwijk alle voordeelen van een  
soch bewogen veroudering.

Residisen en Kartien gratis ter inzage

Inhoudingen Kostenloos.

etten van allerlei soort direct verkrijg

\* \* \*

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UEN HAG, Langge Voormarkt No. 23.

Translation.

from the Amsterdamsche Courant August 20/900  
(Published at Amsterdam, Netherlands).

Sousa concert. Last night the cong. looked for Sousa's Band, consisting of 70 performers, appeared before a very large public in the palau Jaïns.

Well, we had hoped for marches, and we have got them. Sousa composes monotonously, the regular wavin of the arms is tiresome, but he is evidently master of his men. We were struck at once by the noble tone of this orchestra and its poetic diction. As with every band, conducted by some "king", waltz-king, or, as in this case, March-king, the conductor's characteristics have impressed themselves on the whole. We heard marches played with a vim and a fire as never heard before. Besides, this american band played american marches only, many of which the work of the conductor himself. This fact gave the marches a personal and peculiar character, and we can easily understand that the public went into ecstasy and gave vent to their devout applause.

The entire programme was arranged to also show the band in that light. nothing but praise should be given to the marches of the conductor himself. But his first work, the well known Washington post remains for me also his happiest production. This Suite: "Three Quotations", contains a series of jolly melodies well rendered, but it left me cool,

although rich in material for learning the peculiarities  
of the Band.

The overture - Dannhauser did not fit in the programme,  
and Sousa's perception of the same cannot be approved,  
although the Band's ensemble was magnificent.

In general, I would advise everybody to go and hear  
this Band, which, as to volume and tone, is certainly  
of the foremost rank.

20 AUG 1900

## Amerikaansch Orkest J. P. Sousa.

Een overvloedig publiek had zich gisterenavond in den tuin van het Paleis voor Volksvlijt versameld, om het beroemde harmonieorkest van J. P. Sousa te horen.

Wat bewonderenswaardig *entrain* bracht dit uit 66 man bestaand keurkorps het op zichzelf reeds uitgebreid program ten gehore, dat nog met verschillende extra-nummers werd vermeerdert, zoodat men den grote pauze uitgenomen, geen oogenblik gedurende den geheelen avond van musiek verstoken bleef. Het orkest beschikt ook over uitstekende solisten. Vooral de heeren Clarke (cornet à piston) en Pryor (trombone) toonden in hun solo-nummers een bewondergewaardige vaardigheid op hun instrumenten te besitten. Het orkest ontwikkelt een voortreffelijken klank, en met grote juistheid volgt het de wenken van zijn uitnemenden, met vuur dirigierenden aanvoerder op. Men versuime de gelegenheid niet, morgen Zondag met dit merkwaardig orkest kennis te maken.

From the "Residentie-bode".  
(Published at the Hague).  
August 22<sup>nd</sup> 1900.

## Second Sousa - Concert.

Yesterday's program contained ever and more serious numbers, that of Saturday evening. The

first place was offered to the Public the Lampa-buettre, played in eight fully quick Tempos; after that a suite "In a Haunted Forest" by MacDowell, a Fantaisie from "Faust", which deserve especial mention, scenes from "Cavalliera Rusticana", Potpourri from .... Liegfield, and as last number "Scenes napoletanes" of Massenet. Between these as "encores" different marches, a.o. the "Washington Post", and after that beautiful march, "Hail to the spirit of liberty", and as an other "encore" a well known composition of Sousa, the name of which has escaped me. —

Besides all this, solos for cornet "Alla Stella Confidente" by Frank Holl, an eminent artist, who however vibrates somewhat, and "Abounahha" by Mr. Walter Rogers. These soloists must be called excellent, they

perform

From the "Residentie bode".  
 (Published at the Hague),  
 August 22<sup>nd</sup> 1900.

Second Sousa-Concert.

Yesterday's program contained heavier and more serious numbers, than that of Saturday evening. To the first place was offered to the Public the Lampa-overture, played in mightfully quick tempo; after that a suite "In a Haunted Forest" by ElbacDowell, a Fantaisie from "Faust", which deserve especial mention, scenes from "Cavalliera Rusticana", Potpourri from .... Liegfield, and as last number "Scenes napalitaines" of Massenet. Between these as "encores" different marches, a.o. the "Washington Post", and after that beautiful march, "Hail to the spirit of liberty", and as an other encore a well known composition of Sousa, the name of which has escaped me.

Besides all this, solos for cornet "Alla Stella Confidente" by Frank Holl, an eminent artist, who however vibrates somewhat, and "Abimunchaha" by Mr. Walter Rogers. These soloists must be called excellent, they perform

perform wonders upon their instrument.

It is a pity, that Sousa's mode of leading is so affected; it is not original, nor natural, but studied. How entirely different was this with Strauss! -

The numbers were again played without interruption, and still the concert was not over till half past ten. -

There will probably be an other Sousa night next Saturday. I repeat my exhortation of day before yesterday: "go yourself and listen"; it is worth the trouble. The hall was fairly well filled. -

Algemeen Handelsblad  
20 Augt 1900.

*Sousa de Marschkoning.*

De tuin van het Paleis voor Volksvlijt was gistermiddag weder met een zeer talrijk publiek gevuld, dat tot het einde toe met opgewektheid het concert van het Amerikaansch orkest bijwoonde.

Het programma bevatte ditmaal als hoofdnummers:

1. Overture „Zampa”, Herold.
2. Suite „In a Haunted Forest”, Mac Dowell.
3. Vleugelschelp-solo „Alla Stella Confidente”, Robaudi.
4. Fantasy uit „Faust”, Gounod.
5. Scènes uit „Cavalleria Rusticana”, Mascagni.
6. Potpourri uit „Siegfried”, Wagner.
7. Cornet-solo „Minnehaha”, Rogers.
8. Pasquinade, Gottschalk. 9. Marsch „Hail to the Spirit of Liberty”, Sousa.
9. „Scènes Neapolitaines”, Massenet.

Dit zeer uitgebreide programma werd nog aangevuld met een tiental marches enz., waarbij natuurlijk de *Washington-post*.

Het succes van het orkest was ook nu overweldigend. Uit alles blijkt dat men hier te doen heeft met uitstekende krachten onder flinke leiding. Dit komt het meest uit in de nummers van den directeur-componist, maar ook de andere werken vonden een welverdiende bijval.

Tot hem die het concert bijwoonden, behoorde ook de consul der Vereenigde Staten met familie.

Indien waar is, wat we hoorden verluiden, dat Sousa nog eenmaal hier ter stede zal optreden.

*translation*

*Algemeen Handelsblad* —  
1900. — (published  
at Amsterdam).

*The King of Marches*

numerous public yesterday  
filled the gardens of  
Volksvlijt, and attended  
the American Orchestra to  
applause. —  
even the principal members  
were:

*Zampa*, Herold.

2. Suite "In a haunted Forest", Mac Dowell.
3. Vleugelschelp-Solo "Alla Stella Confidente", Robaudi.
4. Fantasy from "Faust", Gounod.
5. Scenes from "Cavalleria Rusticana", Mascagni.
6. Outpouring from "Siegfried", Wagner.
7. Cornet Solo "Minnehaha", Rogers.
8. A Pasquinade, Gottschalk.
9. March "Hail to the Spirit of Liberty", Sousa.
9. "Scenes Neapolitaines" Massenet.

To this very extensive program were added about ten marches etc., among which of course the "Washington Post".

// The success of the orchestra was again overwhelming. Everything shows, that here are dealing with the most excellent talents under efficient leadership.

Translation.

Opin van b  
gistermiddag,  
nbliek gewuld.  
gewektheid  
insch. 8  
1903.

From the "Algemeen Handelsblad",  
August 20<sup>th</sup>, 1903. — (published  
at Amsterdam).

Louisa, the King of Marches.

A very numerous public yesterday afternoon again filled the gardens of the "Paleis van Volksvlijt", and attended the concert of the American orchestra to the end with enthusiasm.

On this occasion the principal numbers of the program were:

1. Overture "Lampa", Herald.
2. Suite "In a Haunted Forest", Mac Donell.
3. Vlaamsche Help. Solo "Alla Stella Confidite", Robaudi.
4. Fantasy from "Faust", Poniatoff.
5. Scenes from "Casallio Rustica", Lingau.
6. Overture from "Siegfried", Wagner.
7. Concert. Solo "Klimschaka", Wagner.
8. "A Pasquimade", Patschulik.
9. March "Hail to the Spirit of Liberty", Louisa.
10. "Scenes Neapolitanas" Massenet.

To this very extensive program were added about ten marches etc., among which of course the "Washington Post".

The success of the orchestra was again overwhelming. Everything shows, that here we are dealing with the most excellent talents under efficient leadership.

leadership. This is shown to the best advantage in the numbers by the conductor - composer, but the other works given were also rewarded with a well merited applause -

Among those, who attended the concert, was also the United States Consul with his family -

If what we heard is true, that Sussa once more shall appear here, we do not hesitate to predict another well filled garden -

---

20 AUGUSTUS 1900

translation

Soisa en zijn orkest hebben gisteren de harten gestolen van alle Amsterdammers, die houden van harmoniemuziek en verzot zijn op aardige sopjes. Hoe het concert, door hem en zijn orkest, gisteravond in den tuin van het Paleis voor Volksvlijt gegeven, afgelopen is, weten we niet, maar als het "crescendo" gegaan is als voor de pauze, dan moet het publiek half dol van plezier geweest zijn. Immers na elk nummer klonk het applaus steeds luider en hartelijker en toen het eerste deel van het concert besloten werd door het Amerikaansche volkslied en het "Wilhelminus", staande gespeeld en aangehoord, werd er daverend gejuicht door de menachengasse, die den tuin van het Paleis vulde.

Nu het orkest en zijn leider verdienden het wel!

Over het gehalte van het ten gehoorre gebrachte willen we het nu niet hebben; vermelden we alleen, dat de ouverture "Telli" en de 14de Rhapsodie van Liszt het klassiek deel van de eerste helft van het programma vormden (ter kwam zelfs nog de ouverture "Tannhäuser") en het voor de rest bestond uit leuke moppies en aardige marschen, op het programma vermeid of met grote welwillendheid toegegeven, zoodra het applaus was weggestorven. We hebben o.a. gehoord de wereldberoemde "Washington Post" met zeldzame levendigheid vertolkt, een paar markwaardige negerliederen, curieus instrumenteerd, het beroemde sextuur uit de "Lucia", door zes koperinstrumenten met orkesteargeleiding voorgedragen enz.

We hebben, naast den mooien forschen klank van het geheel, vooral bewonderd de virtuositeit der uitvoerenden, klarinetisten, die van geen vermoeidheid wisten, een cornetspeler (de heer Clarke) die een buitengewoon groot virtuoos is op zijn instrument, fluitisten, die meesters zijn in hun kunst enz.

Hun samenspel is voortreffelijk en de dirigent, rijk met medailles en orden getooid, weet met zijn wit gehandschoende vingers zijn mannetjes uitstekend op het rechte pad te houden.

Alles bijeen genomen: wie eens een vrolijk stukje muziek, mooi vertolkt, wil horen, verzuime niet de matinee bij te wonen, die het orkest Zondag in den tuin van het Paleis geeft.

Mr. Clarke, who is an extraordinary performer, flutists, who are masters, etc.

Their ensemble is excellent, and the conductor, covered with medals and orders, knows how to keep his men in their places with his white gloved hands.

*newspaper of Nederland of August 20, 1900  
(at Amsterdam)*

*yesterday captured the hearts of all  
who are lovers of music and fond of  
each number the applause became*

*louder, and when the first part of the concert  
the American National Hymn and our  
played and listened to standing, the may  
filling the Paleis-garden, broke forth in  
applause.*

*the conductor certainly deserved all of it.*

*the famous "Washington Post", rendered*

*by a few remarkable nigger songs, curiously*

*next to the beautiful, strong tone of  
have admired most the skill of the  
flutists who know not of fatigue, a con-*

*certainty (Mr. Clarke) who is an extraordinary performer, flutists, who are masters, etc.*

*Their ensemble is excellent, and the conductor, covered with  
medals and orders, knows how to keep his men in their places  
with his white gloved hands.*

Translation

from the "Nieuwsblad voor Nederland" of August 20, 1900  
(published at Amsterdam)

Sousa and his band yesterday captured the hearts of all Amsterdam's citizens who are lovers of music and fond of merry tunes. After each number the applause became louder and louder, and when the first part of the concert was closed with the American National Hymn and our "Wilhelminus", played and listened to standing, the mass of humanity, filling the Paleis-garden, broke forth in deafening plaudits.

The band and its conductor certainly deserved all of it. As we heard the famous "Washington Post", rendered with rare vivacity, a few remarkable nigger songs, curiously instrumented, etc. Next to the beautiful, strong tone of the ensemble, we have admired most the skill of the performers, clarinettists who know not of fatigue, a cornetist (Mr. Clarke) who is an extraordinary performer, flutists, who are masters etc.

Their ensemble is excellent, and the conductor, covered with medals and orders, knows how to keep his men in their places with his white gloved hands.

Het Nieuws van den Dag  
20 August. 1900.

De eerste uitvoering van het Amerikaansche Sousa-orkest heeft wel beslist over het lot van de gansche rondreis door ons land; een buiten-gewoon talrijk publiek in den tuin van het Paleis voor Volkslijst en eene waardeering, die eveneens buiten-gewoon mag genoemd worden. Met die brieven van aanbeveling kunnen de Amerikanen overal komen.

Veel van die waardeering is ten volle verdienst. Het orkest zit flink ineen; een macht van klarinetten ontwikkelen een warmen, vollen toon, en het koper heeft een beschadigd klank. Het eigenaardig cachet er aan geeft echter Sousa zelf. Als men hem niet dirigeert, is rustig, dan druk, rhythmisch moebewegende, vooruit, achteruit — soms komen executanten achter hem te staan — dan voelt men dat 't niet onver-  
schillig is wie daar op die plaats staat.

Dit orkest met desen leider is een speciaaliteit, een speciaaliteit in de uitvoering van muziek à la

Sousa, den man, die den frisschen, origineelen Washington-Post-marsch schreef. Wel voert 't ook met grote geefendheid stukken uit als een Hongaarsche Rhapsodie, van Liszt, en Wagner's Tannhäuser-ouverture, maar dat zou de menigte niet tot die warmte brengen. Men moet hen horen in de luchtige, op-wakkende stukken, welche zij onmiddellijk als toegift laten volgen, en in het eigen werk van Sousa; dan raakt men onder de bekoring.

Wie gisteren niet in de gelegenheid was de Ameri-

translation:

news van den Dag, 20 August  
(published at Amsterdam).

performance of the American  
has already decided the  
whole trip through our  
extraordinary number  
of executors of the "Palais voor  
d' appreciation, which  
called extraordinary with  
of introducing the Americans  
with a very great —  
That appreciation is fully  
orchestra is well put to -

gether; a number of clarinets develop a  
warm, full tone, and the brass instru-  
ments sound very fine. But Sousa  
himself gives to it all a characteristic  
effect. If one sees him conducting,  
most lively, quiet, then lively, moving  
about rhythmically, now forward, then  
backward (sometimes the performers all  
back of him) one feels, that it is not  
immaterial, who occupies that place.—

This orchestra under this leader is a  
specialty, a specialty in the performance  
of music à la Sousa, the man who  
created the fresh, original "Washington-  
Post" march. It also gives with great  
ability such pieces as a "Hungarian  
Rhapsody"

Translation:

20 August <sup>1900</sup> in the "Nieuws Van Den Dag", August  
, 1900. — (published at Amsterdam).

The first performance of the American "Sousa-Band" has already decided the success of its whole trip through our country: an extraordinarily numerous public in the gardens of the "Paleis voor Volksvlijt", and an appreciation, which also may be called extraordinary. With such letters of introduction the Americans can shot themselves anywhere.

Acknowledgment of that appreciation is fully merited. The orchestra is well put together; a number of clarinets develop a warm, full tone, and the brass instruments sound very fine. But Sousa himself gives to it all a characteristic effect. If one sees him conducting, most timid, quiet, then lively, moving about rhythmically, now forward, then backward (sometimes the performers are back of him) one feels, that it is not immaterial, who occupies that place.

This orchestra under this leader is a specialty, a specialty in the performance of music à la Sousa, the man who created the fresh, original "Washington Post" march. It also gives with great ability such pieces as a "Hungarian Rhapsody".

Rhapsody" from Liszt, and Wagner's "Parsifal" overture; but that would not excite the crowd to such enthusiasm.

They should be heard in the light, exciting pieces, which they give every time as an "encore", and in Sousa's own works; then one gets under the enchantment. —

Those who did not have the opportunity to hear the Americans, can have that chance to-morrow afternoon, and perhaps once more later on. —

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## PERS-INFORMATIËN

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Haag den C  
Social Weekblad.

Seuss.

Het concert, door Sousa Zaterdag-avond in den Dierentuin gegeven, had een meer dan uitbandig succes. Aan de toejuichingen kwam tolkenmale geen einde. Aan de, voordat de eerste maten van een toegift (en met deze was de dirigent bijzonder gul) of van 't volgend nummer weer klonken. De mooie "Tell"-overture, de prachtige "Rhapsodie" en "Hongroise", de ouverture "Tannhäuser", een "Carmen"-fantasie, zij werden alle even goed gegeven. Maar vooral vond de componist gelegenheid, zijn meeslepende marschen waren ontzettend. Twee malen in het "Washington-Post" te horen, dat deze nog niet uit den smaak is. Typisch voor liefhebbers van nationaal-muziek was het laatste nummer, en eveneens echt Amerikaansch het 3<sup>rd</sup> gedeelte van de Suite Negro-burlesque, zouden ze zeggen in 't café-chantant. Ook de solos waren zeer te roemen: vooral de cornet-solo was bewonderenswaardig van techniek. Dinsdag tweede en laatste concert. AD. I.

Latin.

"Sousa Concert", August blished at the Hague).

etc.

given by Sousa in doors on Saturday more than great success. number there was no e until the first (and with those the very liberal) or of the number resounded. The beau-

tiful "Tell" overture, the magnificent "Rhapsody" "Hongroise", the overture from "Tannhäuser", a "Carmen" fantasy, the performance of the one was ~~as~~<sup>as</sup> good as the other. But especially the marches were - immense. Twice the composer found occasion to treat the public to his enchanting "Washington-Post", and to show them, that the march had not yet lost favor. Typical for lovers of ~~national~~<sup>national</sup>-music was the last number, and also real American was the 3<sup>rd</sup> part of the "Suite Negro-Burlesque", as they would say in the café-chantant. -

The solos were also deserving of much praise; especially the cornet-solo was admirable for its technique. -

Tuesday, second and last concert.

Translation.

✓ on the "Haagsche Concert", August  
1<sup>st</sup>, 1900. (Published at the Hague).

Sousa.

The concert, given by Sousa in the Botanical Gardens on Saturday night, met with a more than great success. After each number there was no end to the applause until the first tunes of an "encore" (and with those the conductor was very liberal) or of the following numbers resounded. The beautiful "Tell" overture, the magnificent "Rhapsody Congroise", the overture from "Panamá", a "Cavallerie" fantasy, the performance of the one was ~~as~~ good as the other. But especially the marches were - immense. Twice the composer found occasion to treat the public to his enchanting "Washington Post", and to show them, that this march had not yet lost favor. Typical for losses of <sup>national</sup> music was the last number, and also real American was the 3<sup>rd</sup> part of the "Suite Negre-Burlesque", as they would say in the café-chantant.

The solos were also deserving of much praise; especially the cornet solo was admirable for its technique. —

X Tuesday, second and last concert.

Kantoor:

Overt Flinkstraat b/d Amstel 410, Amsterdam.

de Residentie-Bode

~~Sociale Weekblad.~~Translation

"Residentie-Bode," of August 21, 1900  
published at The Hague, Netherlands,

City people and country-folk who  
are beings were not compelled to  
on Saturday night, before the Albert  
, but had only to wene their way to  
on, when the American Band. trainer  
performance, which, let me add at once,  
and greatly.

I choose the above comparison, in order to throw  
on the main point, viz. that Sousa has  
completely under the control of his band.  
The band is trained and drilled, everything  
uthly and at full speed. If Uncle Sam's sons  
walk by the tunes of Sousa's marches, they are  
tting. Sousa himself is a handsome man of  
height, the large advertising portraits give  
a good idea of his personality. He conducts quietly, but  
sometimes this quiet is sometimes disturbed by charlatan-

Translation

from the "Residentie-Bode," of August 24, 1900  
(published at The Hague, Netherlands)

Sousa-Concert. City people and country-folk who are fond of trained beings were not compelled to stand in line, on Saturday night, before the Albert Schumann circus, but had only to wend their way to the Zoological园, where the American Band, known Sousa gave a performance, which, let me add at once, pleased the audience greatly.

I purposely chose the above comparison, in order to throw the light on the main point, viz. that Sousa has his man completely under the control of his bamboo baton. The band is trained and drilled, everything runs smoothly and at full speed. If Uncle Sam's sons have to walk by the tunes of Sousa's marches, they are always trotting. Sousa himself is a handsome man of medium height, the large advertising portraits give a good idea of his personality. He conducts quietly, but sometimes this quiet is sometimes disturbed by charlatan

# Oprukte & Courant

~~Sociaal Weekblad~~

**Sousa's Concert te Haarlem.**  
In Parijs, Berlijn, kortom in half Europa, is Sousa plotseling in de mode gekomen. Ik voorspel binnenkort: Sousa-taartjes, sigaren, boorden, manchetten, fronts, friseerijzers merk Sousa en wat al niet meer.

Veertien dagen lang is onze goede veste overstromd met grote afbeeldingen van 's mans gelaat, en snorkende bijchriften noemden hem 't wereldsucces te Parijs; den „Marschkoning", etc. etc.

Voor een deel is deze overgroot roep over dit spikaplinternieuw ontdekte genie zeer goed begrijpelijk. 't Orkest onder zijn leiding is werkelijk iets buitengewoons.

In beginsel ben ik streng tegen harmonie-orkesten. Een orkest samen te stellen en de ziel er van weg te laten, nl. de strijkinstrumenten, is voor mij altoos iets anti-patieks. Een harmonie-orkest als dat van Sousa is echter in staat iemand tot andere gedachten te brengen.

Overweldigend is de klank; warm en vol die van 't sterk bezette clarinetencorps; glanzend en beschaafd van 't koper. Prachtige effecten vooral werden verkregen door de buitengewoon grote bas-tuba's.

En de leden van dit lichaam bespelen allen met meesterschap hun instrument en staan onder uitstekende discipline; vandaar 't ongekend mooie samenspel dat verkregen is.

En bijzonder eigenaardig is de wijze van Sousa's dirigeeren; wel hier en daar een beetje op effect berekend, maar toch eigenaardig. Van 't eigenlijke maatslaan merkt men, evenals bij de meeste moderne dirigenten, weinig. Een beweging van zijn hoofd, 't voorover buigen van zijn bovenlijf inspireeren zijn ondergeschikten meer dan men wel meenen zou.

In principle I object to harmony-orchestras. To form a band, clearing out the soul of the string-instruments, is to me always antipathetic, but Sousa's band is capable of changing one's opinion on this subject.

The sound is overpowering and the individual performers are all masters and are perfectly trained, what accounts for the splendid ensemble. Sousa's way of conducting is very peculiar, although sometimes a little affected. Of keeping time proper little is seen. A movement of the head, bending the upper part of the body forward, gives the desired inspiration to his men.

## translation

Haarlemmer Courant  
(published at Haarlem, Netherlands)  
at Haarlem.

, in fact in the greater part of suddenly become the fashion.  
tly: Sousa-cakes, cigars, collars, cuffs,  
mark-Sousa etc, etc.

to our good town has been full of large countenances, and boastful inscriptions  
"The world's success at Paris", "The March King",  
tly this loud noise about the is recently  
is easy to understand. The band under  
is certainly very extraordinary.

*Opereerde de Cou*  
Sociaal Weekblad

translation

23. XII.



from "de opereerde Haarlemmer Courant"

(published at Haarlem, Netherlands)

Sousa's Concert at Haarlem.

At Paris, Berlin, in fact in the greater part of Europe, Sousa has suddenly become the fashion.

I predict shortly: Sousa-cakes, cigars, collars, cuffs, curling wigs mark-Sousa etc., etc.

For a fortnight our good town has been full of large pictures of his countenance, and beautiful inscriptions called him: "The world's success at Paris", "The March King", and so on. Partly this loud noise about the so recently discovered genius is easy to understand. The band under his conductorship is certainly very extraordinary.

In principle I object to Harmony-orchestras. To form a band, leaving out the soul, up the string-instruments, is to me always antipathetic, but Sousa's band is capable of changing one's opinion on this subject.

The sound is overpowering and the individual performers are all masters and are perfectly trained, which accounts for the splendid ensemble. Sousa's way of conducting is very peculiar, although sometimes a little affected. Of "beating time" proper little is seen. A movement of the head, bending the upper part of the body forward, giving the desired inspiration to his men.

From "de Bredaars", (published at Breda), August 21<sup>st</sup> 1900.

From "de Bredaars",  
August 21<sup>st</sup>

It is  
when special  
the Netherlands  
also the h  
ighest, am  
talents. To  
Sousa with  
The pro  
ing numk  
1. Overture  
2. Suite  
a. "Jack"  
b. "I was"  
c. "Niggy"  
3. Cornet-

Mr. Herbert  
4. "14<sup>th</sup> Hungarian"  
5. a. Polka "Energe"  
b. March "The Stars and Stripes forever, Sousa."

Intermission.

6. Overture "Tannhäuser", ... Wagner,  
7. Trombone-Solo, "Lose-Meditations", Pryor,  
Mr. Arthur Pryor.  
8. Fantasy from "Carmen", ... Bizet.  
9. a. Caprice "Water-groots", ... Kunkel.  
b. March "Hail! The spirit of liberty", Sousa.  
(new)

#### Sousa te Breda.

Het is opmerkelijk, dat in de meeste gevallen, wanneer specialiteiten eene tournee maken door Nederland, ook onze gemeente de eer geniet ze te mogen herbergen en van hunne of hare talenten te profiteeren. Zoo was het ook gisteren, Sousa te Breda met zijn uitgelezen muziekkorps, telende 65 musici.

Het programma bevatte als hoofdnummers:

1. Ouverture "Willem Tell" von Rossini  
heuvel op".
  - b. „Ook ik war in Arcadia geboren".
  - c. „Neger in den Woodpile".
  3. Cornet-solo "De wellenbruid". Clarke.  
Heer Herbert L. Clarke.
  4. „14e Ungaarsche Rhapsodie". Liszt.
  - 5a. Polka "Flinke vrouwen". S. Liebling.  
b. Marsch "De sterren en strepen voor altoos". Sousa.
- Pauze.
6. Ouverture "Tannhäuser". Wagner.
  7. Trombone-solo "Liefde mijmeringen". Pryor.  
Heer Arthur Pryor.
  8. Fantasie uit "Carmen". Bizet.
  - 9a. Caprice "Water geesten". Kunkel.  
b. Marsch "Heil! den geest der vrijheid" (nieuw). Sousa.
  10. Amerikaansche zangen en dansen. Bendix.

Tusschen deze nummers werden nog tal van marschen uitgevoerd, zoodat wij veilig kunnen zeggen van af 8 uur tot 10 $\frac{1}{2}$  uur, met een kleine pauze, muziek te hebben gehoord.

Uit andere plaatsen, waar dit korps zich heeft doen hooren, wordt niets dan lof vermeld, wij sluiten ons daarbij aan, want het succes is niet te beschrijven.

Wat eenheid! wat zoet en vloeiend geluid weten die musici aan hunne instrumenten te ontlokken, het koper was zoo overweldigend melodieus, dat wij soms waanden een orgel te hooren. Ieder lid van dit korps is musicus en de solisten, die wij gisterenavond het genoegen smaakten te hooren, zijn solisten in den volsten zin des woords.

Heerlijk klonk "De wellenbruid" voor cornet-solo, voorgedragen door den heer Herbert L. Clarke; ook "Liefde mijmering", voor trombone-solo, door den heer Arthur Pryor voorgedragen, deed ons verbaasd staan over de krachtige en dan weer weke tonen, die hij aan zijn instrument weet te ontlokken.

De heer Sousa is een directeur die zijn korps door kalme beheerscht, vooral bij serieuze composities komt dit bijzonder uit; bij zijn eigen composities, is hij in volle beweging en hij gaat dan ook geheel daarin op, zoodat zijne schaar hem in alles volgt en begrijpt.

Het genot van gisteravond is zoo groot geweest, dat wij den marsch-koning met zijn korps gaarne nogmaals zouden hooren.

Translation.as " (publis  
21<sup>st</sup> 1900.

From "de Bredanaar" (published at Breda),  
August 21<sup>st</sup> 1900. —

It is remarkable, that nearly always, when specialists make a tour through the Netherlands, our municipality has also the honor to have them in our midst, and to have the benefit of their talents. So we had yesterday at Breda Sousa with his select corps of 65 musicians.

The programme consisted of the following numbers:

1. Overture "Wilhelm Tell", .... Rossini.
2. Suite "Three citations", .... Sousa.  
a. "Jack and Jill went up the hill".  
b. "I was also born in Arcadia".  
c. "Niggers in the Woodpile".
3. Concert-Solo "The bride of the waves", Clarke,  
T.M. Herbert L. Clarke.
4. "14<sup>th</sup> Hungarian Rhapsody", .... Liszt.
5. a. Polka "Energetic Women", .... S. Liebling.  
b. March "The Stars and Stripes forever", Sousa.

Intermission.

6. Overture "Tannhauser", .... Wagner.
7. Trombone-Solo, "Love-Meditations", Poyor,  
T.M. Arthur Poyor.
8. Fantasy from "Carmen", .... Bizet.
9. a. Caprice "Water-grotto", .... Knechtel.  
b. March "Hail! The spirit of liberty", Sousa.  
(cont.)

10.

10. American Songs and dances, ... Bendix.

Between these numbers several marches were given, so that we can safely say, that with only a short intermission, we have heard music from 8 till half past 10. -

From other places, where this corps has given concerts, nothing but favorable reports are made, with which we gladly agree, for the success can hardly be described. -

What uniformity! what sweet and harmonious tunes those musicians understand to get out of their instruments; the brass instruments were so surprisingly <sup>melodious</sup> ~~harmonious~~, that we sometimes imagined to hear an organ. Every member of this corps is a musician, and the soloists, whom we had the pleasure to hear last evening, are soloists in the fullest sense of the word. -

The "Bride of the Waves", cornet solo by Mr. Herbert L. Clarke, sounded deliciously; also "Love-meditation", trombone solo given by Mr. Arthur Pryor, made us feel astonished at the powerful and at the same time soft tunes, which he understands to get out of his instrument.

Mr. Soule

Mr. Sussman is a conductor who leads his orchestra with composure; this is particularly shown in serious compositions; in conducting his own works, he is in full motion and he is so entirely taken up thereby, that his band follows and understands him in every respect. -

Last night's enjoyment has been so great, that we should be glad to hear the "King of Marches" and his corps once more. -

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## PERS-INFORMATIËN

JOHs. VAN ELEM Gzn., Directeur.

ntoor:

Govaert Flinckstraat Amstel 410, Amsterdam.

Onderstaand kunnen door functionair van  
het Opgemengd Bureau van Pers-Informatiën gepubliceerd worden  
alle Dag- en Weekbladen zonder enige verjaging hiervan.  
n in  
hand.

## Het Nieuws van den Dag.

21 AUGUSTUS 1900

## Wetenschap en Kunst.

**Het Sousa-orkest geeft hier nog een uitvoering en wel op a. a. Donderdag.** 't Is te begrijpen; de ontvangst bij het publiek blijft ongekend warm. Als Sousa de muziekten verlaat moet hij door een dichte haag van mensen, die hem toesuwiven. Zoo was 't gisteren ook weer op de matinée in den flink gevulden Paleistuin.

Gelijk wij reeds zeiden, is er veel, dat die hulde verklaart: het gehele orkest is eigenlijk één virtuoos; zeldzaam zijn de eenheid en accurateit van uitvoering ook van het ingewikkeldste, maar meer verlange men niet. Men verwachte niet den sterksten indruk van de uitvoering van een Tannhäuser-ouverture, nog minder van een "potpourri" uit Wagner's Siegfried, maar ten volle kan men bewonderen de technische uitvoering bijv. van de "Scènes napolitaines", van Massenet, genomen in een vlug tempo met een accelerando aan het slot om van te duizelen. Bovenaan echter blijven staan de echt Amerikaansche marchen en andere karakteristieke stukken. Gisteren, op de matinée, was er een, waarbij de tamboerijn en suis-en stokgeluiden niet meer voldoende bleken, maar waar een pistoolschot bij te pas moest komen, terwijl verder de orkestleden geluiden uitstieten, die vermoedelijk Indiaansch krijgsgeschreeuw moesten voorstellen. Daar heeft Dunkler in zijn tijd nooit gedaan.

translation.

**news van den Dag** "(published)", August 21<sup>st</sup> 1900. —

band is going to give concert, i.e. on Thursday is a good idea; nadus unusually when Sousa leaves and, he has to pass rd of people, who this was again the 3 at the entrance to the Palace-garden. —

It is well known, that explains the homage paid to the band; the whole orchestra is really one virtuoso; the uniformity and accuracy of performance, even in the most intricate parts, are most exceptional, but one should not expect more. One should not expect to be strongly impressed by the performance of the "Tannhäuser"-overture, and still less by that of the "potpourri" from Wagner's "Siegfried", but one can fully admire the technical performance for instance of Massenet's "Scènes napolitaines", given in a quick tempo with an accelerando.

## Translation.

in the "Nieuws van den Dag" (Amsterdam), August 21<sup>st</sup> 1900.—

Het N<sup>o</sup>.

The Sousa-band is going to give here one more concert, i.e. on Friday next. This is a good idea; the public remains unusually enthusiastic. When Sousa leaves the music-stand, he has to pass through a crowd of people, who applaud him. This was again the case yesterday at the matinee in the well filled Palace-garden.—

As has been already said, there is much, that explains the homage paid to the band; the whole orchestra is really one virtuoso; the uniformity and accuracy of performance, even in the most intricate parts, are most exceptional, but one should not expect more. One should not expect to be strongly impressed by the performance of the "Lamballe" overture, and still less by that of the "potpourri" from Wagner's "Liebfried", but one can fully admire the technical performance for instance of Massenet's "Scènes italiennes", given in a quick tempo with an accelerando.

## Nieuwe Luxe-Trein

AMSTERDAM C.S. en W.P. TUSSENEN

en BRUSSEL—DEN HAAG

8.26 V. AMSTERDAM—MONS (PARIS), via GOU

8.45 V. AMSTERDAM C.S. A. 10.20

9.03 V. DEN HAAG S.S. A. 10.25

12.45 A. BRUSSEL Midi. 10.19

6.—A. PARIS V. 6.03

LUXE-RIJTUIGEN 12.40

(zie officiële dienstregeling in de Spoorboekje) tusschen en No. 2, 5, 6 en 9 hebben reizigers teegang. Op Nederlandse klas-

BRUSSEL via GOUDA. Op Nederlandse klas-

"accelerando", at the end, goes ~~on~~<sup>on</sup> enough to make one faint. The most prominent, however, are the real American marches and other characteristic pieces. Yesterday, at the matinee, there was one piece given, in which the Tambourine and other noisy instruments did not seem to be deemed sufficient, but to which they seemed to think it necessary to fire a pistol, while the members of the orchestra made noises, which probably had to represent Indian war-cries. Such things even Dunkler never did in his days!

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*Haarlem's Dagblad*

X Sociaal Weekblad.

21 dec 1900

## Verwoeg Stadsnieuws.

## Het Concert Sousa.

"Nu onze muziek-criticus niet in de stad is, willen we hier even de opinie van een Haarlemsch, ons bevriend musicus over het orkest van Sousa weergeven.

Dit orkest geeft iets te horen wat voor ons Nederlanders den stempel van iets echt buitengewoons droeg. Men kan van alles wat zij uitvoerden verklaren dat het "af" was. De klank-effecten doen den hoorder meermalen aan twijfelen of man

station.

*"Haarlem's Dagblad"*,  
1900. (published at Haarlem.)

Sousa - Concert

our music-critic is out  
will here give the opinion  
of a friend of ours, a mu-  
sician Sousa's orchestra.

This band gives something to hear, what sounded to us Netherlands as being something very extraordinary. Everything, they gave, we can declare to be somewhat "off".

The sound-effects made the listener often doubt, whether an organ or various other instruments were played. The ensemble of this orchestra is decidedly unique. As far as the <sup>conception</sup> understanding of the various numbers is concerned (f.i. at the "Panzhaisse - Overture") a more artistic performance might have been desired. I certainly would have liked musicians, who, by their perfect mastery of their instruments, are able to produce such beautiful sounds, to play with more expression. The two solos, for piston and <sup>made</sup> <sup>come to</sup> trombone respectively, ~~gave~~ me the conclusion, that both gentlemen were masters of their instrument, <sup>such</sup> as could hardly be believed.

— H —

Haarlem

Social We

Translation.

21.2.00

From the "Haarlem's Dagblad",  
August 2<sup>nd</sup>, 1900. (Published at Haarlem.)

Verd.

The Louis Concert.

Now that our music-critic is out of town, we will here give the opinion of a Haarlemite friend of ours, a musician, about Louis's Orchestra.

This band gives something to hear, what sounded to us Netherlands as being something very extraordinary. Everything they gave, we can declare to be somewhat "off".

The sound-effects made the listener often doubt, whether an organ or various other instruments were played. The ensemble of this orchestra is decidedly unique. As far as the <sup>conception</sup> understanding of the various numbers is concerned (f. i. at the "Famkaiser-Overture") a more artistic performance might have been desired. I certainly would have liked musicians, who, by their perfect mastery of their instruments, are able to produce such beautiful sounds, to play with more expression. The two solos, for piston and trumpet respectively, <sup>were</sup> made <sup>come to</sup> me the conclusion, that both gentlemen were masters of their instrument, <sup>such</sup> as could hardly be believed.

H.

It can truly be said, that this Band has something unique; the sound, the leadership, and the conception of the various works, were all of an extraordinary nature.

Therefore it is to be regretted, that many people did not go to the trouble, to attend this really remarkable concert.

nu en dan een orgel dan wel verschillende andere instrumenten hoort bespelen. Het ensemble van dit orkest is beslist eenig. Wat betreft de opvatting van de verschillende nummers had ik wat — b. v. bij de Tannhäuser-ouverture — artistieker voordracht gewenscht. Muzici die in staat zijn door volkomen meesterschap over hun instrument zooveel schoons van klank te kunnen doen horen, had ik gaarne met meer uitdrukking horen spelen. In de twee solo's voor piston en trombone kwam ik tot de conclusie dat de beiden op ongelooflijke wijze meester over hun instrument waren.

Men kan naar waarheid verklaren dat dit orkest iets unieks had, klank, de dirigentie, en de opvatting van de verschillendewerken waren uitstekend.

Zodoende is het te betreuren, velen zich de moeite niet hadden troost dit werkelijk eigenaardige concert bij te wonen.

Dagbl. v. Zuid-Holland & 's Gravenhage.

22: Augustus: 1900.

**Kunstnieuws.**

**MUZIEK.**

Tweede Sousa-concert,  
dinsdag 21 Augustus, in het Kon. Zool.  
Genootschap.  
\* H. M. de Koningin-gijn-Moeder heeft  
Residentieën en Biuwelalad  
Avondconcert, 7½, uur. — Kurhans-bar. Dage  
Jijks 2 concerten van de Zigeuner Kapel.  
Stamps. — Paviljoen. Dagelijks 2 con-  
certen, 3 en 9 uur. — Speciale variëe-  
tates Schumann. — Voorstellen, 8 uur  
Geschenken. — Georges Duran door prof. Daké, teken-  
te Amsterdam, geschenk, het Seidenfijf Museum.  
Gegeven Prachtwerk, dat door die firma Ammer  
dam ingetekend op het Zonnen te Ammer  
bij de firma Prins Butta en Zonen te Ammer  
H. L. Berckenhof.  
Van H. L. Berckenhof  
\* N. a. m. dat vanmaan 2000 a. q. h. m. m.

Translation.

Dagblad van Zuid-Holland en  
e, August 22<sup>nd</sup> 1900.

(Published at the Hague).

Sousa - concert,  
Tuesday August 21<sup>st</sup>, in the "Koninklijke  
Zoologisch-Botanische Genootschap" (Royal  
Zoological - Botanical Society). —

Is it to be wondered, that with  
the delightful summer evenings, which  
we are enjoying, many people prefer  
to get fresh air on the beach to being  
cooped up in a warm concert-hall. —

This was the reason why the hall, at  
the second concert of the Americans,  
under the leadership of Mr. Sousa, was  
only very moderately filled, although  
the success of the concert was just as  
big as on the previous occasion. The  
ouverture "Lampa", the selections from  
"Faust", "Liegfried" and "Cavalliera"  
and the scenes néapolitaines of Massenet  
again evoked vociferous, at which,  
except in the last number, at once  
and kindly "encores" were given, mostly  
consisting of marches, and after the  
"Faust-fantasy", of a sextet of trumpets  
and horns. —

Pro

# CORRECTION



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

Dagbl. v. Zuid-Holland & 'sGravenhage.

22: Augustus: 1900.

## Kunstnieuws.

### MUZIEK.

Tweede Sousa-concert,  
Dinsdag 21 Augustus, in het Kon. Zool.  
Bot. Genootschap.

In het wonder dat bij de prachtige someravonden, waarvan wij genieten, velen de voorkeur geven om aan het strand frissche lucht te gaan zoeken, in plaats van zich in de warme concertzaal op te sluiten.

Zoo was dan ook de zaal gister-avond bij het tweede concert der Amerikanen, onder leiding van den heer Sousa, slechts zeer matig bezet, hoewel het succes weder even groot was als de vorige maal. De ouverture *Zampa*, de stukken op *Faust*, *Siegfried* en *Cavalleria* en de scènes neapolitaines van Massenet lokten weder levendige toejuichingen uit, die dan behalve het laatste nummer, terstond en welwillend gevolgd werden door toegiftjes, meestal uit marschen bestaande, en na de *Faust-fantaisie* uit een sextet voor trompetten en bazuinen.

Twee nieuwe solisten traden op: de heer Frank Hell met *Alla Stella Confidente* van Robaudi, dat gebisserd werd, en de heer Walter Roger met een door hem vervaardigd stuk *Minnehaha*, die mede tot een toegiftje gedrongen werd. Beiden zijn cornettisten, de laatste voldeed ons het beste. Dat de *Washington-Pest* niet ontkraakte, spreekt wel van zelve, die kwam reeds na het tweede nummer. De eigenschappen van het orkest, reeds vroeger door ons genoemd, het fiksche en krachtige ensemble, de goede discipline en zuivere stemming trokken ook nu weder de algemene aandacht.

Vele leden van het corps diplomatique woonden het tweede — waarschijnlijk wel het laatste — concert bij.

It to be wondered, that with the delightful summer evenings, which we are enjoying, many people prefer to get fresh air on the beach to being cooped up in a warm concert-hall.

This was the reason why the hall, at the second concert of the Americans, under the leadership of Mr. Sousa, was only very moderately filled, although the success of the concert was just as big as on the previous occasion. The overture "*Zampa*", the selections from "*Faust*", "*Siegfried*" and "*Cavalleria*" and the scènes neapolitaines of Massenet again evoked vociferous, at which, except in the last number, at once and kindly "encores" were given, mostly consisting of marches, and after the "*Faust-fantaisie*", of a sextet of trumpets and horns. —

### Translation.

Dagblad van Zuid-Holland en  
e<sup>ste</sup>, August 22<sup>nd</sup> 1900.

(Published at the Hague).

Sousa - concert,  
August 21<sup>st</sup>, in the "Koninklijke  
Natuur - Botanisch Genootschap" (Royal  
Natural - Botanical Society). —

Pro

Translation.

From the "Dagblad van Leid-Holland en  
's Gravenhage", August 22<sup>nd</sup> 1900.  
(Published at the Hague).

Second Sousa - concert,  
Tuesday August 21<sup>st</sup>, in the "Koninklijke  
Zoologisch-Botanische Genootschap" (Royal  
Zoological - Botanical Society) --

Is it to be wondered, that with  
the delightful summer evenings, which  
we are enjoying, many people prefer  
to get fresh air on the beach to being  
cooped up in a warm concert-hall --

This was the reason why the hall, at  
the second concert of the Americans,  
under the leadership of Mr. Sousa, was  
only very moderately filled, although  
the success of the concert was just as  
big as on the previous occasion. The  
ouverture "Lamia", the selections from  
"Faust", "Liegfried" and "Casablanca"  
and the scenes napolitanes of Ubbelohde  
again evoked vociferous, at which,  
except in the last number, at once  
and kindly "encores" were given, mostly  
consisting of marches, and after the  
"Faust-fantasy", of a sextet of trumpets  
and horns. --

Two

Two new soloists made their appearance: Mr. Frank Hell with Roland's "Alia Stella Confidente", which was encored, and Mr. Walter Rogers with his own work "Ubinnehaha", which was also encored. Both are concert-players; the last named pleased us most. That the "Washington Post" was not lacking, goes without saying; it was given right after the second number. The excellent qualities of the orchestra, which we mentioned on a former occasion, the clever and strong ensemble, the good discipline and the pure tuning again attracted general attention. -

Many members of the "corps diplomatique" attended the second (probably the last) concert. -

## St.-Bl.-t. het Noorden

Vooruitgang. (Weekblad)

Translation

## Tweede Blad.

## Haagse Brieven.

Iederen uit en velen thuis. — Een Amerikaansch concert. — Hoog en lastig besoek op de komst. — Een nieuwe directeur, die er is, en een nieuwe schouwburg die nog moet komen.

"Iedereen" is op reis, — wat niet betekent dat er nog mensen genoeg overschieten om dag aan dag de verschillende vervoerwijken te vullen, die naar Scheveningen, Haarlem en andere ontrekkelijke punten afvieren van den Haag gaan en al de publieke vermaakelijkheid lijk van een volk en gedistingeerd publiek te voorzien. Zelfs een concert in de Grote Kerk. Donderdagavond, was zeer druk bezocht. 't Was trouwens de moeite waard. Tilly Koenen, onze Nederlandse sopraan, van wier stem zonder overgezegd mag worden, dat ze klinkt als een klok.

Thuisblijvenden krijgen zelfs ons van de Parijsche tentoonstelling: een paar maanden geleden, het kleine Finsche orkest, dat naar de Wereldkermis toe ging, en nu de Yorksche "band" van Sousa, bij heel jong Nederland bekend als componist van de opwekkende "Washington Post." Suttkoot, dat was me een concert! Alleen even de oogen dicht doe, suist het mijne ooren. 't Is het merkwaardig concert, dat ik ooit heb gehoord. Ik vraag u: vijfkwartier achtereen, één minuut rust, de muziek van harmoniekapel. 80 man sterk, gekleed met tuba's, waarbij gewone tuba's deren zijn, en voorzien van slagstenen, waarmee alle geluiden, die van blanke bewoners van de Ver. maar niet mogelijkheid kunnen treffen worden nagebootst.

Amerikaansch. Ik dacht aan Ramolot, zanger (?) gedachten, Cruyère-kaas ging koopen en den vallen kruidenierswinkel in rep en roer, in heiligen toorn ontbrand, wijl de winkelier de gaten in de kaas meewoogt en bij dat! Ik betaal voor kaas niet voor gaten, versta je?

Zoet ik mij voor, dat de Yankee-muziekers van Sousa en zijne blazers, een pen met heurajoerij eerlijk een dollar deponeeren voor muziek, moening zijn: Wij willen muziek voor content, en geen pauzen. Waarschijnlijk zal het "verfrisschingsargument" meerdere pauzeeringen daar wel moet bestaan; de transatlantische spekkopers zullen zich niet geneeren, onder de meest hartroerende solo, een hartsteking te laten aanrukken.

Sousa, cosmopoliet Amerikaan, begrijpt zijn land en zijn tijd. Hij is daar om muziek te maken en hij maakt muziek. Ik hoop, dat vele dirigenten zijne concerten hebben bijgewoond en er iets geleerd. Geen spoor hier van de verschillende variëteiten van aanstellerij, waarmee zoo dikwijls dirigenten hun publiek trachten te imponeeren, slechts er in slagend het zenuwachtig te maken.

Ik vraag u: hebt ge ooit van uw leven door een orkest de Tannhäuser-ouverture hooren spelen, zonder dat er allerlei indrukwekkende preliminairen aan voorafgaan: tikken, nog eens tikken, omkijken naar het publiek, dat in zijn ijverige pogingen, om netjes te gaan zitten, juist een erbarmelijk, schuivend geruisch voortbrengt.

De Amerikaan echter neemt de "Tannhäuser" vlak na de enige en voor onzen rooklust veel te korte pauze en begint na een waarschuwend belletje te spelen, terwijl de mensen haastig hun plaatsen opzoeken. En na die ouverture — hoogst verdienstelijk uitgevoerd, voor zoover men violen door klarinetten kan vervangen, — volgt onmiddellijk, alsof gebij een dameskapel op de kermis zit, een "extra," een marchje of zoo iets.

Ik wil nu niet beweren, dat ik gaarne dikwijls zoo'n concert zou hooren, in

aller oogenblik rust. Maar het is zeer levensoogtig om een concert te maken. De waarheid ligt in 't midden: tussen deze "practische" concertgeverij en het verschrikkelijk dwingen van sommigen om het publiek te onthalen op uitsluitend muziek, die "klassiek" geacht wordt.

Want ge moet helemaal niet denken dat dit concert onmuzikaal was! Daar was een nuanceering, zoo fijnen het kan begeeren, in sommige nummers, en zelden zal er zulk zuiver kopier worden gehoord. We kregen een trombone-solo, waarover men gewoon verbuft stond. En dan die marschen! Eerst de Washington Post, en dan "Stars and stripes for ever," eindelijk een marsch aan de Vrijheid! Daar zat klank, gang, vuur en geest in. En het mocht al weer "echt Amerikaansch" zijn, het maakte toch een onmiskenbaar meeslepend, opwindend effect, als aan het eind van elk dezer "nationale" marschen een dubbel-kwartet van pionisten en trombonisten naar voren trad om met een schitterende, geestdriftige fanfare te horen.

Want een concert? if I want a really a concert? if I

nest, it still rumble in

wit remarkable concert I

give listening for an hour

at one minute intermission

of 80 performers, with an

all of variety of splendid instruments

only american; I believe that the Yankee as

of Sousa and his band, when they expect

more or less honestly earned dollars for

to announce that they want music for their

not intermissions. Probably the repeat

argument for more intermissions does not

over there; the transatlantic pork merchant

not hesitate about opening something to drink,

in the middle of a most touching solo.

, cosmopolite and American, understands

country and his time; he is there to make

, and music is what he makes. I

that many conductors have attended his

and have learned something. No sign

for all those varieties of showy affectation,

which so many conductors try to impress

public, only succeeded in making said

so nervous. The american takes the Tannhäuser

, right after an intermission entirely too

for us smokers), while the audience is still

Translation

From "het Nieuwsblad van het Noorden"  
of August 22, 1900.

Well, now that was really a concert! if I close my eyes for a moment, it still numbers in my ears; it is the most remarkable concert I have ever heard. Imagine listening for an hour and a quarter, without one minute interruption, to the music of a band of 80 performers, with an unheard of variety of splendid instruments. Strictly American; I believe that the Yankees as members of Sousa and his band, when they deposit their more or less honestly earned dollars for music, announce that they want music for their money, not "interruptions." Probably the repeat-meets argument for more interruptions does not exist over there; the transatlantic pork-merchant will not hesitate about ordering something to snuff, even in the middle of a most touching solo. Sousa, cosmopolite and American, understands his country and his time; he is there to make music, and music is what he makes. I hope that many conductors have attended his concert and have learned something. No sign here of all those varieties of showy affectation, with which so many conductors try to impress their public, only succeeding in making said public nervous. The American takes the Tannhauser in hand, right after an intermission (entirely too short for us smokers), while the audience is still

engaged in finding their seats; and after that  
Overture, rendered in a splendid manner, a  
March follows immediately.

But do not for a moment think that this concert  
was un-musical; tone and coloring as fine as  
could be desired, and then those marches. First  
the Washington post, then 'The Stars and Stripes  
forever' and then the 'Liberty March'; all full  
of sound, warmth and spirit, and all  
genuinely American.

Translation.

From "het Vaderland" (published at The Hague). August 22<sup>nd</sup> 1900. —

Some years ago Patrick Gilmore made a tour through Europe, with his orchestra from the United States. He gave a concert here in "het Gebouw", and I remember very well the pure and powerful tones of the Americans' brass-instruments. In this respect Sousa and his band are inferior, neither to Gilmore nor to anybody else. These instruments are beautiful and they are just as beautifully played. And the wooden instruments have nothing to concede to the brass ones. The result is really astonishing. Things are heard, which could be hardly expected from a harmonic orchestra (for instance, chromatic sounds of the utmost perfection, long held out tones, to the highest tone and then again fine and round as those of a prima-donna) and unusually beautiful and surprising sound-effects (a.o. in MacDowell's "Schimmen" and Massenet's "Neapolitan Scenes") make one, now and then, forget the lack of ~~string~~-instruments. In one word, by the sonorous and beautiful effects they produce, by their magnificent performances

performances, the Americans have confirmed the reputation, which preceded them. Their play is admirable, and there is something refreshing and exciting in everything they do; for that matter, the band consists of men in the best of life. Of course it seems a little odd to us, that often towards the end of a number, a dozen or so of the performers leave their place in the orchestra, to go to the front, so as to make themselves more prominent; but then again, as long as the correct result is produced, there can be no objection to that, and there is no play for effect, either on the part of the performers, or of their conductor. Sousa leads very warmly and at the same time very quietly. Curious are the nearly horizontal movements of his baton, by which he at the same time gets out a flood of tunes and holds them together. It's a pity, that he does not pay more attention to making a change, now and then. Strength is greatly admired, but it is still more appreciated, when tenderness and "finesse" are brought to play once in a while, when there is occasion for it. In this respect, many,

who

who otherwise can not be compared with him, are Sousa's masters. -

Of course, if the gentlemen could have been heard in the open air, the impression would have still been better. But this was not possible under the circumstances. As things were, the success was great (although the hall of the Zoological Gardens was only partly filled). The programme contained the overture "Lampa", two cornet- and trombone-salos, fantazios "Paul", "Casalliera" and "Ziegfried", Massenet's "Scenes Néapolitaines", two pieces ~~by~~<sup>by</sup> Mac Dowell, one march of Sousa himself and a "Pasquinade" of Potschalk, which I mention last, because it may be called a "gem" in its sort; the pieces by Mac Dowell, who stands at the head of American composers, disappointed me. -

As far as the characteristic American dances and marches are concerned, to which the King-of-Marches (it is remarkable that the American Republic has so many Kings, such as Oil-, Ice-, Railroad-and other Kings) treated us, as long as they are played in such a manner, it is not difficult

to

To explain, why they produce such an effect, and - I shall take good care not to find fault with for instance a "Washington Post", to the tunes of which half the world has danced and still dances. Sousa was very liberal, yes, too liberal with his encores. Let one judge for himself: to the g numbers of encores (one of which was the Sextet from "Lucia" with six solos on brass instruments!); that was too much of a good thing, and I felt very much like commanding the public, now and then, of the old saying:

"Where music is played, don't be afraid to go there, but do not applaud, for then they play again." —

P.S.

Sousa plays again next Saturday evening, and then, if the weather is favorable, in the garden. —

## De Spaarnebode.

22: augustus:

Het concert, door den heer Sousa en zijn korps gegeven in de sociëteit "Vereeniging" op Zondagavond jl., was een beslist succes voor dat korps.

De prachtige klank-effecten, de zekerheid en juistheid waarmede alles werd gespeeld, het totaal *tafk* zijn, waren alle zoveel verrassingen.

Bijzonder veel succes hadden *"Tell"*, *"Carmen"*, *"Washington Post"*, en de beide door den heer Sousa gecomponneerde marschen.

Het korps kreeg en verdiente daverende toejuichingen.

Translation.

The "Spaarnebode", August 22, 1900.  
(Published at Haarlem).

The concert, given by Mr. Sousa and his orchestra in the hall of the "Vereeniging" last Sunday night, was a decided success. —

The magnificent sound-effects, the assurance and exactness with which everything was played, the fact of the music being so decidedly "off-color", all these things were so many surprises. —

Especially successful were "Tell", "Carmen", "Washington Post", and the two marches, composed by Mr. Sousa.

The Band received and deserved a thunderous applause. —

Translation.

From the "Spaarnebode", August 22, 1900.  
(Published at Haarlem).

The concert, given by Mr. Louisa and his orchestra in the hall of the "Vereeniging" last Sunday night, was a decided success. —

The magnificent sound-effects, the assurance and exactness with which everything was played, the fact of the music being so decidedly "off-color", all these things were so many surprises. —

Especially successful were "Tell", "Cavener", "Washington Post", and the two marches, composed by Mr. Louisa.

The Band received and deserved a thunderous applause. —

Hollandsche Courant

Vooruitgang. (Weekblad) X

21 AUG 1900.

Translation

From the "Nieuwe Ann.  
August 21<sup>st</sup> 1900. —

Sousa and his Band

The first concert  
of Sousa's American  
the crowded garden of  
Volksvlijt," has been a  
have never before witnessed

concert. From the 2<sup>nd</sup> number of the  
extensive program, to which were added  
a dozen extra numbers, the public repeated-  
ly and spontaneously gave the conductor  
and the orchestra warm and cordial ovations.

My impression of Sousa's band is,  
that I would have never believed, that a  
performance by a harmony-orchestra  
could be brought to such a degree of  
perfection. —

My admiration and astonishment reached  
the topmark at the performance of Liszt's  
"Rhapsody", at the last part of Sousa's  
"Suite", and at Kuenthe's "Caprice". What  
was rendered by the soloists with a  
vivacity, such as there never has been be-  
fore, my words fail to express. —

One should bear for himself. Let me  
finish with words, which give my opinion  
in a nutshell: "Sousa's orchestra does  
wonders" — signed Gottfried Mann. —

— te laat voor ons vorig No. ontvingen  
Mij o.s. bericht:

Sousa and his band in Amsterdam.

Het eerste concert in Nederland van  
Sousa's Amerikaansch harmoniecorps in  
den stampvolle tuin van het Paleis van  
Volksvlijt gegeven, is een succes geweest  
zoals ik bij een openlucht-concert nog  
nooit bijgewoond heb. Vanaf het 2e num-  
mer van het uitgebreide programma dat  
met een twaalftal extranummers werd aan-  
gevuld bereidde het publiek op spontane  
wijze telkens dirigent en orkest warme  
en hartelijke ovaties.

Mijn indruk van Sousa's band is, dat  
ik nooit geloofd had dat een harmonie-  
orkest tot een dergelijke volmaaktheid  
van uitvoering kon worden opgevoerd.

Mijn bewondering en verbazing bereikte  
de hoogste trap bij de uitvoering van de  
Rhapsodie van Liszt, bij het laatste deel  
der Suite van Sousa, en bij een Caprice.

Translation.

From the "Nieuwe Amsterdamsche Courant",  
August 21<sup>st</sup> 1900. — (Published at Amsterdam)

Sousa and his Band in Amsterdam.

The first concert in the Netherlands of Sousa's American Harmony-corp in the crowded garden of the "Pallis van Volksgift", has been a success such as I have never before witnessed at an open-air concert. From the 2<sup>nd</sup> number of the extensive program, to which were added a dozen extra numbers, the public repeatedly and spontaneously gave the conductor and the orchestra warm and cordial ovations.

My impression of Sousa's band is, that I would have never believed, that a performance by a harmony orchestra could be brought to such a degree of perfection. —

My admiration and astonishment reached the topmark at the performance of Liszt's "Rhapsody", at the last part of Sousa's "Suite", and at Kunkels' "Caprice". What was rendered by the soloists with a vivacity, such as there never has been before, my words fail to express. —

One should leave for himself. Let me finish with words, which give my opinion in a nutshell: "Sousa's orchestra does wonders" — signed Fullfield Blaauw. —

24 JULY 1900

Letteren en Kunst.

Men geint ons uit Amsterdam :

De marschkoning Sousa heeft hedemavond afscheid genomen. De tuin van het Paleis voor Volksvlijt was nog dichter bezet dan de vorige malen en even voor de rustpoos werd Sousa een bloemenhulde gebracht. De „Band“ speelde weder, als onvermoeibaar, een groot aantal nummers van zeer verscheiden karakter, het een aan het ander gegeven met een extra-polka of Sousa-marsch. De solo-trombonist en piccolo verhoogden het eigenaardig succes en aan het slot werd staande de Washington-Post geblazen, waarop een luid en langdurig applaus het orkest, dat zoo gemengden indruk achterlaat, en zijn vaardigen directeur beloonde. Bij het verlaten van den tuin werd Sousa, terwijl hij door de saamgepakte menigte schreed, een ovatie gebracht.

Het Encyclopedieën der Kunsten, 28ste deel, 30  
Duitsberg over

Translation.

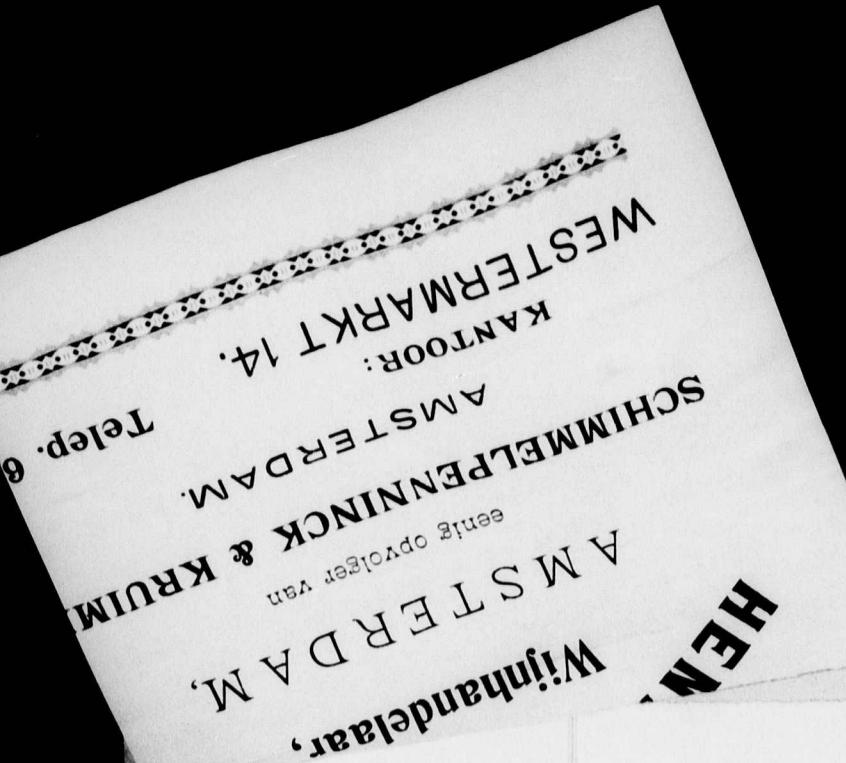
"Nieuwe Rotterdamsche Courant,"  
July 24<sup>th</sup> 1900. — (published at Rotterdam)

Telegraph us from Amsterdam:  
King-of-Marches Sousa has  
taken leave from us. The gardens

"of the "Paleis voor Volksvlijt" were still  
more densely packed than on former  
occasions, and just before the inter-  
mission a bouquet of flowers was  
handed Sousa. The "Band" played  
again, infatigably as usual, a great  
many pieces of various character, an  
extra polka or Sousa-march being  
given now and then, between the other  
respective numbers of the program."

"The solo-trombonist and piccolo  
added not a little to the success of the  
concert, and at the end the "Washington-  
Post" was played standing, at which a  
long and vigorous applause was given.  
The Orchestra and its efficient con-  
ductor —

"In leaving the Gardens Sousa, as  
he was going through the crowded multi-  
tude, was given a well merited  
ovation. —



### Translation.

From The "Nieuwe Rotterdamse Courant".  
d.d. August 24<sup>th</sup> 1900. — (published  
at Rotterdam.)

They telegraph us from Amsterdam:  
"The King-of-Marches Sousa has  
this evening taken leave from us. The gardens  
of the "Paleis van Valkenburg" were still  
more densely packed than on former  
occasions, and just before the inter-  
mission a bouquet of flowers was  
handed Sousa. The "Band" played  
again, infatigably as usual, a great  
many pieces of various character, an  
extra polka or Sousa-march being  
given now and then, between the other  
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"The solo-trombonist and piccolo  
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Post" was played standing, at which a  
long and vigorous applause was given.  
The Orchestra and its efficient con-  
ductor. —

"In leaving the Gardens Sousa, as  
he was going through the crowded multi-  
tude, was given a well merited  
ovation. —

20 dec 1900

Sousa-orkest.

Amsterdam, 18 Augustus.

Dit was nog eens een zomeruitvoering van een zomerorkest. Wij hebben er al voortreffelijke gehad en dit deed niet onder voor de andere voorgangers. De heer J. Sousa dirigeert rustig en niet zonder elegantie een harmonie-orkest van zestig, zeventig man, waarin zich uitstekende blazers bevinden en dat in zijn geheel bijzonder goed geschoold mag heeten. Niet alleen in de marschen, specialiteit van dit orkest, kwam dat uit, maar ook in de andere muziek, een fantaisie uit "Carmen", een Hongaarsche dans van Liszt en zelfs een "Tannhäuser"-ouverture.... Maar het dankbaarst betoonde zich toch het dankbare publiek voor de marschen en Amerikaansche en Iersche melodieën. Want zuïke dingen passen bij een someravond, en zelfs een warme zomeravond, in een tuin. Dan begeert men lichte en lichtelijk voluptueuse tonen, die de geurende bloempjes doen zwijmen van genot (als er al bloemen zijn) en de menschvoeten doen trappelen op de maat. Toen al deze schoone zaken dan ook waren uitgevoerd, niet minder dan tweemaal de "Washington Post" (dat schoone stuk) had weerklonken en diverse volksliederen tot dessert waren geboden, toen kende des publieks geestdrift geen palen, ten minste geen stoelen en nauwelijks tafels meer. Die werden omgeworpen in de haast om den marchheld Sousa fluks te eerst met klaterend handgeklap. Vele landen zijn hier reeds dezen zomer geerd, doch Amerika schijnt de kroon weg te dragen. Enthusiaster kan het al niet en de gegronde verwachting bestaat, dat Zondag a.s. op de matinée de schare niet kleiner zal zijn van hen, die door dezen Sousa voor eenige uren zich alle soesah van de schouderen willen genomen zien. O! hij verdient die eer!

F. C. Jr.

slaterus.

rechte Haarlemmer  
August 1900. (Published  
at Haarlem).

a genuine Summer-pe-  
rfect summer-orchestra!  
already excellent and this

good as any of its prede-

Mr. J. Sousa directs quietly  
without elegance a harmony-

sixty, seventy men, the  
elements of which are excellent  
all of which can be said to

ably well instructed. This

was shown not only in the marches,  
which are a specialty of this orchestra,  
but also in the other music, a fantasy  
from "Carmen", a Hungarian dance  
from Liszt, and even a "Tannhäuser-  
Overture".

But the gentle public showed <sup>itself to</sup> its appreciation the most,  
for the marches and American and  
Irish melodies. For such things are  
best adapted to <sup>the</sup> summer-evening, a warm  
~~perfect~~ summer evening, in a garden. Then  
light and slightly voluptuous music is  
wanted, which makes the odoriferous  
flowers (if there are any) <sup>burst</sup> from  
delight, and which causes human feet  
to keep step to the tunes. After all  
those

Translation.

From the "Oprechte Haarlemmer Courant", 20 August 1900. (Published at Haarlem).

That was a genuine Summer-performance by a Summer-orchestra! We had excellent ones <sup>already</sup> and this one was as good as any of its predecessors. Mr. J. Sousa directs girdly and not without elegance a harmony-orchestra of sixty, seventy men, the brass-instruments of which are excellent and the whole of which can be said to be remarkably well instructed. This was shown not only in the marches, which are a specialty of this orchestra, but also in the other music, a fantasy from "Carmen", a Hungarian dance from Liszt, and even a "Danziger-Odeon". But the gentle public showed <sup>itself to</sup> its best appreciation <sup>best</sup> to the marches and American and Irish melodies. For such things are ~~proper~~ <sup>to</sup> on a Summer-evening, a warm Summer evening, in a garden. Then light and slightly voluptuous music is wanted, which makes the odoriferous flowers (if there are any) <sup>from</sup> ~~from~~ delight, and which causes human feet to keep step to the tunes. After all those

those beautiful things had been given,  
after the "Washington Post" (that beautiful  
piece) had resounded not less than twice  
and various national hymns had been  
given as "encores"; the enthusiasm of  
the public knew no longer any bounds,  
at least no chairs and hardly any tables.  
They were up in the hurry to  
honor the march - kees Louisa with loud  
applause. Many countries have been  
honored here this <sup>summer</sup> ~~season~~, but America  
seems to carry away the crown. It  
could not have been more enthusiastic  
and there exists a well founded ex-  
pectation, that at the matinee of next  
Sunday there will be as large a  
crowd of those, who for a few hours  
<sup>is a Dutch</sup> want this Louisa to take all "Soesah"  
off their shoulders. And he deserves  
"care", "trouble", <sup>sign for</sup> ~~etc.~~ that honor! —

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24 AUG 1900

Translation.

From "De Telegraaf".  
(Publ.)

A card at the "Palast" last night.

Mr. John Philip Sousa concert, and hundreds more opportunity, to hear his once more. —

The performance was impression, as on previous occasions. —

The program was opened with the overture of Wagner's "Rienzi", the performance of which, to begin with, carried much applause. —

The solo-piccolo, by Mr. Marshal Lufsky, "The Turtle-dove", was really a success, not only for the performer but also for those, who supported him. —

The shining point of the evening last evening was undoubtedly the last part of Verdi's "Aida". The solo-parts for trombone and cornet à piston sounded delicious, magnificent and soft; both instruments being apparently in the hands of first-class artists. —

In the other numbers, (not counting the "encores"), mostly finely arranged "musical farces", artistically played,

there

Sousa.

Gedrang voor het Paleis voor Volksvlijt gisteravond.

Mr. John Philip Sousa gaf nogmaals een concert en honderden maakten van de gelegenheid gebruik om zijn beroemde kapel nog eens te horen.

De uitvoering maakte, evenals de vorige keer, veel indruk.

Het programma werd geopend met Wagner's "Rienzi", ouverture, welke uitvoering reeds daadelijk veel applaus verwierf.

De solo-picolo, van Mr. Marshal Lufsky, "The Thurtle Dove", was een waar succes, ook voor hen, die de begeleiding moesten geven. Het glanspunt van den avond was ongetwijfeld het slottafeerel uit "Aida", van Verdi. Heerlijk, mooi, week klonken de solo-gedeelten voor schuiftrombone en cornet à piston, beide instrumenten blykbaar in handen van eerste krachten.

In de overige nummers, niet gerekend de big-nummers, meestal fijn opgezette "muzikale grappemakerijen", artistiek uitgevoerd, was gelegenheid om ook andere solisten te leeren kennen, al was het dan ook in korte trekjes. Wij noemen slechts de Es-klarinettist en de solo-trombonist, die gedurig blyken gaven van fijne artistieke intentien.

De dirigent Sousa werd gedurig toegejuicht en vereerd met mooie bloemstukken.

Na afloop van het concert klonken gedurig luidre toejuichingen.

Translation.

From "De Telegraph"; August 24, 1900.  
(Published at Amsterdam)

A crowd at the "Paleis van Valkenburg" last night.

Mr. John Philip Sousa gave an other concert, and hundreds made use of the opportunity, to hear his famous Band once more. —

The performance made a very favorable impression, as on previous occasions. —

The program was opened with the overture of Wagner's "Rienzi", the performance of which, to begin with, carried much applause. —

The solo-piccolo, by Mr. Marshall Lipsky, "The Turtle-Dove", was really a success, not only for the performer but also for those, who supported him. —

The showing point of the evening however was undoubtedly the last part of Verdi's "Aida". The solo-parts for Trombone and cornet à piston sounded delicious, magnificent and soft; both instruments being apparently in the hands of first-class artists. —

In the other numbers, (not counting the "encores"), mostly finely arranged "musical farces", artistically played,

there

There was an opportunity  
to  
with other soloists,  
only in short pieces  
mention the Es - class  
solo-Trombonist, who  
evidence of their fine  
The conductor is  
by applauded, and  
magnificent flotter.

After the concert  
repeated long applause

a mol de datenue  
dat vooral in oude Skandinavische  
muziek veel voorkomt. Het geheel is  
zeker geen diepzinnig gewrocht, maar  
wel een uitstekend geslaagd, gemakkelijk  
ontworpen en meesterlijk behandeld, in  
't bijzonder pikant en brillant geïnstru-  
menteerd stuk lichte harmoniemuziek.  
Voorts gaf de componist-dirigent marschen,  
o. a. "Heil den geest der Vrijheid", vlotte,  
ferme, kranige werkjes, die zich  
door aardige melodievervorming, soms ook  
door originele rythmen onderscheiden en  
het wel verklaarbaar maken, dat men hem  
een marschkoning genoemd heeft, als men  
maar niet denkt aan een vergelijking met  
den groeten Weener walskoning, tot wien  
hij staat als een verdienstelijk talent tot  
een genie. Hoe achtenswaardig nu dit alles  
in zijn soort heeten mag, het had, dunkt  
mij, even goed van een "schniedigen"  
Duitschen militair-musieus kunnen zijn:  
iets eigenaardigs, dat zich voor specifiek-  
Amerikaansch liet houden, meende ik  
slechts op enkele momenten even waar te  
nemen.

In zoover bezorgde Sousa mij, gelijk  
gezegd, een deceptie. Maar de uitvoerende  
toonkunst van de nieuwe wereld represen-  
teerend, is hij buitengewoon flink voor den  
dag gekomen. Hij beschikt werkelijk over  
eminente krachten. De twee ~~weer~~ genoemde orkestleden, die als solisten op-  
tradën, beheerschen hun instrument als  
weinigen. Een zeldzame techniek bezit de  
cornettist: de zekerheid waarmee hij de  
snelste figuren voortbracht was volmaakt,  
zijn enorm lang aangehouden volkommen  
effen trillers en als tot in het oneindige  
gefilleerde tonen in de hoogste hoogte vond  
ik wel niet artistiek, maar toch zeer op-  
merkelijk; jammer slechts dat hij om zijn  
tongvaardigheid te bewijzen een al te veel-  
vuldig gebruik maakte van een schetterend  
tremolo. Nog verbazingwekkender scheen  
mij de virtuositeit van den trombonist. De  
wijze waarop hij de basuin, die toch van  
nature een plechtige waardigheid bezit,  
tot de ongelofelijkste acrobatenkunstjes  
dwong, zelfs met aanwending der zooge-  
naamde pedaaltjes, had wel iets droevig-  
komisch, maar toe zou men wenschen dat  
een kunnen als net zijne algemeen ware!  
Dan zou in de compositie heel het lastige  
hoofdstuk over de behandeling der schuif-  
trombone kunnen slinken tot den volzin:  
"voor dit instrument kan men, mits de  
grenzen van den omvang niet overschrij-  
dend alles schrijven wat men verkiest."  
Dat ook de overige musici voor geen  
mechanische moeilijkheden te vreezen heb-  
ben was gemakkelijk te constateeren, al  
hoorden wij hen niet afzonderlijk. Tech-  
nische superioriteit is een kenmerkende  
eigenschap van dit corps; maar het munt  
ook uit door een in alle combinaties zeer  
mooi tembre, al kwam het mij voor dat  
de contrabastuba, een exemplaar met een  
beker, die aan 't eind evenals een hoorn  
plotseling zeer wijd wordt, maar overigens  
een vrij enge mensuur heeft, en dus wel  
edel maar niet bijzonder massief klinkt,  
voor een zoo grote massa een zwaarder  
fundament had kunnen zijn, en al was de  
plaatsing der fluiten, hobo's en althobo  
niet zeer gustig te noemen. In het samen-  
spel kon men voortdurend de resultaten  
van de zorgvuldigste voorbereiding en van  
voorbiddige discipline opmerken. En hier-  
mee komen wij tot de hoedanigheden van  
den aanvoerder. Sousa dan is buiten twijfel  
een muzikaal en intelligent man en stellig  
ook een ernstig kunstenaar: enkele eigenaar-  
digheiden zijn overigens halme gesticulatie  
mogen m. i. niet aan effectbejag worden toe-  
geschreven. Bij de interpretatie van Liszt  
en Wagner toonde hij les défauts de ses  
qualités als "marschkoning." In de rhapsodie  
en de Tannhäuser-ouverture waren  
de tempo's wel eens wat stram en metro-  
nomisch, en niet alleen in de beweging  
maar ook in de toonsterkte miste ik daar  
fijngevoelde schakeeringen; bovendien klon-  
ken de grootsche passages niet zoo impo-  
sant als ik mij had voorgesteld. Daaren-

## Kunst en Letteren.

Sousa.

Wij weten eigenlijk zoo heel weinig  
van de beoefening der toonkunst aan gene  
zijde van den oceaan. Er zijn daar enige  
"sterren" verschenen, die ook voor ons  
geschitterd hebben. Europeesche virtuozen  
trekken er geen verdiensten in korter  
tijd meer dollars dan tehuis marken of  
franken. Piano's en vooral harmoniums van  
voortreffelijke hoedanigheid worden er bij  
massa's vervaardigt, natuurlijk niet in de  
eerste plaats voor export: er musiceren  
dus blijkbaar veel mensen in hun bin-  
nenkamer. En de openbare uitvoeringen  
moeten er vrij hoog staan, althans in de  
groote steden, waar intusschen de belang-  
rijkste dirigentenposten in den regel door  
Duitschers bezet zijn. En verder? Onze  
kennis van het onderwerp is al ongeveer  
ten einde. Hoe staat het in Amerika met  
de compositie? Dat zouden wij een spe-  
cialiteit dienen te vragen. In wijderen  
kring heeft men wel eens van Mac Dowell  
gehoord, en ik wil van deze gelegenheid  
gebruik maken om nog eens te wijzen op  
de veel te zelden gespeelde klavierwerken  
van dien zeer interessanten kunstenaar.  
Hij is echter in Europa gevormd en ge-  
heel Europeaan geworden. Heeft hij land-  
genooten van beteekenis, die minder cos-  
mopolitische muziel schrijven? Aan het  
bestaan einer nationale volkstonkunst in  
Amerika kan niet getwijfeld worden. Ook  
de Engelschen, die toch sinds John Bull  
en Henry Parcell zoo merkwaardig weinig  
op muzikaal gebied praesteerden, hebben  
er een, al bemerken wij haar aanwezigheid  
haast uitsluitend in het café chantant. In  
de Nieuwe wereld is zij stellig niet ten  
ondergegaan maar wat haar apartheid be-  
treft nog versterkt door den invloed der  
negerzangen, die wij wel niet zullen ver-  
achten nadat de Jubilee Singers er hier  
enige hebben geïntroduceerd en andere

There was ~~access~~<sup>an opportunity</sup> to also get acquainted with other soloists, even if it were only in short pieces. We need only mention the Es-clarinetist and the solo-Trombonist, who repeatedly gave evidence of their fine artistic talent. -

The conductor Sousa was repeated by applauded, and was honored with magnificent flower-pieces. -

After the concert there was an repeated long applause. -

---

Vooruitgang. (Weekblad)

Grass

24 AUG 1900

From "de Nieuwe  
Published at Am

Sousa

We really know  
the condition of the  
cross the Ocean.

appeared there, we  
for us. Europeans

there, and earn a  
dollar or more a day.

Piano's are  
manufactured  
quantities, and for  
place of course, so that

many make music in their homes.

The public performances there are  
said to be of a pretty high standard,  
at least in the large cities, although  
the principal conductorships are general-  
ly held by Germans. Furthermore?

Our knowledge on the subject virtual-  
ly ends here. What is done in A-  
merica in the outgoing time? This  
should be asked of a specialist.

In larger circles the name of Elias  
Durrell has been heard, and I seize  
this opportunity to point out once

door niemand minder dan Dvorák met groot succes in een symphonie en in een quartet verwerkt zijn. Hebben nu ook anderen gepoogd dit nationale element in de beschaaide kunst op te nemen als een levenwekkend beginsel? En zoo ja met welk resultaat?

Dit had Sousa ons wellicht kunnen leeren. Maar hij heeft hieraan, naar het schijnt, niet gedacht. En als ik het concert van gisteren uit dit oogpunt beschouw, moet ik zeggen dat het mij een teleurstelling was.

Het programma bevatte de Tell-ouverture, de veertiende rhapsodie van Liszt, een Carmen-fantasie, een salonstuk "Watergeesten" van Kunkel, een polka van Liebling, en het in wonderlijk gezelschap verdwaalde Tannhäuser-voorspel, dat onmiddellijk gevuld werd door een bravour compositie voor bazuin, waarvan de auteur, Arthur Pryor, tevens de vertolker was. Met het laatstgenoemde opus, benevens een cornet-solo, geschreven en gespeeld door Herbert Clarke, en een zoogenaamd Amerikaansche maar lang niet van Europeesche bestanddeelen vrije liederen- en dansen-potpourri van Bendia vertegenwoordigde alleen Sousa's eigen werk de scheppende toonkunst van zijn land. Wij hoorden van hem vooreerst een suite, waarvan men titel en inhoudsopgaf als volgt had vertaald: "Drie citaten: a. 'Jack en Jill gingen eenen heuvel op,' b. 'Ook ik was in Arcadia geboren' en c. 'Neger in den Woodpile.' De delen van deze compositie zijn aaneengekoppeld, zoodat de term "suite" niet in den gewonen zin werd gebruikt. Het eerste heeft een levendig marschtempo en herinnerde mij eenigszins aan het lied van "De kleine negertjes," het tweede brengt een weekse, langzame melodie in den trant van Strauss' wals-praeludia en een paar snellere intermezzi, het derde is een petillant czardas.

het presto met een soort oer-motief (in

tegen was de voordracht der marschen en dansen zóó frisch, zóó luchtig en ook zóó energisch als men slechts wenschen en denken kon.

Er werden ook bij ons zeer veel extra-nummers aan het programma toegevoegd, waaronder natuurlijk de "Washington-Post." Ook de solisten boden een toegift; zij lieten beiden op hun bravourstukken elegische, half sentimentele, half hymne-achtige, in 't geheel niet leelijke melodieën volgen. Zoo was er aan afwisseling geen gebrek: toch vond ik op den duur die mopjes, hoe voortreffelijk ook gespeeld, verstoppend, en ik ben er dankbaar voor, dat zulke concerten niet dikwijls voorkomen. Bij het auditorium kon ik intussen geen verslapping van belangstelling opmerken, en toen het laatste werk, de liederenfantasie met "The star spangled banner" en het nieuwe Wilhelmus besloten was, uitten onze stadgenooten een voor hen ongemeen enthousiasme. Sousa dankte en nam afscheid met het "Wien Neerlandisch bloed."

Zelden zag men in den tuin van "Muisis" een zoo groote menigte. Mij dunkt, de kansen staan goed voor ons. Want het is toch niet aan te nemen dat men voor Arnhemse kunstenaars minder over zou hebben dan voor Amerikaansche en voor één enkele uitvoering meer dan voor zeer vele. De recette van gisterenavond bedroeg wellicht de helft van het tekort dat het bestaan der orkestvereeniging bedreigt. Daar denke men eens aan!

A F E N D A

ge  
last

lens

Translation.

From "de Nieuwe Amsterdamsche Courant" (published at Amsterdam), Aug. 24<sup>a</sup> 1900.

Sousa.

We really know very little up the condition of the musical arts across the Ocean. A few "stars" have appeared there, who have also twinkled for us. European "virtuosos" go over there, and earn in a short time more dollars than marks or francs at home. Pianos and especially harmoniums of an excellent quality are manufactured over there in large quantities, not for export in the first place of course, so that evidently many make music in their homes.

The public performances there are said to be of a pretty high standard, at least in the large cities, although the principal conductorships are generally held by Germans. Furthermore? Our knowledge on the subject virtually ends here. What is done in America in the ongoing time? This should be asked of a specialist.

In larger circles the name of Mac Dowell has been heard, and I seize this opportunity to point out once

more

more the too seldom performed piano-compositions of this interesting artist; but he was formed in Europe and became entirely European. Has he eminent antagonists, who write music less cosmopolitan? The existence of a national popular music does not be doubted. The English, who since John Bull and Henry Purcell did so remarkably little in musical masters, have such a music although we notice its existence almost exclusively in the "Café chantant." In the New World this music has certainly not perished, but has been, as to its distinctive character, strongly influenced by the "Nigger-songs," which we shall not easily despise, since the jubilee-singers introduced some of them here, while others have been used in a "symphony" and a "quartet" by no less a master than Dvorak, and with great success. Have others also tried to embody this national element in the civilized music as a life-giving principle? If so, what were the results?

This Sousa would perhaps be able to teach us, but he has evidently not

thought

thought of this, and considered yesterday's concert from this point of view, I must admit, that I was disappointed. With the solos of Arthur Pryor and Herbert Clarke, Sussa's own works were the only representatives of the creative music of his country. From him we first heard a suite, three citations "Jack and Jill went up the hill", "I was also born in Arcadia", and "a Wigger in the woodpile". The parts of this composition are coupled together, so that the term "suite" was not used in the ordinary sense. The first has a lively march-tempo and reminded me somewhat of the song of the little wiggers; the second contains a soft, slow melody in the style of Strauss's Waltz-preludes and some quicker intermezzos; the third is a brilliant czardas-like presto, with a kind of an "Ur-motive" (in a descending scale a, a, g, e), which is often found in old Scandinavian popular hymns. The whole is a certainly not deep, but entirely successful piece of light harmony-music, well conceived and masterly treated, especially figurant

and

and brilliantly instrumented. Besides the composer-conductor gave several marches, a. o. "The Stars and Stripes for ever", and "Hail the Spirit of Liberty", smooth, lively little works, full of substance, making it easily understood, that Sousa is called a "march-King", avoiding however the mistake of comparing him with the great Vienna "Waltz-King", viz. a meritorious talent ~~to~~<sup>with</sup> a Genius. No matter how respectable all this may be, it might just as well have been the work of a smart German military composer; anything peculiar, specific American, was only apparent here and there. —

In this respect, as already stated, Sousa was deceiving, but the execution of these new World representations left little to be desired. Technical superiority is a strong characteristic of this corps, and it excels also in its "timbre", beautiful in all combinations. In the ensemble the results were apparent of the most careful rehearsing and exemplary training. Coming to the qualities of the conductor Sousa, we

will

will say, that he is undoubtedly a musical and intelligent man, and also a conscientious artist; some peculiarities of his generally calm gesticulations are not meant for effect. In the interpretation of Liszt and Wagner he showed the defects of his qualities as "black King", and I missed there those fine "nuances", which are so essential, the grand passages did not sound so imposing as I had imagined they would. On the contrary, the marches and dances were given with a freshness, airiness and energy, as seldom heard before. —

Among a great number of encores was of course the "Washington Post", and there was no lack of variety, but I must confess to being thankful, that such Concerts are not too frequent. The audience was attentive to the last moment and showed an uncommon <sup>degree</sup> ~~measure~~ of enthusiasm. —

But rarely the garden of "illusio" was so thronged, and it seems to me, that it looks well for our orchestra, for it is not to be assumed, that our native artists should be less warmly

received

received than those Americans, and  
that our public would pay more  
for one single performance, than  
for a great many. Last night's  
receipts amounted perhaps to half  
of the deficit, which threatens the  
existence of our Orchestra-association.  
Please do remember this!

From "het Centrum" (published at Utrecht), August  
25<sup>th</sup> 1900.

From  
Utrecht

The  
Sousa  
bitter  
cesses  
only,  
to the  
had to  
room.

Th.  
of van  
wallen  
strong  
were a

and a fragment from the Meistersinger.  
Among the solos the cornet à piston,  
piccolo and Trombone deserve special  
mention. The Trombonist understands  
it, to draw from his instrument,  
with wonderful rapidity, a very ex-  
tensive series of tones. —

An almost endless applause was  
given after every number, especially  
the "Washington-Post". —

They say, that Sousa will give  
two more performances next Sunday, this  
time the very last! —

Sousa.

Het derde concert van het beroemde orkest  
Sousa was, zoo mogelijk, nog drukker bezocht  
dan de beide andere. Met moeite kon men  
sich ~~daar~~<sup>in</sup> de luisterste punt van dit orkest,  
ook de ouverture Rienzi en fragment uit de  
Meistersinger. Onder de solo's muntten vooral  
de cornet à piston piccolo en trombone uit.  
De trombonist weet met verbazingende snelheid  
een zeer uitgebreide toneureeks aan zijn instru-  
ment te ontlokken.

Daverende toegrijningen klonken den go-  
heelen avond, vooral aan het slot van de  
Washington-post.

Men zegt dat Sousa aanstaanden Zondag nog  
twee uitvoeringen zal geven, ditmaal de aller-  
laatste!

Translations.

From "het Centrum" (published at Utrecht), August 25, 1900.

Sousa.

The third concert of the famous Sousa-band was, if possible, still better visited than its two predecessors. It was not without difficulty, that one could find his way to the garden, and many people had to be satisfied with standing room. —

The programme was again full of variety. Besides the usual marches, waltzes, gallops etc., which are the strong points of the orchestra, there were also given the overture "Rienzi" and a fragment from the "Meisterstück". Among the solos the snare à piston, piccolo and Trombone deserve special mention. The Trombonist understands it, to draw from his instrument, with wonderful rapidity, a very extensive series of tones. —

An almost endless applause was given after every number, especially the "Washington-Post". —

They say, that Sousa will give two more performances next Sunday, this time the very last!

From the "Weekblad van  
Musiek" (Published at Am-  
sterdam), August 25, 1900.

Was het voor onze voorouders iets heel bijzonders wanneer zij gelegenheid hadden een vreemd artiest te hooren, voor ons mensen van dezen tijd is dit echter iets gewoons geworden en verwonderen wij ons nauwelijks meer als wij geheele orkesten naar ons zien toekomen. Hadden wij vóór enige weken het orkest uit Helsingfors te bewonderen, nu waren wij in de gelegenheid eens een staaltje van Amerikaansche kunstbeoefening te leeren kennen en wel een harmonie-orkest onder leiding van Mr. John Philip Sousa.

Sousa is niet alleen een uitstekend dirigent, maar ook een komponist wiens werken wereldnaam hebben; wel behooren zij als populaire muziek betiteld te worden, doch zij getuigen toch van natuurlijke begaafdheid en bezitten de eigenschap zich spoedig algemeen geliefd te maken, waarom Sousa de Muziek

"van muziek"  
Adm.), August 25, 1900.

others would have  
very remarkable  
hear a single  
people of the present  
to be an event  
and it hardly sur-  
prise foreign land  
A few weeks ago  
admire the

orchestra from Helsingfors, and now  
we had an opportunity to become ac-  
quainted with a sample of American  
artistical performance, in case a  
harmony-band under the leadership  
of Mr. John Philip Sousa. -

Sousa is not only an excellent  
conductor, but also a composer, whose  
works have a world-reputation; al-  
though his compositions in the first  
place should be classified as "popular  
music", they also give evidence of  
much talent and are of such a na-  
ture as soon to win popular favor,  
for which reasons Sousa is called  
the "King of Marches". The band  
consists of most excellent elements

and

"WeekbladTranslation.

From the "Weekblad van musiek"  
 (published at Amsterdam), August 25, 1906

While our forefathers would have thought it something very remarkable, if they had occasion to hear a single foreign artist, for us people of the present time this has become to be an event of daily occurrence, and it hardly surprises us, when a whole foreign band comes to play here. A few weeks ago we had a chance to admire the orchestra from Helsingfors, and now we had an opportunity to become acquainted with a sample of American artistic performance, in case a harmony-band under the leadership of Mr. John Philip Sousa. —

Sousa is not only an excellent conductor, but also a composer, whose works have a world-reputation; although his compositions in the first place should be classified as "popular music", they also give evidence of much talent and are of such a nature as soon to win popular favor, for which reasons Sousa is called the "King of Marches". The band consists of most excellent elements

and

and plays with such technical perfection and correctness, as are seldom found in a harmony-orchestra. -

In Amsterdam the interest in the performances proved itself to be exceptionally great, and a number of Sousa's marches were given as "encores". -

For these reasons this orchestra has left behind a most excellent impression; it ranks with the very best, that could be heard in this class of music. -

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Sousa-  
Traktat  
Avond  
veler si  
van den  
half om  
stuk - 'n  
Rendez  
van Amst  
sterdam  
keeringen  
met elkaa  
Bonte  
merpakje  
tasschen  
burgerlij  
schen de  
peus uits  
lijken; de  
gezegd wa  
Met elk  
sterdam.  
Er moe  
ten-hend  
lijk geop  
Dc

Translation

(from the "Echo" of August 25, 1900, published at  
Amsterdam, Netherlands.)

Sousa-Concert.

Feast of musical olla-potilla.

Mixture of all elements of Amsterdam society,  
High-life, Half-life and low-life.

It took an American band of artists to make  
this blending possible.

As a practical American Sousa bought a  
variety of music to satisfy all tastes, and  
therefore the whole of Amsterdam is at his feet,  
figuratively speaking, those who love Souza's as  
well as the "Wartburg" Sott adorers.

Especially the ladies.

For Sousa is a handsome man, tall, jetblack  
hair, dark eyes, well trimmed beard; in his  
close-fitting dark blue uniform, short coat with  
high collar, with a simple gold braid on sleeves  
and collar and around the cap, he is well cal-  
culated to attract the special attention and  
admiring glances of the fair ones. But the rub goes  
when he may have encounters in crossing the art  
Canteen, show us more emotion, for all we can see,  
than does John Philip Sousa. It does not affect  
him at the least that hundreds pairs of eyes  
star at him during the performance, are, to  
speak, hanging on his baton. This way of conducting  
is very peculiar, simple, without any affectation.

## Opmerkingen.

Sousa's kunnen niet marschen, met zich te trekken. De ijssbergen, dat uitgespreid, de handen rythmisch te bewegen, dat uitgespreid, omverbaar bijnas, als gaf hij vaart onveilig maken op de zee. Hij moet oversteeken om Europa, een legende, omverbaar bijna, dat een bajadère aan, wat zij bereikte effecten soms zijn, die meer symmetrisch een bajadère aan, wat zij bereikte effecten soms zijn, die meer op rekening moeten worden geschreven door haar danspassen had uit te heel doen ontbranden, kunnen echter den: laaiende harstocht, bezieling, van het handig omgaan van het een of moeilijk nog minder aantastbaar voor geestdrift. En zoo telkens een andere, andere orkestleden niet dingen als klinkkrachten blijkt samengesteld te zijn. Of het 't meest fantastische karakteristiek geldt, met negergel en knal-effecten, dan wel of Wagner's "Meistersinger" wordt uitgevoerd, altijd zijn het de onverhoberlijke oordelen: klinkverhoudingen, die om bewonderring vragen, en die de erkenning al dwingen, dat, bij goede leiding en oor-deelkundige bezetting, met harmonie verhazend veel te bereiken is.

Een en ander: de indeeling van het programma, de persoon en het talent van den leider, de karakteristieke frisheid van zijn orkest, moet voortreffelijkheid van zijn orkest, moet veert dan ook eer dan voldoende den grooten toeloop van een zeer gemengd publiek tot de Sousa-concerten, — deze totnu toe hier verschillende traktatie op muzikale allerdaden.

Z.

Trakteerde op muzikaal allerhanden. Avond van kwistige bevestiging van bevoorrachting van vader smaak, zonder En daarom is Sousa als goed Amerikaan, en dus gekomen. „In nu liet heel Amsterdam vrijwel aan zijn voeten, — stik — 'n stuk kunst, 'n kunstenaar, van Amsterdam van heel Amsterdam; Rendez-vous van de Bocht, van Amsterdam van de Pijp; van alle schaatsvergaderingen tussen deze twee uitersten, Sousa, — de mensen van de sonates zool, als de „Washington Post“-aannidders.

Bonte mengeling van toiletten: zoempakjes tussen geklede jassen, De dames vooral. Want Sousa is wat men noemt een knap man. Rijzige gestalte. Gitzwart dan om den artist is te doen. Want Sousa heeft een zeer bijzondere wijsheid van zijn ogen, die imponeeren. Donkere oogen, die imponeeren. Welverzorgde baard. Enfin, men kent hem al voldoende van zijn portretten, die overal op meer dan levensgrootte in de stad zijn aangeplakt, en die hem werkelijk treffelijk weergeven. In zijn nauwsluitende, donkerblauwe uniform van Amerikaansche snit, kort mouwbelegd en den staanden, op het allea maar kon zien, zonder de muizen te horen.

Met elkaar iels ongekends voor Amsterdam.

Er moet een Amerikaansche artis-

ten-bend voor komen om dit onmogelijke mogelijk te maken.

De Amerikaansche zelf tot in de kunst een eenvoudige versiering in goud,

dat bleigt zichzelf niet idem rond de uniformpet, is hij wel in staat de zeer bijzondere belangstelling van Tscharoff, Sousa, stand er dan soms: het lichaam recht, de armen

en kleur en kadans verrassende le kant van Sousa nogel wat kunstig Soussa's marchen nooit zo tot komen kijken. Er mogen er onder de recht gekomen zijn, die meer aan het hoofd stond van een orkest, dat uit zooveel en zulke voortreffelijke krachten blijkt samengesteld te zijn. Of het 't meest fantastische karakteristiek geldt, met negergel en knal-effecten, dan wel of Wagner's "Meistersinger" wordt uitgevoerd, altijd zijn het de onverhoberlijke oordelen: klinkverhoudingen, die om bewonderring vragen, en die de erkenning al dwingen, dat, bij goede leiding en oor-deelkundige bezetting, met harmonie verhazend veel te bereiken is.

Z.

Het schijnt hem in het minst geen de "Tanz-Suite". Het emotion te geven, dat honderden oogparen hem onder de muziek fixeren, van zijn orkest niet alleen de noodige schallen en zingen en daveren van het begin tot 't einde; dat zij begeesteren en blij-stemmen. Wat dan toch een eerste eisch voor een goede marsch is.

Sousa haalt dan, bij het spelen van

niet genoeg in zijn nabijheid zit om het te kunnen gadelaan, verduidelijkt het ook niet weinig de bedoeling van den componist.

En natuurlijk dat dit wel het allerbest

bij het niet ingespannen aardacht vol-

gen van Sousa, bij het dirigeeren van werkken, waarvan Sousa zelf de compo-

nist is, niet name bij zijn marschen.

Want Sousa's directie moge onvol-

prezen, zijn artistieke opvatting van

weging tot een daverend schallen, als

uit één reuzen trompet gehblasten. Met

een scherp gearticieerde handbe-

vecht dan zijn orkest wat eruit te halen is.

En dat is zeer veel.

De attaque van het koper maakt hij

van den leider, de compositie en do-

orkesterlijkheid van zijn orkest, moet

veert dan ook eer dan voldoende den

grooten toeloop van een zeer gemengd

publiek tot de Sousa-concerten, — deze

totnu toe hier verschillende traktatie op

muzikale allerdaden.

Z.

De dame van Amerika kan de make

Chi Blending friends.

As a practical American friend brought a

Variety of music to satisfy all tastes, and

therefore the whole of Amsterdam is at his feet

Liquorately speaking, there is no more social than

Especially the Canaries.

For Rica is a handsome man, tall, black

hair, dark eyes, well trimm'd beard; in his

high collar, with a simple gold chain on his

but very plastic, one gains the impression, following Sousa's movements with heart, hands and body, as if one could understand what was being played by simply seeing those movements and without hearing the music. This was most noticeable Thursday night in Tchaikoff's "Tang-Suite." Sousa was standing then, with body erect, the arms spread out, moving his hands rhythmically, almost unperceptibly, as if indicating to a Bayalusee pictorially what she had to represent by her dancing-movements; glowing passion, animation, enthusiasm; and then again another pose and other motions for another "pas" of the "Tang-Suite." This of course is most evident in those works, of which Sousa is the composer, notably his marches. His conducting may be unequalled, his rendering of the works of others meritorious, his command over and the excellence of his band may be most admirable, more prominent is and remains Sousa the March-Composer.

Such marches! Such gladness, and clamor and jubilation! Those are marches to lead one in walking to the end of the earth, if life were eternal and the earth had an end. They enthuse and animate, and that remains the first requisite of a good march. In playing them marches Sousa obtains from his band all the篷勃 effects, with a wide sweep of his

arms. He scatters together all the available forces to reach at a certain moment a climax of sound strength, after which he indicates the lively tempo with swinging arms, or the more tender rhythm of a lyric portion by a slight movement of the head.

Taking it altogether, the program itself, the person and talent of the conductor, the character, the freshness of his compositions and the movements of his performers, all these fully justify the presence of an enormous public at these Sousa-concerts, this hereto unknown feast of musical *olla-pastida*.