

from _____
of Paper **COLUMBUS, O.**

EMPEROR

**Is Unusually Talkative.
Says If Troops Pray Hard
They Will Win.**

**Divergence of Opinion Between Em-
peror and Count Buelow.**

Germany Preparing to Send More

Especially during the embarkation of the China troops. Besides delivering a regular sermon to a large body of departing troops aboard ship, promising from a passage in the second book of Moses, about the struggle between Israelites and the Amalekites, that so long as the troops and those remaining at home prayed hard for success against the Chinese victory would be theirs. The emperor also yesterday evening addressed a number of Lloyd workmen. The Lokal Anzeiger states that the emperor decorated them personally, aided by his officers, attaching medals to the workmen's breasts, thanking them and saying that by faithfully remaining at their posts, in spite of the strike of their fellow workers, the timely embarkation of troops had been made possible. Next the emperor severely condemned strikers and those responsible for lockouts in Hamburg and elsewhere for leaving the fatherland in the lurch in such critical times. Besides these talks, a number of the emperor's utterances made privately this week at Bremerhaven have become current, all showing that his indignation against the Chinese is still as strong as ever.

In official circles here it is stated that there is a strong divergence on the subject of the policy regarding China between the emperor and the minister of foreign affairs, Count Von Buelow, the latter being aware that Germany's aims at obtaining suitable satisfaction in China are seriously hampered by the emperor's impulsive utterances. It is further stated that hot words have already passed between the emperor and Count Von Buelow on that subject.

The Associated Press correspondent here understands that before an advance upon Peking was definitely decided upon the powers concluded that hereafter they would not consider the Chinese third-hand advices, but it has now been shown that the Chinese government is not willing to allow the legations to freely communicate with their home governments. The conclusion was also reached unanimously by the powers that Li Hung Chang was playing false, his main object being to retard or frustrate the advance on Peking by various ruses, of which Chinese statecraft is always a master.

Indications increase that Germany is preparing another large body of troops for China. The latest news on this point has been given by the Frankfurter Zeitung, saying that despite the absence of official admission of the fact it is certain that three other large steamers of the North German Lloyd line have been chartered for September and that in the cabinet an order is impending for the formation of a corps of 10,000 men. Opposition papers criticize this because the reichstag has not been asked to sanction the step, and point out that another heavy army increase will be asked at the fall session of the reichstag for the organization of a colonial reserve army. A socialist member of the reichstag named Molkenbuhr has been sentenced to pay a fine of 600 marks and to a month in jail for criticizing army officers. Herr Doerave, the captain of a steamer, has been appointed in his place.

The emperor's Baalbek exploration expedition, under the leadership of Professor Puchstein, has arrived at the scene of its labors. The excavations will require three years.

The Russian ambassador here, with the whole of the embassy will go to Hantsic, August 15, to witness the launching of the Russian cruiser Novick.

William Waldorf Astor has arrived at Hamburg, where the Prince of Wales is also expected within the fortnight.

Bandmaster Sousa, who despite inclement weather this week played to enormous crowds to-day, gave a concert, the program of which was given up to Berlin and New York composers, the latter being McDowell, H. K. Hadley, Bartlett, Sousa, Kerry Mills, Gustav Karkner and George Rosey. Mr. Sousa was to-day entertained at a luncheon at the Bristol by a number of Berlin admirers.

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Press of Paper _____

AUG 7 1900

EXPOSITION MUSIC.

Banda Rossa, Paur, Sousa and Damroche Will Be Heard.

With the Banda Rossa as the opening attraction this year, the Pittsburgh exposition will present the first part of the greatest musical program it has ever offered to its patrons. The Banda Rossa is Italy's famous and popular musical organization, and holds the same place in the affections of the Italian people that Sousa's band holds with Americans. After a stay of ten days' duration the Banda Rossa will give way to the New York Metropolitan Opera House orchestra, under the leadership of Emil Paur. Upon the death of Anton Seidl, M. Paur became the recognized head of the American classical school, a position he has had no difficulty in maintaining without opposition. His last visit to this city was in April of this year, when he directed a brief season of grand opera.

The great Sousa and his band, fresh from Parisian triumphs, will be the next attraction, remaining for one week of its engagement. As might be expected, America's popular band created a furore at the great French exposition and elsewhere in Europe, and Pittsburghers will enjoy the distinction of hearing it for the first time on its return to this country. Sousa has a new march, "The Spirit of Liberty," which has been heard everywhere it has been heard.

While Sousa spends two weeks in the eastern cities the exposition will have Walter Damrosch and his famous orchestra. At the conclusion of its engagement Sousa will return to furnish a fitting close for an extraordinary season of harmony.

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SOUSA'S TRIUMPH.

He and His Band Have Made a Great Success in Europe.

[Washington Star.]

Mr. George Frederick Hinton, who is the manager of Sousa's Band, has written to a friend in this city, telling of the reception of John Philip Sousa and his band during its tour in Europe. He says:

"You have doubtless heard of our really enormous success in Europe. At Paris, where we played for twenty-eight days, we were the one conspicuous success of the Exposition. The Paris press devoted columns to us, and we are the only attraction that ever received press notices gratis in Europe, for we have not paid 'one cent for tribute.' Every attraction in the Exposition is starving to death for want of patronage and lack of interest. Colonne's orchestra in 'Old Paris' plays to less than fifty people on an average at each concert, and the Midway theaters are all losing money. Tickets of admission to the Exposition have fallen to five cents apiece. We have been, beyond all question, the biggest single feature of the Exposition, attracting more people and giving more pleasure than anything else in the fair.

"In Germany we have made a great sensation. We have broken the records for receipts in nearly every city we have played. To-morrow we play Baden Baden, then Frankfurt, and then Berlin for the second time. By the end of the tour we shall have played Berlin seventeen days (at the New Royal Opera House), Cologne six days, Frankfurt one week, Leipzig, Dresden and Munich four days each, etc., etc., each return date being at better terms and ever increased business. Sousa, as conductor, musician, composer, and as a man, has become a German popular idol. The personnel of the band has made a great hit in Europe. The men are admired for their dignity as men, as well as their ability as musicians. They have been feted everywhere, but will all be glad to get home again. The band travels second-class in express trains throughout Europe, something hitherto unknown among musicians. The richness and simplicity of the uniforms have been much admired. Arthur Pryor, the trombone soloist, has had a real triumph in Europe, and has been called the 'Paganini of the Slide Trombone.' Herbert Clarke and Walter Rogers, the cornet soloists; Frank Hell, the flugelhorn, and Simon Mantia, the euphonium soloist, have all been pronounced superior to any instrumentalists here in their lines. Altogether we feel very well content with the results of the tour."

Newspaper Cutting Bureau in the World.

Cutting from _____
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Date _____

OPERA AND TAXATION.

IN another column a letter of John Philip Sousa to the Paris *New York Herald* is republished, but it refers to the chief point in controversy only vaguely. Mr. Sousa, in an interview, deplored the condition of musical art when under the patronage of the State, and Mr. Sousa certainly may deplore it as may others interested in music. The editor-in-chief of this paper is at present in Paris after having traveled in other European countries, and the conclusion reached is the same as that which Mr. Sousa finds. The fact is that there could be no opera as such, as an institution in France or Spain or other countries of Europe, unless the State supported it. The people do not support opera except by force, and by force we mean by taxation.

The annual Budget calls for certain sums for the opera and (in France and a few other countries) for the national conservatories, and the people of the whole country are taxed so that those in the cities can attend the opera by paying for it. The moment this subvention is withdrawn one hundred opera houses in Europe would close their doors, and so would the State Conservatories. The people would not support these musical institutions directly, and even indirectly they furnish but little encouragement of future independence in musical matters.

In Italy two music publishers are competing for operas, for the purpose of creating a reflex opinion in Europe on the strength of the success of new operatic ventures at home so that they, as publishers, may profit through their copyrights, and as managers through the rights of production; but opera in Italy is a financial fiasco so desperate that productions are frequently given only by means of the money paid by debutants. Without outside aid and the competition of the two publishers referred to, opera, as a venture appealing to the public for support, cannot exist in Italy except with subsidy from the Government or the municipality.

Opera in Europe, therefore, is not existing in response to a public demand, but lives on the traditional custom of State support, which may at any time be withdrawn as a result of distress through war, or through political upheaval. Indirectly the people support opera because they are taxed for it, and submit to the taxation, but those who are taxed do not hear the opera, with the exception of the small percentage of the inhabitants of cities. No taxes for opera, no opera.

This State patronage creates a spirit of dependence that should not exist in the pursuit of art, and it also destroys free competition. All patronage on the part of Government influences development deleteriously, because the human mind is not free if it is permitted even to look for patronage as a recourse. Favoritism, the bondage of a bureaucracy through which advancement must be bought through one form or the other; diplomatic intriguing for place and position, concluding with the creation of corruption through the opportunities that grow out of a hidden competition; sycophancy practiced by the necessity of appealing to controlling forces; in short all those faculties are set into motion in the mind of the artist that react upon his ideal, and generally bring about its destruction.

The State cannot make musicians; the Nation can. All the money paid out by the French Government to make the French people musical has been wasted, for the French people always talk during concerts; they will not listen; they will not aid the symphony by building a permanent orchestra or even a concert hall in Paris, and they will not sustain the opera except by the force of taxation. The same applies to nearly every country of Europe. It is false to claim that Europe is musical. There would be no possibility for French singing port of the American pupils.

Bispham, Mr. and Mrs. Harges, Miss Harges, Mr. and Mrs. de Young, Mr. and Mrs. Iselin, Mrs. Augustus Green, Miss Green, Colonel Brown.

The California Commissioners displayed a spirit of hospitality in the reception which they gave last night, which was fully appreciated, judging by the large number that attended. It was given in the rooms of the Commission at No. 8, Place de l'Opera, and during the hours of the reception, from 10 until 1 o'clock, these were thronged. In the square outside, Sousa's band played, and the music could be plainly heard above. During the evening several songs were rendered by Miss Ellen Beach Yaw, Miss Rose Reida, and Mme. Albertini. For an hour or more Mrs. Ronyon, wife of the head of the commission, received. She was charmingly dressed in pink muslin and white lace, and wore a wreath of pink roses in her hair. Assisting her were Mrs. V. W. Gaskell, in white mull painted in gay flowers and trimmed with lace. Mrs. de Young in blue striped gauze, and diamond ornaments, and Mrs. Charles Simms in black tulle embroidered in gold. Several hundred guests were present.

A gay supper followed by a dance was given last evening at the Hotel Ritz, and was participated in by some 150 guests. It was served in the main dining room at small tables, each decorated with American flags and bouquets of roses. Many of the guests arrived late, going there from other functions. Colonel Ochiltree made a clever speech, and there were one or two other short addresses. Two orchestras were in attendance, one playing in the hall and the other in the ball room. In this last an informal cotillon was given, the favors being particularly attractive.

The Fourth of July concert at Vieux, Paris, where Professor Colonne, with his orchestra of 100 musicians played American national airs, last evening, was a great success. It is a compliment to American manufacturers also that this orchestra uses the Baldwin Concert Grand Piano.

JOHN PHILIP SOUSA.

He and His Band Returned on the St. Louis To-day from a Successful Tour Abroad.

the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally I am gratified, but despite the success we have won we are all glad to get home again."

Colonel George Frederick Hinton, the manager of the band, said that concerts had been given in thirty-five cities in France, Belgium and Holland.

"At Paris," said he, "where we were the official American band at the Exposition. Sousa proved the one isolated and brilliant musical success of the Exposition. The band played at Paris four weeks, participating in the decoration of the American pavilion, the American machinery and transportation exhibits at Vincennes and the dedication of the Washington and Lafayette monuments. On July 4 the city authorities twice suspended traffic on the grand boulevards for us, once in the morning to allow the band to parade through the principal thoroughfares, and at night when we gave a three-hour concert in the centre of the Place de l'Opera to more than 30,000 people.

"In Berlin we played seventeen days, nine days in Frankfurt, eight in Hamburg, six in Cologne, four each in Dresden, Leipzig, Munich, Brussels, Amsterdam and The Hague. We also played in Weisbaden, Baden Baden, Mannheim, Heidelberg, Strassburg, Dusseldorf, Nuremberg and in other continental cities to the largest audiences ever known there. We received offers for another European tour and for a season in Great Britain."

Mr. Sousa was asked as to the truth of the report that he lost \$10,000 on the trip and that he was treated with little courtesy after playing at the monument dedications in Paris. He said:—"There is no truth in the report that the trip was not a financial success. That story probably came about owing to the fact that I missed a train through the stupidity of railroad officials and had to pay \$1,200. That was at Mannheim, where we were in time to give the concert but lost our baggage and so could not play.

"We were well treated in every place, though it is true that we were not thanked for our services at the dedication of the Lafayette monument. I have not been thanked to this day by the people. The band played at the Washington monument celebration in Paris, July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair."

Nearly every Continental city in which the band appeared has presented Sousa with civic flags, and Frankfurt sent a delegation to London to present to him a magnificent banner from that municipality.

In addition to presenting patriotic airs Mr. Sousa introduced the rag time music on the Continent, and it met with such success that Senator Depew, who was abroad at the time, said that many believed rag time music was our national air.

The individual members of the band are one and all of them soloists of much ability, but in the concerted pieces they lose their identity completely and become part of a machine, so to speak.

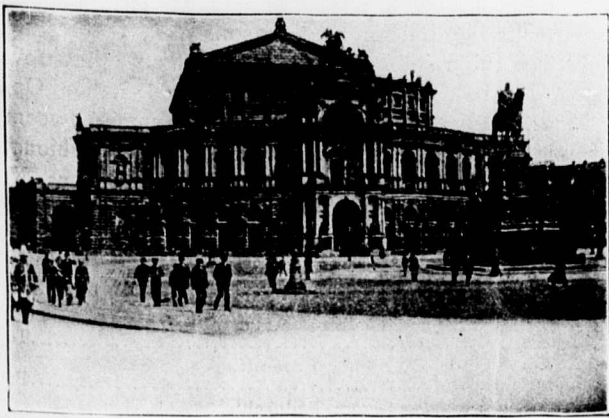
Opening of the Salle des Fetes.

"The officials of the Exposition have been most courteous, and Mr. Peck, Commissioner-General for the United States, has done everything in his power for us. We are to play at the opening of the Salle des Fetes on July 5, by special invitation of the administration of the Exhibition. On July 4 we play at the unveiling of the Lafayette statue in the morning, at which time my new march, which I have named 'The Spirit of Liberty,' will be given in public for the first time. I have endeavored to suggest in the first and second strains of the theme the temperaments of the French and American people. In the afternoon of the same day we give a concert at the Trocadéro, and at night we play in the place de l'Opera. On July 14, the fête day of the French Republic, we will give a grand concert.

"We open our regular concert season in Brussels on May 14, where we play two days, thence to Liège, and from there to Berlin, where we will give concerts in the Royal Opera House for one week. After that we play for six weeks in the leading cities in Germany, and return to Paris on July 3."

The Spanish pavilion was opened yesterday, and Mr. Sousa paid a very pretty compliment to the occasion by including in his programme a selection of Spanish melodies.

Cutting from MUSICAL COURIER
New York City
Address of Paper



Sousa in Dresden.

SEDAN STRASSE, 4 II., July 12, 1900.

IF Richard Wagner had returned to life, or Johann Strauss, either one—for each in his genre was the genius of his time—and had come to Dresden to conduct his own orchestra, no greater excitement could have been displayed than in Dresden on Sousa's advent here.

In the afternoon, as I returned late homeward, on ascending the hill that leads to the Bergkeller, where the band was to play, I noticed even then that there was "music in the air" in more senses than one.

Crowds lined both sides of the street, and crowds all hurrying in one direction with an eager, intense expression that means "getting there in time to get a seat" filled the sidewalks. The villas that adorn this pretty neighborhood presented balconies, windows and porches full of lovely ladies, and now and then some of the sterner sex sitting, all attention to the by no means uncertain sounds that all at once rung out on the evening air—tones that seemed to sound a challenge to Germany and a triumph, as well as a welcome, to all Americans, and were enough to cause every Kaserne door to spring open and call the military to muster and to march "120 steps to the minute and 30 inches to the step," and that, too, to an American band constituting a body of musicians and instruments whose brilliancy has not been equaled, certainly not surpassed, by any foreign military capelle that I have heard, at least.

How does this band "differentiate," so to speak? First, most plainly in the clear, beautiful tone and intonation, true to the pitch and the key, in the highest degree of excellence possible. Secondly, in the sharpness and decision of their accents, the perfection, as well as the peculiar excellence, of their rhythm, particularly in the "trip hammer" rhythm, and lastly by an authority, a buoyancy, a fiery dash and swing that give the "characteristique" to Sousa's American marches, dances and two-steps. To listen to this band is, in its own way, like listening to Joachim delivering the violin classics, for Joachim plays the "masters" as though their works emanated from himself. This music, that is to say, proceeds from an authoritative source in an authoritative manner and with an instinctive sense of mastery, not only of the musical content, but in their instrumental technic, that approaches the acme of perfection.

Try to imagine how Gabriel will sound his trumpet! Something in this way, I imagine, do the brass instruments deliver their mighty tone, for there is something even majestic in their volume and certainty that could even call a Daniel to judgment.

So much for the band and their instruments, which, by the way, are superior to those in Germany—certainly much of this band's super-excellence is due to them—and now as to their conductor.

Sousa is the possessor of that inspiring quality which is a feature of every genius—magnetism—and to an extent surpassing the ordinary; real magnetism spells personal force of character. It is this that so distinguishes Sousa from the crowd; it is his manly character, his honor and trustworthiness, and the marks of the "gentleman" in his face and bearing. Underneath all this there must be the inspiring fire of temperament, the American "go" and enthusiasm, or else he would not so control, inspire and lead his men as he does.

His conducting is marked by distinctly peculiar features, some of which I could honestly admire and some of which I could not. The low, horizontal beat is admirably suggestive of the rhythmic effect he wishes to produce, but in some others I could not admit, even though I wished to, the desirability of them, for I cannot honestly admire anything that detracts from personal dignity, and in some sense Sousa now and then did what the Germans call "playing comedy," when by such unusual signs and manners, almost bordering on the dangerous verge of the ridiculous, he draws the amused attention of the crowd to himself, in particular, more than to the music or the ideas he wished thereby to convey. Surely my admiration as a whole is sincere and hearty enough to permit the friendly expression of this criticism. It is the only exception to the whole admirable execution that one can make. Now, as to the music itself. Undoubtedly the best feature of this American band is their popular music, and Sousa's marches in particular.

It seemed silly of the Leipsic and Dresden papers to criticize this unfavorably, for what military band does not, more or less, play "popular" music? i. e., national airs, Volk-songs, military, "popular" marches. But Sousa's band played serious music as well, and some of it exceedingly well. To be sure, now and then the temperamental instinct is wanting, as in their execution of "Carmen," the "Invitation to Dance" (Weber), &c., but, considering the absence of the string orchestra, this is easily explainable to a certain extent. The Wagner selections, though losing through this somewhat, were, as a whole, worthy of all praise. Beautifully effective was some of the program music, in particular Sousa's "Pompeii" and other similar selections.

The soloists were listened to with almost breathless attention by reason of the sonority as well as softness of their beautiful tone, impeccable and marvelously elaborate technic and the keen sympathy of their delightfully expressive "renderings."

Of course, Sousa was fêted here; dined and wineed by the American Consulate, Dr. O'Brien, and others among Dresden art circles. I noticed many artists present, among whom were Sauer and prominent Dresden singers. Sousa's autograph, of course, was greatly in demand by small and great; equally so his society, charming by reason of his sprightly intelligence and interesting, engaging manners and conversation.

* * *

Sousa naturally leads us to speak of the Fourth of July celebration in the Belvedere, on the famous Brühlische Terrace, along the banks of the Elbe, brilliantly illuminated with electric lights, spanned by bridges and traversed with countless boats and small ships, the banks beautifully adorned with shrubs and plants, all forming a fantasy of pleasure and imagination and a dream of beauty that is a joy forever.

Here we had an opportunity of hearing Sousa's marches played by Trenkler's orchestra, the result of which was decidedly in favor of the American band. The Germans have in abundance the temperamental instinct of musical beauty when it applies to music of the Bizet type, or the great German's music-drama, but it is just as totally lacking in the reckless dash of the American "fire and go"; clearly absent were the keen sense of rhythmic swing, the sharp, decisive accents, the "trip hammer" rhythm and the marvelously rapid and vigorous rolling of the drums. Notwithstanding, a vote of thanks is by all means due to Herr Trenkler for the magnificent enthusiasm with which they entered into the spirit and glow of American patriotism, so greatly and loudly "en evidence" that evening.

American national melodies were greeted at their beginning with loud cheers, hurrahs and bravos that drowned the orchestra. "Dixie," "The Red, White and Blue," "Hail, Columbia!" and "The Star Spangled Banner" were in part sung by the audience, largely American, all rising to their feet and waving flags and handkerchiefs.

The variations on airs like the "Suwanee River," played once by the string orchestra in a most effectful manner, pianissimo; "Ole Black Joe," "Home, Sweet Home," &c., seemed to deeply impress the Germans present, for truly our American songs are rich in melodic invention and the national airs full of fire, life and "tune."

This evening did not come to an end until long after 10 o'clock, when, just before leaving, the great audience rose and sang to orchestral accompaniment "My Country, 'Tis of Thee," in stirring accents that touched our hearts and brought the homesick tears to eyes longing for the sight of "free America" once more. Loud hurrahs and waving of flags and handkerchiefs closed this scene of American patriotism in a foreign city.

* * *

As one of the attractions of this entertainment was the "Phantasie Dramatique" of Mr. Sieberg, I must not close before describing its content, execution and effect. This fantasia is of modern orchestral trend as to technic and treatment. Its themes are at once noble and romantic, much of an episodic nature being introduced outside of the leading themes. A second theme for the woodwind with string accompaniment was exquisitely conceived, full of poetic thought and romantic charm.

The leading theme, however, is of a noble, majestic sort of hymn-like grandeur, for which anything but an adequate rendering by the orchestra would be disastrous as to effect.

Mr. Sieberg has one necessary quality of a composer—"sine qua non"—would that all had it! viz.: He has something to say and—says it in an original and delightful manner. Most of it is "dank-bar," without being trivial, and some of the "side themes" and episodes are touchingly "stimmungsvoll." Mr. Sieberg, you will be interested to know, was the husband of Madame Johannsen, one of the great pioneers in German opera in America, of whom THE MUSICAL COURIER in its National Editions made frequent mention. Mr. Sieberg has been for some time with his daughter, a member of our American colony in Dresden, and the hospitality of his house, full of interesting souvenirs of Madame Johannsen and others, is ever open to art circles of Dresden, both American and foreign.

* * *

I see that strong work of Herr Sauer, the E minor Concerto, which the composer kindly gave to me to look over, has already been noticed by Mr. Floersheim and the "Raconteur"; hence I will wait until another letter to send a fuller account with the principal themes, hoping this will interest your readers. I hope also to write of the most interesting pupils' soirée of Professor Krause in Leipsic, to which your correspondent was invited, on which occasion Reisenauer played, after the performance by that young genius Herr Kroh, of the first movement of the Schytte Concerto.

Notice will also be made of the death and funeral of Mary Krebs, wife of Sonntag, the actor; also of the début of Fraulein von Werch in the Dresden opera, of the Carl Theatre troupe, from Vienna, in Dresden, and other events of interest.

Callers this week at this office are Mrs. Norma Knüpfel, the energetic manager for Winderstan's orchestra, who is to sail August 1 to make dates and arrangements for their tournée in America. (Mrs. Knüpfel has also under her management Slivinsky; Arthur Hilf, of Leipsic, and others, now planning a tournée in America.) Miss Clare Horan, a very talented pupil of Leschetizky, studying during the summer with Prentner, who is now in Saxon Switzerland, at Schandau; Miss Hensinger, also a pupil of Prentner; Miss Raidl, studying with Buchmayer; Mr. Sieberg and Miss Johannsen, and Ernst Rost and others.

E. POTTER FRISSELL.

Cutting from The Press

Address of Paper CHICAGO, ILL.

I suppose Sousa's band has been using Conn's instruments over here, but, if they have they say very little about it, and I cannot say that they are trying to do Mr. Conn any great amount of advertising. I do not know what good may result to Mr. Conn, but Sousa's band certainly does not seem to do much advertising for the Conn instruments, notwithstanding that the opportunities are almost boundless.

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There has been a question in regard to which class the phonographs should be in. They are already exhibited in no less than six classes altogether. There are five exhibits in Class 17, and twenty-two in the six different classes in which they were placed. The proper class seem to be Class 15, Group 111.

F. D. A.

Paris, France, July 23, 1900.

ing from **EVENING MONITOR**
ess of Paper **CONCORD, N. H.**
AUG 9 1900

SOUSA THE BANDMASTER.

"Not only is Sousa a writer of pretty tunes; he is also a good band conductor, which is a talent on the same lines as being a good general, only about ten times more difficult. It is no fool's job to direct an organization of fifty men when they are all highly paid, thoroughly competent, musicians, virtuosos. Consider, then, what it must be to make a fine concert organization out of enlisted men receiving \$13 a month. Some directors use quite plain language at rehearsals; some even go so far as to humiliate publicly a performer making a mistake at a concert. The band men say that Mr. Sousa never does anything to hurt their feelings. If an error is made at a rehearsal, it is called at once, but no abuse goes with it. In the profession it is considered something remarkable that he is able to lick a new band into shape so soon, to give them their cues and to make new men understand his signals in so short a time, particularly as he has a way of conducting that is different from other men, and has a set of poses and gestures for each piece. All honor is to be given to Patrick Sarsfield Gilmore as the great man who made it possible for the military band to live as a concert organization by so increasing the clarionets, which correspond to the violins in an orchestra, as to enable orchestral works to be put on the military band, but John Philip Sousa has taken hold where Gilmore left off and has climbed to greater heights. Sousa's band is a purely concert organization; it never marches.

"Look over its roster, and while there are names there undoubtedly German, French, and Italian, there are plenty of others as frankly American as a cornfield.

"As a means of livelihood the bandmen do not come quite so near starvation as the prophets of their town probably foretold when the boys started out. Salaries in the season range from \$40 a week up to \$150 a week and more. Of course that is not as much as railroad presidents make, but it is likely that the bandmen have a good deal more pleasure out of life than the railroad presidents do."—Ainslee's Magazine.

ing from **New York City**
ess of Paper **AUG 11 1900**

THEATRE NOTES FROM PARIS.

James Horan, who is now in Paris, writes to THE MIRROR as follows:

Things theatrical here are not very interesting at present. Most of the theatres are offering old plays, of which translations have been seen in the United States. This is hoped to attract the American visitors to the exposition. However, Sarah Bernhardt, who is presenting practically the only novelty, is doing the biggest business with L'Aiglon. Among the revivals on are Cyrano de Bergerac, Madame Sans Gene, Miss Helvett, and The Girl from Maxim's. A burlesque is being presented at a music hall directly opposite the Nouveantes Theatre, where the real "girl" is, and strangers do not know which is which.

John Philip Sousa is the real hit here. The Frenchmen have gone wild over him. As an instance:

At the conclusion of the ceremonies attendant upon the presentation of the Lafayette Statue to France the officials of the French Government, accompanied by Sousa's Band, filed their way out of the carrousel of the Louvre. As President Loubet passed in front of where I was standing a number of Frenchmen yelled, "A bas Loubet!" Immediately after the President came Sousa, and the same persons that had just complimented their President so highly in the presence of strangers, cried "Vive le Sousa!"

In the prices of admission charged at the Paris theatres, I notice a curious fact. Sarah Bernhardt and the Moulin Rouge are practically the two extremes of the theatrical business here. One can see Madame Bernhardt for as low as one franc, but cannot enter the Moulin Rouge for less than three.

At the Ambigu Les Deux Gosses, known in America as Two Little Vagrants, is being played. In front of the theatre is a large bill board announcing that Les Deux Gosses has been acted in every country in the world, and giving a list of the titles under which it has been played. They are as follows: France, Les Deux Gosses; Great Britain, The Two Vagabonds; United States, Two Little Vagrants; Germany, Die Zwei Kleinen; Italy, I Due Derelitti; Spain and South America, Los Dos Pilleles; Portugal, Dous Garotos; Holland, De Twee Jongens; Belgium, De Twee Strat Jongens; Denmark, Sweden, and Norway, De Smaa Landstraygere; Roumania, Copli Parasiti. There is also a Russian title that I could not have to imagine, for my pen can't do justice to it.

Cutting from

Address of Paper

AUG 11 1900

Nothing New Under the Sun

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AMERICAN

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General JAMES H. WILSON, U.S.A.
By DEMETRIUS C. BOULGER.
on of China.
By M. MIKHAILOFF.
By ROBERT E. LEWIS.
BARRETT, Ex-U.S. Minister to Siam.
INSTON, Bengal Civil Service (Retired).
China.
International Institute of China, Peking.
on of China.
ent of the Anglo-China College, Foochow.
ng in China.
By ARCHIBALD R. COLQUHOUN.
TING-FANG, Chinese Minister to U. S.
China and the United States.
CHARLES BERESFORD, R.N., C.B.

PRESENT SITUATION
ITS RESULTS

ing from **EVENING MONITOR**
ess of Paper **CONCORD, N. H.**
AUG 9 1900

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from Washington for the occasion of the day. A Spanish band played American airs in the Champ de Mars. Boats on the Seine carried the American flag. American emblems and bunting were displayed everywhere. Colonne's great orchestra of 100 men gave an American concert in the evening in Old Paris. Our own Sousa gave four concerts during the day. There was a big banquet in the evening which French officials attended, and a public reception at the American ambassador's handsome residence in the afternoon. The Californians turned on the champagne at their headquarters in the Boulevard des Capucines, and "everything went" excepting fire-crackers. That was all we missed. A car-load of crackers could have been sold in Paris at a few thousand per cent. profit—if the police did not interfere, as they doubtless would. There are some things we can learn to advantage from the French.

The part of the celebration which created the greatest impression for the moment was the concert in the evening by Sousa's band in the Place de l'Opera, the heart of the city. As one Frenchman expressed it, "no country except America would have been given permission to do such an unheard-of thing, and no other country would have had the cheek to ask it." A vast crowd composed chiefly of French people thronged the broad place and avenue and their adjacent approaches, requiring an army of police to preserve order and to divert the streams of travel from their accustomed channels. Sousa has become very popular with the French people, and is doing more immediate good than statues or statesmen in improving the relations between the two countries.

But France quickly forgets. She likes Sousa for the moment. She is grateful (though a little surprised) by the gifts of the monuments of Washington and Lafayette. She is beginning to understand this strange country across the sea.

It is these monuments, however, which will remain to testify to our own cordial sentiments, and will do the most lasting good. They are worth a hundred-fold their cost, and worth it not alone to us, but to France as well, and in a larger way to the world, as symbolic of the fraternity which must be cultivated between nations for their own lasting welfare.

CORRECTION



THE FOLLOWING PAGE (S)
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AMERICAN COMPOSERS REPRESENTED.

John Philip Sousa played to great crowds in Berlin last week. The programme of Saturday last was made up entirely of the works of Berlin and New York composers. The New York composers represented were McDowell, H. K. Hadley, Bartlett, Sousa, Kerry Mills, Gustav Kerker and George Rosey. After the concert Mr. Sousa was entertained at a luncheon by Berlin admirers at the Bristol.

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The Fourth of July in Paris

BY EDWARD INSLEY

RECALL an address delivered some years ago by President Eliot, of Harvard, in which he enumerated five American contributions to civilization—peace-keeping, religious toleration, the development of manhood suffrage, the welcoming of new-comers, and the diffusion of well-being. Any advancement in civilization is of importance to the whole world. But the steps which Dr. Eliot has mentioned are of prime importance to ourselves, and of value to other peoples only as a demonstration of possibilities, or of the results of certain peculiar conditions, and are of no effect whatsoever upon the thoughts or habits of those ignorant of the way we live, or of the true genius of our institutions. Civilization is world-wide, not indigenous to America. What is our contribution to the general elevation of the world's way of living?
America's true and greatest mission in the world is more altruistic. The acme of civilization will be that earthly millennium when justice and harmony prevail between nations, as well as within nations. At this stage of history, with its racial antagonisms, international misunderstandings, and unnecessary wars, no fact is more hopeful, more pregnant, than the steady purpose of this, the greatest of the nations, the one most advanced in civilization, the one which stands pre-eminently for progress toward the millennium, than the undoubted desire of the American people to live on terms of amity and concord with the other peoples of the world—not with the cringing deference of money-bags for the preservation of commerce at any cost, but in upright self-respect and good-will, ready to draw the sword in a righteous cause, but far more willing to pledge a hope for better things in the cup of international fellowship. That which we may do or have done along the lines Dr. Eliot has indicated, is of great value through this more noble tendency to share it with the others, to become the civilizers, not only of our own citizens, but of the whole world. No other nation has done this. And this is America's chief contribution to civilization.
The furtherance of this purpose to cultivate friendship with other peoples, we not only afford them the advantages of profiting in closer and more sympathetic relations by our experience and example, but we take the first and most necessary step toward suppressing and eliminating warfare, which is the most barbarous of accepted institutions, and the one most inimical to true civilization.
None of the conditions which produce unnecessary wars is to be compared with the ignorance of nations concerning each other, and the suspicion and dislike engendered by this ignorance. In world politics to-day the most ominous exemplification of this condition is the animosity between those two most enlightened races, the Anglo-Saxon and the French. It is America's peculiar rôle to be the means of some day bridging this dangerous gulf.
As all Americans familiar with the French people have known for a hundred years, but which the American people have never believed, the Franco-American entente has had a one-sided existence. It was born of fortuitous circumstances and quickly forgotten by the one, though gratefully cherished by the other. The French have never felt particularly friendly toward the United States, and the enforcement of the Monroe doctrine, and lately the Boer war, have diminished our favor with them. The French to-day believe we are one with the hated English, and aside from this they care nothing about us.
I should have said that this was the state of French sentiment until very recently, for it is now undergoing the change for which we have waited patiently, optimistically, for more than a century. Our splendid participation in the Exposition of this year, and personal contact with the many thousands of American visitors, have disabused the French mind of much error. It has been creating an impression which marks the turn in the tide. The culmination of our efforts in this direction came on the Fourth of July. And this was the meaning of the American Fourth in Paris.
On that same day the commander-in-chief of the French army made a profound sensation by resigning. Nevertheless, it is no exaggeration to say that the topic uppermost in French minds the following morning was the American Fourth of July demonstration in Paris and its significance. Even the 18,000 Paris cabmen were excited about it, and made overtures of conversation to their fares on the subject.
There were 6000 and more Americans in the Place du Carrousel to witness the Lafayette monument unveiling in the morning, the largest peaceful gathering of Americans that has ever taken place outside their own country. Most of them wore little American flags, and they were bubbling over with patriotism. It seemed strange in such surroundings. The President of France was there, and French soldiers did guard duty for an American function. An impromptu chorus of thousands sang "America," and a Frenchman were shocked, mistaking it for "Save the Queen," until they were assured. We must have a...

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Date **AUG 11 1900**

Nothing New Under the Sun

Originality in music is one of the rarest things found on earth. Looking back over the centuries you see but few signal instances of actual originality that promise of lasting for all time. The reason is that, while many wonderful things may be accomplished by persevering long training, and talent of a high order, music is a matter of inspiration. If a great painter wishes to paint a battle scene, he need only dwell upon the idea that evolves something, then go to work and make the most perfect copy possible of something in nature. Musical art is exactly the opposite; for the nearer you copy nature, the further you are from expressing a high musical idea that interest the public. A thunder storm is inspiring and arousing; but an imitation of it would be laughable. There is such thing as absolute realism in music; it is a matter of inspiration pure and simple. To produce a composition that not merely reminiscent seems almost impossible in our country, and particularly in our country, where men assimilate such ease and adapt themselves so readily to circumstances. Although I have several American compositions on my program, I am constrained to say that there are no truly American songs that have come to my knowledge, and a man who writes one will be hailed as a prophet. Even treasured national airs are not national with us at all without the eternal wellsprings of the music of other countries and other times to draw upon, I fear that the little called American music that we have would never have come into existence. As soon as men turn their powers of invention from things commercial to things artistic, America leads in art as it has in the practical inventions, for the constructive ability of the American is second to none on earth. We have hitherto devoted our creative energies to the development of natural material resources, and making ourselves a power in the commercial and military world. This era will produce another wherein the arts are to receive a greater degree of respect and of inventive energy. Philip Sousa, in "The Criterion."

newspaper Cutting Bureau in the World.
Cutting from **HARPER'S WEEKLY**
Address of Paper **New York City**
AUG 11 1900

As all Americans familiar with the French people have known for a hundred years, but which the American people have never believed, the Franco-American entente has had a one-sided existence. It was born of fortuitous circumstances and quickly forgotten by the one, though gratefully cherished by the other. The French have never felt particularly friendly toward the United States, and the enforcement of the Monroe doctrine, and lately the Boer war, have diminished our favor with them. The French to-day believe we are one with the hated English, and aside from this they care nothing about us.

I should have said that this was the state of French sentiment until very recently, for it is now undergoing the change for which we have waited patiently, optimistically, for more than a century. Our splendid participation in the Exposition of this year, and personal contact with the many thousands of American visitors, have disabused the French mind of much error. It has been creating an impression which marks the turn in the tide. The culmination of our efforts in this direction came on the Fourth of July. And this was the meaning of the American Fourth in Paris.

On that same day the commander-in-chief of the French army made a profound sensation by resigning. Nevertheless, it is no exaggeration to say that the topic uppermost in French minds the following morning was the American Fourth of July demonstration in Paris and its significance. Even the 18,000 Paris cabmen were excited about it, and made overtures of conversation to their fares on the subject.

There were 6000 and more Americans in the Place du Carrousel to witness the Lafayette monument unveiling in the morning, the largest peaceful gathering of Americans that has ever taken place outside their own country. Most of them wore little American flags, and they were bubbling over with patriotism. It seemed strange in such surroundings. The President of France was there, and French soldiers did guard duty for an American function. An impromptu chorus by thousands sang "America," and a few Frenchmen were shocked, mistaking it for "God Save the Queen," until they were reassured. We must have a national anthem of our own.

From the high pinnacle of the Eiffel Tower an immense American flag brought from Washington for the occasion flew all day. A Spanish band played American airs in the Champ de Mars. Boats on the Seine carried the American flag. American emblems and bunting were displayed everywhere. Colonne's great orchestra of 100 men gave an American concert in the evening in Old Paris. Our own Sousa gave four concerts during the day. There was a big banquet in the evening which French officials attended, and a public reception at the American ambassador's handsome residence in the afternoon. The Californians turned on the champagne at their headquarters in the Boulevard des Capucines, and "everything went" excepting fire-crackers. That was all we missed. A car-load of crackers could have been sold in Paris at a few thousand per cent. profit—if the police did not interfere, as they doubtless would. There are some things we can learn to advantage from the French.

The part of the celebration which created the greatest impression for the moment was the concert in the evening by Sousa's band in the Place de l'Opera, the heart of the city. As one Frenchman expressed it, "no country except America would have been given permission to do such an unheard-of thing, and no other country would have had the cheek to ask it." A vast crowd composed chiefly of French people thronged the broad place and avenue and their adjacent approaches, requiring an army of police to preserve order and to divert the streams of travel from their accustomed channels. Sousa has become very popular with the French people, and is doing more immediate good than statues or statesmen in improving the relations between the two countries.

But France quickly forgets. She likes Sousa for the moment. She is grateful (though a little surprised) by the gifts of the monuments of Washington and Lafayette. She is feeling kinder toward Americans than she imagined she ever would. She is beginning to understand this strange country across the sea.

It is these monuments, however, which will remain to testify to our own cordial sentiments, and will do the most lasting good. They are worth a hundred-fold their cost, and worth it not alone to us, but to France as well, and in a larger way to the world, as symbolic of the fraternity which must be cultivated between nations for their own lasting welfare.

Cutting from **Music Trades**
Address of Paper **New York City**
AUG 11 1900

AMERICAN COMPOSERS REPRESENTED.

John Philip Sousa played to great crowds in Berlin last week. The programme of Saturday last was made up entirely of the works of Berlin and New York composers. The New York composers represented were McDowell, H. K. Hadley, Bartlett, Sousa, Kerry Mills, Gustav Kerker and George Rosey. After the concert Mr. Sousa was entertained at a luncheon by Berlin admirers at the Bristol.

from LIFE
of Paper BROOKLYN, N.Y.



SOUSA PLAYING "THE STARS AND STRIPES FOREVER," AT THE AMERICAN PAVILION, PARIS EXPOSITION.

Cutting from **INDEPENDENT**
Address of Paper **New York City**

present so fine as this view from the Champs Elysées; yet from the same point one may have two others of renown, the one toward the Arc de l'Etoile and the one toward the peerless Place de la Concorde!

The façade of the Grand Palais is a chef d'œuvre of the modern French renaissance blending sculptured architecture and the sculptured human figure with the greatest elegance of line and dignity of mass. It seems as if this beautiful style could produce nothing more perfect; that it must have touched its culminating point in that portico and long colonnade, and the polychrome illustrations of the arts of various epochs behind the columns give just the color relief to be desired. The Little Palace is less majestic, more riant; the bridge alone is of doubtful taste, it is so loaded with ornament.

In contrast with this established type of architecture we find on every hand attempts to erect the fin de siècle art, begun through the meeting currents of Orient and Occident in posters, book illustration and interior decoration, into an architectural style. Perhaps the most successful attempt in this direction is found in the Austrian section in a series of water-colors carrying the idea through interior furnishings and finishings to the exterior of a château, which is very attractive in the drawings, however it might endure long acquaintance in reality.

Although France is pre-eminent in architecture, as we discovered in the competition for the University of California, where two of the prize competitors were French and the members of the third firm were educated in France, America keeps equal pre-eminence in steel construction.

In the preface to the official "Monographs on the Great Industries of the World," several pages are devoted to M. Picard, the organizing genius of the Exposition, and praise culminates in that his work as an engineer has "American boldness." The American architectural exhibit is made up of photographs of completed work mounted on gray in great oaken frames, hinged together like a triptych to fill an alcove of the inner open gallery. The views of country places like Biltmore, and of churches, hospitals and colleges, to make one proud of their

beauty, are grouped about panoramic photographs showing the extraordinary sky lines of New York seen from the Hudson and the bay, broken by buildings, shooting up to three hundred feet—and this grouping gives point to the eulogium of M. Picard!

Unfortunately our United States Pavilion is as uninteresting as any building on the ground. It was confided to the successors of Richardson in Boston, who are said to have spent upon it nearly as much as the cost of the exquisite and important pavilion of Italy, which rises, all color and sculpture, from the colonnade of the Doge's Palace, repeated along the Seine front, to the festive lightness of the upper stories.

Many of the sculpture exhibits decorate the grounds or the national pavilions, or the galleries of the respective nations in the Grand Palais, but surely a thousand numbers, including many of colossal height, are together under the same light of the central court. We have sixty-two morceaux of sculpture, the French have ten times as many. They have Messieurs Rodin, Mercié, Frémiet, Dubois, Bartholdi, St. Marceaux, unapproached masters, and a whole phalanx besides, trained in the Beaux Arts School, incited by prizes and purchases and commands from the State and its cities to the best of which they are capable, producing a superb array of disciplined men.

Tho M. Rodin has but two works in the international exhibit (there are several more in the French centennial display at the rear of the Palais), he brings together a hundred and fifty in a building of his own on the fringe of the exposition. It is an event in art, as Monet well says, to bring together the work of "this man unique in modern times, and great among the greatest," who models in form all the passions, low and high, and the great ideas of humanity. He is sadly coarse at times. M. Besnard describes the much discussed statue of Balzac as "looming on the edge of his pedestal as if about to hurl himself into life, revealing the sad, intense palpitating genius of a profound neurotic."

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ss of Paper **ST. LOUIS, MO**
AUG 18 1900

Cutting from **MUSICAL COURIER**
Address of Paper **New York City**
Date **AUG 15 1900**

Sousa and Stuttgart.

STUTTGART, July 29, 1900.

JOHN PHILIP SOUSA and his band captured this place, as they have the other German cities visited during the European tour. The concerts were given at the Liederhalle, and both were attended by thousands of enthusiastic Germans, and all the American tourists now here.

The programs were printed in English and German. The audiences at both the concerts given here were not satisfied with one encore after each number, but demanded two, and invariably succeeded.

Sousa has made an immense success in Germany. He has won popularity from the classes as well as the masses. His name seems to have a magic for German ears.

The date of Sousa concerts at the Liederhalle were Tuesday, July 24. The program for the evening was as follows:

Overture, Tannhäuser.....	Wagner
Capriccio Italien.....	Tschaikowsky
Cornet solo, Minnehaha.....	Rogers
Walter B. Rogers.	
Hungarian Rhapsody, No. 14.....	Liszt
Scenes Historical, Sheridan's Ride.....	Sousa
Scenes from Die Walküre.....	Wagner
Valse, Queen of the Sea.....	Sousa
Trombone solo, Love Thoughts.....	Pryor
Arthur Pryor.	
Pasquinade.....	Gottschalk
March, Hail to the Spirit of Liberty.....	Sousa
Tarantella del Belphegor.....	Albert

PARIS SLIGHTED BANDMASTER SOUSA.

Exposition Managers Did Not
Thank Him, Even, for Travel-
ing From Germany to Play.

FRENCH ACTOR'S MISFORTUNE.

Treated a Country Cousin Royally,
Only to Lose Money, Clothes and
House by Generosity—Shah
of Persia Backs Horses.

REPUBLIC SPECIAL.

Paris, Friday, Aug. 17.—(Copyright, 1900, by the New York Herald Company.)—Some of the friends of Director Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany, expressly to be present and give his services to the commission on the occasion of the dedication of the statue of Lafayette, was not thanked before leaving the French capital.

Director Sousa, it is stated, felt that he had been treated with scant courtesy, inasmuch as he had traveled from Germany by special train at great, and his own, expense, and then not only was he not offered payment for his share of the expense, but he was not even thanked for what he had done.

The friends of the Commissioners explain that in the hurry of the moment the matter was inadvertently overlooked.

Cutting from **MUSICAL COURIER**
Address of Paper **New York City**
Date **AUG 11 1900**

SOUSA'S MARCHES.

THE John Church Company, which publishes all of John Philip Sousa's music, reports that the present demand for his marches, both in Europe and the United States, is unexampled; that this year's sales will exceed those of any other year. One reason why there is so lively a demand for Sousa's marches is because of the band's visit to Europe and the extraordinary advertisement that resulted from its visit to the Paris Exposition. Some of the "March King's" earlier pieces, the demand for which had become sluggish, have suddenly jumped into favor again. Just as soon as Sousa's Band returns from Europe next month, Sousa's latest march—the one which has produced a sensation at the Paris Exposition—will be published.

Cutting from **MUSICAL COURIER**
Address of Paper **New York City**
Date **AUG 11 1900**

E. T. PAULL'S TRIP.

E. T. PAULL, president of the E. T. Paull Music Company, who has been in Europe for the past three months, returned home last Monday. He visited Germany, France, Switzerland and England.

"My trip was undertaken primarily for pleasure, yet I combined some business with it," said Mr. Paull yesterday to a COURIER TRADE EXTRA man. "I was in Germany the greater part of the time and met many musicians of high standing. I heard the various military bands, which are the finest in the world. I gave the leaders several of my marches, which they had their bands play. They made a 'hit' every time. These German bands are thoroughly trained and severely disciplined. While in Germany I investigated the music publishing business with a view of finding out if there was a market for American publications. I concluded that there was not. It is possible that some high class instrumental pieces can be sold to the Germans, but the song 'hits' of American publishers cannot be sold there, for the reason that the words are not in German. While in Berlin I met John Philip Sousa. His band has undoubtedly made a brilliant success in Europe. I reached Paris two days too late to hear Sousa's Band, but heard on all sides that it has created a furore.

"I made an examination of the most important displays in the Paris Exposition and studied the big show pretty thoroughly. It is not to be mentioned in the same breath with the Chicago Exposition. Why it is a mere sideshow, compared to that. Of course, there are some special features of great interest, and certain exhibits of exceptional beauty, but the grouping of the buildings, the tout ensemble, does not approach the Columbian Exposition.

"I went to Switzerland and enjoyed the Alpine climbing amazingly. The water and air are the finest in the world, and as for the scenery it cannot be surpassed. I was charmed with the sublime spectacle, and enjoyed with a keen zest the exhilarating exercise.

"In London my stay was short, but I saw much that was interesting. The music publishers there are doing a large business and there is no room for us. I have about concluded that there is no foreign outlet for America sheet music. I am glad to get back home and am pleased to find that our business has been so good all the summer. Several marches which were brought out just before I left New York have proved wonderful sellers. 'The Dawn of the Century March' and 'The Midnight Alarm March' have been selling steadily. They bid fair to rival the most popular marches we have ever published."

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ss of Paper **WASHINGTON, D.C.**
POST

AUG 19 1900
Mr. John Philip Sousa and his now famous band will sail for home on the St. Louis September 1. Mr. Sousa gave a dinner recently in Berlin to a New York musician, Miss Montefiore. All the musicians he knew in Berlin and a few officials made up the list of guests, and the dinner is reported to have been dainty and perfect in all appointments, and the host an ideal one. After the dinner the guests occupied seats of honor at the band concert, which drew a packed house. Miss Cecile Muench has been engaged.

Cutting from MUSICAL COURIER.

Address of Paper New York Cu

Date

Atlantic City, with its 300,000 summer population, is always having a lot of fun, somehow or other, at the height of the season. A short time ago a number of artists were arrested for singing church music on Sunday, while the beer gardens were furnishing not only beer, but rag-time music, without let or hindrance.

The majority of people at this resort may be described as fairly wild with indignation at the outrage, and there is just a bit of a feeling that the churches, realizing that their audiences may have been drawn away from them by the competition of these sacred concerts, have been somewhat instrumental in instigating the unwarranted attack upon the artists.

Another matter has come out of Atlantic City. It is a little trouble among bands. Trouble over a band contest. England is noted for its band contests. Superficial observers, noting the accounts in English papers of band contests (and the bands in Great Britain are largely made up of the workmen in big factories), might imagine that the British workman spent most of his time playing at band contests.

Prizes are given to the competing bands in Great Britain, and the result is the constant formation of new bands and the consequent sale of great quantities of band instruments. It is not true that when a capitalist contemplates starting a factory he first gets a force of workmen and asks them to start a brass band, and when that is done gets to work upon the factory; but there is considerable truth in the assertion that shortly after a factory opens the workmen organize a band.

They had a band contest at Atlantic City during the recent visit of the Elks to that place, and, as is always the case at contests of any sort, there was much wonder that the organization receiving the prize should have had the award. The contest and the resulting discussion give some idea of the way in which the bands are made up.

It seems that the band taking the first prize was composed entirely of amateurs. It was Robertson's Band, of Paterson, N. J. Drake's Band, of Elizabeth, N. J., took the second prize, and the famous Stonewall Band, of Staunton, Va., took the third prize. Now, the curious thing is that the band taking the second prize—Drake's—comprising twenty-five pieces, has fourteen members who have played in Sousa's Band, at Manhattan Beach.

It seems to have been the opinion of most of the people

present at the contest that Drake's Band should have had the first prize, and Bandmaster Drake has received numerous letters, some, it is said, from well-known musicians, expressing indignation at the committee's verdict.

Well, in spite of disputes concerning the wisdom of the committee's decision, one fact remains, and it was very plainly emphasized at this Elk's convention, and that is that we have a large number of bands presenting an exceptionally fine appearance that are capable of giving exceptionally fine renderings of excellent programs.

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DENVER, COOL.

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AUG 12 1900

John Phillip Sousa has written for the Criterion an article on the business of the bandmaster, in which he declares that the organizing and maintaining of a superior band is a calm, calculating commercial proposition. He further modestly avers that "after twenty years of organization and hard training, entailing the personal examination of more than 50,000 musicians and the training of perhaps 5,000 of them, I have no hesitation in affirming that I have approached the ideal standard, and that my men rank in efficiency, unity and those qualities which go to make individual genius second to none in the world. The first effort toward making a musician contented with his lot is to compensate him fairly for his services. When a man is being poorly paid, he is never glad he may be to belong to an organization which avowedly occupies a high place in the public estimation, he loses heart and is preoccupied with the problems which come with poverty. There is not a man in the band who receives less than \$35 a week, and there are many who receive \$100. The wages that I have always insisted upon are higher than those of the union, and I do not know of more than a single instance where I have been called upon by that excellent organization to explain my position in a dispute with one of my men."

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AUG 13 1900

THE BANDA ROSSA.

The famous Banda Rossa (Red Band), said to be the best band in Italy, is giving free concerts this week in Kansas City. There are forty-eight men in the organization, which, at the Genoa exposition of 1892, took first honors in a contest in which sixty-eight similar bands participated.

The band is not so good as Sousa's: Sorrentino, the conductor, lacks Sousa's genius in drilling, and lacks his taste: Sousa has exquisite musical taste, except in his own compositions, which are all wretched. Although Sousa is known as the "March King," he never wrote a decent march in his life, and his more pretentious compositions are worse than his marches. But when it comes to good taste in interpreting other compositions, and to drilling a band, Sousa is the greatest band master of his time: he is almost the equal of old Pat Gilmore.

The Banda Rossa is the noisiest big band we have ever heard. The brasses are much too heavy for the reeds: at times, the brass horns drown the reeds entirely. The baritone player, while very exact, plays too loud. He is positively noisy, particularly in the crashes and F F parts. What is Sorrentino thinking about that he does not discipline this man? The baritone is prominent in every piece, which it should not be: no instrument should be prominent in a big band. The baritone cracks so at times as to make you uncomfortable. We understand the baritone player is regarded as a great artist in Italy, but Sousa would not stand him. He plays well in every way, except that he plays too loud. All the brasses, except the trombones, are played with too much force. The basses are the poorest we ever heard in a big band: they lack the mellowness and richness that should distinguish them.

Still, the Banda Rossa is a great band, and Sorrentino captivates an audience as a leader. He is a handsome man, and very polite and accommodating: like other men, he has his points of weakness, and his points of strength. One of the numbers yesterday was a fantasia from "Lucia." In this, the Red Band is superior to Sousa's. The sextette was the best we ever heard as a band number: it was almost as good as the vocal sextette.

The band played one of the leader's marches. It was an excellent composition: very much better than anything Sousa ever wrote. But the leader ran in only one of his own: not thirteen out of seventeen, as Sousa once did in Leavenworth.

Yesterday afternoon, in response to an encore, the band played American Republic march, which includes the "Star Spangled Banner" for the brasses, while the reeds play "Yankee Doodle" as an accompaniment. When the "Star Spangled Banner" was reached, every member of the band stood up, and faced the audience. Every one in the vast audience also stood up, and there was great cheering. It was a very animated scene. After the people were seated, an old gentleman arose, and proposed three cheers for the Italian band, and the late King Humbert, which were given heartily.

The musical critics of the Kansas City papers did not attend the concert, apparently: the *Times* of this morning says "Raymond" overture was not played; that, instead, the "William Tell" overture was given. This was not the case: "Raymond" was played, and it was terrible: it is the very worst musical composition ever written. Still, it is a great favorite with musicians, largely because it is "hard," we imagine. Theodore Thomas plays it occasionally, but we declare that it is the rottenest overture ever written, and that it contains almost no music. If the band master, we would be ashamed to put "Raymond" on a programme. Overtures are nearly all mistakes, except from the standpoint of the musician: they are nearly always tiresome to an audience, but musicians think they must run in overtures, to show that they can play the "stiffest stuff going." At the band concerts to be given in Atchison on the 21st, there will be no overtures.

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CHRONICLE.
CHICAGO, ILL.
AUG 12 1900

SOUSA'S STRUGGLE FOR FAME.

His Early Compositions Often Went Begging for a Publisher.

John Phillip Sousa can get his own prices nowadays for his musical compositions, and is one of the most prosperous of American musicians. But it was not always so. According to his own statement the first piece of music he ever published involved an outlay of \$25, a very large sum for one of his limited means. The piece did not sell and Sousa was out the entire cost of publication. "The next time I thought I would try Philadelphia," said Mr. Sousa recently in relating his experiences. "I went up to the publishing house and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist and I never have been. He made some kind of cabalistic mark on them. I suppose it meant O. K.—and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still, the pieces were very nice and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15 and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought this was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."

"Now that you have made a hit, don't those pieces sell?"

Mr. Sousa shook his head and pressed his lips together. "The world does not turn back



THE YOUTHFUL SOUSA CALLS ON A MUSICAL EDITOR.

and look for what it has once passed by. It wants something new.

"After a while I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman of Philadelphia."

"And all you got out of them was \$70?"

Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke at that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years.

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AUG 18 1900

DIRECTOR SOUSA NOT THANKED.

(Special Cable to the Public Ledger—Copyright, 1900, by the New York Herald Company.)

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sixty-eight bands participated. The band is not so good as Sousa's: Sorrentino, the conductor, lacks Sousa's genius in drilling, and lacks his taste: Sousa has exquisite musical taste, except in his own compositions,

marches. It was an excellent composition: very much better than anything Sousa ever wrote. But the leader ran in only one of his own: not thirteen out of seventeen, as Sousa once did in Leavenworth.

Yesterday afternoon, in response to an encore, the band played American Republic march, which includes the "Star Spangled Banner" for the brasses, while the reeds play "Yankee Doodle" as an accompaniment. When the "Star Spangled Banner" was reached, every member of the band stood up, and faced the audience. Every one in the vast audience also stood up, and there was great cheering. It was a very animated scene. After the people were seated, an old gentleman arose, and proposed three cheers for the Italian band, and the late King Humbert, which were given heartily.

The musical critics of the Kansas City papers did not attend the concert, apparently: the *Times* of this morning says "Raymond" overture was not played; that, instead, the "William Tell" overture was given. This was not the case: "Raymond" was played, and it was terrible: it is the very worst musical composition ever written. Still, it is a great favorite with musicians, largely because it is "hard," we imagine. Theodore Thomas plays it occasionally, but we declare that it is the rottenest overture ever written, and that it contains almost no music.

If the *Times* band master, we would be ashamed to put "Raymond" on a programme. Overtures are nearly all mistakes, except from the standpoint of the musician: they are nearly always tiresome to an audience, but musicians think they must run in overtures, to show that they can play the "stiffest stuff going." At the band concerts to be given in Atchison on the 21st, there will be no overtures: there will be selections from popular operas but no overtures. Solos are another mistake in big bands. Last night, a man stood up and played a solo for bass clarinet. His execution was wonderful, but it was not music. The musicians present clapped their hands until he played another piece, and a lot of valuable time was wasted. The programme yesterday afternoon was well selected; that of last night was poorly selected.

Speaking of the absence of the Kansas City musical critics from the concerts, the *Journal* of this morning mentions "Cavalera Rusticana" as one of the numbers in the afternoon. This was not played at all: the band did not get in until late, and only the first half of the afternoon programme was played: "Cavalera Rusticana" was in the last half. The great fault of the Banda Rossa is crash and blare from the brasses, yet the *Journal* of this morning says: "One may note with pleasure the absence of the crash and blare that frequently attends the overuse of the slide trombone and the cornet in these concerts. * * * The leader is positively daring in the sharpness and the extremes of his transitions, yet these transitions are made as clearly and as artistically as are minor modifications." We don't understand the last half of the criticism quoted, but we understand the first half, and it is wrong. Both the *Journal* and *Times* have good brass band editors, but they did not attend either of the Banda Rossa concerts yesterday.

At the conclusion of the night concert, there was a great rush for street cars. The Kansas City people grumbled as much as they do in Atchison under similar circumstances. "The ought to compel the street railway company to run a sufficient number of cars to accommodate the people," was the man say.

ng from CHRONICLE
ss of Paper CHICAGO. 11
AUG 12 1900

SOUSA'S STRUGGLE FOR FAME.

His Early Compositions Often Went Begging for a Publisher.

John Philip Sousa can get his own prices nowadays for his musical compositions, and is one of the most prosperous of American musicians. But it was not always so. According to his own statement the first piece of music he ever published involved an outlay of \$25, a very large sum for one of his limited means. The piece did not sell and Sousa was out the entire cost of publication. "The next time I thought I would try Philadelphia," said Mr. Sousa recently in relating his experiences. "I went up to the publishing house and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist and I never have been. He made some kind of cabalistic mark on them. I suppose it meant O. K.—and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still, the pieces were very nice and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15 and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought this was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."

"Now that you have made a hit, don't those pieces sell?"

Mr. Sousa shook his head and pressed his lips together. "The world does not turn back



THE YOUTHFUL SOUSA CALLS ON A MUSICAL EDITOR.

and look for what it has once passed by. It wants something new.

"After a while I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman of Philadelphia."

"And all you got out of them was \$70?"

Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke at that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years.

g from PUBLIC LEDGER
dress of Paper PHILADELPHIA, PA.
AUG 18 1900

DIRECTOR SOUSA NOT THANKED.

(Special Cable to the Public Ledger—Copyright, 1900, by the New York Herald Company.)

Paris, Aug. 17.—Some of the friends of Director Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the Commission on the dedication of the statue of Lafayette, was not thanked before leaving the French capital. Director Sousa, it is stated, felt that he had been treated with scant courtesy, inasmuch as he had traveled from Germany by special train at his own expense, and then not only was he not offered payment for his share of the expense, but he was not even thanked for what he had done. The friends of the Commissioners explain that in the hurry of the moment the matter was inadvertently overlooked.

Cutting from MUSICAL COURIER
Address of Paper New York City
Date AUG 15 1900

Sousa Gives a Dinner for Miss Montefiore.

WHILE in Berlin last month, Miss Caroline Montefiore, the well-known vocal teacher of New York, was the guest of honor at a dinner arranged by John Philip Sousa. Miss Montefiore was accompanied by one of her sisters, who is traveling abroad with her.

It was a delightful little company that the famous American bandmaster invited to meet Miss Montefiore, who, by the way, is a young woman of modest and gracious manner, with a happy, womanly faculty for making friends.

The dinner was served at Kroll's, and was as dainty and perfect in its appointments as could be. Sousa made an ideal host, always at ease, and broad and sympathetic in his conversation about men and things.

After the dinner the guests attended the concert by Sousa's Band, which was a brilliant success. About as many people as could be packed into the place attended, and there was the greatest enthusiasm for the "American March King." Sousa gave a concert in the afternoon of the same day, and it was estimated that 16,000 persons attended the performances given afternoon and evening and these were the largest audiences ever assembled at Kroll's Garden.

Sousa's tour in Germany has been a series of triumphs for him, but all of the enthusiasm has not made him haughty. He remains the same affable, genial and kindly

leader, beloved by the members of his band and admired by men and women everywhere.

From Berlin Miss Montefiore and her sister went to Dresden. After a brief sojourn there the young women will visit other German cities en route to Paris.

Miss Montefiore will return to New York about the first week in October, and resume her teaching at her private studio in the Ormonde, corner of Broadway and Seventieth street, after October 15.

Cutting from 6- ENQUIRER
Address of Paper CINCINNATI, OHIO
Date AUG 18 1900

SHOW GOSSIP.

[Special Cable Dispatch to THE ENQUIRER and New York Herald.]
[Copyright, 1900, by the New York Herald Company.]

PARIS, August 17.—Some of the friends of Director Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the commission on the occasion of the dedication of the statue of Lafayette, was not thanked before leaving the French capital.

Director Sousa, it is stated, felt that he had been treated with scant courtesy, inasmuch as he had traveled from Germany by special train at great, and his own, expense, and then not only was he not offered payment for his share of the expense, but he was not even thanked for what he had done. The friends of the commissioners explain that in the hurry of the moment the matter was inadvertently overlooked.

SOUSA AGGRIEVED.

Bandmaster Thinks He Was Treated With Scant Courtesy in France.

New York, Aug. 18.—A special dispatch from Paris to the Herald says:

Some of the friends of Director Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the Commission on the occasion of the dedication of the statue of Lafayette, was not thanked before leaving the French capital.

Director Sousa, it is stated, felt that he had been treated with scant courtesy, inasmuch as he had traveled from Germany by special train at great, and his own, expense, and then was only was he not offered payment for his share of the expense, but he was not even thanked for what he had done.

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Cutting from JOURNAL
Address of Paper INDIANAPOLIS
Date AUG 19 1900

MUSIC AND MUSICIANS

THERE IS VERY LITTLE ACTIVITY IN LOCAL CIRCLES.

Indianapolis Musicians Doing Well Away from Home—Local and General Gossip.

In spite of the fact that Sousa and his aggregation of musicians have been mercilessly roasted by the German critics, the Dresden correspondent of the New York Musical Courier comes to the front in a thoroughly unbiased manner and gives praise where praise is due. He says: "If Wagner or Johann Strauss had returned to life and had come to Dresden to conduct his own orchestra, no greater excitement could have been displayed than on Sousa's advent here. * * * Sousa is the possessor of that inspiring quality of every genius—magnetism—and to an extent surpassing the ordinary."

Cutting from THE EVENING TELEGRAM
Address of Paper NEW YORK
Date AUG 17 1900

[SPECIAL CABLE TO THE EVENING TELEGRAM.]

PARIS, Friday.—Some of the friends of Director Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the Commission on the occasion of the dedication of the statue of Lafayette, was not thanked before leaving the French capital.

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Cutting from NEW YORK HERALD
Address of Paper NEW YORK
Date AUG 18 1900

SOUSA'S FRIENDS SAY HE WAS BADLY TREATED

Journeyed to Paris at His Own Expense to Render His Services at the Lafayette Statue Dedication and Was Not Even Thanked by the Commission.

[SPECIAL CABLE TO THE EVENING TELEGRAM.]

PARIS, Friday.—Some of the friends of Director Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the commission on the occasion of the dedication of the statue of Lafayette, was not thanked before leaving the French capital.

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Cutting from MUSICAL COURIER
Address of Paper New York City
Date AUG 15 1900

Sousa.

SOUSAS return engagement in Berlin is for nine days. He then returns to the Rhine cities for the third time, closing his German tour August 26 and sailing for home from Southampton September 1, on the steamship St. Louis. The tour of Sousa and his band has been an unqualified success.

Extract from John Jones
Date July 15
Address of Journal NEW YORK

Sousa, with his American band, now performing at the Paris Exhibition, will probably pay a visit to London, in order to give some concerts at the Albert Hall, at the termination of their continental engagements.

Cutting from NEWS
Address of Paper DAYTON, OHIO
Date AUG 11 1900

Bandmaster John P. Sousa will cut quite a dash next season when he takes his band upon the road. Hitherto the musical organization under his control has traveled, like any other collection of plebeian mortals, in ordinary railway cars, mixing with the rabble. Hereafter the Sousa band will go whirling through the country in three private cars, one of which will be reserved for Sousa's personal use. This is not unreasonable luxury in view of the fact that the band "makes" an average of two towns a day and lives on wheels, one might say. Actors and actresses think they work hard when they give an extra matinee here and there. What would be their impression of life if they played regularly twice a day in two different towns?

James Horan, who is now in Paris, writes as follows:

Things theatrical here are not very interesting at present. Most of the theaters have been seen in plays, of which translations have been seen in the United States. This is hoped to attract the American visitors to the exposition. However, Sarah Bernhardt, who is presenting practically the only novelty, is doing the biggest business with L'Algon. Among the revivals on are Cyrano de Bergerac, Madame Sans Gene, A burlesque, yett, and The Girl from Maxim's, with a similar title, on The Girl from Maxim's, a similar title, is being presented at a music hall directly opposite the Nouveautés theater, where the real "girl" is, and strangers do not know which is which.

As an

John Phillips. Some Frenchmen have gone wild over him. stance: At the conclusion of the ceremonies attendant upon the presentation of the Lafayette statue to France the officials of the Lafayette government, accompanied by Sousa's band, filed their way out of the carrousel of the Louvre. As President Loubet passed in front of where I was standing a number of Frenchmen came and immediately after the president came Sousa, and the same persons that had just complimented their president so highly in the presence of strangers, cried "Vive le Sousa!" In the prices of admission charged at the Paris theatres, I notice a curious fact. Sarah Bernhardt and the Moulin Rouge are practically the same, but the Moulin Rouge for as low as one franc, but cannot enter the Moulin Rouge for less than three.

At the Ambigu Les Deux Gosses, known in America as Two Little Vagrants, is being played. In front of the theatre is a large bill board announcing that Les Deux Gosses has been acted in every country in the world, and giving a list of the titles under which it has been played. They are as follows: France, Les Deux Gosses; United States, Two Little Vagrants; Germany, Die Great Britain, Two Vagabonds; Spain and Portugal, I Due Derelitti; Portugal, Dous Zwoi Kleinen; Italy, I Due Derelitti; Belgium, South America, Los Dos Pilletoes; Denmark, Sweden, and Garotos; Holland, De Twee Jongens; Roumania, De Twee Strat Jonges; Norway, De Smaa Landstraygere; Russia, Copil Parastii. There is also a Russian title that you'll have to imagine, for my pen can't do justice to it.

Address of Paper OTTAWA C.A.M.

Date Aug. 18 1961

The Fourth of July was a truly glorious day for John Philip Sousa. The "march king" became the idol of Paris on his first appearance there some weeks ago, and he returned from his tour of Germany to find a princely welcome in store for him. Sousa and his band signalled their return by a concert at the unveiling of the Lafayette statue given by the school children of the United States in the court of the Louvre. There was a great crowd present, and Sousa's new march, *Hail to the Spirit of Liberty*, set the crowd wild with approval. Then the band headed a parade through streets in which the Stars and Stripes were everywhere seen. In the afternoon and evening the band was heard again, at the Esplanade des Invalides, and the enthusiasm was even greater than before. Henceforth and forever Paris is Sousa's slave.

John Philip Sousa was entertained at an elaborate luncheon in Berlin recently, and the program of his band for the day was given over entirely to Berlin and New York composers. H. K. Hadley, Homer Bartlett, Henry Mills, Gustave Kerker, George Rosey and Mr. Sousa being the New Yorkers represented.

Of Sousa the Berlin Critic says: "John Philip Sousa, known in America as the composer of numerous operettas and the director of a popular band, but in Europe until recently only as the composer of the Washington Post, gave yesterday in Kroll's Garden the first of a series of concerts. It is worth one's while to attend these concerts. Not on account of the music which one hears there. That from first to last belongs to the category of 'garden literature,' even that which Mr. Sousa calls a 'suite in three movements' in scarcely anything more than the Washington Post repeated three times; first in allegro; then in adagio, and finally in presto. Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing, lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the movement. Again he stands, his head inclined to one side, as though taking aim with a gun, by way of conveying as a shot the fortissimo stroke of the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra."

It Pleases the French

One of the chief members of the justly celebrated band of the Garde Republicain, had the following to say about Sousa and his band :

"This is exactly the sort of music our countrymen want in order to play up to our reputation. We are likely to perform music far too abstract, away above the heads of ninety-nine out of one hundred listeners. We get success d'estime, but we fail to stir the masses of the people to enthusiasm as the American does. Besides American descriptive music, the American band plays a classical repertoire, Chopin, Liszt, Beethoven, fully as well as we do. I feel certain that the example given by this American band will be followed by the majority of French military orchestras, on account of the immense hold it obtains over the ordinary listener's emotions. Call it the music of the future or the music of the past, it is the music required by the mass of the people, because it stirs their heartstrings, makes them feel and live. This popular descriptive music is a revelation to us here, and will have a marked influence on our national compositions in future."

ess of Paper York City

AUG 6 1966

11. **Uha!** . . . Rudolph Aronson rüstet sich zur Heimreise. Am 1. Oktober verlässt den Edouard Strauß und sein Orchester Bremen und werden etwa zehn Tage später hier eintreffen. Strauß macht die amerikanische Tournee unter Aronson's Management und da darf man gespannt darauf sein, ob er hier denselben Erfolg haben wird, wie drüben der Sousa.

Apropos Soufal Wenn Sie mal herzlich lachen wollen, müssen Sie in's Victoria zu Hammerstein gehen und sich den kleinen Charlie Kossow ansehen, wie er den Soufa imitirt. Besser macht's der berühmte Capellmeister selber auch nicht. Außerdem sehen Sie da auch die Johnson Brothers, zwei Akrobaten, die auf dem Bicycle Sachen machen, die man eigentlich garnicht auf dem Bicycle machen kann. So springt der Eine von ihnen auf dem Bicycle z. B. über einen Tisch. Na, das kann man schließlich auch zu Pferde thun. Aber, was man nicht zu Pferde thun kann, ist, eine etwa dreißig Fuß hohe Doppelstreppe hinaufzuklettern und dann von oben herabzuspringen. Mit dem Bicycle aber kann man's, wie diese beiden Kunstfabrer beweisen, und wenn Sie's nicht glauben, gehen Sie hin und schauen Sie sich's an.

Journal *Strasbourg Post*
Date : *27 juin 1900*
Adresse : *Strasbourg*
Signé :

Im Vernehmen nach wird die rühmlichst bekannte americana-
capelle John Philip Sousa, nach ihrem zweiten Pariser
auftritte, am Sonntag, den 22. Juli, in der Hauptrestauration
die 2. Concerte geben. Ueber die Leistungen der Capelle
sind lobendsten Berichte vor.

Sousa Pleases the French.

In a cable to the New York Tribune C. I. Bernard states that "during the last week one of the most frequented corners of the exposition has been the neighborhood of the stand where Sousa's American band plays. Great interest is manifested in native American compositions, folk-songs and descriptive music, which are a revolution to Parisians, and have called forth the highest praise from all classes of Frenchmen.

"Among the attentive listeners to the American band were M. Theodore Dubois, director of the French Conservatory of Music; M. Carre, director of the Opera Comique, and several leaders of French military bands. One of the chief members of the justly celebrated band of the Garde Republicain said:

"This is exactly the sort of music our countrymen want in order to play up to our reputation. We are likely to perform music far too abstract, away above the heads of ninety-nine out of one hundred listeners. We get *succes d'estime*, but we fail to stir the masses of the people to enthusiasm as the American band does. Besides American descriptive music, the American band plays a classical repertory—Chopin, Liszt, Beethoven—fully as well as we do. I feel certain that the example given by this American band will be followed by the majority of French military orchestras on account of the immense hold it obtains over the ordinary listener's emotions. Call it the music of the future or the music of the past, it is the music required by the mass of the people, because it stirs their heart-strings, makes them feel and live. This popular descriptive music is a revelation to us here, and will have a marked influence on our national compositions in future."

"A professor of the Paris conservatory, who is celebrated both as an organist and as a composer, when asked if he did not think such descriptive music rather too trivial and not sufficiently elevated, replied most emphatically:

"Not at all. We musicians, living in

our music day by day, all become too abstract, and forget that if there is mind there is also a heart. We French composers give food to the former, but fail to touch the latter. Some of my confreres say that this homely American descriptive music is nothing but a return to the earliest endeavors at composition. This is a great mistake. Whether it be Colonne's orchestra interpreting Wagner's "Ride of the Valkyries" or Sousa's band portraying homely scenes of everyday American life makes no difference; both are highly descriptive, both appeal directly to the heart and emotions."

Address of Paper ~~PITTSBURGH, PA~~

**Asks Expo People to Let Him Out
This Fall—Request Refused.**

Manager T. J. Fitzpatrick, of the Pittsburgh Exposition, to-day received the following cable message from John Philip Sousa, the famous bandmaster, whose organization has been engaged for the big Point show, and is now delighting visitors at the Paris exposition:

"T. J. Fitzpatrick, Exposition Hall, Pittsburgh, Pa., U. S. A.:
"Award of honors and urgent request to remain until October 1. Will you cancel first engagement? New York and Boston conditional."
Mr. Sousa's request came as a surprise to the Exposition management; the arrangement for the former's engagement having been completed several weeks ago. The engagement was really made last fall, only the dates remaining to be set. These were finally fixed for the weeks of September 24-29 and October 16-20.
Manager Fitzpatrick said, after receiving the message this morning, that it would be impossible to comply with the request to cancel Sousa's first engagement, as the schedules had been printed and announced, and could not be rearranged.

re. Paper. NSAS CITY 19

AUG 15 1900

Ed Howe, the band expert of Kansas, goes on record with the assertion that Santa "never wrote a decent march in his life," and also that the Banda Rosa is no better than the Kansas average.

Cutting from

Address of Paper

ALBANY, N. Y.

Date

AUG 20 1900

It is said that John Philip Sousa is deeply aggrieved because he received no official thanks for traveling from Berlin to Paris to play at the exposition. Why didn't he try staying away from Paris?

AK, 1884.

Vorwärts, Berlin

Aus der Operettengen.

Es ist immerhin ein Trost, daß wir aber- und abermals an das Weiterleben der Operette gemahnt werden. Neue Kompositionen aus dieser Kunstgattung erscheinen allerdings nicht; und Ankündigungen und Anpreisungen von Fortschritten, wenigstens in der Pflege der Operette, tauchen zwar immer wieder auf, haben uns jedoch längst skeptisch gemacht. Von einer eignen „Berliner Operette“, vertreten durch Paul Linde, war bereits lebhaft die Rede; der Rest ist Schweigen oder Märchen. Dann wurde erzählt von der „spanischen Operette“ der „Jocunda“, die seit zwei bis drei Jahrzehnten als ein Spiegelbild des spanischen Volkslebens — reich an nationaler Melodie und Rhythmus in Madrid heimisch, im übrigen Ausland bekannt, in Deutschland noch unbekannt sei und nun auch hier vorgeführt werden sollte. Es kam nichts. Jetzt heißt es, unser altes Friedrich-Wilhelmsstädtisches Theater werde umgebaut und werde im Herbst als eine „Operetten- und Possenbühne großen Stils“ wiedereröffnet. Das „und“ zwischen der Operette und der Posse mögen andere verzeihen; uns läßt es „tief bliden“.

Inzwischen pflegt die im Theater des Westens spielende Abteilung des Ensembles vom Central-Theater wenigstens die ältere Tradition weiter. Als Verlängerung eines schier ewigen Intermezzos läßt man sich eine Neu-Aufführung des „Obersteigers“ von Zeller und des „Boccaccio“ von Suppé an. Wohl gefallene Suppés Blütezeit fiel in die 60er und 70er Jahre des 19. Jahrhunderts, sein Anfang und künstlerischer Ursprung liegt den Auskäufern der italienischen und französischen Spieloper nahe; Liedmusik, Bühnengröße und Scherzhaftigkeit sind ebenso sein Element, wie das Element der späteren Operette der Wiener Operette. Kompositionsgenauigkeit und mehr Lächerlichkeit sind. Hier ist seit den 70er Jahren Johann Strauß der Anführer, und andre sind die Angehörigen — Karl Zeller nicht der letzte. Alle diese sind für nachsichtige Ansprüche eine Empfehlung gegen die englische und neuerdings auch gegen die ungarische Operetten-Invation; und für eben solche Ansprüche sind die Darstellungen in jenem Theater befriedigend genug. Beidenal trat in Trio von Sängerinnen bemerkenswert hervor: Luise Albes, Therese Delma und Henry Wildner. Jene (als Elfrida im „Obersteiger“ und als Peronella im „Boccaccio“) eine im besten Sinne komische Alte, deren volle und gutgebildete Stimme auch im Dialog beachtenswert ist; die zweitgenannte (dort als Komtesse, hier als Jhabella) eine tüchtig-züchtige Repräsentations-, Ehe-, Bank- und Sparranfrau; die letztgenannte (Nelly, Kiametta) ein richtige Sonbrette, deren gesungene Vorzüge und Mängel wir bereits neulich angedeutet haben. Es verlohnt sich, diese Sängerin noch aufmerksam zu machen, daß sie im Singen auch nicht gut genug, zumal nicht reich genug ansetzt und mit zu viel und zu häufigem Atemholen arbeitet; von ihren Partnerinnen könnte sie beides lernen. Im „Boccaccio“ war die Hauptperson des Abends Frau Selma, eine kontinierte, wahrscheinlich an den Opernbesuch gewöhnte Sängerin und Spielerin, mit voller kräftiger Stimme, deren gute Schaltung und Uebung doch auch ein wenig durch nicht vollkommen glatte Anfänge und durch einen Mangel an ganz festem „Eigenen“ gestört wird. Wenn wir unter den Sängern noch Benz und etwa Max Heller sowie den dachamen Komiker Rudolf Andor nennen, so reicht es wohl, die Gesamtbehandlung der Werke wäre freilich viel und vieles mehr; doch was läßt sich da hoffen?

Wie hier, so würde auch sonst stillresignierte Ruhe die erste Referenten-Pflicht sein, falls wirklich alles Hoffen in den Strom Kunstgeschäfts und der Geschäftskunst verfließen müßte. In unserer Stube kann der Musikreferent Berichte über Volks- und in London, in Kopenhagener „Volkshaus“ und anderswo sammeln und wehmütig wieder lesen, wenn er vom „Kroll“ zurückkehrt. Wie leicht hätte es doch die Zeitung unserer königlichen Oper, diese ihre Filiale zu einem Versuch wirklicher Volks-Operette in vornehmen und doch populär-pädagogischen Sinne zu benutzen! Theaterhaus und Garten lassen ja zu gemessener Größe und Bequemlichkeit nichts zu wünschen. Ein blies uns nichts übrig, als uns zwischen einem Publikum ansehnens zu drängen, da wir den Amerikaner Souza und Orchestertruppe, die von der Pariser Weltausstellung zurück waren, noch einmal hören wollten, während, daß wir auf Antrag zu neuem neulichen Bericht über diesen Amerikanismus nur begreifen konnten. Und allerdings soll man sich die Lehren aus solchen Einreden recht oft vorführen. In manchen Gartenbier ist Richard Wagner hineingeführt worden; doch so cynisch begreift, so überflutet von Trampelnmärschen, Piccolo-Solos und Operettenfetzen wie diesmal wird ihm nicht bald jemand gehört haben. Ist das nur amerikanisch? Ist es wesentlich anders, wenn unsere gesellschaftlich höchsten Konzerte ein „beliebtes“ Stück aus einem ungarischen Drama herausreißen und zwischen einem Violon- oder Konfessioniert und einer Programmtruppe dem Publikum vorführen, ein künstlerisch viel eingebildeter ist, als das von Sommerfesten haben?

Jeden Winter schlägt manche Hoffnung entgegen, daß jetzt, jetzt ein Umschwung kommen werde. Aber wahrscheinlich werden erst andre Mächte bringen als der Kunstfreunde fromme Wünsche. Ältere Konzertflut-Flüche, und als Projekte wie das vor einiger aufgelauchte von einem „Sängerhaus“, das ein Mittelpunkt für „Gesellschafts-Veranstaltungen“ werden soll, und von dem sich wieder nichts mehr zu hören ist. Nicht bleibt nichts, als immer tiefer und tiefer hinein zu laufen in das Musik- auf daß doch endlich genug Augen geöffnet werden.

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TELEGRAPH.

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PITTSBURG, PA.

Date

AUG 18 1900

MUSIC OF ALL NATIONS

The World's Melodies as Exemplified at the Paris Exposition—The Numbers Generally of a Light Character, to Entertain Cafe Patrons.

By FRED R. COMFF

(Special Correspondence of "The Telegraph.")
Paris, Aug. 8.—If the Sun were to seek a royal consort outside his sphere, yet whose realm should be as limited as his own, the Goddess of Music would be the most eligible. For her sway is everywhere, and if perchance there be an unknown land so savage that her charms fail to soothe, even there the birds honor their Divine mistress with joyous song. So, wherever the nations of the earth congregate in these fin de siècle times, there is afforded a royal opportunity to listen even in one day to a programme marvelous beyond belief in its variety and instructiveness.

Our promenade concert begins at the Street of Nations in the Exposition grounds, where we descend from the level of the pavilions to the basement cafes which line the Seine. Italy comes first, and it is a bit jarring to the nerves to come fresh from the pavilion draped in mourning for the foully murdered Humbert to the frivolous strains of a Neapolitan orchestra. This small organization comprises the always wiry bad piano, a violin, mandolin, and mandola, and is actually national in its character, which is by no means the case elsewhere. For in the very next Arabian restaurant we find a cosmopolitan band which retards rather than aids digestion, and which is distinctly to be shunned. It seems strange to an American to find no music at all in the United States cafe, and in this connection a passing reference is due Souza and his band, who volunteered their services for two weeks, and who played in the various kiosks scattered through the vast Exposition grounds. An almost endless discussion approaching actual controversy resulted from the playing of the American organization. The American papers publishing editions in Paris contained almost daily articles. To-day an American tourist essayed to criticize both the playing of the band and the statement of Souza, made in an interview, and the next day the bandmaster would reply at even greater length, forming a curious and not altogether wholesome blend of music and discord. In this case, as in every dispute the world over, that sterling old adage, "Least said, soonest mended," goes hand in hand with the less elegant but forceful warning: "Never wash your soiled linen in public." And it is a pity that well enough was not let alone, for enormous and enthusiastic crowds of foreigners were attracted by the performance of the band. And when, in response to one of countless encores, the familiar strains of the "Stars and Stripes" were heard, with the cornet and trombone players fling to the front of the kiosk to blow a seeming challenge to all nations, while two uniformed American attaches waved the national colors, trick though it was, every American present jumped to his feet and took off his hat to his country and to Souza and his band.

Our stroll among the

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PRESS.

Address of Paper

PITTSBURG, PA.

to

AUG 21 1900

SOUSA WILL BE HERE.

The Band Will Sail for Home on September 1.

Manager T. J. Fitzpatrick, of the Pittsburg exposition, to-day received a cablegram from George Frederick Hinton, manager of Souza's band, announcing that the band would leave Paris on the morning of September 1, sailing from Cherbourg the same afternoon on the American liner St. Louis for the United States, the objective point being Pittsburg, where its first return engagement will be at the exposition from September 24 to 29. The band will be in Pittsburg for several days before its engagement begins, rehearsing the early programs. Early arrivals and special preparation, thus insuring the highest possible standard of entertainment, will be a feature of the exposition attractions this year. The Banda Rossa, the musical attraction for the opening on September 5, will devote a week to rest and practice, and special efforts will be put forth by the orchestras of Damrosch and Emil Paur to give the best performances of which they are capable.

Jim Key will take a short vacation before his arrival here, and perhaps add still more to his capabilities for entertainment. The cinematograph, crystal maze and Swiss village people are here getting their apparatus in order. The same spirit prevails among the mercantile exhibitors.

Although the improvements and decorations are nearly complete the buildings are still hives of industry, nearly 200 persons being at work putting on the finishing touches and arranging the exhibits. On the exhibit of the Philadelphia museum alone at least a dozen men are employed, under the supervision of Mr. Linden, who will have charge of this interesting feature.

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PITTSBURG, PA.

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AUG 22 1900

Souza Will Be at the Expo.

A cable message was received yesterday by the exposition management from George F. Hinton, business manager for Souza's band, announcing that the band would leave Paris for the United States September 1. The members will arrive in New York a week later on the American liner St. Louis. A week before their opening in this city they will assemble for a season of special practice for the exposition engagement, which will be their first after leaving Europe.

Berliner Neuere Nachrichten

Das Gastspiel der amerikanischen Militärkapelle unter Leitung von John Philip Souza nimmt bereits am Sonnabend, den 28. Juni, im neuen Königl. Operntheater (Kroll's Garten), seinen Anfang und dauert bis inkl. Sonntag, den 5. August. Täglich findet ein Konzert (an Sonntagen zwei Konzerte) statt.

NEWS

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PITTSBURGH, PA.

AUG 21 1900

Sousa Coming to Pittsburgh.
Manager T. J. Fitzpatrick, of the Pittsburgh exposition, to-day received a cablegram from George Frederick Hinton, manager of Sousa's band, announcing that the band would leave Paris on the morning of September 1, sailing from Cherbourg the same afternoon on the American liner St. Louis for the United States, the objective point being Pittsburgh, where its first return engagement will be at the exposition from September 24 to 29.

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AUG 22 1900

MUSIC at the French Exposition does not seem to have been a glittering success—that is, with the exception of Sousa. And Sousa has not been exactly treated with the courtesy he deserves. According to a story in last Saturday's *Herald* he went to Paris from Germany at his own expense to be present at the dedication of the Lafayette statue, and was not even thanked for his courtesy. The commissioners say that because of hurry, &c., the matter was overlooked, &c. Why, we wonder, are commissioners appointed if not to not overlook just such delicate courtesies?

Vossische Zeitung, Berlin

3/8/90

— Die amerikanische Militärkapelle unter Leitung von John Philip Sousa bringt in ihrem Konzert am Sonnabend, 4. August, nur Werke Berliner und New-Yorker Komponisten zum Vortrag und zwar Kienzl, Silenberger, Linde, Einödshöfer, v. Blon, Floersheim, S. Fiebling, Mac Dowell, Bartlett, Kerfer, Sadley, Sousa, Mills und Rosen.

4000

Vossische Zeitung, Berlin

— Die amerikanische Militärkapelle, unter Leitung von John Philip Sousa, trifft am Sonnabend früh aus Frankfurt a. M. hier ein, um ihr neun Tage umfassendes Gastspiel im neuen königl. Operntheater (Krolls Garten) zu absolvieren. Der Beginn des ersten Konzertes ist auf Sonnabend, 28. Juli, abends 6 Uhr, festgesetzt.

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AUG 27 1900

SOUSA'S EUROPEAN TOUR COMPLETED.

Laurel Wreaths, Bouquets and Encores for Band Leader in Amsterdam.

[SPECIAL CABLE TO THE HERALD.]
The HERALD's European edition publishes the following from its correspondent:—
AMSTERDAM, Sunday.—Sousa's band concluded its European tour this evening by a concert in Amsterdam.
They had a most enthusiastic reception, and Mr. Sousa was the recipient of laurel wreaths and bouquets.
Nearly all the pieces were encores.
The band leaves to-morrow for London, and sails for New York by the St. Louis on Saturday.

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MORGEN JOURNAL

New York City

AUG 27 1900

Sousa beendigte Europa-Tour.

Ovationen beim Schlusskonzert in Amsterdam.

Reise der amerikanischen Kapelle ein glänzender Erfolg.

(Special Cable - Kabel - Depesche des „Morgen-Journal“.)
(Copyright, 1900, by W. R. Hearst.)

Amsterdam, 26. August. Mit dem heute Abend im hiesigen Industrie-Palast gegebenen Konzert fand die europäische Tour von Sousa's Kapelle ihren Abschluss. Ein Publikum von fünftausend Personen zeigte größten Enthusiasmus; der amerikanische Gesandte Newell, Konsul Hill, Offiziere und Mannschaften des Schulschiffes „Essex“ und die beste Gesellschaft von Hollands Hauptstadt wohnte dem Konzert bei. Fast jede Nummer des Programms musste wiederholt werden, Kränze, Blumen und werthvolle Souvenirs wurden der Kapelle in großer Anzahl zu Theil.

Die Bürger von Amsterdam haben Sousa eine seidene Flagge der Niederlande überreicht, ebenso wie er in Frankfurt am Main und Köln deutsche Flaggen erhielt. Es ist die erfolgreichste Tour, die amerikanische Musiker je in Europa gemacht. Am nächsten Samstag tritt die Kapelle mit der „St. Louis“ von Southampton die Heimreise an.

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NEW YORK TIMES

AUG 27 1900

Sousa's Tour Closes at Amsterdam.

AMSTERDAM, Aug. 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry before an audience of 5,000 persons, including the United States Minister and the officers of the United States training ship Essex. The principal soloists were repeatedly encores. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag. To-morrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

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GROSS N. Y. ZEITUNG

New York City

AUG 27 1900

Sousa's Tour beendet.

Amsterdam, 26. Aug. Sousa's Kapelle beendete heute Abend ihre europäische Tour mit einem Konzert, dem 5,000 Menschen beizuhorten, darunter der amerikanische Gesandte, Mr. Stanford Newell, der amerikanische Konsul, Mr. Frank D. Hill, und die Offiziere des amerikanischen Schulschiffes „Essex“. Sousa erhielt verschiedene Ovationen und die bedeutendsten Solisten wurden häufig *Duopio* gerufen. Die Bürger von Amsterdam gaben Sousa eine seidene Fahne der Niederlande. Morgen geht die Kapelle nach London und am Samstag schiffte sie sich auf dem „St. Louis“ nach Amerika ein.

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HERALD

BOSTON, MASS.

AUG 23 1900

Mr. "Sousa's Band" Sousa is the way he is designated by some Americans in Paris. But, really, if the composer of "Sousa's March" indulges in much more laudation of his admirable band, he will be accused of puffoonery.

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PHILADELPHIA, PA.

AUG 28 1900

This is what one Berlin critic has to say about Sousa: "It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls a 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times; first in allegro, then in adagio, and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side, as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra."

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NEW YORK PRESS

AUG 27 1900

SOUSA'S TOUR CLOSED.

Last European Performance Given in Amsterdam Before 5,000 Persons.

AMSTERDAM, Aug. 26.—Sousa's European tour closed this evening with a performance in the Palace of Industry before an audience of 5,000 persons, including the United States Minister, Stanford Newell; the United States Consul, Frank D. Hill, and the officers of the United States training ship Essex.
Sousa received great applause and the principal soloists were encores repeatedly. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag.
To-morrow the band will leave for London and will sail from Southampton next Saturday on the St. Louis.

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NEW YORK JOURNAL

AUG 27 1900

OVATION TO SOUSA AND HIS BANDSMEN IN AMSTERDAM.

March King Recipient of a Silk Flag of the Netherlands from the People of the City.

(Copyright, 1900, by W. R. Hearst.)
Amsterdam, Aug. 26.—To-night's concert at the Palace of Industry closed the European tour of Sousa and his band. The 5,000 assembled were most enthusiastic. In the audience were Minister Newell, Consul Hill, the officers and men of the United States training ship Essex and the elite of Holland. There was a great ovation to Sousa, and the principal soloists repeated encores to every number, especially to Sousa's "Laurel."
Wreaths, flowers and medallions in abundance were showered upon the players. The citizens of Amsterdam presented Sousa with a silk flag of the Netherlands. This is the most successful tour ever made by an American organization. It will leave Southampton on the St. Louis on Saturday for home.

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NEW YORK TRIBUNE

AUG 27 1900

SOUSA CLOSING HIS FOREIGN TOUR.

Amsterdam, Aug. 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry before an audience of five thousand, including the United States Minister, Stanford Newell; the United States Consul, Frank D. Hill, and the officers of the United States training ship Essex. Sousa received much applause, and the principal soloists were repeatedly encores. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag. To-morrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

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AUG 27 1900

SOUSA ENDS TOUR IN BLAZE OF GLORY

American Leader and Composer
Cheered by His Audience and
by His Musicians.

(Copyright, 1900, by the Press Publishing Company, New York World.)

AMSTERDAM, August 26.—Sousa's Band ended its European concert tour in the Palace of Industry in this city to-night. More than 5000 persons were present. In the audience were Minister Newell, Consul Hill and the officers and men of the United States training ship Essex.

Citizens of Amsterdam presented Mr. Sousa with a flag of the Netherlands similar to the ones he received from the cities of Frankfurt and Cologne. Sousa was repeatedly called to the director's stand to receive wreaths and flowers. Each of the soloists and Sousa's marches received encores.

For a final number the band played "The Star-Spangled Banner."

The musicians gave three cheers for their leader.

Sousa's tour has been a great social and financial success. His reception in every city on the Continent has been cordial, and his concerts have been attended by the city's most representative people. The band leaves here to-morrow for London, and will sail for New York next Saturday on the St. Louis.

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—Sousa's European tour closed last evening at Amsterdam. The American bandmaster was presented by the citizens with a silk Netherlands flag. The band will leave to-day for London, sailing from Southampton next Saturday in the St. Louis.

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AUG 27 1900

NOTABLE TRIBUTE TO SOUSA'S BAND.

Amsterdam, Aug. 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry before an audience of 5000, including the United States Minister, Stanford Newell, United States Consul Frank D. Hill and the officers of the United States training ship Essex.

Sousa received several ovations, and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag. Tomorrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

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AUG 26 1900

Some of the friends of Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the commission on the occasion of the dedication of the statue of

Lafayette, was not thanked before leaving Paris. Director Sousa, it is stated, felt that he had been treated with scant courtesy, inasmuch as he had traveled from Germany by special train at great, and his own, expense, and then was not only not offered payment for his share of the expense, but he was not even thanked for what he had done. The commissioners explain that in the hurry of the moment the matter was inadvertently overlooked.

NEWWS.
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AUG 26 1900

SOUSA'S SECOND BERLIN VISIT.

Sousa is remembering the American composer in his programmes presented abroad. In Berlin, Aug. 4, the following American composers were represented by characteristic composition: MacDowell, Hadley, Sousa, Bartlett, Kelley, Kerker and Rosey.

Mr. Otto Floersheim writes as follows of Sousa's second visit to Berlin:

"For the second time Sousa has come and gone, having achieved the most pronounced success in the field of military concert music ever known in Germany, the land which possesses the greatest number of good military bands.

"The influence of the man and his methods has been far reaching. Throughout the length and breadth of Germany this American composer and conductor is probably at the present moment the most discussed one of the musicians of the world. The Sousa music is heard on every hand with more or less success in imitating the Sousa swing and verve; the German bandmasters are practicing certain 'mannerisms' (Sousa himself described them to me as such) of grace of movement and gesture learned from Sousa, and everyone now imitates the American leader in ranging the cornets and trombones in front of the band in the trio of a march to pound the melody upon the ears of the listeners. Quite certain it is that Sousa has taught a new lesson in military music in its home, and that the Sousa Band in the refinement of military music is readily admitted on every hand.

"Summarizing the results of the European tour, Col. George Frederick Hinton, manager of Sousa and his band, stated that concerts had been given in 35 different cities in four different countries. The band played 17 days in Berlin, nine days in Frankfurt, in three different engagements; six days in Cologne in two engagements; eight days in Hamburg and four days each in Leipzig, Munich and Dresden. The engagements at the Paris Exposition aggregated 28 days in all, and 10 days are yet to be spent in Holland. The band will go to London on Aug. 27 for a few days' vacation before sailing for home, but will not play in England this year. The members of the organization have been entertained everywhere, and the dignity of their bearing, both on the concert stage and on the street, has excited much favorable comment. Indeed, the Sousa men have won an enviable reputation for themselves and their organization. The soloists, Messrs. Pryor, Clarke, Hell, Rogers, Mantra, et al., have been recognized as great artists and virtuosi on their respective instruments."

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AUG 27 1900

OVATION TO SOUSA.

American Leader and His Band
Closed Tour at Amsterdam.

REPUBLIC SPECIAL.

Amsterdam, Aug. 26.—To-night's concert at the Palace of Industry, closed the European tour of Sousa and his band. The 5000 assembled were most enthusiastic. In the audience were Minister Newell, Consul Hill, the officers and men of the United States training ship, Essex, and the elite of Holland.

There was a great ovation to Sousa, and the principal soloists repeated encores to every number, especially to Sousa's "Lau-rell."

Wreaths, flowers and medallions in abundance were showered upon the players. The citizens of Amsterdam presented Sousa with a silk flag of the Netherlands. This is the most successful tour ever made by an American organization. It will leave Southampton on the St. Louis on Saturday for home.

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SEP 1 1900

Sousa's European tour closed on Sunday evening last with a concert at the Palace of Industry, Paris. In the audience were the United States Minister, Sanford Newell, United States Consul Frank D. Hill and the officers of the United States training ship Essex. There was great applause both for the bandmaster and the soloists. On Monday last the band left for London, and to-day they sail for home on the St. Louis from Southampton. Among Sousa's gifts was a silk flag of the Netherlands, presented by citizens of Antwerp.

NEW YORK WORLD
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AUG 27 1900

SOUSA'S TOUR A SUCCESS.

Citizens of Amsterdam Give Him
a Flag of the Netherlands.

(Copyright, 1900, by the Press Publishing Company, New York World.)

(Special Cable Despatch to The World.)
AMSTERDAM, Aug. 26.—Sousa's Band ended its European concert tour in the Palace of Industry in this city to-night. More than five thousand persons were present. In the audience were Minister Newell, Consul Hill, and the officers and men of the United States training-ship Essex.

Citizens of Amsterdam presented Mr. Sousa with a flag of the Netherlands similar to the ones he received from the cities of Frankfurt and Cologne. Sousa was repeatedly called to the director's stand to receive wreaths and flowers. Each of the soloists and Sousa's marches received encores.

For a final number the band played "The Star-Spangled Banner." The musicians gave three cheers for their leader.

Sousa's tour has been a great social and financial success. His reception in every city on the Continent has been cordial and his concerts have been attended by the cities' most representative people.

The band leaves here to-morrow for London and will sail for New York next Saturday on the St. Louis.

Sousa-Concert.

— Wie schon angezeigt, kommt der Componist der "Washington-Post", Herr John Ph. Sousa, mit seiner gesammten Capelle (65 Künstler) nach Magdeburg, um Montag, den 6. d. Mts., im "Concerthause" von G. Fichtler ein Concert zu geben. Die Capelle hat bereits in mehreren deutschen Städten Concerte gegeben und überall einen großen Erfolg erzielt. Eine frankfurter Zeitung schreibt bei Besprechung eines Sousa-concerts u. A.:

Das Orchester ist nicht nur zahlreich, sondern besteht auch aus künstlerisch wohlgeschulten Musikern, die in ihrer zwar nicht imposanten, aber höchst klaren schwarzen Uniform einen soliden, vertrauens-erweckenden Eindruck machen, noch ehe sie ihre Instrumente an die Lippen setzen. Die Instrumente weichen in der Bauart theilweise von denen unserer Blasinstrumente ab, so z. B. haben die Sousa-Musiker Tenortuben mit doppelten Stützen, dem großen nach oben gerichteten Schalltrichter und einer zweiten Stütze, die in horizontaler Richtung vorwärts aus-ladet. Sehr angenehm klingt das Chor der Clarinetten. Insgesamt läuft der Effect nicht sowohl auf schmetternde Kraftentwischung hinaus, als auf die Wirkung eines in allen Elementen gut aneinander-geschlossenen Klangkörpers, auf grobe rhythmische Brägnanz und feine Behandlung des Dynamischen.

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AUG 27 1900

Sousa's European Tour Closed.

AMSTERDAM, Aug. 26.—Sousa's European tour closed this evening with a performance at the palace of industry before an audience of 5,000, including the United States minister, Mr. Stanford Newell, United States Consul Frank D. Hill and the officers of the United States training ship Essex.

Sousa received several ovations and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag.

Tomorrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.



Luna Walze, a. d. Op. Frau Luna.....	Lincke
Mit dem Kommandostab, a. d. Op. Indra.....	Kerker
Fantaisie aus The Belle of New York.....	Von Blon
Idyl, Blumengeflüster.....	Hadley
Ouverture, In Bohemia.....	Kienzl
Potpourri aus Der Evangelinmann.....	Clarke
Cornet solo, Bride of the Waves.....	Herbert L. Clarke.
Scenen aus The Jolly Musketeer.....	Edwardes
Polka, Fesche Frauen.....	Liebling
At a Georgia Camp Meeting.....	Mills
Suite, Miniature.....	Floersheim
Trombone solo, Love Thoughts.....	Pryor
Suite, Three Quotations.....	Sousa
Lied, Fata Morgana.....	Einödshofer
Lied, Der Zauber der Mondnacht.....	Wanda
Marsch, Mutascopie.....	Rosey
Valse, Espanita.....	Sousa
March, Hail to the Spirit of Liberty.....	

Summarizing the results of the European tour, Col. George Frederick Hinton, manager of Sousa and his band, stated that concerts had been given in thirty-five different cities in four different countries. The band played seventeen days in Berlin, nine days in Frankfurt, in three different engagements; six days in Cologne in two engagements; eight days in Hamburg and four days each in Leipzig, Munich and Dresden. The engagements at the Paris Exposition aggregated twenty-eight days in all, and ten days are yet to be spent in Holland. The band will go to London on August 27 for a few days vacation before sailing for home, but will not play in England this year. The members of the organization have been entertained everywhere, and the dignity of their bearing, both on the concert stage and on the street, has excited much favorable comment. Indeed, the Sousa men have won an enviable reputation for themselves and their organization. The soloists, Messrs Pryor, Clarke, Hell, Rogers, Mantra, et al., have been recognized as great artists and virtuosi on their respective instruments.

Outside of Sousa the German capital has had during these pleasant and only moderately warm latter day summer evenings but little musical attractiveness. It is true, at the Schiller Theatre, our old, but never to be demolished friend, the tenor Boetel, has his perennial "guesting" innings, and may or may not be heard there in "Stradella," "Martha" or "Postillon de Lonjumeau." With me it was a case of not hearing, and I believe that to Director Morwitz's sorrow it was so also with all but a very small number of other people. I went to the summer opera, however, one evening last week out of curiosity for a work, not for the performance thereof. It was an opera which we all know by name and by its overture, but which I should venture to bet not many of our readers have ever heard or seen. Of course, we have all played for four or for two hands, and even for two or more pianos the overture to "Zampa," but who knows Herold's charming, tuneful music from the "Marble Bride"? Our grandparents did, and yet we might more appositely than oppositely quote in its behalf Goethe's exclamation, "Woe to me that I am a grandchild," for "Zampa" has musical ideas and a refinement of taste in their presentation which should not sicken or pall upon a musically maltreated modern tympanum. It is charming music of miniature but delightful denomination, and I believe the work would still hold good in some versatile repertoires, if only the principal part were not so very difficult and for so very high a baritone voice.

Mr. Goritz, of whom I spoke highly after his debut in "Ballo in Maschera," virtually owns a baritone of the re-

GERMAN HEADQUARTERS OF
THE MUSICAL COURIER
BERLIN, W., LINKSTRASSE 17,
AUGUST 7, 1900.

FOR the second time Sousa has come and gone, having achieved the most pronounced success in the field of military concert music ever known in Germany, the land which possesses the greatest number of good military bands.

The influence of the man and his methods has been far reaching. Throughout the length and breadth of Germany this American composer and conductor is probably at the present moment the most discussed one of the musicians of the world. The Sousa music is heard on every hand with more or less success in imitating the Sousa swing and verve; the German band-

masters are practicing certain "mannerisms" (Sousa himself described them to me as such) of grace of movement and gesture learned from Sousa, and everyone now imitates the American leader in ranging the cornets and trombones in front of the band in the trio of a march to pound the melody upon the ears of the listeners. Quite certain it is that Sousa has taught a new lesson in military music in its home, and that the Sousa Band in the refinement of military music is readily admitted on every hand.

The second Sousa tournée has been enormously successful. In the first place the weather has been entirely propitious, which was not the case during the "march king's" first visit. In every city the band has won really phenomenal successes, while the second season at the new Royal Opera Theatre (formerly Kroll's Garden) during the past week proved a little short of a triumphal festival for Sousa

and his men. In Berlin, Munich, Cologne, Frankfurt, Leipzig, Nuremberg, Wiesbaden, Baden-Baden, Nauheim and many other towns the Sousa band has established new records for receipts and attendance far in excess of any ever known before, and already Manager Hinton has received many flattering offers for a second visit to Germany, including two from the principal resorts of Berlin, one from Vienna and thirty other towns.

"I am more than delighted with my visit to Europe," remarked Sousa in the course of a conversation I had with him yesterday. "The German public have been more than kind to me, and at no time during my entire career have I met with more hearty, spontaneous enthusiasm than that shown by our audiences throughout Europe. The public here have liked best the very same musical pabulum that finds greatest favor also with American audiences, bearing out my assertion that human nature, musically speaking, is pretty much the same the world over. I find the Germans are hungry for melody, and dash, and rhythmic pregnancy of the American music appeals to them strongly. We have had a long and fatiguing season, doing a great deal of railway traveling and playing two concerts every day, so that all hands will be glad to sail home again on September 1. My first European tour has been so successful, both artistically and financially, that I shall certainly come again."

Wonderful is the variety, catholicity and richness of Sousa's programs, which have nothing to do with the sameness of the so-called "traveling programs" of other organizations of the kind. Also does the American bandmaster indulge in good, solid rehearsals even on the road, if necessity requires it, as I had occasion to witness last Saturday forenoon, when the following program, made up of selections from "Berlin and New York composers" (and which for the reason of the American names it contains may prove of interest to our readers) was being tried over for the evening performance:

EUROPEAN TOUR SOUSA AND HIS BAND.	
JOHN PHILIP SOUSA, CONDUCTOR.	
Berlin, Sonnabend den 4. August 1900 Abends 6 Uhr.	
BERLINER UND NEW YORK COMPOSITEN.	
Ballet Suite, Rose von Schiras.....	Eilenberg
In War Time, aus Indian Suite.....	MacDowell
Lied Es war einmal, a. d. Op. Indra.....	

Paris, August 20, 1900.
[By Cable.]
At Yesterday's Grand Fete.
BALDWIN TRIUMPH
BLUMENBERG.

Paris, August 20, 1900.
[By Cable.]
Exposition.
est Award at the Paris
The Musical Courier Receives the High-
HIGH HONORS.

Paris, August 20, 1900.
[By Cable.]
Exposition.
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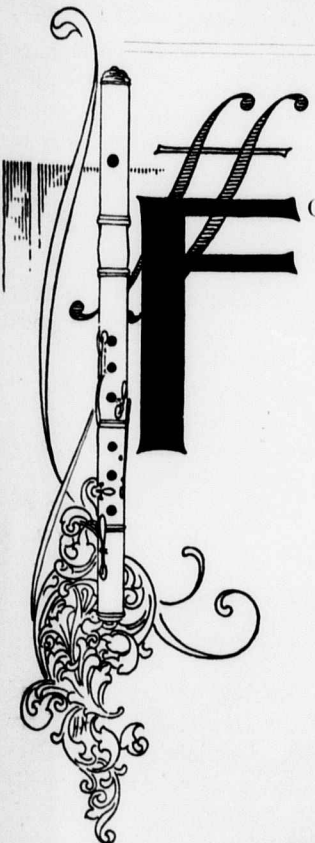
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HIGH HONORS.



Luna Walze, a. d. Op. Frau Luna.....	Lincke
Mit dem Kommandostab, a. d. Op. Indra.....	
Fantaisie aus The Belle of New York.....	Kerker
Idyl, Blumengeflüster.....	Von Blon
Ouverture, In Bohemia.....	Hadley
Potpourri aus Der Evangelimann.....	Kienzl
Cornet solo, Bride of the Waves.....	Clarke
Herbert L. Clarke.	
Scenen aus The Jolly Musketeer.....	Edwardes
Polka, Fesche Frauen.....	Liebling
At a Georgia Camp Meeting.....	Mills
Suite, Miniature.....	Floersheim
Trombone solo, Love Thoughts.....	Pryor
Arthur Pryor.	
Suite, Three Quotations.....	Sousa
Lied, Fata Morgana.....	Einödshofer
Lied, Der Zauber der Mondnacht.....	Wanda
Marsch, Mutoscope.....	
Valse, Espanita.....	Rosey
March, Hail to the Spirit of Liberty.....	Sousa

Summarizing the results of the European tour, Col. George Frederick Hinton, manager of Sousa and his band, stated that concerts had been given in thirty-five different cities in four different countries. The band played seventeen days in Berlin, nine days in Frankfurt, in three different engagements; six days in Cologne in two engagements; eight days in Hamburg and four days each in Leipzig, Munich and Dresden. The engagements at the Paris Exposition aggregated twenty-eight days in all, and ten days are yet to be spent in Holland. The band will go to London on August 27 for a few days vacation before sailing for home, but will not play in England this year. The members of the organization have been entertained everywhere, and the dignity of their bearing, both on the concert stage and on the street, has excited much favorable comment. Indeed, the Sousa men have won an enviable reputation for themselves and their organization. The soloists, Messrs Pryor, Clarke, Hell, have been recognized as great pective instruments.



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THE MUSICAL COURIER
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AUGUST 7, 1900.

Cutting from

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Date

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THE MUSICAL COURIER

quired compass in altitude, and he also mastered the part well mentally and vocally, the latter despite an apparent, but not very grave indisposition. But Mr. Goritz lacks stage experience and a certain savoir faire, and hence in the short episode of spoken dialogue he was ill at ease and his constant dread lest he might lose his cue, and hence his appealing looks toward the conductor, made the representation as a whole seem somewhat amateurish, which detracted much from the good effect it might otherwise have produced. In the big monologue and address to the Sicilians, however, Mr. Goritz rose up to the musical and dramatic demands of the situation and carried both the audience and the orchestra, including the Kapellmeister, with him. Next to the title part the other roles are of comparatively smaller calibre, and hence Miss Henny Borchers, who sang carefully, and this time refrained from getting off the pitch, proved an acceptable Camilla.

ters are practicing certain "m described them to me as such) gesture learned from Sousa, an American leader in ranging th front of the band in the trio melody upon the ears of the E that Sousa has taught a new le home, and that the Sousa Ban tary music is readily admitted

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At the Theater des Westens the Ferenczy Operetta Troupe from Hamburg are still holding the boards, and I saw there a few evenings ago a representation of Suppé's "Boccaccio," with its lewdly insolent melodies, which suit so well the lewdly insolent situations of the libretto. The evening was not a lost one, for in the person of the Imperial Russian court opera singer, Selma Schoder, I made the acquaintance of a superior artist and actually far the most accomplished soubrette I have seen for many years upon any stage, either in Germany or New York.

And I say this, despite the fact that Madame Schoder's voice is no longer one of the freshest, in fact shows signs of wear and tear to so perceptible a degree that some might want to call it *passée*. But this woman in doublet and hose actually represents the favorite of the Florentine married and also unmarried women (or should I reverse the order?) as which the hero of Suppé's suggestive operetta pervades the more or less historically correct libretto. When she appears dressed up in Italian peasant costume—Boccaccio in disguise—with her Southern brown tanned makeup the illustration is perfect as far as stage appearance is concerned, and her acting as well as the easy grace of her carriage and her dégagé style of singing made her a perfectly delightful Boccaccio. The voice is pleasing and capable of expressing modulatory moods, but, as I said before, the freshness of youth has vanished from it. Otherwise Mme. Schoder would perhaps prove one of the greatest attractions for any, not only the operetta, stage.

Miss Henny Wildner's Fiametta was replete with an almost virginal coyness. Her delivery of the popular song "Hab ich nur deine Liebe, die Treue brauch ich nicht" was so dainty and naïve, that it took the audience by storm. Altogether the performance was quite an enjoyable one.

The royal opera houses will be reopened on the 15th inst.—the new Royal Opera House with the "Mikado," which is to alternate during the fall with the "Fledermaus." The season at the royal opera will be opened with "Don Giovanni," after which "Freischütz," "Faust" and "Mignon" are to fill the house bill for the

first week of representations. During the last week of this month the complete cycle of the "Nibelungenring" will be given, and on the 28th inst. a gala performance of "Lohengrin" will be presented at the Royal Opera in commemoration of the fiftieth anniversary of the first performance of that popular opera, the première of which, under Liszt's direction, took place at Weimar on August 28, 1850.

Hans Richter will conduct "Parsifal" for the first time in his life at Bayreuth next summer.

Paul Prill, at present first kapellmeister at the Nuremberg Opera House, will be Zumpé's successor at Schwerin from September 1, 1901, on. The latter, as I have stated before, will officiate as first conductor at the Munich Court Opera.

Among the many musical callers at the Berlin office of THE MUSICAL COURIER during the past few days were Lewis Michaelis, the well-known piano pedagogue from New York; the equally well-known and popular piano pedagogue, Bernardus Boekelman; Miss Ida Blumenberg and Miss Montefiore, the famous vocal teacher, both from New York; Francis L. Becker, from New York; Dr. George W. Jacoby, not musical, but the friend of all nervous musicians, of New York; Prof. Reinhold L. Herman, sometimes of Berlin and at other times of New York or Boston; Daniel Visanska, the violinist; Mr. and Mrs. Ernest Hutcheson, who are on the eve of their departure for the United States; on the same good-bye errand came Amalia Rippé, the New York soprano; Miss Ella M. Clark, from La Grange, Ill. In her company was Arthur Burton, the baritone, from Chicago, with his charming and musical wife; J. Pillzer, of New York, brought me his ten year old son Max, who is said to be a violin wonder, and who wants to study under Joachim from next fall on, and Miss Harriet Behnn, the New York contralto from the Breslau Opera House, called in conjunction with Mrs. Garwood Gisch and her daughter, the young violinist, Miss Rossi Gisch, who wants to be heard in concerts in Germany during the coming season.

O. F.

from.....
27-7-1900
of Journal.....

Another correspondent asks me whether Sousa's band is to be in London this year. I have inquired of the best authority, who replies, "I have not heard of Sousa's band being booked for London during the summer or autumn." I may add, however, that Mr. Robert Newman will again provide capital Promenade Concerts at the Queen's Hall in August. I cordially wish you one and all the most enjoyable of holidays, my dear friends.

MARGUERITE.

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LEWISTON, ME.

AUG 18 1900

Sir John Philip Sousa who has been representing American music and musicians abroad has been having a "tiff" with some of the foreign critics who apparently think that Sir John has been telling them things about military bands that they already know. Our "March King" replied the other day at some length in the Paris edition of the New York Herald. Here is his prelude:

To the Editor of the Herald:—
In the halcyon days, when I trudged the mountain paths of the wild and woolly West in quest of deer, or popped over the toothsome quail in the stubble below, it was my wont to sit around the camp-fire at night and listen to words of wisdom from the cowboys and mountaineers, my companions in the chase. At these nocturnal debates regarding religion, politics, war or art it was generally conceded that when a fellow departed from the subject matter on tap he was indulging in conversation through the medium of his chapeau. And speaking of "talk and headgear," I cannot forbear pointing out the application of this truth to the letter published in the Herald of July 20 and signed "Musician," which has sadly shocked, not to say mournfully mystified me.

The writer takes pains to claim that he is an American, but I am a little skeptical on that point, for in his letter of half a column he reiterates the statement of his nativity (methinks he doth protest too much), a thing most unusual with the genuine "blown in the bottle" native of our country. The usual way, you may have observed, is to announce that fact to the world once, and it is known forever after.

[Vide Washington at Yorktown, Jackson at New Orleans, Taylor in Mexico, Dewey at Manila, &c.]

I would like to inform "Musician," before taking up his letter "seriatim," that vituperation is not argument and unglittering generalities are not conclusive. "Musician" pays no attention to the points advanced by me in the recent interview in your columns relative to French bands, their masters and their music, but in a soggy sort of way endeavors to show foreign superiority over all things American in music.

Hereupon our great band king proceeded to place his lance in rest directing it against the argumentative complaints of anonymous signature, paragraph by paragraph. In this Mr. Sousa explains that he did not attempt to instruct but rather to contend against the foreign policy of subsidizing musical art. Subjoined is his very neat postlude which tends to show that Sir John is clever with the pen as with the baton. For he concludes with a swing a la "Washington Post" and "High School Cadets."

To sum up: My sin, if it be sin, in the

eyes of "Musician," was in criticising the system that I believe detrimental to the best interests of art! My sin, if it be a sin, in the eyes of "Musician," lies in my not accepting everything in Europe, including the people, customs and arts, as superior to what we have at home. Gentle stranger, do not decry the McCormick reaper because they use a sickle in the grain fields of Europe; do not decry the Morse telegraph because the donkey post still obtains in some places of the Old World; do not decry the Washington Monument because the Luxor obelisk happens to be in the place de la Concorde; do not decry a Hudson River steamer because it would not have room to turn in the Seine! Be big hearted; be without prejudice; see good in all things, even if they are American, and let us get together in friendship and amity, and be fair, even to Americans. And then

The night shall be filled with music,
And the cares that infest the day
Will fold their tents like the Arabs
And silently steal away.

Stuttgart, July 25, 1900.
John Philip Sousa.
New York Herald.

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ress of Paper

PICA YUNE.

NEW ORLEANS, LA.

AUG 27 1900

Sousa's Tour Ended.

Amsterdam, Aug. 26.—Sousa's European tour closed this evening with a performance at the palace of industry before an audience of 5000 people, including United States Minister Stanford Newell, United States Consul Frank D. Hill and the officers of the United States training ship Essex.

Sousa received several ovations, and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag. To-morrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

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NEWARK, N. J.

AUG 22 1900

Sousa and his band, who have probably made the greatest impression on the French mind of anything American on the exposition grounds, gave their farewell concert in Paris July 19th. They went direct to Germany, where their recent tour created a sensation, and after playing in all other prominent cities, finished their route with eight days in Berlin, commencing on July 28th. Then a flying trip through Holland before they sail for America on September 1st. In Paris, Mr. Sousa's success has been almost phenomenal. Enthusiastic crowds gathered daily to listen to his concerts, and their enthusiasm over his own compositions was typically French. His unique methods of leading aroused as much delight as his stirring marches, and the night of the glorious Fourth, when he played in the Place d l'Opera until 1 o'clock, it was convulsing to watch the attempts of the mob to dance to the unaccustomed "rag time." In speaking of the future movements of the band, their popular manager, George Hinton, said: "Mr. Sousa is highly gratified by his cordial reception in Paris, and it will be the universal regret that we leave for New York. After our regular winter season in America we will spend a large part of the months of July and August next year at the Pan-American exposition in Buffalo. After that, we are contemplating a season at the Glasgow exposition, the projectors of which have made us most flattering offers."

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Address of Paper
Date

Sousa Closes His European Tour.

DISPATCHES received from Amsterdam announce Sousa's triumph in Holland. The famous American band, led by the "March King," closed its European tour with a concert at the Palace of Industry, in the Dutch metropolis, on Saturday evening. Over 5,000 persons were in the audience. The United States Minister, Stanford Newell; the United States consul at Amsterdam, Frank D. Hill, and the officers of the United States training ship Essex attended and assisted at the welcome to Sousa.

The citizens of Amsterdam presented Sousa with a silk flag of the Netherlands. The members of the band and the conductor, Mr. Sousa, will sail for home Saturday, September 1, on the American line steamer St. Louis. The remaining days of this week will be passed in London.

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TRENTON, N. J.

AUG 28 1900

Bureau of The True American,
3 William Street,
New York, August 27.
Sousa, the American "March King," has finished his foreign tour. He and his bandmen will be back in the United States in about two weeks. Sousa and his men will rest, and then take up a tour of the United States during the fall and winter. He will open his season in New York. The tour of the band abroad was a very successful one from every point of view.

tting from

dress of Paper

AUG 27 1900

While Europe and the United States and Japan have been combining their efforts to conquer China, Mr. John Philip Sousa and his band have been conquering Europe. It appears that General Sousa has "marched" into every European capital with flying colors and that all nations have fallen under the spell of his mellifluous entertainers.

from

of Paper

BALTIMORE, MD.

AUG 27 1900

Sousa Ends European Tour.

AMSTERDAM, Aug. 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry here before an audience of 5,000 persons, including United States Minister Stanford Newell, United States Consul Frank D. Hill and the officers of the training ship Essex. Sousa received several ovations and the principal soloists were repeatedly encored. He was presented a silk Netherlands flag.

Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

Date

CLEVELAND, OHIO

AUG 28 1900

Bandmaster Sousa seems to have wound up his Parisian season in a blaze of harmonious glory. Why sn't there a Legion of Honor decoration for the march king? Even though he should not win glory on the battle field personally, yet his music may well be the means of leading others on to mighty deeds of valor.

tting from

dress of Paper

to

AUG 27 1900

SOUSA'S EUROPEAN TOUR ENDS

Last Trans-Atlantic Performance Before an Audience of 5,000 at Amsterdam.

AMSTERDAM, Aug. 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry before an audience of 5,000, including the United States minister, Mr. Stanford Newell, United States Consul Mr. Frank D. Hill and the officers of the United States training ship Essex.

Sousa received several ovations, and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag.

To-morrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

from

of Paper

TRIBUNE

MINNEAPOLIS, MINN.

AUG 26 1900

John Philip Sousa contributes an article to the August Criterion called "The Business of the Bandmaster." According to Sousa, a bandmaster must know something of business; he must be able to read music at sight; he must be able to read music nize individuality in his musicians; and must have tact, and he must love his work. Sousa predicts a glorious musical future for America, with originality and national feeling as the basis.

Cutting from PITTSBURGH, PA

Address of Paper AUG 27 1900

Date SOUZA'S TOUR ENDED

Final European Concert Given in
Amsterdam Last Night—
Sails on Saturday.

(Copyright, 1900, by the Press Publishing Company, New York World.)
AMSTERDAM, Aug. 26.—Sousa's band ended its European concert tour in the Palace of Industry in this city to-night. More than 5,000 persons were present. In the audience were Minister Newell, Consul Hill and the officers and men of the United States training ship Essex. Citizens of Amsterdam presented Mr. Sousa with a flag of the Netherlands, similar to the ones he received from the cities of Frankfurt and Cologne. Sousa was repeatedly called to the director's stand to receive wreaths and flowers. Bach of the soloists and Sousa's marchers received encores.
"The Star Spangled Banner." The musicians gave three cheers for their leader. Sousa's tour has been a great social and financial success. His reception in every city on the continent has been cordial and his concerts have been attended by the cities' most representative people. The band leaves here to-morrow for London and will sail for New York next Saturday on the St. Louis.

Newspaper Cutting Bureau
ADVERTISING

Cutting from

Address of Paper BOSTON, MASS
AUG 27 1900

Amsterdam, Aug. 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry before an audience of 5000, including the U. S. minister, Stanford Newell, U. S. consul, F. D. Hill, and the officers of the U. S. training ship Essex.
Sousa received several ovations and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag. Tomorrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

SOUZA'S TOUR CLOSED.

AMSTERDAM, Aug. 27.—Sousa's European tour closed last night with a performance at the Palace of Industry before an audience of 5000. Sousa received several ovations, and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag.

NEW YORK

Cutting from NEW YORK
Address of Paper NEW YORK
AUG 27 1900

Address of Paper NEW YORK
AUG 26 1900

SOUZA'S FIGHT FOR FAME.

John Philip Sousa can get his own prices nowadays for his musical compositions, and is one of the most prosperous of American musicians. But it was not always so. According to his own statement, the first piece of music he ever published involved an outlay of \$25, a very large sum for one of his limited means. The piece did not sell and Sousa was out the entire cost of publication. "The next time I thought I would try Philadelphia," said Mr. Sousa, recently, in relating his experiences. "I went up to the publishing house and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist and I never have been. He made some kind of cabalistic mark on them. I suppose it meant O. K.—and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still, the pieces were very nice and they would publish them giving me—I held my breath—giving me 100 copies of each apiece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 10 copies of each of my pieces, which would cost the publisher perhaps \$7. I thought this was pretty hard. But I accepted, supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months, I finally got word that they might get the piece out the following quarter."
"Now that you have made a hit, don't these pieces sell?"
Mr. Sousa shook his head and pressed his lips together. "The world does not turn back and look for what it has once passed by. It wants something new."
"After a while I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman of Philadelphia."
"All you got out of them was \$70?"
Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke at that. Probably he has never had there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years.

A Paris Letter.

PARIS, Monday, August 13.

MUSICAL Paris is a study to every American, at once pleasing, peculiar, perplexing. It is pleasing not so much from a perfection of performance as from its cheapness; it is peculiar because of details to be found nowhere else in the wide world, and above all it is perplexing because the science of music does not seem to keep pace with art and literature. And the more one learns of European cities and their attitude toward the divine art of melody, the greater the wonder that America will continue to pay three and four times as much for every imported celebrity as can be realized by them at home.

Let American artists, however great, come here, and they are lucky to even hold their own against local talent much their inferior; but, lo! a singer or a player with a name, which to pronounce correctly superinduces tonsillitis, before he quits these shores demands a guarantee of thirty or forty engagements, and often an added security in the shape of a preliminary deposit to his credit in a European bank. I can name great artists already famous in America who will not only play or sing for no fee at all in the Colonne, the Conservatoire and the official concerts at the Trocadero, but will actually cancel or forfeit outside paying engagements rather than miss the reclame of the above appearances.

One odd phase of concerts in the Salle Erard is the provision by the will of Madame Erard that no charge shall be made to an artist for the use of the hall, the only expense consisting of a few dollars in fees to the servants connected with the concert.

Pleyel Hall, with something like the same capacity as the Erard, rents for about \$20. There is a hall connected with the famous Conservatoire seating about 800, and the enormous Trocadero, with a seating capacity of 4,800. No American familiar with the acoustics of the Metropolitan Opera House or Carnegie Hall in New York, the Auditorium in Chicago, Carnegie Hall in Pittsburg, and notably the old Music Hall in Boston, now in process of trans-

formation into a theatre; we repeat, no American knowing these audience rooms would ever go into ecstasies over the acoustics of the famous Trocadero.

But let us revert to the earning capacity of musicians here. Fancy a total fee of \$260 for an orchestra of forty men, including the conductor, to play in a concert with a soloist, and an afternoon rehearsal thrown in. Deduct \$100 from this amount for the conductor, and you have exactly \$2 per man. Yet as an actual fact this was the amount charged for Colonne and forty of his men in a fairly recent concert in Paris. Artists of any repute foolishly persist in charging \$4 per ticket, which is three times as prohibitive here as at home, and it is the rule rather than the exception that under such circumstances to insure an audience of 600 in the Salle Erard your man of affairs must "paper" the house to the abnormal extent of sending out something like 1,600 tickets.

Exquisitely artistic choral concerts were given last month by the Finns and Scandinavians, the latter under the direction of Svendsen, in the Trocadero, to business far below the average receipts of a night by Loie Fuller and her skirt dance in a miniature theatre seating a scant 200. We heard the latest official concert in the Trocadero last week with an orchestra of something over 100 musicians, conducted by Paul Taffanel, the one time first flute and now director of the Opéra, assisted by that glorious old artist Alexandre Guilmant, and three ordinary singers. There was but half a house, with best orchestra seats only 20 cents, and even at that the dragon of deadheadism wiggled his way into the house in the shape of 800 tickets retained by the Government to scatter broadcast wherever they liked.

The opening selection, and by far the best on the program, was Guilmant's own composition for organ and orchestra, and it was a pity that save for the delicious slow second movement, played exquisitely by both soloist and orchestra, the latter quite failed to anything like hold their own against the master. The precision, the attack, the swing and notably the volume of our home organizations was all sadly missing, even with this large body of players, while Taffanel conducted very much as if an

official function at a franc per capita was not worth getting excited about.

Colonne gave a series of concerts in the part of the Exposition known as "Old Paris," in an audience room too small to judge fairly of his work. These concerts were not successful, and to tell the actual truth the only concerts of any magnitude that really did succeed were the volunteered performances given daily for two weeks by Sousa and his band in various parts of the Exposition grounds. Immense crowds came regularly to listen to music perhaps best described by that one word responsible for so much—popular—and the most sensitive artistic temperament could not withstand the thrill of pride in one's country when Sousa replied to an almost continuous encore with the "Stars and Stripes." Not in the least posing as a possessor of high artistic instincts, nor yet deriding them, I was lifted to my feet and my hat came off to my country, my flag and at the same time to John Philip Sousa and his band. And hundreds of foreigners from all over the world cheered and applauded until they were tired.

Apropos of these concerts, Sousa was drawn into a most regrettable controversy through the columns of an American paper publishing a Paris edition. A column or more in this paper is daily devoted to the literary spasms of temporary residents, who vary their topics from a well-meant but quite hopeless plea for the world's most abused animal, the Parisian cab horse, to an inquiry as to the best way to wheel through the Black Forest, or how to figure from Centigrade to Fahrenheit. As a fin de siècle illustration of the great intrinsic value of this column witness the published suggestion of a wise French doctor during the recent hot spell to the effect that the best way to avoid sunstroke was to stay indoors!

But I am digressing, and it simply remains to be said that it was a pity Sousa did not let well enough alone by allowing his band to speak for him, which they could always do to his credit and reclame. Their performances were always so far superior to those of the French regimental bands as to make comparison idle.

FRED. R. COMEE.

newspaper Cutting Bureau in the World

ing from COMMERCIAL
ress of Paper MEMPHIS, TENN.
AUG 27 1900

Sousa's Band at Amsterdam.
(Cable to The Commercial Appeal and New York Herald. Copyright, 1900, by the New York Herald Company.)
AMSTERDAM, Aug. 26.—Sousa's band concluded its European tour by a concert at Amsterdam and received a most enthusiastic reception. Sousa was the recipient of laurel wreaths and bouquets. Nearly all pieces were encored. The band leaves tomorrow for London and sails for America on the St. Louis Saturday.

Cutting from STAR
Address of Paper WASHINGTON
Date AUG 25

MUSICAL MENTION.
A Philip Sousa and his band have been even more successful in their second tour through Germany than at first. All the papers in the cities visited are loud in their praises of the work of the band and the magnetism of Mr. Sousa as a conductor. The German Times of Berlin, in the course of a lengthy review of Sousa's concerts in that city, after complimenting both conductor and band in the highest terms, and after referring to the large crowds which thronged Kroll's Garden where the concerts were held, says: "There is plenty of room for more men like Sousa, fortunate for 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. A Berlin contemporary expresses its admiration for the band and its conductor in having introduced into Germany American Volkslieder. This organization is assured a royal warm welcome whenever it may return to Berlin. At the last concert the enthusiasm knew no bounds. Laurel wreaths with the American and German colors were presented to the popular conductor. At the close the scene was indescribable, many of the audience standing on chairs and cheering with all their might in various languages. An excited crowd surrounded Mr. Sousa as he left the stand, but he was finally rescued by his friends."

ITEM.
from PHILADELPHIA, PA.
of Paper PHILADELPHIA, PA.
AUG 27 1900

SOUSA'S EUROPEAN TOUR.

Amsterdam Gives Him a Flag of the Netherlands.

Amsterdam, Aug. 27.—Sousa's Band ended its European concert tour in the Palace of Industry in this city last night. Probably five thousand persons were present. In the audience were Minister Newell, Consul Hill, and the officers and men of the United States training ship Essex.

Citizens of Amsterdam presented Mr. Sousa with a flag of the Netherlands similar to the ones he received from the cities of Frankfurt and Cologne. Sousa was repeatedly called to the director's stand to receive wreaths and flowers. Each of the soloists and Sousa's marches received encores.

For a final number the band played "The Star-Spangled Banner." The musicians gave three cheers for their leader.

Sousa's tour has been a social and financial success. His reception in every city on the Continent has been cordial and his concerts have been attended by the cities' most representative people, even if Sousa himself was criticised for his affectations.

The band left here to-day for London and will sail for New York next Saturday on the St. Louis.

Cutting from NEW YORK TIMES

Americans Sail Home from Europe.

Copyright, 1900, The Associated Press.
LONDON, Sept. 1.—The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and the Etruria. On the former are Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Shady, Mr. and Mrs. W. S. Elkins of Philadelphia, and the members of Sousa's Band, which has just completed a Continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

ing from ENQUIRE
ess of Paper CINCINNATI, O.
AUG 27 1900

AN OVATION

Tendered Sousa and His Band at Amsterdam—Season Closed.

AMSTERDAM, August 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry before an audience of 5,000, including the United States Minister, Mr. Stanford Newell, United States Consul Frank D. Hill and the officers of the United States training ship Essex.

Sousa received several ovations and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag.

To-morrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

Cutting from WORLD
Address of Paper KANSAS CITY, MO.
Date AUG 27 1900

The German Times of Berlin, in speaking of the concert given in that city a few days ago by Sousa's band, says: "There is plenty of room for more men like Sousa, fortunate for 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."

rom NEW YORK HERALD
of Paper NEW YORK HERALD
AUG 27 1900

SOUSA'S SOLATIUM TO OPERA MANAGER

Railway Delay and Stalling of Instruments Cost the Popular Bandmaster Good Round Check at Mannheim—Frankfort Presents Him with a Civic Banner.

[SPECIAL CABLE TO THE HERALD.]

LONDON, Saturday.—Mr. John Philip Sousa, the bandmaster, is another passenger by the St. Louis.

Sousa, who has achieved his great ambition of taking his band to the musical centres of Europe, told me to-day he is more than gratified with the success of his tour. Sousa did not tell me, but I learn from very good authority, that the tour actually cost him \$10,000. It has been repeatedly stated that the tour was a financial success.

I do not believe, however, that Sousa grudges the loss of his \$10,000. He laughingly told me how he had lost \$1,200 in one lump. That was at Mannheim, where, after a whole day's ride from Paris, and a large part of the band having been lost on the way, Sousa found that the instruments were stalled somewhere on the railroad.

To appease the wrath of the manager of the opera house Sousa wrote out a check for \$1,200.

Band Able to Accompany Violin Solo a Novelty in Europe.

LONDON, Saturday.—John Philip Sousa had his band in London this week, but he resisted the temptation to play in England, as he expects to return there next season, when he will probably appear at the Glasgow International Exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every Continental city has presented Sousa with a civic flag, and Frankfurt sent a

Cutting from GAZETTE
Address of Paper BOSTON, MASS.
Date AUG 25 1900

France's Tribute to Sousa.

Paris, May 24, 1900.
The number of successes—real, bone fide, sincere and spontaneous triumphs—of foreigners which I have seen here in Paris, I could count on the fingers of one hand. This of Mr. Sousa and his band at the Exposition is incontestably one of them, one of the best, if not the best of the number.

He has, so to speak, but made his bow here, yet has created a place, a stir, a surprise, an interest, impossible to describe, difficult to believe, and especially delicious to Paris-saturated Americans, many of whom had almost forgotten the peculiar characteristics of our people, which produce a startling as well as a holding force in all movement.

The elements which went to make this success were of the most enviable sort, just such elements as I should desire to surround my own, should it ever come into my life to desire a public triumph.

He came unknown, he went a king. Without speaking a word, what he did constituted his glory. Without paying the way, catering to possibilities, examining probabilities, assimilating qualities or changing personal conditions, he "planted his flag and captured the town."—The Musical Courier, Berlin.

New England will improve the opportunity to congratulate this celebrated band leader on his triumphal European tour, in October, at the Merchants' and Manufacturers' Exposition.

cutting from _____
Address of Paper _____
Date _____

SOUSA'S TOUR IS OVER

Band Gives Its Final Concert in Europe.

Amsterdam, Aug. 26.—Sousa's European tour closed this evening with a performance at the Palace of Industry before an audience of 5,000, including United States Minister Stanford Newell, United States Consul Frank D. Hill and the officers of the United States training ship Essex. Sousa received several ovations, and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag. Tomorrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

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Date _____

SOUSA'S BAND TOUR CLOSED.

AMSTERDAM, Aug. 27.—Sousa and his band closed their tour here last night. Five thousand people cheered the bandmaster. In the audience were Minister Newell, Consul Hill and most of the officers and men of the United States training ship, Essex. Sousa and his band will sail for home next Saturday.

newspaper Cutting Bureau in the World.
ing from _____
ess of Paper _____
Date _____

Sousa Returning.

Amsterdam, Aug. 27.—Sousa's European tour closed last evening with a performance at the palace of industry before an audience of 5,000, including the United States minister, Stanford Newell, United States Consul Frank D. Hill and the officers of the United States training ship Essex. Sousa received several ovations and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag. Today the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

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Address of Paper _____
Date _____

HOMEWARD-BOUND AMERICANS

Well-Known Persons on Saturday's European Steamers—Sousa Back.

LONDON, Sept. 1.—The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia, and Sousa's band. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne, and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every continental city has presented Sousa with a civic flag, and Frankfurt sent a delegation to London, Thursday, to personally present him with a magnificent banner from that municipality.

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Address of Paper _____
Date _____

SOUSA'S EUROPEAN TRIUMPHS.

American Bandmaster Honored by Continental Cities.

LONDON, Sept. 1.—Sousa's band has been in London this week but has resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

"The band," said Mr. Sousa, "seemed quite as popular at Frankfurt, Cologne, and Berlin as at Paris. American music is always the most welcome, though my interpretations of Wagner were enthusiastically received in Germany. A brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

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SOUSA'S EUROPEAN TOUR.

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Sousa received several ovations and the principal soloists were repeatedly encored. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag.

Tomorrow the band will leave for London, sailing from Southampton next Saturday on the St. Louis.

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The American musician may be pardoned a thrill of pride when he reads of the success of Sousa's band in Paris (writes the Chicago "Journal"). It was not without misgiving that we broke away from several centuries of traditions and set about establishing an American school of music—what a professor of the Paris conservatoire hints may be the music of the future. We feared the condemnation of the continent, where musical traditions are watered and tended with jealous care; but from Paris—Paris, the home of art—comes loud acclaim instead of censure. An exciting moment in the history of music occurred in the vicinity of the stand from which Mr. Sousa's band discoursed the music of the future to a crowd of critical Parisians. The selection was that masterpiece of the American school, "The Chicago River on Fire." As many know, this great descriptive composition represents with entire fidelity an imagined conflagration in our celebrated waterway, from the earliest stages of spontaneous combustion to the final triumph of the fire department. The turning in of the alarm, the rush of the fire horses, the opening of the doors of the engine-houses, the wild gallop through the streets, the coupling of the hose, the pumping of the engines, the hiss of the water as it strikes the burning river, the cheers of the spectators, the comments of Chief Swenie (described by the saxophone), the return home, the changing from wet clothes to dry by the firemen, and the "good-night" as they crawl into their bunks—'twas a revelation to the Parisians, cables the "Tribune" correspondent. The crowd went wild, "It is original!" "It is beautiful!" "That's the kind of music we want!" were the enraptured comments that went down the line.

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SOUSA'S BAND.—Sousa's Band, which has just completed a Continental tour, is returning on the St. Louis. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

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Date _____

SOUSA'S BAND

Leader of the Great Orchestra Receives Ovations and Soloists Are Encored.

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Sousa's Friends Say He Was Badly Treated.

Journeyed to Paris at His Own Expense to Render His Services at the Lafayette Statue Dedication, and Was Not Even Thanked by the Commission.

PARIS, Aug. 24, 1900.
SOME of the friends of Conductor Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the Commission on the occasion of the dedication of the statue of Lafayette, was not thanked before leaving the French capital.

Conductor Sousa, it is stated, felt that he had been treated with scant courtesy, inasmuch as he had traveled from Germany by special train at great, and his own, expense; and then not only was he not offered payment for his share of the expense, but he was not even thanked for what he had done.

The friends of the Commissioners explain that in the hurry of the moment the matter was inadvertently overlooked. It is suggested that Mr. Sousa is rather too important a man to overlook even in a hurry.

Cutting from

Address of Paper

New York City

AUG 22 1900

Date

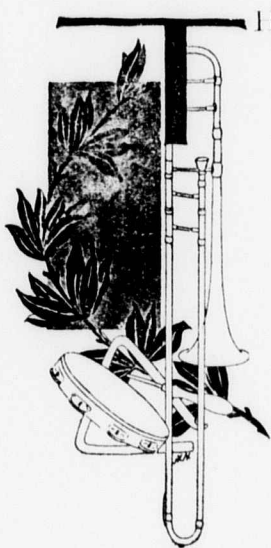
THE MUSICAL COURIER.

5

Some Paris Affairs.

Norwegian Concerts at Exposition.

PARIS, August 20, 1900.



HERE are some one hundred and fifty events announced in the official Exposition concerts at the Trocadero, all concerts under the supervision of the authorities. The latest were those of the Christiania, Norway, Choral Society and an orchestra of ninety musicians under the direction of Iver Holter, the chorus being directed by O. A. Grondhal singing à capella. These concerts took place on Saturday, August 4; Monday, August 6, and Wednesday, August 8. The programs were national and represented compositions by Schøer, Halvorsen, Sinding, Grieg, Olé Bull, Svendsen, Elling, Hoorklon, Andersen, Nordmark, Cranhal, Kjerulff, Holter and others, some of them being composers of male chorus songs merely and not known much out of their province. On Wednesday Svendsen conducted his Symphony No. 1, in D, the most pretentious of the works of the three days.

While there existed considerable enthusiasm on the first day, with an audience of about 1,200 in a hall having a seating capacity of 4,000, the spirit was much interfered with subsequently by the absence of what might properly be called an audience, for at the Monday concert 300 persons attended, and the sales dropped to 200 on Wednesday.

No Announcing.

The fact is, there is a lamentable absence of the knowledge of announcing public events in Europe, particularly here in Paris, considering the dimensions of the place and the poor facilities for public transit. People have been taught not to know what is going on, and this leads me to tell of a theory Mr. Huncker once propounded regarding the condition of Paris during what is historically known as the Reign of Terror. He claims that the public at large was not disturbed by these events to any degree, but that the business and occupations of the city progressed as usual, and that no one would have known of these tragic events unless interested sufficiently to investigate them. So far as the citizens of Paris were concerned there was no such thing as a "Reign of Terror," the daily executions becoming after a while mere political episodes, but the daily vocations progressing as usual.

One can feel here how very likely this theory can be made acceptable. The people are not interested in the current of affairs because they have not been taught the great art of publicity, or, as it is known, the science of advertising. No one can know anything of the Trocadero or the other Exposition concerts unless he hunts for the information; it is not obtruded through advertisements, and hence as no one can discover these events without seeking first for the discovery, only such persons attend as

accidentally fall upon the information or as one sufficiently interested to make them of importance to them. The "Reign of Terror" was not known at the time here except by a limited number of persons beyond the official recorders. I believe absolutely that these Norwegian concerts were not noticed by a single paper in Paris, and that outside of THE MUSICAL COURIER no paper except the Christiania or Stockholm papers will contain records of the same, and were it not for this paper the musical world would not even know that John Svendsen conducted an orchestra in Paris during the Exposition of 1900.

It is truly a woeful state of affairs, for it takes all this million or two of people out and beyond the precincts of intellectual competition and places them in "the rear of contemporary knowledge." They will be compelled to make it up in the future, and that will be a herculean job, of which, luckily for themselves, they have no conception. As Mme. Desirée Artot-Padilla, one of the artists whose name has figured prominently in music for years, said to me: "It is not understood what the modern day calls reclame; not understood here in France at all. We do things because our parents did them, and our children do them because we do them. It is nearly impossible to escape from the bondage of this routine simply because we would not know how." This is one way illustrating how fixed old theories are imbedded here and how it is beyond human power to effect changes here except by such graduated and imperceptible steps that no one can become conscious of a change. There are people here, people of culture and intelligence, who actually feel and believe that the advertisement of the Truth is bad form. It should become known by remaining unknown, and if it is advertised it might be resented.

What is the result in this case of this incompetency in not perceiving the vast difference between the conditions of the 18th and the 20th centuries? This, namely, that no one could attend the Norwegian concerts for no one knew of them. A few small posters pasted on stands and a notice in one or two daily papers could not reach the world. More than that would not be called for, because fifty or a hundred years it was done just that way. "But sometimes the Trocadero Hall is filled," said a manager to me. "How?" "Why for one of the last concerts in which I was interested I had 1,200 tickets sent to me for distribution, and it cost me 400 francs postage to get rid of them. Oh, they give hundreds to Trocadero and to Exposition employees; but even then it is a hard job." I had always thought that was purely indigenous to New York, and maybe our big cities, but here in Paris, after all, they still are printing the tickets, for if things continue this way in concerts here the very printing of the concert tickets must cease. Why should tickets be printed when concerts are not even advertised? Why should they take place when they are not advertised? Do they really take place? At

a Colonne concert at Vieux Paris the other day 18 people attended and 8 the next day. Is that giving concerts? Now, the posters of these concerts have been withdrawn so that no one will attend. They withdraw the posters because they want no attendance, or do they suppose that now when no advertisements of Colonne appear that anyone will go?

Such is the state of affairs here. The people are not aware of the proceedings before or after the event. They have no means of learning, and as for criticisms on them why there are none published unless one pays for the insertion. The papers value their space very highly and will publish nothing unless it is purchased; daily paper criticism as we know it in America does not exist. There is a music paper here published by a music publisher once a month and another with a circulation of less than 500. The editorial office is in the flat of the editor. There is no staff, as none is needed for papers that are not read. It may be argued that the people here wish no news, no music papers, and hence they have neither; that what is wanted by them they have, and what they do not wish to have does not exist. Probably that is correct.

Bands and Others.

Sousa was the musical event of the Exposition. Since his departure the normal somnolence has set in. There are 260 restaurants in the Exposition grounds. Each one has a band or quintet or quartet or female or male orchestra. All restaurants in Paris are similarly provided. Then there are official and semi-official bands on the grounds and orchestras at all kinds of shows, most of them rank and cacophonous. The din that is heard nightly in Lutetia is beyond the powers of description, because it is so weird, so gruesome and so disturbing that new adjectives must be found to illustrate the effect. The people do not mind this all, because they do not hear. Naturally after centuries passed in not listening to music there is no difficulty whatever in getting rid of the sense of hearing it.

It must be admitted that it is with nearly superhuman effort that any kind of a musical scheme can be elaborated for an exposition, and music at such expositions always failed disastrously, the cases of Theodore Thomas at Philadelphia and Chicago accenting this general proposition with the stern verdict of history. If this has hitherto been an unsolved problem we cannot give to Paris this year any more severe censure than any of its predecessors deserved, and yet it does seem that some steps might have been taken to have Music placed on a plane where under fixed auspices consisting of some executive authority a series of world moving events might have taken place. As it is, it is all at sixes and sevens, and no one can find a thread leading to a clear comprehension of its purpose or meaning here. Worst of all, the press pays no attention to it, and it will pass into obscurity beyond what the official, dry record of programs will tell us, if they tell us anything, for it is not sure whether there will be any such publication unless some of the enthusiasts here collect and gather the material for an elaboration; but even then it will not be extensively published, as there will be no means for this purpose. As the book, if published, will not be advertised, no one will know of its existence; so we get right back again to the same old proposition: Why should a book be published if it is not advertised?

Even the Bible was. The Ten Commandments were even announced to the multitude with a tremendous demonstration.

Short Stories.

Melba has a contract this time with Grau that gives her control absolutely of "Romeo and Juliet," "Faust," "Traviata," "Lucia," "Pagliacci" and other operas of her repertory—not Brunnhilde in "Siegfried"—and this is the reason why Sembrich, to whom Zerlina was allotted and one or two others, decided to go "on the road" with a "Don Pasquale" performance. Probably Grau is interested in the Sembrich tour. His announcement that he would not care to continue in London unless he felt better is considered sincere. Grau has not cared much for London and its seasons for good reasons. He is not the Obermoshe there.

* * *

Mr. Ludwig Breitner, eminent as a virtuoso and teacher, leaves here August 22 for New York, to resume his activity in our musically active country—the most musical land on this globe; the land that pays for music and takes the musician out of the ranks of beggary.

De Reszke to Sing Tristan.

M. Jean de Reszké is to sing Tristan here. Some Parisian people have opened negotiations with the management of the Chatelet Theatre and it is proposed to have eight "Tristan and Isolde" performances in November and December. It is understood that Mme. Felia Litvinne, who made such pronounced success as Isolde here with Lamoureux, has refused to accept the engagement offered, and that Fernina is to be the Isolde, Edouard de Reszké the King, Brema the Brangäne and Van Rooy the Korneval. Mottl is proposed as conductor. This is the sketch of the plan, but the negotiations have not yet been concluded and for various reasons may fail altogether. Can "Tristan" be given in Paris in German unless by a German company?

* * *

If Fernina sings she is to receive \$400 a night, less than one-half she receives a night for fifty nights in America. Why Parisians should hear singers for less than one-half we pay will always seem a mathematical riddle to me. Probably we hear better and must pay better for better hearing.

* * *

The performances this year at the Theatre des Arènes at de Beziers take place on August 26 and

28, the play being "Prometheus," text by Jean Lorrain and Ferdinand Herold, music by Gabriel Faure. The Prologue Symphonique is by Saint-Saëns, who was in town this week.

* * *

M. Alfred Bruneau, the distinguished composer and critic, informed me to-day that his new work, the "Storm," text by Emile Zola, is completed and will be given at the Opéra Comique either in November or December, with both Delna and Calvé in the cast. Choudens, who are the financially successful publishers of "Faust" and of "Carmen," are M. Bruneau's publishers. A neat story is told of Choudens, the elder, and Gounod. The latter, meeting Choudens one day, observed a gorgeous fur overcoat the publisher of the successful "Faust" wore, and at the same time a shabby hat. Pointing to the great coat Gounod said: "Faust," whereupon Choudens pointed to the shabby hat, saying, "La Tribute de Zamora." The Choudens house is still reaping a great income from "Faust."

* * *

Mr. Vance Thompson, formerly of THE MUSICAL COURIER staff, is in rural France. It is generally understood that he is enjoying himself.

* * *

Mme. Von Klenner writes to me from Llandudno, Wales (pronounced Cenpilenbrdf), that a recent visit to Oxford was one of her greatest surprises, because of the beauty of the place and its environment. She has been through that whole section of England and is now in Wales. She sails home August 23.

* * *

M. Guilmant tells me that he will not visit the United States again; too old he says. I do not see it. He believes his talented pupil, Wm. C. Carl, is overworking himself, and thinks he should labor less and enjoy himself more. But things cannot be done in the United States as they are in France, M. Guilmant.

* * *

Miss Montefiore and her sister are in Nürenberg this week, after a visit to Weimar and Eisenach. They spent a half day at the Wartburg and will be in Munich next week.

* * *

Mr. Richard Burmeister is at St. Moritz, Engadin, Switzerland, with Mrs. Burmeister, and has just finished a Dramatic Tone-poem for contralto and

orchestra, using text. I learn Burmeister-C in Berlin this ica September Hamburg, an shire and Ver

Leopold C here with his can compose performance So is Rudolf

The lynx out of a crowd had the gratifies from his composed of and modern Rosenthal is musical intell are so sane at pear in the li very little to s and abstract, with passiona ground in an heights of po hall as if the through he w present he is November.

He then pl Bucharest, B

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It is thus s in Europe, at his only sou some pianists in Europe, b but Rosentha is an intern America only

Paper Cutting -
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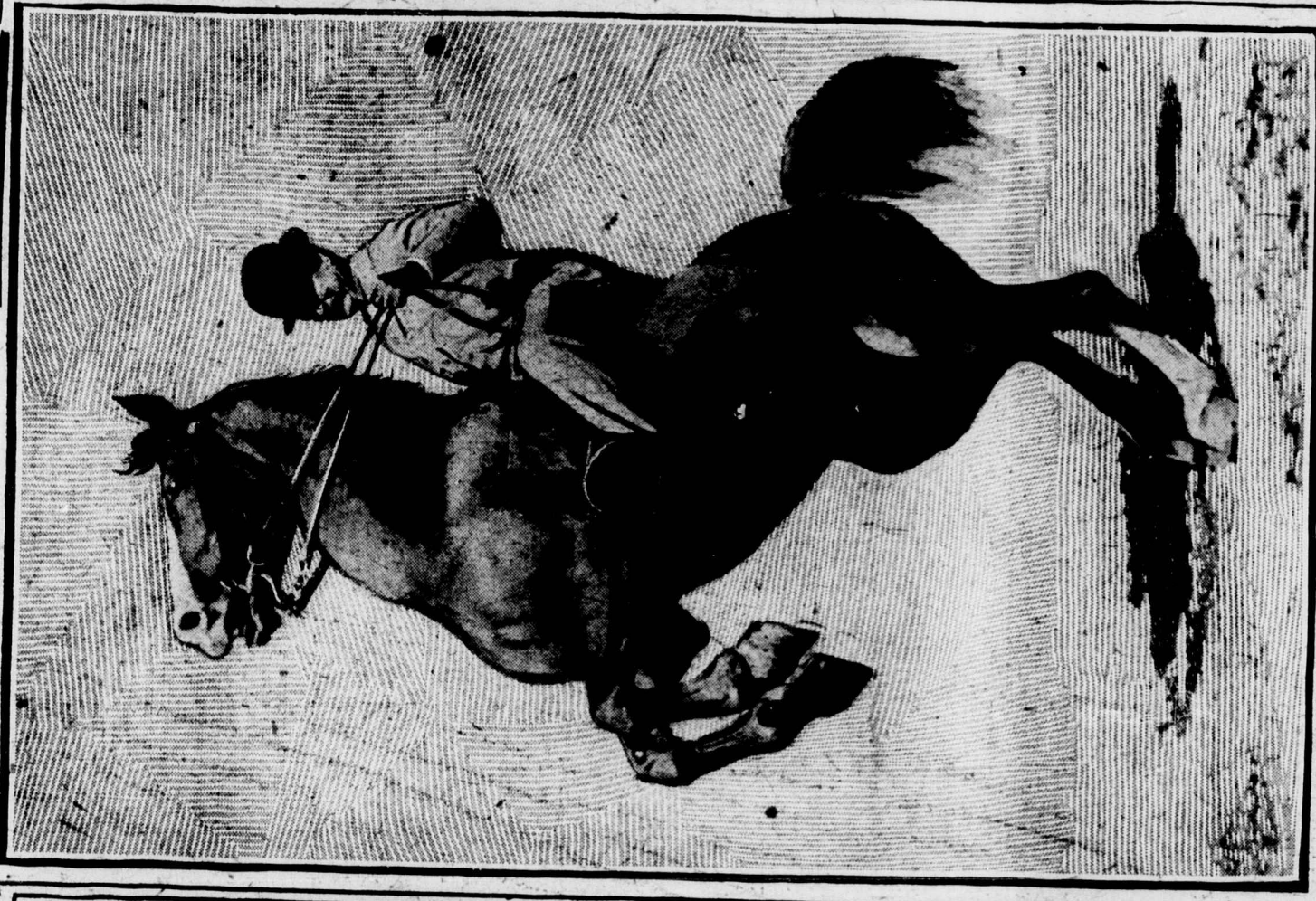
Well Known New York Equestrians

Prominent Citizens Who Ride Horseback Daily

Either for or Pleasure



Miss Julia Fanshawe



Capt. Wm Hogan



Mr. R. H. Halsted



Mr. W. D. Sloan — Mr. J. H. Alexandre



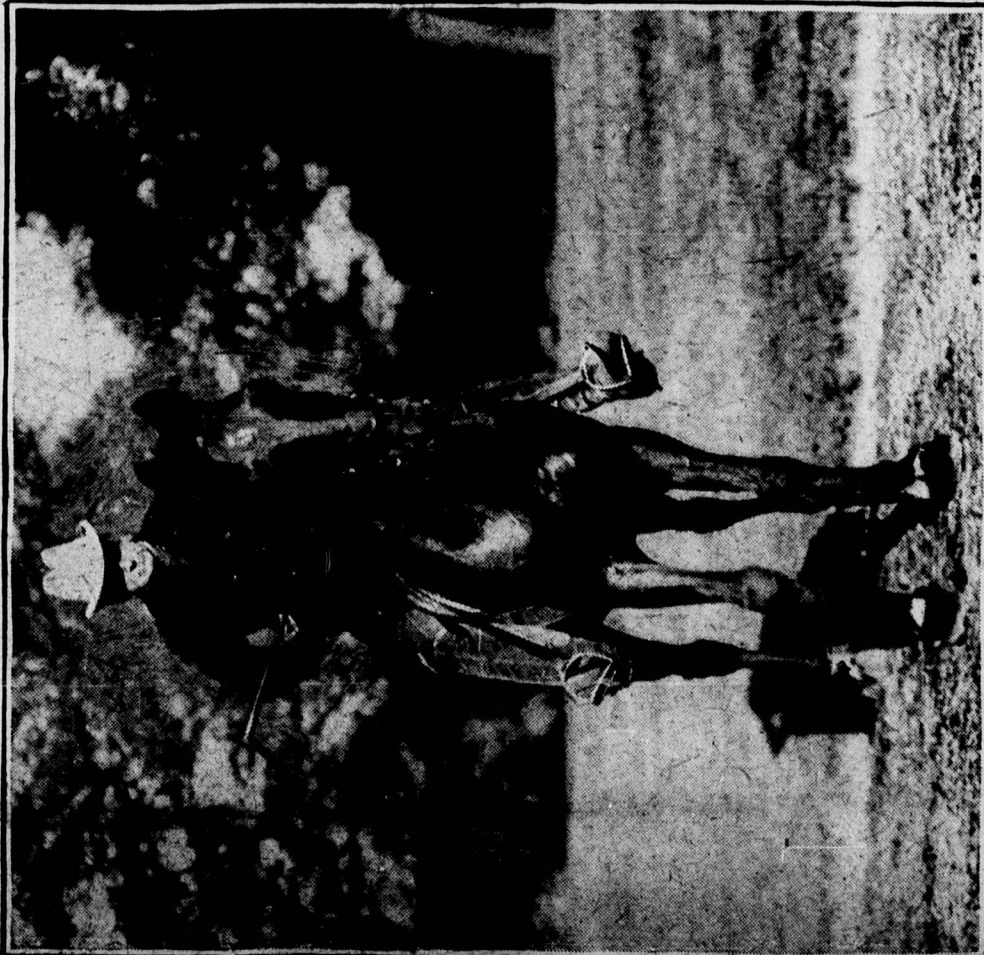
Prof. Souza



Mr. W.D. Sloan — Mr. J.H. Alexandre



Mr. C. Dana Gibson



Bishop Potter



Capt. Wm. Hogan



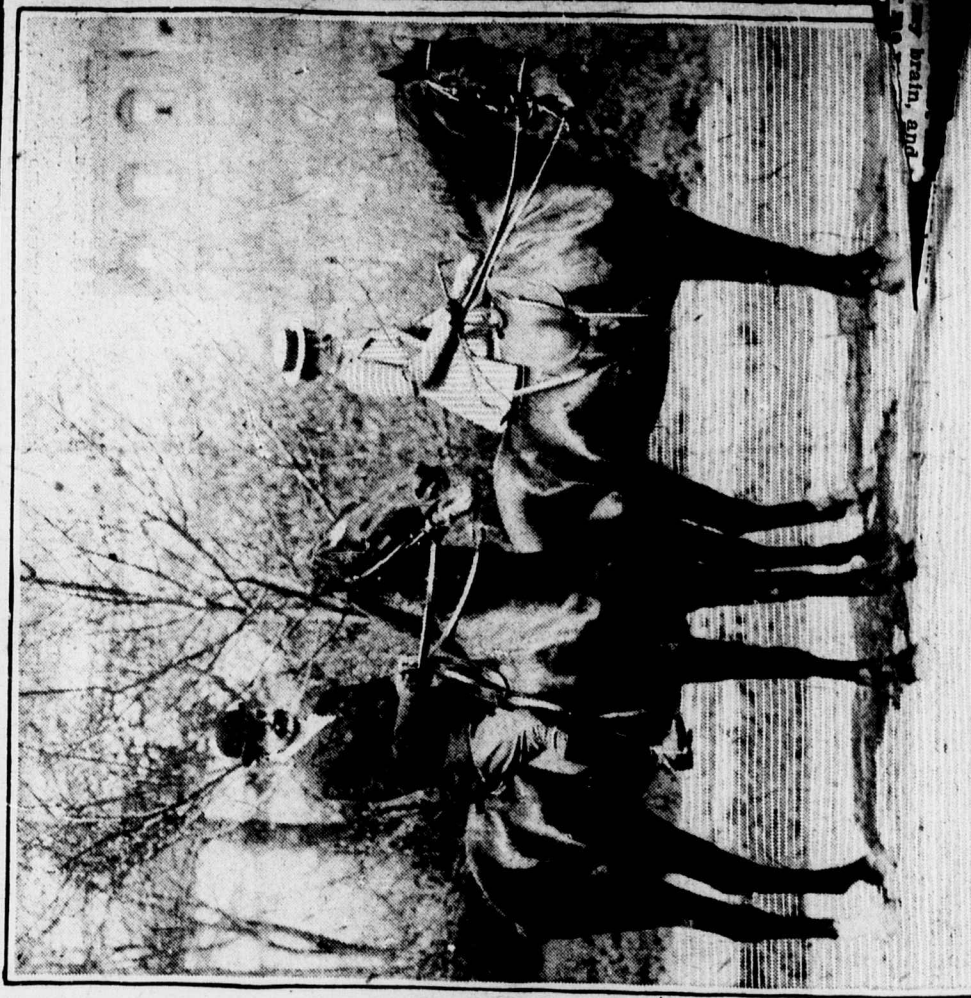
Miss E. F. GuChrie



Miss J.R. Townsend



Prof. Sousa



Mr. Geo. A. Morrison — Mrs. Gardiner



Miss M. Roosevelt

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 TELEGRAPH
 Morning Paper
 New York City

SEP 8 1900

SOUSA LOST JUST \$10,000

But Is Pleased with His
Trip Abroad.

SPENT SIX DAYS IN LONDON

Says That Germans Were Greatly
Astonished at the Kind of
Music He Supplied.

LONDON, Sept. 2.—Sousa was among the passengers who departed for America yesterday on the steamship St. Louis. Although his trip to this side has been reported as a great financial success, your correspondent is able to state on excellent authority that the great bandmaster lost \$10,000. He lost \$1,200 in one lump at Mannheim, where, after an entire day's ride from Paris, he learned that his band instruments had been stalled on the way, and he was compelled to cancel the performance. He tried to explain to the manager of the opera house that it was the fault of the railway company, but that individual would not listen, and Sousa was compelled to give him a draft for the amount stated.

The bandmaster spent six days in London, and, although he was repeatedly asked to do so, he declined to play in the city. When asked his reason he said he was to return here next season and did not desire to exploit himself twelve months beforehand.

"The band," said Sousa, "seemed quite as popular at Frankfort, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every Continental city has presented Sousa with a civic flag, and Frankfort sent a delegation to London Thursday to personally present him with a magnificent banner from that municipality.

Frankfurter Angelegenheiten.

Frankfurt a. M. 11 August

—Sousa's Ehrung in Frankfurt. Das heutige Concert der Musterkapelle Meister Sousa's gestaltete sich zu einer ausdrucksvollen Ehrung des Komponisten und Dirigenten. Die zahlreich anwesenden Besucher des Ausstellungsplatzes erreichten sich an den schönen Vorträgen der Kapelle und lobten sie mit reichem Beifall. Der Beauftragte der Ausstellungsplatzleitung überreichte dem Dirigenten mit warmen Worten der Anerkennung eine Fahne in den Farben der Stadt Frankfurt. Es ist dies die erste derartige Spende in Deutschland, die dem beliebten Komponisten der "Washingtonpost" zu Theil geworden ist.

Newspaper Cutting Bureau in the World.
 NEW YORK PRESS

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Address of Paper _____

SEP 9 1900

SOUSA'S BAND GETS BACK.

Organization Achieved in the Big
Cities of Europe.

After a successful trip abroad, lasting since last April, John Philip Sousa and his sixty-five musicians returned home yesterday from Southampton. In honor of their homecoming the vessel was decorated with the flags of all the countries in which they played. As the steamship was drawing up to the pier the band, under the direction of Sousa, played some of his own compositions and "Home, Sweet Home."

Speaking of his trip, the leader said the Americanism of his organization was one of the chief factors in its success. The band played in thirty-five cities in France, Holland and Belgium. In Paris the band played for four weeks and participated in the dedication of the American pavilion at the fair.

Crossing to this city the band gave two concerts on the St. Louis.

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KANSAS CITY

SOUSA'S TRIUMPH COMPLETE.

Germany's First Wagner Music by a Brass
Band—Civic Flags as Trophies.

London, Sept. 1.—The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and the Etruria. The St. Louis took an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schraday, Mr. and Mrs. W. S. Elkins of Philadelphia and Sousa's band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International exposition.

"The band," said Sousa, "seemed quite as popular at Frankfort, Cologne and Berlin as at Paris. American music is always most welcome. My interpretations of Wagner were enthusiastically received in Germany, for a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

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TROY N. Y.

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HOMeward BOUND

AMERICANS FLOCKING FROM
ABROAD—SOUSA AND HIS
BAND SURPRISED FOR-
EIGNERS.

1884.

(Copyright, 1900, by Associated Press.)
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Nearly every continental city has presented Sousa with a civic flag.

Theater Gossip.

The autumn theatrical season has already opened under more hopeful auspices. The rival "Nell Gwynnes" are attracting big houses and the critics are already wondering how soon "Nell" will appear in the vaudeville and music halls.

"The Cashe Girl" continues to go merrily enough at the Shaftesbury, in spite of Mabel Gilman's hasty withdrawal from her part, which is cleverly filled by Marie George. But having disposed of the orchestra leader and star during the brief period of Mr. Lederer's absence the future actions of Mr. Lowenfeld are waited with some interest by the members of the company.

The rehearsals of J. M. Barrie's new play, "The Wedding Guest," which Arthur Foucher will soon produce at the Garrick, are already under way. As this is the first serious drama Mr. Barrie has attempted, the production is awaited with much interest.

Edna May, having decided against going to Berlin, leaves today for Paris where she is engaged to appear at the Folies Bergere next week.

Martin Harvey, who is searching for a Juliet, says he has decided on Mrs. Brown Potter for his repenting in the autumn.

Newspaper Cutting Bureau in the World.

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Address of Paper _____

New York City

John Philip Sousa did not forget the American composers while in Berlin. He set aside one night, the programme for which was made up of popular compositions of American composers. From all accounts, the audience kept him playing encores until his right arm became so tired leading that he had to use his left arm. It made a hit with the audience.

ing from _____
 ess of Paper _____
 TRANSCRIPT
 BOSTON, MASS
 SEP 1 1900

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cutting from **JOURNAL**
Address of Paper **SYRACUSE, N.Y.**
to **SEP 3 1900**

FRENCH COURTESY LACKING.

Sousa Not Even Thanked for His Services at Lafayette Statue Dedication.

PARIS, Sept. 3.—Some of the friends of Conductor Sousa feel rather aggrieved that the American bandmaster, who came to Paris from Germany expressly to be present and give his services to the commission on the occasion of the dedication of the statue of Lafayette, was not thanked before leaving the French capital.

Conductor Sousa, it is stated, felt that he had been treated with scant courtesy, inasmuch as he had traveled from Germany by special train at great, and his own, expense; and then not only was he not offered payment for his share of the expense, but he was not even thanked for what he had done.

The friends of the commissioners explain that in the hurry of the moment the matter was inadvertently overlooked. It is suggested that Mr. Sousa is rather too important a man to overlook even in a hurry.

g from **AMERICAN**
Address of Paper **CHICAGO, ILL.**
to **SEP 2 1900**

SOUSA, FULL OF HONORS, WILL COME HOME SOON.

American Band Leader Given Civic Flags by Nearly Every Continental City.

London, Sept. 1.—Sousa is about to leave for the United States, after having been presented with a civic flag from nearly every continental city.

Frankfurt sent a delegation to London Thursday to present him with a magnificent banner.

Sousa and the members of his band will be passengers on the St. Louis, which sails this week.

The St. Louis includes in its passenger list Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, and Mr. and Mrs. W. S. Elkins of Philadelphia.

ing from **GAZETTE**
Address of Paper **BOSTON, MASS.**
to **SEP 1 1900**

Sousa.

Admirable is the cleanliness of the intonation, so rare in a military band, and the absence of the "brassy" quality to a degree one does not frequently meet with. The programmes also contain some American compositions outside of those of the conductor, and thus I heard on the first day Kunkel's clever caprice, "Water Sprites," and in the evening two fine and characteristic movements from MacDowell's suite, "In a Haunted Forest," while I could get up no fancy for some excerpts from Gus Kerker's "The Belle of New York." Monday night I listened to Gottschalk's "Pasquinade," and wondered why it did not impress me as much as it did when I heard it for the first time performed on the piano by Frank Gilder, and later on by our charming countrywoman, Teresa Careno. Yesterday the first part of the programme contained D. M. Levett's well-named "Harlequinade," which was applauded to the echo, and the same New York composer's "Columbus" will grace one of the programmes toward the end of the week, which will also be the end of the Berlin concerts of the band. Meanwhile the enthusiasm at every one of the concerts so far given has been unparalleled in Berlin, and Sousa is now an accepted feature of German artistic life. The Sousa European tournee is under the direction of Col. George Frederic Hinton, who has with him George C. Cramer as business manager. The band will sail for New York Sept. 1 on the St. Paul, after having in the meanwhile absolved the tournee.

Faunie Edgar Thomas.

cutting from **CHRONICLE**
Address of Paper **CHICAGO, ILL.**
to **SEP 2 1900**

SOUSA'S BAND BOUND HOME.

Its Leader Brings Back Many Civic Banners Presented Abroad.

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cutting from **NEWS**
Address of Paper **CHICAGO, ILL.**
to **SEP 1 1900**

Sousa Talks of Band.

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New Play by Barrie.

ing from **GAZETTE**
Address of Paper **BOSTON, MASS.**
to **SEP 1 1900**

Sousa in Paris.

From the Musical Courier, May 17, 1900:

"Day by day it was the same story. The circle of people streaming toward the place long before the hour set, growing larger and deeper and denser every time. On the last afternoon, there was one moment when the entire Esplanade, from the bridge to the centre of the Liberal Arts buildings, was one packed mass of human beings, not going back and forth, not sightseeing or passing from place to place, but as if chained together, stationary, fixed, all caught by that peculiar something that was coming from the kiosk where "The Band" played. All around, as far as the eye could see were people. The balconies of the buildings around all occupied, the workmen on the roofs above, hanging over the eaves, doing not a stroke of work."

Sousa will be in Boston in October.

cutting from **HERALD**
Address of Paper **ROCHESTER, N.Y.**
to **SEP 3 1900**

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ing from **DISPATCH**
Address of Paper **ELLSBURG, PA.**
to **SEP 2 1900**

SOUSA DELIGHTED

Just Before the Famous Band Master Sailed He Talked of His Triumphs.

[BY ASSOCIATED PRESS CABLE TO THE DISPATCH.]

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cutting from **TRIBUNE**
Address of Paper **WATERTOWN, N.Y.**
to **SEP 1 1900**

American Tourists Returning.

The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia, and Sousa's band, which has just completed a continental tour of much success.

Bandmaster Sousa's Triumph.

Nearly every continental city has presented Sousa with a civic flag, and Frankfort sent a delegation to London, Thursday, to personally present him with a magnificent banner from that municipality.

cutting from NEW YORK

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SEP 9 1900

Der König der Märsche.

John Philip Sousa kehrt von seiner Tournee zurück.

Die Stadt Frankfurt a. M. hat ihm ein Ehren-Banner gestiftet. — Richter Graf von Delaware und Wayne MacVeagh von Philadelphia unter den Passagieren.

Der Dampfer „St. Louis“ von der amerikanischen Linie langte gestern mit einer großen Anzahl amerikanischer Touristen an seinem Bord an. John Philip Sousa's Kapelle, die von ihrer europäischen Tournee zurückkehrt, stand auf Deck und spielte „Star Spangled Banner“ und „The Stars and Stripes Forever“ und als man sich dem Pier näherte, intonierte die Kapelle „Home, Sweet Home.“ Am Bug waren drei mächtige seidene Flaggen angebracht, von denen die eine dem Marschkönig Sousa von den amerikanischen Ausstellern in Paris zum Geschenk gemacht worden war, die zweite Flagge, eine französische, erhielt Herr Sousa von der Stadt Paris und die dritte Flagge war ein Geschenk der Stadt Frankfurt a. M. und das Banner der alten freien Reichsstadt.

Eines der Mitglieder der Kapelle machte über Herrn Sousa's Erlebnisse in Europa folgende interessante Mitteilungen: Während sich Sousa mit seiner Kapelle in Paris auf dem Wege zur Einweihung des amerikanischen Pavillons befand, passierte man den deutschen Pavillon, dessen Einweihung ebenfalls an jenem Tage vor sich gehen sollte. Sousa hielt mit seiner Kapelle, in welcher die deutschen Musiker über waren, vor dem deutschen Renaissance-Bau mit seinen goldenen Thürmen und ließ — „Die Wacht am Rhein“ spielen.

Der amerikanische Musiker wurde deshalb von der französischen Presse scharf kritisiert und das französische Volk hielt sich persönlich für beleidigt.

Als die Kapelle später Deutschland erreichte, wurde sie überall freundlich begrüßt und in Frankfurt a. M. als die Kapelle auf dem Bahnhof eine Piece gespielt, stellte sich auf dem Perron ein bekannter Journalist ein und rief dem versammelten Publikum zu, daß dies die erste und einzige Kapelle sei, die es je gewagt, in Paris „Die Wacht am Rhein“ zu spielen. Der Kapelle wurde dann eine rauschende Ovation gebracht.

Unter den Passagieren befand sich auch Wayne MacVeagh von Philadelphia, der während Cleveland's zweitem Termin das Amt eines General-Anwalts verfeh. Herr MacVeagh lehnte es ab, über Politik zu sprechen oder etwas darüber zu sagen, daß Richter Olney sich offen für Bryan's Kandidatur erklärt habe. Herr MacVeagh, der die Kur in Schwalbach gebraucht hat, erklärte, daß sein Gesundheitszustand nicht der beste sei, und daß er sich in der letzten Zeit nicht mit Politik beschäftigt habe.

Richter G. H., der früher Senator von Delaware, und M. de Paris Friedens-Kommission, meinte bei seiner Rückkehr, daß man in England großes Interesse an der gegenwärtigen Wahl-Kampagne nehmen und zu hören wünsche, was immer Amerikaner in der Sache zu sagen hätten. Auch über die möglichen Folgen einer Erwählung Bryan's suchte man sich in England zu informieren. „Ich bemerkte den Engländern gegenüber, daß die Amerikaner so konservative Ansichten über gewisse Dinge hätten, daß dieselben durch das Resultat einer politischen Kampagne nicht geändert werden könnten.“

Mit Rücksicht auf China meinte Richter Graf, daß englische Staatsmänner, mit denen er über die Politik der Ver. Staaten, wie sie sich angebeutet, gesprochen habe, sich der Ansicht hinneigten, daß England und die Vereinigten Staaten in der Angelegenheit zusammengehen würden. Man hoffe auf eine endliche Lösung der Angelegenheit in Südafrika und schenke auch dem jetzt aufgetauchten Kohlenproblem beträchtliche Aufmerksamkeit.

Auch Dr. Geo. Schrady, der bekannte medizinische Schriftsteller, kam in Gesellschaft seines Schwiegersohnes Edwin Gould und dessen Freunde hier an. Der lebenswürdige Mediziner hatte nichts über hohe auswärtige oder einheimische Politik zu sagen, machte aber ein hübsches Wortmont über seine Reise. „Ich bin nach Europa gegangen für a change and rest. Mein „Change“ haben die Hoteliers erhalten und den Rest ihre Kellner.“

SOUSA ON HIS WAY HOME.

The Berliner Morgenpost published a clever article recently on „Sousa as a Director.“ The article is illustrated by 12 cuts of Sousa in many of his well-known attitudes while conducting. The article is clever and the different poses were excellent. The German Times of Berlin, June 4, had the following of America's favorite bandmaster:

Those who would witness one of the most interesting hypnotic performances of the age should not fail to hear Sousa and his band when they make a return engagement at Kroll's, as the management is desirous of having them do. 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 oftentimes 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. Many of you are familiar with his brilliant and irresistible manner of rendering the former, but, if you have not yet done so, hear Sousa and his band play Wagner, and, ye cavillers, if ye can, for a moment remove the cotton from your ears, clear your befogged brains, and for once in your lives give—if you can—a clear unbiased opinion and speak of things as they are. If you can do this—no easy matter—you will come away with the firm conviction that Wagner, as played by Sousa, is a revelation. I wonder, did the great master himself know how well his music is adapted to a military band as perfect in itself as a perfect orchestra. I am certain that could Wagner have heard this band play his music he would have been highly gratified. That the effects are entirely different from that produced by an orchestra containing stringed instruments is self-evident—and the degree of enjoyment to be got out of this very difference in its perfection depends of course entirely on the individual. Not for the narrow-minded and unthinking who 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 leaving any taint whatever on the mind. Can as much be said of certain of the so-called high-class operas and music dramas, the text alone of which makes decidedly unfit reading for the young if we would keep their minds pure and sweet—and if the music be written to fit the text, as it should be, so much the worse. The few who fall so easily under the influence of the weak-minded and unthinking caviller and criticaster can easily be dispensed with in all things when we have the world with us; and that Mr. Sousa has the world with him is proved by the phenomenal successes attending him in every city he visits, and as was once more proved by the crowded audiences nightly at Kroll's. On Sunday the closing night, (yesterday) more than hadience numbered 2400, more than had ever visited the garden at any previous time, and nearly as many more were obliged to leave because of the seating accommodation having become exhausted, a thing unprecedented in the entire history of the world-famed „Kroll's garden.“ Refreshments gave out long before closing time, and, to quote a before standing beside me, the waiters were flabbergasted; the same condition of things prevailed in the manager's office, I afterwards ascertained. The counter-attraction was even too much for Johann Strauss' popular operetta „Die Fledermaus,“ given in the Theater of the Garden, which was sparsely attended. The most enthusiastic audiences ever brought together at Kroll's were those of the Sousa season.

Mr. Sousa knows how to entertain his public and herein lies the principal reason of his wonderful success; his programmes are made up to suit all tastes.

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. A Berlin contemporary expresses its admiration for the band and its conductor in having introduced into Germany American Volkslieder. This organization is assured a royal warm welcome whenever it may return to Berlin. At the last concert the enthusiasm knew no bounds. Laurel wreaths with the American and German colors were presented to the popular conductor. At the close the scene was indescribable, many of the audience standing on chairs and cheering with all their might in various languages. An excited crowd surrounded

ed Mr. Sousa as he left the stand, but he was finally rescued by his friends. Mr. Sousa and his band have sailed for America and they will be in New York the early part of the month.

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ess of Paper

SEP 8 1900

SOUSA AND HIS BAND HOME AGAIN

„March King“ Made „Rag Time“ Music Popular in Many European Cities.

EXPOSITION OFFICIALS STILL OWE HIM THANKS

Played „The Star-Spangled Banner“ as the Vessel Came Up to Her Dock.

MONEY AND FAME ABROAD

All the Continent Pleased with Swing of American Music.

John Philip Sousa and his band returned on the steamship St. Louis to-day. In honor of the homecoming of the band the steamship was decorated with bunting. At the bow were lashed beautiful silk flags—the colors of Germany, France, Holland and Belgium, the cities of Cologne and Frankfurt. Forward on deck, under the leadership of Sousa, was the band, and a sthe big liner came into her dock they played „The Star Spangled Banner“ and „Home, Sweet Home.“

Mr. Sousa said he was delighted with the success which had marked the tour of the band and the favor with which they had been received everywhere. He was particularly pleased that the Americanism of his organization had been the chief factor of its success abroad. He said:—

„We have visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are familiar with the „Stars and Stripes Forever“ and „The Star Spangled Banner.“ We have made those two tunes know through Europe. I cannot speak too highly of the reception we have received while abroad. Everywhere we have received most cordial treatment.“

„I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally I am gratified, but despite the success we have won we are all glad to get home again.“ Colonel George Frederick Hinton, the manager of the band, said that concerts had been given in thirty-five cities in France, Belgium and Holland.

„At Paris,“ said he, „where we were the official American band at the Exposition, Sousa proved the one isolated and brilliant musical success of the Exposition. The band played at Paris four weeks, participating in the decoration of the American pavilion, the American machinery and transportation exhibits at Vincennes and the dedication of the Washington and Lafayette monuments. On July 4 the city authorities twice suspended traffic on the grand boulevards for us, once in the morning to allow the band to parade through the principal thoroughfares, and at night when we gave a three-hour concert in the centre of the Place de L'Opera to more than 30,000 people.“

„In Berlin we played seventeen days, nine days in Frankfurt, eight in Hamburg, six in Cologne, four each in Dresden, Leipzig, Munich, Brussels, Amsterdam and The Hague. We also played in Weisbaden, Baden Baden, Mannheim, Heidelberg, Strassburg, Dusseldorf, Nuremberg and in other continental cities to the largest audiences ever known there. We received offers for another European tour and for a season in Great Britain.“

Mr. Sousa was asked as to the truth of the report that he lost \$10,000 on the trip and that he was treated with little courtesy after playing at the monument dedications in Paris. He said:—„There is no truth in the report that the trip was not a financial success. That story probably came about owing to the fact that I missed a train through the stupidity of railroad officials and had to pay \$1,200. That was at Mannheim, where we were in time to give the concert but lost our baggage and so could not play.“

„We were well treated in every place, though it is true that we were not thanked for our services at the dedication of the Lafayette monument. I have not been thanked to this day by the people. The band played at the Washington monument celebration in Paris, July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair.“

Nearly every Continental city in which the band appeared has presented Sousa with civic flags, and Frankfurt sent a delegation to London to present to him a magnificent banner from that municipality.

In addition to presenting patriotic airs Mr. Sousa introduced the rag time music on the Continent, and it met with such success that Senator Depew, who was abroad at the time, said that many believed rag time music was our national air.

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Address of Paper

SEP 10 1900

SOUSA'S BAND INSTRUMENTS HELD.

Forty-five packages, containing the instruments belonging to Sousa's Band, which arrived here Saturday on the St. Louis, are now being held until the musicians shall satisfy the Government that the musical pieces are not importations. The band claims that it simply took the instruments out of the country, and is now bringing them back. The customs authorities say that consular certificates should have been obtained to show that such was the case. The instruments will probably be given back to their owners to-day.

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Address of Paper

SEP 8 1900

Sousa's Kapelle wieder hier.

John Philip Sousa traf heute mit seiner aus 58 Musikern zusammengesetzten Kapelle, mit welcher er eine Konzertreise durch Europa unternommen hatte, mit dem American Line-Dampfer „St. Louis“ hier ein. Die Kapelle hatte auf dem Dampfer zwei Konzerte veranstaltet.

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NEW YORK PRESS

Address of Paper

SEP 9 1900

Although John Philip Sousa reached here only yesterday, a moving picture of him leading his band, which was taken in London on the day he sailed, was shown in Keith's last night.

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NEW YORK HERALD

Address of Paper

Date

SEP 10 1900

SOUSA'S INSTRUMENTS HELD.

Thirty-Five Cases Detained by Customs Officials Until the Question of Duty Is Determined.

The customs authorities are holding thirty-five cases of musical instruments belonging to Sousa's Band, which returned from Europe on Saturday aboard the American liner St. Louis, for the purpose of ascertaining whether they are of foreign or home manufacture.

If they were made abroad and not regularly imported duty will have to be paid on the instruments before they are released.

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WORLD HERALD

Address of Paper

OMAHA NEB

SEP 2 1900

SOUSA'S EUROPEAN TOUR COSTLY.

Gratifies His Ambition, and the \$100,000 He Spent Was a Good Investment.

(Special Cable to the New York Herald and World-Herald.)

London, Sept. 1.—Mr. John Philip Sousa, the bandmaster, is a passenger by the St. Louis. Sousa, who has achieved his great ambition of taking his band to the musical centers of Europe, told me today he is more than gratified with the success of his tour. Sousa did not tell me, but I learn from very good authority, that the tour actually cost him \$100,000. It has been repeatedly stated that the tour was a financial success. I do not believe, however, that Sousa grudges the loss of his \$100,000. He laughingly told me how he had lost \$1,200 in one lump. That was at Mannheim, where, after a whole day's ride from Paris, and a large part of the band having been lost on the way, Sousa found that the instruments were stalled somewhere on the railroad. To appease the wrath of the opera house manager, Sousa wrote out a check for \$1,200.

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SEP 8 1900

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FOREIGN TRAVELLERS RETURN.

Sousa, Wayne MacVeagh, Judge Gray, and Others at Home Again.

Because an unusually large number of passengers were glad to be at home again, and had with them Sousa's Band returning from its tour on the Continent, the American Line steamship St. Louis was decked with bunting, stem and stern, when she came up the bay to her pier to-day. Mr. Sousa himself, with what his press-agent calls "his characteristic modesty," came off the vessel in full uniform, with much gold lace in view. He seemed pleased with the success of his organization, and said that the chief factor of its success had been its Americanism. "We visited many towns," said Mr. Sousa, "where the people did not know that our colors were red, white, and blue. They know it now. The foreigners like the swing and dash of American music."

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SEP 8 1900

AMERICAN DASH LIKED.

John Philip Sousa said that the Americanism of his band had been the chief factor in its success abroad. "Our audiences liked the swing, dash and originality of American music," said Mr. Sousa. "Our tour was very profitable. After four weeks in Paris we played in thirty-five different cities."

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HOMEWARD BOUND

Well-Known Americans Returning From Abroad—Sousa and His Big Band Coming Back.

(Copyright, 1900, by the Associated Press.) LONDON, Sept. 1.—The outflow of home-bound this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr.

Schrady, Mr. and Mrs. W. S. Elkins, of Philadelphia, and Sousa's Band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. Music is always popular. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every continental city has presented Sousa with a civic flag and Frankfurt sent a delegation to London Thursday to personally present him with a magnificent banner from that municipality.

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Address of Paper

Date

SEP 8 1900

SOUSA'S BAND HOME.

Leader and Fifty-eight Men, with Col. Hanlon as Manager, Arrived on the St. Louis To-Day

John Philip Sousa, with his great band, consisting of fifty-eight men, arrived this morning on board of the American line steamer St. Louis from Cherbourg.

Two concerts were given at sea and another when the St. Louis arrived at her dock.

Col. George P. Hanlon, manager of the band, was also a passenger on the steamer.

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Address of Paper

YONKERS, N. Y.

SEP 7 1900

MUSIC AND PATRIOTISM.

No one, we think, keeps his eyes wider open than Hon. Chauncey M. Depew, who came home, a few days ago, after his regular summer trip to Europe.

This year he paid particular attention to the conduct of the people of various nations whom he met on the steamships. "On the ships," he says, "every man, woman and child knows every word of 'God Save the Queen,' and sings it when the band plays it, but Americans do not seem to know more than about three lines of 'America' and the 'Star-Spangled Banner.' At the Paris Exposition Sousa's Band was one of the greatest attractions. It doesn't play much of anything but ragtime, and there is a popular notion that that is the classical music of the United States."

The Senator verifies the now familiar story that when he asked for our National hymn at a concert in another European city the band struck up "There'll Be a Hot Time in the Old Town To-Night."

Mr. Depew could readily have accounted for these circumstances if he wished to. In this country "America" and the "Star-Spangled Banner" are seldom sung outside of the schools—we were on the point of saying outside of our public schools. Occasionally, you attend a meeting whereat, after some patriotic outburst, the audience spontaneously rises to one of these hymns; but, somehow, we are not given to expressing our loyalty in song. Indeed, persons or sets of persons so inclined are generally regarded as mere flag-flappers, in the same line as those persons who go about carrying miniature flags.

Across the water it is different. There in most of the theatres, the National hymn is performed every night. This is particularly true of England. We doubt that thereby European are made any more patriotic than Americans. The true American may seem cold and undemonstrative, but who will say that he is not loyal to the backbone?

To us it all seems not a question of spirit or of temperament, but a question of custom. We are simply not accustomed to sing our National songs. Still we are of the opinion that the custom, once generally advanced and encouraged, would quickly fall into popular favor. It will, sometime, no doubt.

Last season in our Music Hall, at the conclusion of a performance, the orchestra would play the "Star-Spangled Banner" much to the satisfaction of the audience. It would be well to continue the custom.

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NEW YORK TIMES

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SEP 10 1900

DETAINED BAND INSTRUMENTS.

Thirty-five Cases of Them, Owned by Sousa's Men, Held at Custom House.

As told in THE NEW YORK TIMES yesterday, when Sousa's Band arrived on Saturday the instruments of some of the musicians were seized. The men strongly protested against this action, but many of them went away empty-handed, while in other cases the instruments packed away in trunks and bags were passed without any question.

The customs authorities held in all thirty-five cases of instruments belonging to members of the band, who had come from Europe aboard the St. Louis. The customs men declared yesterday that the instruments were held to learn whether they are of foreign or home manufacture. If they were made abroad and not regularly imported, duty will have to be paid before they can be released. The musicians say they took the instruments with them when they started for Europe.

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Address of Paper

The outflow of homeward bound Americans this week is limited to the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeigh, Justice Gray, Dr. Shrady, Mr. and Mrs. W. S. Elkins of Philadelphia and Sousa's band, which has just completed a continental tour. Sousa has been in London this week but resisted the temptation to play in England, as he expects to return here next season when he will probably appear at the Glasgow international exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were well received in Germany a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music have not always pleased. Such an instrument as the saxophone is unknown in Germany and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every continental city has presented Sousa with a civic flag, and Frankfurt sent a delegation to London Thursday personally to present him with a magnificent banner from that municipality.

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RETURN OF SOUSA'S BAND.

Amid the strains of "The Stars and Stripes Forever," "The Star-Spangled Banner," and "Home, Sweet Home," played with fervor and feeling by Sousa's Band, under the direction of the march king himself, the American Line steamship St. Louis reached her dock yesterday morning. In honor of their home coming the big vessel was gayly decorated with bunting. At the bow hung silk flags of Germany, France, Holland, and Belgium, and of the cities of Cologne and Frankfurt.

The musicians, headed by their leader, and proud of the record they have made for themselves in Europe, were among the first of the passengers to land, and as they marched down the gangplank they were greeted with a hearty cheer by the crowd on the dock.

The smiles on their faces evoked by the warmth of their reception, however, were speedily replaced by an expression of blank stupefaction on the part of some of the players when the customs officials demanded that they pay duty upon their musical instruments. The demand was indignantly refused, whereupon the instruments were seized. Col. Hinton, manager of the band, declared last night that the seizures were uncalled for, as all the instruments had been taken from this country.

The band sailed from this country on board the St. Paul in April. Mr. Sousa expressed himself as delighted with the tour, which, he said, had been a great success.

"We have visited more than one town where they did not know that our colors were red, white, and blue," he said, "but they do now, and they are familiar with 'The Stars and Stripes Forever,' and 'The Star-Spangled Banner.' We have made those two tunes known throughout Europe. I cannot speak too highly of the reception we met with abroad. Everywhere the most courteous treatment was extended to us. I found that the Dutch and the French liked the swing and the dash of the American music, quite as much as our home audiences do."

Mr. Sousa was asked as to the truth of the report that he had lost \$10,000 on the European tour, and that he was treated with very little courtesy by the American officials in Paris for playing at the monument dedications there.

"There is no truth in the report that the trip was not a financial success," he replied. "It was a success in every way. It is true, however, that we were not thanked for our services at the dedication of the Lafayette Monument. I have not been thanked to this day by those people. The band played at the Washington Monument celebration in Paris on July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair."

Col. Hinton said that the band had given concerts in thirty-five cities in France, Belgium, Germany, and Holland, and received offers for another European tour and for a season in Great Britain.

Nearly every Continental city in which the band appeared, has presented Sousa with civic flags, and Frankfurt sent a delegation to London to present to him a banner from that municipality. In addition to presenting patriotic airs, Mr. Sousa introduced the rag-time music on the Continent and it met with much success.

The band took part in two concerts given on board the St. Louis.

Cutting from NEW YORK JOURNAL

Address of Paper

SEP 8 1900

Bandmaster Delighted Success of European Tour Edwin Gould Says Castle- lane's Debts Were Not Paid.

WITH Sousa's Band playing "The Stars and Stripes" on her forward deck—the famous leader in every detail of his jaunty aspect the familiar picture of himself before he went forth to foreign conquest—and with Sousa's presentation flags flying from her bow rail, the steamship St. Louis steamed up the bay yesterday morning within the gaze and earshot of admiring thousands.

Millionaires, statesmen and legal luminaries were aboard, but all these were merely a perspective for Sousa's triumphant foreground. They knew it, and seemed to like it. They were returning from Europe and the Paris Exposition—Colonel William L. Elkins, his wife, daughter and son; Mr. and Mrs. Edwin Gould, Mrs. Garret A. Hobart, Miss Amelia Bingham, Mr. and Mrs. Harry C. Du Val, Wayne MacVeigh, Mrs. Charles Emory Smith, wife of the Postmaster-General, and a big list of other travellers.

All Proud of Sousa.

The bandmaster talked less for himself than the passengers talked for him. All seemed to feel a personal pride in his success, in Germany especially, where music is a staple product of the soil.

When Sousa was asked what he considered to be the most significant expression of his popularity abroad he answered without hesitation:

"While we were still in Germany the people rechristened their popular dance, the two-step. Now they refer to this dance as 'The Washington Post.'"

"In Cologne and Frankfurt the citizens presented me with flags. In France, Germany, Holland and Belgium I received altogether at least 125 laurel wreaths. The decoration of the Academy of Fine Arts of Belgium was conferred on me. The artistic Society of Cologne gave me their medal. In the Bavarian city of Munich I and every member of my band received medals."

"Policy Sam" Caught Paris.

"The marches were universally popular—the 'Washington Post' perhaps the most so. We set them to whistling 'rag time.' If you were in Paris to-day you would probably hear 'Policy Sam' in the streets. This was our European rag time introduction. It made the whole series popular."

Concerts in Thirty-five Cities.

Colonel Frederick Hinton, in charge of the bandmaster's business affairs, said that the band would go to Pittsburgh after a rest of ten days. He gave these details of the European tour:

Sousa gave concerts in thirty-five different cities in France, Belgium and Holland.

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SEP 9 1900

tion has been postponed until Thursday evening. A motion picture of John Philip Sousa showing him leading his band in London was exhibited at Keith's Theatre last night in honor of the return of the band yesterday morning. Lawrence Hawley has been engaged to play the violin solo in the new opera.

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CLEVELAND, OHIO

SEP 4 1900

THE "SOUSA OF ITALY."

HE IS THE CONDUCTOR OF THE ROYAL MARINE BAND. Sig. Minoliti, the conductor of the Royal Marine band, is the Sousa of Italy, and most of the men in the ensemble are soloists of highest rank. Each of the concerts to be given at the Grays' armory will present Sig. Giannini, the grand opera tenor, and the program will interest the musician as well as those who simply enjoy music for its own sake.

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Address of Paper

SEP 9 1900

SOUSA AND HIS BAND RETURN.

HOME AGAIN AFTER A MOST SUCCESSFUL TOUR OF EUROPE.

John Phillip Sousa and his band of sixty-five pieces arrived here yesterday from a European trip, begun last April, on the American Line steamer St. Louis. In honor of the homecoming of the band the steamer was decked with beautiful silk flags, the colors of Germany, France, Holland and Belgium, and the cities of Cologne and Frankfurt. As the big liner came to her pier the band, which was on the forward deck, played "The Stars and Stripes Forever," "The Star Spangled Banner" and "Home, Sweet Home."

Sousa's European trip was most successful. Nearly every large Continental city in which the band appeared presented Sousa with civic flags. Frankfurt sent a magnificent banner to London, in care of a delegation of citizens. The band gave concerts in thirty-five different cities in France, Belgium and Holland. Sousa was one of the first persons to land from the St. Louis. He spoke freely of his European trip. He said:

"We have visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are familiar with 'The Stars and Stripes Forever' and 'The Star Spangled Banner.' We have made those two tunes known throughout Europe. I cannot speak too highly of the reception we received while abroad. Everywhere we received the most courteous treatment, and the band has met with unqualified success."

I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally I am gratified at the favor shown me and my band, but despite the success we have won we are all glad to get home again."

In reply to a query as to the truth of the report that he lost \$10,000 on the tour and that he was treated with scant courtesy at the monument dedication in Paris, the bandmaster said:

There is no truth in the report that the trip was not a financial success. It was a success in every way. That story probably came about owing to the fact that I missed a train through the stupidity of railroad officials and had to pay \$1,200 for missing one of our dates. That was at Mannheim, where we were in time to give the concert, but lost our baggage and so could not play. We were forced to change cars several times, and finally reached there only to find that our effects had crossed the frontier at another point, so we were forced to give up the concert, and I wrote out a check for the manager of the opera house."

We were well treated in every place, though it is true that we were not thanked for our services at the dedication of the Lafayette monument. I have not been thanked to this day by those people. The band played at the Washington monument celebration in Paris on July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair."

Colonel George F. Hinton, the manager of the band, spoke very enthusiastically of the tour. He said:

At Paris, where Sousa's men were the official American band at the Exposition, the "March King" proved the one isolated and brilliant musical success of the Exposition. The band played at Paris four weeks, participating in the dedication of the American pavilion, the American machinery and transportation exhibits at Vincennes and the dedication of the Washington and Lafayette monuments. On the Fourth of July the city authorities of Paris twice suspended traffic on the grand boulevards for Sousa, once in the morning to allow the band to parade through the principal thoroughfares, and at night, when Sousa gave a three hour concert in the centre of the Place de l'Opera to more than thirty thousand people. We received offers for another European tour and for a season in Great Britain."

The band took part in the two concerts given on board the St. Louis.

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Address of Paper

SEP 1 1900

SOUSA SCORED SUCCESS IN HIS EUROPEAN TRIP

Nearly Every Continental City Has Presented His Band With a Civic Flag—London Theaters Have Opened Under Hopeful Auspices.

LONDON, Sept. 1.—Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every Continental city has pre-

sented Sousa with a civic flag, and Frankfurt sent a delegation to London Thursday to personally present him with a magnificent banner from that municipality.

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Address of Paper
SEP 9 1900

ST. LOUIS BRINGS HOST AND MARCH KING SOUSA

Famous Leader, with Victory
Emblems Flying, Back
from European Trip.

100,000 AT ONE CONCERT.

Made Millions Whistle the "Star-
Spangled Banner" and the
"Stars and Stripes."

DR. SHRADY ON THE PLAGUE.

New York Not in Danger, He Says—
Col. Du Val on Subways—Other
Noted Americans Home.

The American liner St. Louis arrived in port yesterday with a great many well-known Americans aboard. Among them was John Philip Sousa, the famous "March King," and his band that stormed and conquered Europe with music, and taught the inhabitants of the Old World the delights of "rag time."

Of course, Sousa and his band, fifty-eight of his sixty-five musicians being with him, dominated the voyage. They gave two concerts during the trip and a third coming up from Quarantine.

"We did one thing," said Mr. Sousa at the Hotel Netherland, where he is staying. "We have made the 'Washington Post,' the 'Stars and Stripes' and 'El Capitán' the three most popular marches in Europe. And we have made them all whistle and hum the 'Star-Spangled Banner.'"

"We visited every city of importance in France, Germany, Holland and Belgium, and were treated with the greatest courtesy, but everywhere we first had to demonstrate our ability in an artistic way before we were recognized as musicians."

"We were a revelation in many ways. Our methods were unlike anything they had ever before encountered. In those old European cities they have been accustomed to the same thing for generations."

Heard by a Million.

"How many Europeans heard the Sousa marches and rag time? That is a difficult problem to figure out. If it did not seem such a tremendously big figure I would say 2,000,000. Certainly over a million heard them."

"At Paris we had a single audience of fully 100,000. The people were massed on all sides as far as the eye could reach. It was the biggest crowd I ever saw. Then when we gave a concert in front of the French Opera-House I was told that we had again nearly 100,000 listeners."

"There were sixty-three in our party. The expenses of the tour were about \$75,000, and we received about \$100,000. The whole tour was a success financially and I expect to go back to tour Great Britain. We had many offers to play there, but could not take the time for an extended trip."

"We played twenty-eight days in Paris, seventeen in Berlin, nine in Frankfurt eight in Hamburg, six in Cologne, four each in Dresden, Leipzig, Munich, Brussels, Amsterdam and The Hague."

"We also played in Haarlem, Weisbaden, Baden-Baden, Mannheim, Heidelberg, Strassburg, Leige, Dusseldorf, Nuremberg and other towns. In all we played in thirty-five cities."

Newspaper Cutting Bureau in the World.

Cutting from **BUFFALO NEWS**
Address of Paper
SEP 4 1900

In spite of all these honors, Mr. Sousa says are being showered upon him in Europe on account of his music, he persists in returning to this country.

Cutting from **OMAHA NEB**
Address of Paper
SEP 2 1900

TIME FOR POLITICS

Home Matters Largely Absorb the Attention
of the English.

GETTING READY FOR GENERAL ELECTION

Prospective End of the Boer War Gives
Conservatives Confidence.

EXPECT ROBERTS HOME IN OCTOBER

Indications that Buller Will Be Left to
Finish Up the Task.

HAY MAY FIGURE IN THE CLOSING SCENES

Has Won the Confidence of Both
Boers and British—Reviving
Hope for Release of
Mrs. Maybrick.

(Copyright, 1900, by the Associated Press.)
LONDON, Sept. 1.—Pending the discovery
Americans Coming Home.

The outflow of homebound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia and Sousa's band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every continental city has presented Sousa with a civic flag and Frankfurt sent a delegation to London Thursday to personally present him with a magnificent banner from that municipality.

The autumn theatrical season has already opened under more hopeful auspices.

Newspaper Cutting Bureau in the World.

Cutting from **BURLINGTON, VT.**
Address of Paper

Sousa's European Triumphs.

London, Sept. 3.—Sousa's band has been in London this week, but has resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International exposition. "The band," said Mr. Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always the most welcome, though my interpretations of Wagner were enthusiastically received in Germany. A brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Cutting from **INDIANAPOLIS, IND.**
Address of Paper

Notes.
John Philip Sousa, who is coming back to his country after a long European tour with his famous band, says that so making a tour of his tour, he
PUBLISHED: LONG, 1900.

Cutting from **NEW ORLEANS, LA.**
Address of Paper
SEP 2 1900

ENGLAND'S TROUBLES

Interest Diverted to Nation's
Private Affairs.

Bubonic Plague and Railway
Troubles Receive Attention.

Buller To Be Left in Charge When
Roberts Leaves Africa.

A New Memorial Praying for Mrs.
Maybrick's Release.

American Music Played by Sousa's Band
Popular on the Continent.

The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and Etruria, each of whose lists are filled with prominent Americans returning from the Exposition. Sousa and his band return on the St. Louis.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised them."

Nearly every continental city has presented Sousa with a civic flag, and Frankfurt sent a delegation to London Thursday to personally present him with a magnificent banner from the municipality.

Cutting from **MUSICAL COURIER.**
Address of Paper **New York City**
Date **SEP 1 1900**

SOUSA AND HIS BAND.

JOHN PHILIP SOUSA and his band are on the ocean moving toward New York as rapidly as the St. Paul can travel. The "March King" and his men return with honors gathered in the musical centres of the Old World.

Previous to his departure for the Paris Exposition Sousa was the subject of some exceedingly nonsensical criticism on the part of those who underrated him and his band. These captious and ignorant critics, or would-be critics, opined that the European tour would result disastrously, insisting that the American band would be overshadowed by the magnificent military bands in Germany and France, and suggesting that Sousa's characteristic manner of conducting might subject him to censure if not ridicule. These pessimistic individuals proved untrustworthy prophets; their predictions came to naught. Sousa and his men invaded the musical strongholds of the Old World and were welcomed by vast audiences. Honors of an exceptional character were bestowed upon them. They captivated the multitudes and won the staid old music critics, who never dreamed that America could produce such a band and such a leader. The tour, from beginning to end, was triumphal.

While abroad Sousa demonstrated the fact that America in the matter of brass bands, as in diverse lines of constructive and creative achievement—in brain and brawn and science and art—in literature and music, and in many other things—that America is second to no other country in the world. Not only did he accomplish this, but did a great work in behalf of the American composer. Sousa is an American in every fibre of his body, and every member of his band is either a native of this country or a naturalized citizen. Every patriotic American, therefore, should be proud of him and his men. In Europe Sousa introduced for the first time the true American music, the characteristic works of native composers, those fresh, original, buoyant and soul-stirring marches and negro dances which never fail to arouse an audience to enthusiasm. These were new to the trans-Atlantic music-lovers. And the way Sousa's Band played them was a revelation.

Upon his return to New York in a few days Sousa will be given a rousing welcome. All hail to the "March King" and his incomparable band!

ing from

ress of Paper

SEP 9 1900

THE ST. LOUIS ARRIVES THROGGED WITH DISTINGUISHED AMERICANS

American Line Steamship Brings
Many Well Known Persons
Home from Abroad.

SOUSA AND BAND ABOARD

Mr. and Mrs. Edwin Gould, Mrs. Garret
A. Hobart and William L. Elkins
on Passenger List.

DR. GEORGE F. SHRADY RETURNS

Judge George Gray, Wayne MacVeagh, H. C.
Duval and Mrs. Charles Emory Smith
Among the Returning Tourists

With ship dressed in a full display of colors
and many silk standards lashed to her rails
forward, the American line steamship St.
Louis, from Southampton, came into port
yesterday morning, bringing many dis-
tinguished American tourists.

If there were any of the hundreds of per-
sons who awaited friends on the pier when
the big steamship reached her dock who did
not understand the import of the array of
color, the solution of the question immedi-
ately suggested itself when, as the vessel
warped in, a band forward on the promenade
deck struck up "The Stars and Stripes For-
ever," and the familiar figure of John Philip
Sousa was descried. It was the return of the
"March King." Old Glory had been saluted
at the Hook with "The Star Spangled Ban-
ner," and the trip up the bay had been sig-
nified by the playing of "Home Again."

The silken flags were those of the coun-
tries the band has visited and taught the
national music of the great Republic of the
West. There were the emblems of France,
Germany, Holland and Belgium, and, in ad-
dition, the municipal flags of Cologne and
Frankfort, presented by those cities.

SOUSA TALKS OF HIS TOUR.

Sousa spoke with satisfaction of his trip
abroad, its success, and the band's cordial
reception. He attributed the genuineness of
the hospitality extended to the thorough
Americanism of the band, and as for the
music, he said:

"Human nature is the same world over.
The Dutch and the French alike were pleased
with the dash and the swing of the American
music. We have visited more than one town
where they did not know that our colors were
red, white and blue, but they know now, and
they know the music of 'The Star Spangled
Banner.'"

The band sailed from New York in April,
and was the musical hit of the Paris Exposi-
tion. On the Fourth of July the city author-
ities suspended traffic in the boulevards while
Sousa marched by. In the evening thirty
thousand persons listened to his concert in
the Place de l'Opera. The band played sev-
enteen days at the Royal Opera House, in
Berlin, and its tour included Cologne, Frank-
furt, Hamburg, Dresden, Leipzig, Munich,
Brussels, Amsterdam and The Hague, be-
sides a dozen other cities. The band numbers
sixty-five men. They travelled second class,
frequently in special trains. This Amer-
ican lavishness attracted much attention.

Mr. Sousa denied the story that the trip had
cost him \$10,000, saying that, on the con-
trary, it had been a profitable one.

H. C. Duval, who was a passenger by the
St. Louis, said that Sousa, while marching
to the United States Building at the Exposi-
tion for its dedicatory exercises, passed the
German building, which was opened on the
same day, and struck up "Die Wacht am
Rhein." The French didn't like it, but the
event led a German paper to say that he
was the first to play the German anthem in
the heart of France, and the Germans gave
him afterward a particularly hearty recep-
tion.



SOME PASSENGERS ON THE ST. LOUIS.

Newspaper Cutting Bureau in the World.
NEW YORK PRESS

ing from

ress of Paper

SEP 10 1900

SOUSA'S BAND IN DEEP GRIEF.

All Their Instruments Held bycus-
toms Inspectors Here.

All the members of Sousa's Band were
whistling yesterday, not because they
thought whistling either dignified, an evi-
dence of a musical education or a Sabbath
pastime. It was simply due to the fact that
the United States Government had left
to them only their lips with which to make
melody.

The law has no ear for music, except as
far as contract labor goes, and then when
a question arises as to whether a foreign
artist is a real artist or simply an organ
grinder the Government has to call in an
expert to decide the question and, inci-
dentally, receive \$10 for his services.

When Sousa arrived on the St. Louis
on Saturday his men's instruments were in
thirty-five big packing cases. They were
taken in charge by the customs officials
and sent to the Public Stores until it can
be shown that all the instruments were
taken away from here, and therefore are
entitled to be brought back without paying
duty.

Sousa and his manager, Colonel Hinton,
are expected to appear in the Custom House
to-day, explain to the Collector and release
the thirty-five cases of instruments. The
members say the sooner the better, for
there was trouble yesterday. The base-
drum player tried to whistle his part and
failed. The piccolo player and the man with
the flute had the best of it. The artist on
the triangle was, indeed, a wretched being.

Newspaper Cutting Bureau in the World.
NEW YORK COMMERCIAL ADVERTISER

Cutting from

Address of Paper

Date

SEP 8

AMERICANS HOME.

OCEAN LINERS BRING HUNDREDS
FROM EUROPE.

Steamships St. Louis and Etruria
Were Unusually Crowded, the
Latter Having No Steerage Pas-
sengers—Prominent Men Discuss
Politics, Railroads, the Paris Ex-
position, and Edwin Gould Denies
Stories Concerning His Family.

The steamship St. Louis of the American
Line arrived in this port to-day with a
great crowd of American tourists, who are
returning from the Paris Exposition and
the various summer resorts on the con-
tinent. As the steamship came up the river
John Philip Sousa's Band stood on the for-
ward deck and played the "Star-Spangled
Banner" and "The Stars and Stripes For-
ever," and as the big liner was warped
into her pier the band played "Home,
Sweet Home." On the rail of the port bow
were three large silk flags, one an Ameri-
can silk flag presented to Mr. Sousa by
the American exhibitors; the second a
French flag presented to him by the people
of Paris, and the third the official flag of
the city of Frankfort.

Cutting from

POST

Address of Paper

HARTFORD

Date

SEP 1 1900

finders a successful result.

Sousa's Success.

The outflow of homebound Ameri-
cans this week is limited by the ca-
pacity of the St. Louis and the
Etruria. The former takes an inter-
esting list of passengers, including Mr.
and Mrs. Edwin Gould, Mr. and Mrs.
Wayne MacVeagh, Justice Gray, Dr.
Schrady, Mr. and Mrs. W. S. Elkins of
Philadelphia, and Sousa's band, which
has just completed a continental tour.
Sousa has been in London this week,
but resisted the temptation to play in
England as he expects to return here
next season, when he will probably ap-
pear at the Glasgow International ex-
position. "The band," said Sousa,
"seemed quite as popular at Frank-
fort, Cologne, and Berlin as at Paris.
American music is always most wel-
come."

ng from

NEWS

ass of Paper

MILWAUKEE, WIS.

ting from

LEADER

ress of Paper

SEP 1 1900

The outflow of homebound Americans
this week is limited by the capacity of
the St. Louis and Etruria. The former
takes an interesting list of passengers,
including Mr. and Mrs. Edwin Gould,
Mr. and Mrs. Wayne MacVeagh, Jus-
tice Gray, Dr. Shradly, Mr. and Mrs. W.
S. Elkins of Philadelphia, and Sousa's
band, which has just completed a con-
tinental tour of much success.

Nearly every continental city has
presented Sousa with a civic flag and
Frankfort sent a delegation to London
Thursday, to personally present him
with a magnificent banner from that
municipality.

John Philip Sousa and his band ended
their triumphal European tour on Sun-
day in Amsterdam. They will sail for
home today.

PUBLISHED: For the Proprietor.

ing from New York City
ress of Paper

"ALL IN OUR FAVOR," SAYS MR. DU VAL

Brooklyn Man Speaks of Foreign
Street Cars.

ARE NOT EQUAL TO AMERICAN

Surface and Underground Lines Both
Greatly Inferior to Those Uncle
Sam's Children Use.

A comparison of street railways abroad, under and above ground, the conclusion being much in our favor, was made by Mr. R. C. Du Val, vice-president of the Brooklyn Rapid Transit system, who arrived here yesterday on the St. Louis.

Before he got down to his own business he related an incident of Sousa's Band. When that organization was on its way to play at the opening of the United States Building at the Paris Exposition, he said in the course of an interview, the musicians stopped in front of the German Building and played "Die Wacht am Rhein."

The French, quick to take up any sort of German sentiment, even if a musical one, were much incensed. But once the band began its tour and turned loose Sousa's marches, it was received everywhere with enthusiasm, and its success was due in no small measure to the fact that it was the only musical organization which had dared to play the German national anthem in Paris since the Franco-Prussian war.

Rousing Reception in Frankfort.

When Sousa reached Frankfort, the concert was interrupted by a prominent citizen, who insisted upon getting on the platform and telling the audience of the Paris incident. The audience rose to it. Sousa had to give two additional concerts in Frankfort and tickets were sold for big prices. Mr. Du Val spoke of the Paris affair as one characteristically American, followed by the usual result—success.

ing from TIME

ress of Paper MINNEAPOLIS

SEP 2 1900

SOUSA PLEASED BUT LOSES MONEY

SPECIAL—
NEW YORK HERALD SERVICE.
COPYRIGHT, 1900, BY THE NEW YORK HERALD COMPANY.

London, Saturday.—John Philip Sousa, the bandmaster, who has achieved his great ambition of taking his band to the musical centers of Europe, told me to-day he is more than gratified with the success of his tour. I learn from very good authority, that the tour actually cost him \$100,000.

I do not believe, however, that Sousa grudges the loss of his \$100,000. He laughingly told me how he lost \$1,200 in one lump. That was at Mannheim, where a large part of the band having been lost on the way, Sousa found that the instruments were stalled somewhere on the railroad. To appease the wrath of the manager of the opera-house, Sousa wrote a check for \$1,200.

ing from New York City
ress of Paper SEP 9 1900

SOUSA AND BAND BACK FROM EUROPE

Plays National Airs as the St. Louis
Is Docked.

DID NOT LOSE MONEY ABROAD

Bandmaster Says the Swing and Dash
of American Music Pleased
Foreigners.

Sousa, of march fame, is with us again. He set foot ashore yesterday, when the good ship St. Louis tied up at the American Line pier. His pockets bulged suspiciously. He carried as hand luggage a black leather bag, the contents of which clinked musically as he strode down the plank, at which clinking John Philip smiled as one aware that it contained no iron filings. He brought the band along. Each member of it was fat and smiling.

In honor of their arrival, the ship's bow was draped with the colors of Germany, France, Belgium and Holland. As the big steamer was warped in to her pier that same old Sousa raised his baton and there burst forth from the bow the music of the "Stars and Stripes," followed by "Home, Sweet Home."

The bandmaster did not hesitate to say he had visited thirty-five foreign cities, and had brought some spoil from all of them. That the people here had noticed the American spirit marking his musical invasion of Europe pleased him immensely. He was not too full for utterance. Said he in the first burst:

Glad to Get Home.

"I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally, I am gratified, but despite the success we have won we are all glad to get home again."

Col. George Frederick Hinton, the manager of the band, said that concerts had been given in thirty-five cities in France, Belgium and Holland.

"At Paris," said he, "where we were the official American band at the Exposition, Sousa proved the one isolated and brilliant musical success of the Exposition. The band played at Paris four weeks, participating in the decoration of the American pavilion, the American machinery and transportation exhibits at Vincennes and the dedication of the Washington and Lafayette monuments. On July 4 the city authorities twice suspended traffic on the grand boulevards for us, once in the morning, to allow the band to parade through the principal thoroughfares, and at night when we gave a three-hour concert in the centre of the Place de L'Opera to more than 30,000 people.

"In Berlin we played seventeen days, nine days in Frankfort, eight in Hamburg, six in Cologne, four in Dresden."

Denies Money Was Lost.

When Mr. Sousa was questioned about a report that he had lost \$10,000 on the trip and that he was treated with little courtesy after playing at the monument dedications in Paris, he said: "There is no truth in the report that the trip was not a financial success. That story probably came about, owing to the fact that I missed a train through the stupidity of railroad officials and had to pay \$1,200. That was at Mannheim, where we were in time to give the concert, but lost our baggage, and so could not play."

"We were well treated in every place though it is true that we were not thanked for our services at the dedication of the Lafayette monument. I have not been thanked to this day by the people. The band played at the Washington monument celebration in Paris, July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair."

ing from ENQUIRED

ress of Paper CINCINNATI, O.

SEP 2 1900

SOUSA A LOSER.

[Special Cable Dispatch to THE ENQUIRER and New York Herald.]
[Copyright, 1900, by the New York Herald Company.]

LONDON, September 1.—John Philip Sousa, the bandmaster, sailed on the St. Louis to-day. He lost \$100,000 on the tour.

ing from NEW YORK SUN.

ress of Paper SEP 9 1900

SOUSA AND HIS BAND BACK.

Their Tour of Europe Most Successful—Some
of Its Incidents.

John Phillip Sousa and his band of sixty-five musicians returned yesterday on the St. Louis after a successful tour of four months in Europe. The band left here in May and since that time has visited thirty cities in four countries and given more than one hundred concerts. Paris, where the band played at the Exposition, heard more of it than any other city. On his return to London Mr. Sousa was urged to appear there, but declined as it is his intention to visit the English cities next year.

"We played four weeks in Paris," Mr. Sousa said yesterday to a SUN reporter, "and for seventeen days in Berlin. We gave nine concerts in Frankfurt, eight in Hamburg, six in Cologne and four in Leipzig, Dresden, Munich, The Hague, Brussels and Amsterdam. We only missed one performance and that was due to the intricacies of the German railroad system. We were going from Paris to Mannheim. By mistake the car containing the members of the band was not switched off but carried south, and the audience, after waiting for some time, had to be dismissed. We were fortunate enough, however, to get most of them at Heidelberg the next night. Everything combined to make the tour a complete success. The attitude of the public was everywhere most friendly and during all the tour of thirty-five cities we had only three unfavorable criticisms, and I will tell you just how unfavorable they were."

"One Berlin paper said that the band was not superior to the best German organizations, another in Leipzig found that the 'Tannhauser' overture lasted one minute and twenty seconds longer than it ought, while a third disapproved only of printing the programme in English as we did on the first tour in Germany. That was the extent to which the band was criticised. Everything else was the most flattering praise. The instrumentation of the band in particular surprised and delighted the foreigners who were not accustomed to hear some of the instruments in a brass band or see them arranged as they are in my band. I found the admiration for American music unbounded. Marches or rag time or more serious music delighted them equally. Some of the marches were known before we went there, especially the 'Washington Post' which is still a rage in Europe. A kind of dance has been built up around the music and that is also called by the name of the march. It differs a little in detail in France, but is practically the same."

"When we were in Berlin a friend told me that he had heard the 'Washington Post' played during one evening by a German, Russian, Hungarian and American band and that they all had their own idea as to the way it should be rendered. The newer marches were well known, and the audiences never seem to get enough of them. We were particularly favored by the attendance of officers throughout Germany. They seemed to enjoy the military music and were just as enthusiastic over the rag time. My manager, Col. George E. Henton, took a kodak picture of a group of them one day as they were trying to do a cake walk to some of the negro music the band was playing. They were in uniform and had no idea that they were being observed."

"One of the most interesting experiences of the trip was playing 'Die Wacht am Rhein' in Paris. It had not been heard for thirty years there. We were coming back from Vincennes on the boat the day the German pavilion was opened. As we came up to the pavilion on the boat we played the 'Marseillaise' 'The Star-Spangled Banner' and then 'Die Wacht am Rhein.' We were compelled to repeat the serenade three times. It seemed as if the music of the German national hymn had suddenly attracted the visitors from all parts of the Exposition ground. The spaces about the building were black with people. Nobody had expected to hear 'Die Wacht am Rhein' in Paris."

"Frequently during our tour on the Continent, we were asked to play the Boer national hymn, but I always declined on the ground that we never gave any performance that might be taken to have a political significance. Next year I shall play at the Glasgow Exposition and afterward travel through the English cities and give a season in London. My manager tells me that he has already received two offers for a season of a month in Berlin next summer. We can always go back and we are sure of a welcome."

The Sousa Band is to begin a four weeks' tour within a few days and appear at the Metropolitan Opera House on Sept. 30 and the two following Sundays. Then Mr. Sousa will take a vacation until January when a tour begins that will last until June and cover more than 30,000 miles. In June the band will sail for Moscow.

Cutting from

Address of Paper

New York City

SEP 1 1900

The John Church Company reports that there is an extraordinary demand for Sousa's marches.

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

Cutting from KANSAS CITY, MO
Address of Paper SEP 2
Date

BUT IT COST SOUSA \$100,000.

A European Musical Success That Was Expensive to the Bandmaster.

London, Sept. 1.—John Philip Sousa, the bandmaster, who sailed on the St. Louis for New York to-day, has achieved his great ambition of taking his band to the musical centers of Europe at great cost. He said to-day that he was more than gratified with the success of his tour, but he did not say, which has been learned from good authority, that the tour actually cost him \$100,000.

It is not believed, however, that Sousa grudges the loss of his \$100,000. He laughingly told to-day how he had lost \$1,200 in one lump. That was at Mannheim, where, after a whole day's ride from Paris, and after a large part of the band had been lost on the way, Sousa found that the instruments were stalled somewhere on the railroad. To appease the wrath of the manager of the opera house Sousa wrote out a check for \$1,200.

NEWS

ting from WILKES-BARRE, PA
Address of Paper

SEP 4 1900

SOUSA'S SECOND BERLIN VISIT

Sousa is remembering the American composer in his programs presented abroad. In Berlin, August 4, the following American composers were represented by characteristic composition: MacDowell, Hadley, Sousa, Bartlett, Kelley, Kerker and Rosey.

Otto Floersheim writes as follows of Sousa's second visit to Berlin: "For the second time Sousa has come and gone, having achieved the most pronounced success in the field of military concert music ever known in Germany, the land which possesses the greatest number of military bands.

"The influence of the man and his methods has been far reaching. Throughout the length and breadth of Germany this American composer and conductor is probably at the present moment one of the most discussed one of the musicians of the world. The Sousa music is heard on every hand with more or less success in imitating the Sousa swing and vevve; the German bandmasters are practicing certain 'mannerisms' (Sousa himself described them to me as such) of grace of movement and gesture learned from Sousa, and everyone now imitates the American leader in ranging the cornets and trombones in front of the band in the trio of a march to pound the melody out of the ears of the listeners.

certain it is that Sousa has taught a lesson in military music in its home, that the Sousa band is the refinement of military music is readily admitted on every hand.

"Summarizing the results of the European tour, Col. George Frederick Hinton, manager of Sousa and his band, stated that concerts had been given in 35 different cities in four different countries. The band played seventeen days in Berlin, nine days in Frankfurt three different engagements; six days in Cologne in two engagements; eight days in Hamburg and four days each in Leipzig, Munich and Dresden. The engagement at the Paris exposition aggregated twenty-eight days in all, and ten days are yet to be spent in Holland. The band went to London on August 27 for a few days vacation before sailing home, but will not play in England this year. The members of the organization have been entertained everywhere, and the dignity of their bearing, both on the concert stage and on the street, has excited much favorable comment. Indeed, the Sousa men have won an enviable reputation for themselves and their organization. The soloists, Messrs. Pryor, Clarke, Hall, Rogers, Mantra, et al., have been recognized as great artists and virtuosi on their respective instruments."

ting from DENVER, COL.
Address of Paper

AUG 27 1900

SOUSA CLOSES EUROPEAN TOUR

Amsterdam, Aug. 27.—Sousa and his band closed their European tour here last night. Five thousand people cheered the bandmaster. In the audience were Minister Newell, Consul Hill and most of the officers and men of the United States legation. Sousa and his band will sail for home next Saturday.

ting from TOLEDO, OH
Address of Paper

SEP 1 1900

SOUSA'S GREAT POPULARITY

The Musician And His Band Are En Route Home Now.

London, Sept. 1.—The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes a large list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrad, Mr. and Mrs. W. S. Elkins, of Philadelphia, and Sousa's band, which has just completed a continental tour.

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Newspaper Cutting Bureau in the World.

Cutting from NORWICH, VT.

Address of Paper

Date

SEP 3 1900

Sousa's European Triumphs.

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ting from LEADER

Address of Paper CLEVELAND, O.

SEP 3 1900

SOUSA HAPPY, BUT A LOSER.

European Tour Cost \$100,000, but He Does Not Regret It.

London, September 2.—John Philip Sousa, the bandmaster, is a passenger on the St. Louis, which sailed for New York to-day. Sousa, who has achieved his great ambition of taking his band to the musical centers of Europe, said to-day he is more than gratified with the success of his tour.

Sousa did not say so, but it is learned from very good authority that the tour actually cost him \$100,000. It has been repeatedly stated that the tour was a financial success. It is not believed, however, that Sousa grudges the loss of his \$100,000.

He laughingly told how he had lost \$1,200 in one lump. That was at Mannheim, where, after a whole day's ride from Paris, and a large part of the band had been lost on the way, Sousa found that the instruments had been stalled somewhere on the railroad. To appease the wrath of the manager of the opera house Sousa wrote out a check for \$1,200.

ing from MOBILE, ALA.
Address of Paper

SEP 2 1900

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ting from LEADER

Address of Paper CLEVELAND, OHIO.

SEP 2 1900

THEY LIKE YANKEE MUSIC

SOUSA'S BAND WAS POPULAR IN EUROPEAN CITIES.

Its Talented Leader Presented With Civic Flag—Now En Route Home.

(Copyright, 1900, by the Associated Press.)

London, September 1.—The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould; Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrad, Mr. and Mrs. W. S. Elkins, of Philadelphia, and Sousa's Band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

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ting from TIMES

Address of Paper DENVER, COL.

SEP 2 1900

Sousa and his band have achieved most pronounced success in their concert tour of Europe, which in reality has proven a triumphal march through four countries, including all the principal cities. They sail for America on September 1, when they will immediately begin an extended American tour.

from
of Paper
SEP 2 1900

SOUSA HAPPY BUT A LOSER

European Tour Cost \$100,000
but He Does Not Regret It.

AMERICAN MUSIC POPULAR.

Civic Flag Presented to the Famous
Bandmaster by Nearly Every
City Which He Visited.

(SPECIAL CABLE DISPATCH TO THE CHICAGO TIMES-HERALD.)

LONDON, Sept. 1.—John Philip Sousa, the bandmaster, is a passenger on the St. Louis, which sailed for New York to-day. Sousa, who has achieved his great ambition of taking his band to the musical centers of Europe, said to-day he is more than gratified with the success of his tour.

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[ASSOCIATED PRESS DISPATCH.]

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of Paper
SEP 2 1900

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Cutting from
Address of Paper
Date

Americans Leaving for Home.

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Sousa's band, which has just completed a continental trip, starts home on the latter. Sousa resisted the temptation to tour England, as he expects to return here next season, when he will probably appear at the Glasgow international exposition.

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ENGLAND OCCUPIED WITH HOME AFFAIRS.

It is Considered Certain That the
Dissolution of Parliament

Will Shortly Occur and That Field
Marshal Lord Roberts

Will Come Back to Aid the Govern-
ment in the Election.

HOME-BOUND AMERICANS.

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Paper
SEP 1 1900

Americans Hurrying Home.

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SEP 1 1900

PREPARING FOR ELECTION.

The Dissolution of Parliament
Looked for at Early Date.

Government Expects to Ride to
Victory on "Bobs" Shoulders.

Consul Hay's Great Success in Exceed-
ingly Trying Position.

Popularity of Sousa's Band.

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First Established and Most Complete
spaper Cutting Bureau in the World.

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SEP 10 1900

Die Zollbehörden haben den Mit-
gliedern von Sousa's Kapelle, welche
Samstag von Europa zurückgekehrt sind,
ihre Instrumente, 35 Kisten voll, abge-
nommen, um herauszubekommen, ob
dieselben amerikanische oder ausländ-
ische und zollpflichtig sind.
NEW YORK, 1901.

om MORNING JOURNAL
f Paper - York City
SEP 11 1900

Sousa's Instrumente zollfrei.

Kleidermacherinnen versuchen werthvolle
Kleider aus Paris einzufuhrguggeln.

Wie gestern im Zollhause erklart ward, war die Beschlagnahme der Instrumente der 45 Mitglieder der Sousa'schen Kapelle im Zollhause nur eine Formalitat, da Sousa die Instrumente im Ganzen deklarirt hatte und jedes Mitglied noch individuelle Deklarationen machte. Sie werden heute freigegeben werden. Frau Elizabeth Shanahan, deren Koffer mit werthvollen Kleidern am Freitag auf geheimnissvolle Weise vom Hoboken Pier verschwand, sprach gestern noch nicht im Zollhause vor, und auch die andere Kleidermacherin, Frau Anna Conlin, die auf der „St. Louis“ werthvolle Kleider, ohne sie zu deklariren, einbrachte, hat noch nichts von sich horen lassen. Es liegt noch ein dritter Fall vor, der untersucht wird, es scheint Mode zu werden, dass Kleidermacherinnen ihre Modelle hier zollfrei einzubringen versuchen.

Cutting from

Address of Paper

Date

ALL MANNER OF EXHIBITS.

They Will be Seen Here at the Merchants and Manufacturers Exposition.

The Merchants' and Manufacturers' 20th Century exposition, which will be opened in Mechanic's building Oct 1, for four weeks, will be comprised of exhibits including everything from a stick pin to manufacturing machinery, and from various food products to the most luxurious house furnishings.

Many new designs and ideas in arrangement and decoration are promised, while the plans for the musical entertainment, afternoon and evening of each day, are on a scale that is likely to make the enterprise exceedingly popular.

The bands said to be under contract already are Sousa's, which will here make its first American appearance since its trip around the world; Fanchull's, the crack band of New York City, and the Pittsburg orchestra, Victor Herbert conductor. Souvenirs will be given to a certain number of women purchasing the earliest tickets each day.

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Berlin on Sousa.

This is what one Berlin critic has to say about Sousa: "John Philip Sousa, known in America as the composer of numerous operettas and the director of a popular orchestra, but in Europe, until recently, only as the composer of the 'Washington Post,' gave yesterday in Kroll's Garden the first of a series of concerts. It is worth one's while to attend the concerts. Not on account of the music which one hears there. That, from first to last, belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls a 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times; first in allegro, then in adagio, and finally in presto! Nor on account of the orchestra. That is no better than any German military band. It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike

that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side, as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra."

ing from THE MORNING TELEGRAPH

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SEP 11 1900

Pleased Rival Conductors.

The news that thirty-nine instruments belonging to Sousa had been detained in the Custom House was as the contents of a perambulating pie wagon to several musical directors of this city. They do not like Mr. Sousa, who strives not to become popular with his fellow musicians. It is said that the author of that stirring collection of marches is often engaged in staring down at his black beard when he passes them on the street. Of course, that occupation precludes his seeing them and bestowing even the curt nod of recognition which is his customary salute. If the other musical directors had the say the instruments would be kept in pawn a long time by Uncle Sam—say a year or so.

With portrait painters, especially those who came here from Washington about the time of Sousa's ascension, Mrs. John Phillip Sousa is very popular. So is her husband with them, for he promptly pays for the innumerable portraits they have made of her. Mrs. Sousa has a craze toward replicas of herself in oil and aquarelle. She is a peculiarly ghostlike woman, with a long braid of blonde hair. She rides a bicycle, and so does her husband. Last season they made several bicycle tours while abroad.

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Address of Paper

SOUSA AND BAND RETURN.

Arrived on the St. Louis This Morning.

The Tour Abroad a Successful One.

John Philip Sousa and his band returned on the American Line steamship St. Louis, which reached her dock this morning. In honor of the home coming of the band the steamship was decorated with bunting. At the bow were lashed handsome silk flags, the colors of Germany, France, Holland and Belgium and the cities of Cologne and Frankfurt. Forward on deck, under the leadership of Sousa, was the band, and as the big liner came into her dock it played "The Stars and Stripes Forever," "Star Spangled Banner" and "Home, Sweet Home."

One of the first passengers to come ashore was Leader Sousa. He discussed his European trip freely and spoke of the success which had marked the tour of the band and the favor with which they had been received everywhere. He was particularly pleased that the Americanism of his organization had been the chief factor of its success abroad.

"We have visited more than one town where they did not know that our colors were red, white and blue," said Mr. Sousa, "but they do now and they are familiar with 'The Stars and Stripes Forever' and 'The Star Spangled Banner.' We have made those two tunes known throughout Europe. I cannot speak too highly of the reception we have received while abroad. Everywhere we have received the most courteous treatment and the band has met with unqualified success."

Sousa and his band sailed from New York on the St. Paul late in April. Summarizing the results of the European tour, Colonel George Frederic Hinton, the manager of the band, said that the band had given concerts in thirty-five different cities in France, Belgium and Holland. The band played at Paris four weeks, participating in the dedication of the American Pavilion, the American machinery and transportation exhibits at Vincennes, the dedication of the Washington and Lafayette monuments. On the Fourth of July the city authorities of Paris twice suspended traffic on the grand boulevards for Sousa, once in the morning, to allow the band to parade through the principal thoroughfares, and at night, when Sousa gave a three hour concert in the center of the Place de l'Opera to more than 30,000 people. In Berlin Sousa played seventeen days at the New Royal Opera House, in two engagements; nine days in Frankfurt, eight in Hamburg, six in Cologne, four each in Dresden, Leipzig, Munich, Brussels, Amsterdam and The Hague. He played in Wiesbaden, Baden-Baden, Mannheim, Heidelberg, Strassburg, Leige, Dusseldorf, Nuremberg and in other continental cities.

Mr. Sousa declared the trip had been a success in every way.

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SEP 7 19

The foreigners who have heard Sousa's band play are very fond of Yankee music. American music, like the stars and stripes, has come into popular favor within the past three years.

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Ontel Sam als Musikkliebhaber. Kapellmeister Sousa, der am Samstag auf der „St. Louis“ mit seiner Kapelle von seiner europäischen Tournee zurückkehrte, hat von dieser verschiedene Frachstücke mitgebracht, darunter auch ein Klavier. Es handelt sich um 35 Klaffen musikalischer Instrumente, die von den Zollbehörden vorläufig noch unter Beschluß gehalten werden, und zwar solange, bis festgestellt worden ist, ob die Instrumente einheimischer oder auswärtigen Fabrikats sind. Falls die Instrumente drüben fabriziert sind, ist der landesübliche Zoll zu entrichten.

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No Sousa Opera This Year.

The central figures in the cafe of the Waldorf-Astoria during the luncheon hour yesterday were John Phillip Sousa and Charles Klein. Mr. Klein was earnest over the fact that they were there to discuss the details leading up to a contract by which they will collaborate upon a comic opera, and Mr. Sousa was not so earnest. Indeed, it is a peculiarity of this rather remarkable man that he is apparently in earnest about nothing whatsoever, yet contrives to reel off in a day more work than obviously industrious persons could attack in a week.

Sousa tells me that he promised Klein after the production of "El Capitan" that there would be some other collaboration between them, and that the next score he writes will be to a libretto written by Mr. Klein.

"I shall not compose any new music, however, until a year from now," said the band master. "I consider that I am entitled to a vacation. The only news of the slightest interest about my affairs, just now is that George Edwardes is negotiating with me with the expectation of sending 'The Charlatan' and 'El Capitan' on tour in South Africa."

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Sousa's European Triumphs.

London, Sept. 2.—Sousa's band has been in London this week, but has resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow international exposition. "The band," said Mr. Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always the most welcome, though my interpretations of Wagner were enthusiastically received in Germany. A brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

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Date SEP 8

BIG CROWD ON ST. LOUIS

Dr. Shrady Talks of the
Plague—Du Val on
Foreign Tunnels.

Sousa and His Band Were
Royally Welcomed While
Abroad.

One of the largest crowds ever carried across the Atlantic by the American Line steamship St. Louis was brought to port this morning by that vessel.

Among the passengers were many prominent Americans who returned home after interesting tours of Europe. Prominent among them were Edwin Gould and his family, Mrs. Garret A. Hobart, Dr. George F. Shrady, Capt. Horace DuVal, Col. William L. Elkins, Dr. H. Holbrook Curtis, Mrs. M. F. Glendon, Paris Exhibition Commissioner of Ohio, Wayne MacVeagh, Calvin Manning, John Philip Sousa and his band of sixty-five pieces and Mrs. Charles Emory Smith.

Reporters of The Evening World had interesting talks aboard the ship with some of the passengers.

DR. SHRADY'S TALK.

Dr. George F. Shrady:

"I went for a change and rest. The landlord's got the change and the waiters got the rest. I'm glad to get back where American money is good.

"While in London I inquired into the spread of the bubonic plague. I found twenty genuine cases in Glasgow and 100 cases under observation. The authorities were using energetic means to prevent its spread and were sure they would be able to stamp it out. Prof. Muir examined the bacilli and pronounced it the genuine article.

"One way to prevent the introduction of the disease into this country is to place under observation every case of high temperature noticed on shipboard. Dr. Doty, I believe, is taking all precautions and I don't think there is the slightest chance of the disease getting in here.

"It is easily stamped out, as was shown in San Francisco when cases were discovered there.

"The English people are exercised and alarmed over the outbreak. The port officials are careful that no one afflicted with the plague is allowed aboard vessels bound for America."

NO YERKES SCHEME.

Col. William L. Elkins:

"It is not true that I went abroad in the interest of a financial syndicate to examine the electrical street railway properties of London and other European cities. My trip was purely for pleasure. I know of no movement organized by Charles T. Yerkes to secure interests in foreign street railway corporations."

John Philip Sousa:

"My tour abroad was a great ovation. The 'Stars and the Stripes Forever' is being played all over Europe and the Continent. I was delighted with my reception.

"We have been abroad since April and played in thirty-five cities in France, Germany, Belgium and Holland. The foreigners like the swing of American music and we introduced the airs where they had never been heard before."

Sousa and His Band Return.

John Philip Sousa and his band returned on the American line steamship St. Louis which reached her dock to-day. In honor of the homecoming of the band the steamship was decorated in bunting. At the bow ship was lashed beautiful silk flags, the colors of Germany, France, Holland and Belgium. Forward on deck under the leadership of Sousa was the band, and as the big liner came into her dock they played "The Stars and Stripes Forever," "Star Spangled Banner" and "Home, Sweet Home."

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Address of Paper
Date SEP 1 1900

THE BIG CITY OVER THE SEA

Interest in Domestic
Affairs.

The Government Considers It
Time to Prepare for an
Election.

Young Hay's Services May
Be Utilized in the Trans-
vaal War.

The Maybrick Case Bobs Up
Again—A Tangible Re-
sult at Last.

Special Cable Letter.
Copyrighted, Associated Press.

LONDON, Saturday, Sept. 1.—

city of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia and Sousa's band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

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Address of Paper
Date SEP 10 1900

Sousa's Instrumente zollpflichtig?

Die Zollbehörden verweigern die Auslieferung von 35 Kisten mit der vorgestern von Europa zurückgekehrten Sousa'schen Kapelle gehörigen Instrumenten. Man vermutet, daß dieselben während der Konzert-Tournee der Künstler im Ausland gefaßt wurden und daher zollpflichtig sind. Seine sollen die Musiker Gelegenheit erhalten, zu beweisen, daß Oufel Sam's Zollner sich irren.

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Address of Paper
Date SEP 2 1900

SOCIETY GOSSIP OF LONDON

SHIFTING OF PUBLIC INTEREST TO
THE NATION'S PRIVATE AFFAIRS.
SOUTH AFRICAN QUESTION.

TALK ABOUT MRS. MAYBRICK'S CASE

Letter to Her From Lord Russell.
Sousa's Band—What the Leader
Says—Theatrical Notes.

Copyright, 1900, by the Associated Press.

London, Sept. 1.—Pending the discovery of the diplomatists as to how to meet

The outflow of home bound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. S. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia, and Sousa's band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

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The autumn theatrical season has already opened under more hopeful auspices. The rival Nell Gwynnes are attracting big houses, and the critics are already wondering how soon "Nell" will appear in the vaudeville and music halls.

"The Casino Girl" continues to go merrily enough at the Shaftsbury, in spite of Mabel Gilman's hasty withdrawal from her part, which is cleverly filled by Mary George. But having disposed of the orchestral leader and star during the brief period of Mr. Lederer's absence, the future action of Mr. Lowenfeld are awaited with some interest by some members of the company. "The Wedding Guest," which Arthur Bourchier will soon produce at the Garrick, are already under way. As this is the first serious drama Mr. Barrie has attempted, the production is awaited with much interest.

Edna May, having decided against going to Berlin, leaves to-day for Paris, where she is engaged to appear at the Folies Bergere next week.

Martin Harvey, who is searching for a Juliet, says he has decided on Mrs. James Brown Potter for his reopening in the autumn.

Cutting from
Address of Paper
Date SEP 2 1900

PREPARING FOR THE FIFTH

Americans Homebound.

The outflow of homebound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia and Sousa's band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

"The band," said Sousa, "seemed quite popular at Frankfurt, Cologne and in Berlin as it did at Paris. American music is always most welcome. Through my interpretations of Wagner were received enthusiastically in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every continental city has presented Sousa with a civic flag, and Frankfurt sent a delegation to London Thursday, to personally present him with a magnificent banner from that municipality.

88
Cutting from HAWK-EYE
Address of Paper BURLINGTON, IOWA
Date SEP 2 1900

Americans Hurrying Home.

The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins, of Philadelphia, and Sousa's band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every continental city has presented Sousa with a civic flag, and Frankfurt sent a delegation to London Thursday to personally present him with a magnificent banner from that municipality.

newspaper Cutting Bureau in the World.
Cutting from EAGLE
Address of Paper WICHITA, K.
Date SEP 2 1900

The outflow of homebound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia, and Sousa's band, which has just completed a continental tour. Sousa has been in London this week, but resisted the temptation to play in England, as he expects to return here next season, when he will probably appear at the Glasgow International Exposition. "The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many." Nearly every continental city has presented Sousa with a civic flag, and Frankfurt sent a delegation to London Thursday to personally present him with a magnificent banner from that municipality.

newspaper Cutting Bureau in the World.
Cutting from STANDARD UNION
Address of Paper BROOKLYN, N. Y.
Date SEP 10 1900

SOUSA'S BAND SURPRISED.

Their Instruments Seized by the Customs Officials and Held for Duty.

When Sousa's Band arrived here on the St. Louis Saturday, the customs officers took charge of the thirty-five packing cases, containing their instruments, and sent them to the public stores. They will be held by the Government until it is shown that all the instruments were taken away from this country, and, therefore, entitled to be brought back without paying a duty.

Sousa and his manager, Col. Hinton, are expected to appear at the Custom House to-day, make the proper affidavits and release the instruments.

newspaper Cutting Bureau in the World.
Cutting from NEW YORK DAILY NEWS
Address of Paper _____
Date SEP 10 1900

HELD SOUSA'S INSTRUMENTS.

Custom Authorities Seize Thirty-five Cases of Them at Pier.

Sousa and his band arrived yesterday, and the famous leader and march composer expected to leave to-day for Washington to visit his family, but he will remain in town and try and induce Uncle Sam to hand over the 35 cases of musical instruments, the property of the band.

When Sousa arrived on the St. Louis on Saturday his men's instruments were in 35 big packing cases. They were taken in charge by the customs officials and sent to the Public Stores until it can be shown that all the instruments were taken away from here, and therefore are entitled to be brought back without paying duty.

Sousa and his manager, Col. Hinton, are expected to appear in the Custom House to-day, explain to the collector and release the 35 cases of instruments.

The peculiar part of the case is that only the men who carried their instruments in their hands suffered. Those packed away in trunks and bags were not molested.

The custom men said those they seized looked like foreign-made instruments. The men, on the other hand, say they had the instruments when they sailed.

newspaper Cutting Bureau in the World.
Cutting from N. Y. EVENING JOURNAL
Address of Paper _____
Date SEP 10 1900

WITHOUT INSTRUMENTS

The members of Sousa's band will not have their instruments, which arrived with them on the St. Louis Saturday, until some day owing to the action of the customs officials in sending them to the public stores.

newspaper Cutting Bureau in the World.
Cutting from TIMES.
Address of Paper MINNEAPOLIS.
Date SEP 3

John Philip Sousa says he is glad he took his band to Europe even though he lost money. It is hard to ruffle the temper of a man who has music in his soul.

newspaper Cutting Bureau in the World.
Cutting from WORLD HERALD
Address of Paper OMAHA, NEB.
Date SEP 2 1900

AMERICANS COME HOME.

London, Sept. 1.—The outflow of home-bound Americans this week is limited by the capacity of the St. Louis and Etruria. The former takes an interesting list of passengers, including Mr. and Mrs. Edwin Gould, Mr. and Mrs. Wayne MacVeagh, Justice Gray, Dr. Schrady, Mr. and Mrs. W. S. Elkins of Philadelphia and Sousa's band, which has just completed a continental tour.

newspaper Cutting Bureau in the World.
Cutting from EAGLE
Address of Paper BROOKLYN, N. Y.
Date SEP 8 1900

BANDMASTER SOUSA HOME.

John Philip Sousa, with his band, consisting of fifty-eight men, arrived this morning on board the American Line steamer St. Louis from Cherbourg. Two concerts were given on the St. Louis and another was promised on arrival at the dock. Colonel George F. Hanlon the manager of the band, was also a passenger on the steamer.

newspaper Cutting Bureau in the World.
Cutting from ADVERTISER
Address of Paper PORTLAND, ME.
Date SEP 2 1900

Sousa Home Again.

New York, Sept. 8.—John Philip Sousa, with his band of 58 men, arrived this morning on the St. Louis from Cherbourg. Two concerts were given on the St. Louis.

Col. George P. Hanlon, the manager of the band, was also a passenger on the steamer.

Newspaper Cutting Bureau in the World.

newspaper Cutting Bureau in the World.
Cutting from STATE REGISTER
Address of Paper VA.
Date SEP 10

Sousa, the famous bandmaster, has sailed from London for America. He says that his European tour cost him \$100,000, but that he does not regret the loss. No, of course not! A man would not who would risk his life for his country.

newspaper Cutting Bureau in the World.
Cutting from WABMVB
Address of Paper BRIDGEPORT, CONN.
Date SEP 8 1900

SOUSA'S BAND HOME AGAIN.

New York, Sept. 8.—John Philip Sousa, with his great band of 58 men, arrived this morning on the St. Louis from Cherbourg. Two concerts were given on the St. Louis. Col. George P. Hanlon, the manager of the band, was also a passenger on the steamer.

newspaper Cutting Bureau in the World.
Cutting from NEW YORK HERALD
Address of Paper _____
Date SEP 13 1900

John Philip Sousa will give his first concert since his return to America at the Metropolitan Opera House Sunday evening, September 23. This will be the first of a series of four Sunday night concerts by the Sousa Band, with special soloists. On this occasion "Hail to the Spirit of Liberty," a march composed for and played for the first time at the dedication of the Lafayette monument in Paris, July 4, will be rendered.

newspaper Cutting Bureau in the World.
Cutting from REPUBLICAN
Address of Paper _____
Date _____

John Philip Sousa is said to have lost \$100,000 in Europe, but he regards this as trifling, in view of the glorious fact that he educated European audiences to the beauties of a programme consisting of four selections from somebody else and three from Sousa.

Cutting from NEW YORK JOURNAL
Address of Paper _____
Date SEP 13 1900

John Philip Sousa will give his first concert since his return at the Metropolitan Opera House on September 23. This will be the first of a series of four Sunday concerts by Sousa's band.

Extract from Musical Courier

Date Aug 3

Address of Journal DRESDEN.

THE dead season having set in with the closing of the Court Opera on July 1st, garden and out-of-door concerts now form the feature of musical life at Dresden. The celebration of the American Independence was marked by the bandmaster, Trenkler, on the Belvedere with a concert, the programme of which comprised several American compositions. There were selections from J. P. Sousa, Busch, Saddler, and V. Herbert. Higher class music also was represented by Bucalossi and A. Sieberg. The "Fantaisie Dramatique" of the latter proved a noteworthy musical production, revealing knowledge, melodic invention, and sentiment. It should be classed as "subjective music," depicting, evidently, some episode in life, judging from the conviction it carries. In its tendency and form it counts as modern music, requiring sympathy of execution, vivid colouring, and a strong working up of the climaxes, a tame reading, like that of Trenkler, being almost ruinous to the effect of the composition.

Among foreign bandmasters there cannot be found a name more popular and better known in the musical world than that of John Philip Sousa, the famous master of one of the greatest American military bands in existence. This was heard about a fortnight ago in the Bergkeller Garden, an orchestra which the great leader has brought to its present point of brilliancy by the force of his musicianship and his inspiring direction. Sousa is a conductor of great magnetism. While varying his programmes judiciously and interestingly with compositions of serious and universal character, the distinguishing feature is essentially popular music, no items of the programme receiving so admirable a treatment as the American music and the compositions from the bandmaster himself, whose buoyant, rhythmic dash and swing in his own marches, dances, and "two-steps" capped the climax of his capacity. Sousa's music is distinctly national and indigenous to the soil. Compared with that of Germany, Austria, and France, or the music of the Slavonic nations, its individuality becomes manifest at once. There is no rhythmic liberty in Sousa's music, as in Edward Strauss' readings, but there is the true American fire and "go" which inspire the audiences here, especially the Americans. A striking feature in Sousa's conducting is his beat, signs and marks being at times given low under the desk in horizontal direction, seemingly visible only to the audience, the vigour and fire of the conductor being, however, instantaneously and strictly responded to by his men, who are drilled to an admirable certainty of attack. The cornet and trombone soli were brilliantly rendered by Herbert L. Clarke and Pryor. The four concerts were, sad to say, not favoured by fine weather, the audience, however, being highly enthusiastic.

Cutting from REUSS
Address of Paper RUSSIA, N. Y.

Date SEP 10 1900

Sousa and his band returned by the St. Paul, Saturday. Sousa says the Americanism of his band was the chief factor in its success abroad. "Our audiences liked the swing, dash and originality of American music."

ABOLISHED: LUP...

INTO HOME PORT WITH THE MUSIC OF SOUSA'S BAND

The Return of Many Prominent
Americans From Their
Travels Abroad.

A BANDMASTER'S TRIUMPH

Justice Gray Describes English
Sentiment Toward This
Country.

EDWIN GOULD DENIES TALES

[SPECIAL TELEGRAM TO THE DISPATCH.]
NEW YORK, Sept. 8.—The steamship St. Louis of the American line arrived in this port to-day with a great crowd of American tourists, who are returning from the Paris Exposition and the various summer resorts on the Continent. As the steamship came up the river John Philip Sousa's band stood on the forward deck and played "The Star Spangled Banner" and "The Stars and Stripes Forever," and as the big liner was warped into her pier the band played "Home, Sweet Home." On the rail of the port bow were three large silk flags, one an American silk flag presented to Mr. Sousa by the American exhibitors, the second a French flag presented to him by the people of Paris, and the third the official flag of the city of Frankfurt. Mr. Sousa seemed pleased with the success of his organization, and said that

Cutting from TIMES
Address of Paper LOS ANGELES, CAL.
Date SEP 2 1900

Sousa's engagements at the Paris Exposition aggregated twenty-eight days. The band played engagements of seventeen days in Berlin, nine in Frankfurt, four each in Leipzig, Munich and Dresden. Sousa's German tour covered thirty-five different cities. The band is spending a few days in England, en route home, but does not play in that country.

Cutting from HERALD
Address of Paper BOSTON, MASS.
Date SEP 10 1900

John Philip Sousa is home again, and he promptly contradicts the report that his tour abroad has not been profitable financially. It is good to hear that the glory he achieved in foreign parts is adequately supplemented with ducats. The only occasion where he seems to have failed to be suitably recompensed was at the dedication of the Lafayette and Washington monuments in Paris, under American auspices, when he gave the services of his band gratuitously. It appears that his countrymen over there forgot even to thank him.

Cutting from DISPATCH
Address of Paper PITTSBURGH, PA.
Date SEP 9 1900

Sousa's Imitator Sick.
The leader of the negro brass band of the Queen of Madagascar, who has acquired great vogue here by imitating Sousa's mannerism and playing Sousa's music, styling himself the "Black Sousa," has succumbed to the cold weather and is in the hospital, threatened with consumption.

Cutting from DISPATCH
Address of Paper PITTSBURGH, PA.

the chief factor of its success had been its Americanism. "We visited many towns," said Mr. Sousa, "where the people did not know that our colors were red, white and blue. They know it now. The foreigners like the swing and dash of American music."

A Galaxy of Noted Persons.

Among the other passengers were Colonel William L. Elkins of the Whitney-Widener-Elkins syndicate, Mrs. Elkins, Mr. and Mrs. Edwin Gould, Justice George Gray of the United States Supreme Court, Mrs. Gray, Mrs. M. F. Gibson, Commissioner of the Paris Exposition from Ohio; Mrs. Garret A. Hobart, wife of the late Vice President; Mr. and Mrs. Wayne MacVeagh, Mr. and Mrs. Calvin Manning, Mrs. Charles Emory Smith.

Wayne MacVeagh declined to discuss the political situation or to speak of the action of Richard Olney in coming out in support of Bryan. He said that he was in poor health and had given no thought to politics. He is going direct to his country place.

Justice Gray, formerly United States Senator from Delaware and a member of the Paris Peace Commission, said that he found the people of England greatly interested in the outcome of the present political campaign. "They are anxious to get the views of Americans," he said, "though they do not seem to favor either McKinley or Bryan. They are also anxious to find out what we think the outcome would be in the event of Bryan's election. I gave the opinion that the American people were thoroughly imbued with American ideas and that the fate of the United States did not depend upon the result of a political campaign."

As to China, Justice Gray said that the English statesmen whom he had met expressed the opinion that the policy of the United States, as outlined by John Hay, Secretary of State, was the clearest solution of the problem and that he believed England was inclined toward joining the United States in its policies pursued in the Far East. As to the South African situation, he said he found the English people hopeful. He added that the coal shortage was causing England a great deal of concern, and its solution would probably prove a difficult problem.

Gould Denies Castellane Troubles

Edwin Gould denied the sensational reports published here regarding the finan-

cial condition of the Count de Castellane. He said that the story that the country seat of the Castellane family was to be sold or that the members of the Gould family had been called upon to raise \$1,500,000 to satisfy the creditors of the Count were absolute falsehoods. He spent two months abroad and several weeks at the Paris Exposition, which, he said, impressed him much less than the exposition of 1889.

Colonel Elkins said he had not invested in any surface or underground railroad in London, Paris or any other European city. "Being interested in the street railway business here and in Philadelphia," he said, "I looked around a bit just to see how things were going over there. But as for investing in their stock that is quite another matter."

The Cunard line steamship Eurulia arrived to-day from Liverpool and Queens-town with 641 cabin and no steerage passengers. This is an unusual incident. Marcus Daly, the copper king and turtman of Montana and the rival of Senator Clark, was a passenger. Mr. Daly is in feeble health, but it is said the ocean trip has benefited him a little. Mr. Daly declined to discuss politics or racing affairs, saying that as he had simply gone abroad for his health he did not interest himself much in matters of public concern.

JOHN PHILIP SOUSA'S BAND COMES HOME.

New York, Sept. 8.—John Philip Sousa with his great band of 58 men, arrived Saturday morning on the St. Louis from Cherbourg. Two concerts were given in the St. Louis. Col. Geo. P. ... the manager of the band, was passenger on the steamer.

paper Cutting Bureau in the World.
Cutting from RECORD
Address of Paper BOSTON, MASS.
Date SEP 10 1900

Sousa seems to have come out on top in his business venture of taking his band to the other side to play marches to the Europeans. There have been some dire reports, but as Sousa himself figures the expenditures as \$75,000 and income at \$100,000, the financial sheets would go to prove that the European enjoys the melody of the brass band as well as his American brother.

Newspaper Cutting Bureau in the World.
Cutting from POST
Address of Paper ROCHESTER, N. Y.

Date SEP 8 1900

Return of Sousa's Band.
Special to The Post Express.
New York, Sept. 8.—John Philip Sousa with his band, consisting of 53 men, arrived this morning on board of the American line steamship St. Louis from Cherbourg.

SEP 9 1900

PLAY THEIR WAY TO FAME

Sousa and His Band Return From
a Successful Tour.

WIN HIGH PRAISE IN EUROPE

Foreigners Are Captivated by the Irre-
sistible Dash and Swing of
American Music.

[SPECIAL TO THE TIMES-HERALD.]

NEW YORK, Sept. 8.—John Philip Sousa and his band returned on the steamship *St. Louis* to-day. In honor of the home-coming of the band the steamship was decorated with bunting. At the bow were lashed beautiful silk flags—the colors of Germany, France, Holland and Belgium, the cities of Cologne and Frankfurt. Forward on deck, under the leadership of Sousa, was the band, and as the big liner came into her dock they played "The Star Spangled Banner" and "Home, Sweet Home."

Mr. Sousa said he was delighted with the success which had marked the tour of the band and the favor with which they had been received everywhere. He was particularly pleased that the Americanism of his organization was the chief factor of its success abroad. He said:

"We have visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are familiar with the 'Stars and Stripes Forever' and 'The Star Spangled Banner.' We have made those two tunes known through Europe. I cannot speak too highly of the reception we received while abroad. Everywhere we received most cordial treatment."

Europe Likes American Music.

"I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally I am gratified, but despite the success we have won, we are all glad to get home."

Colonel George Frederick Hinton, the manager of the band, said that concerts had been given in thirty-five cities in France, Belgium and Holland. "At Paris," said he, "where we were the official American band at the exposition, Sousa proved the one isolated and brilliant musical success of the exposition."

The band played at Paris four weeks, participating in the decoration of the American pavilion, the American machinery and the transportation exhibits at Vincennes and the dedication of the Washington and Lafayette monuments.

"On July 4 the city authorities twice suspended traffic on the grand boulevards for us, once in the morning to allow the band to parade through the principal thoroughfares, and at night when we gave a three-hour concert in the center of the Place de l'Opera to more than 30,000 people."

Great Success in Germany.

"In Berlin we played seventeen days, nine days in Frankfurt, eight in Hamburg, six in Cologne, four each in Dresden, Leipzig, Munich, Brussels, Amsterdam and The Hague. We also played in Weisbaden, Baden, Mannheim, Heidelberg, Strassburg, Dusseldorf, Nuremberg and in other continental cities to the largest audiences ever known there. We received offers for another European tour and for a season in Great Britain."

Mr. Sousa was asked as to the truth of the report that he lost \$10,000 on the trip and that he was treated with little courtesy after playing at the monument dedications in Paris. He said:

"There is no truth in the report that the trip was not a financial success. That story probably came about owing to the fact that I missed a train through the stupidity of railroad officials and had to pay \$1,200. That was at Mannheim, where we were in time to give the concert, but lost our baggage, and so could not play."

Warmly Greeted Everywhere.

"We were well treated in every place, though it is true that we were not thanked for our services at the dedication of the Lafayette monument. I have not been thanked to this day by the people. The band played at the Washington monument celebration in Paris July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair."

Nearly every continental city in which the band appeared has presented Sousa with civic flags, and Frankfurt sent a delegation to London to present to him a magnificent banner from that municipality.

In addition to presenting patriotic airs, Mr. Sousa introduced the rag time music on the continent, and it met with such success that Senator Depew, who was abroad at the time, said that many believed rag time music was our national air.

CALIFORNIA SEMI-CENTENNIAL

ting from

JOURNAL

ress of Paper

LEWISTON, ME.

Impression.

SEP 7 1900

John Philip Sousa, the bandmaster, is a passenger on the *St. Louis*, which sailed for New York Sept. 1. Sousa, who has achieved his great ambition of taking his band to the musical centers of Europe, said before departure that he is more than gratified with the success of his tour.

Sousa did not say so, but it is learned from very good authority that the tour actually cost him \$100,000. It has been repeatedly stated that the tour was a financial success. It is not believed, however, that Sousa grudges the loss of his \$100,000.

He laughingly told how he had lost \$1200 in one lump. That was at Mannheim, where, after a whole day's ride from Paris, and a large part of the band having been lost on the way, Sousa found that the instruments had been stalled somewhere on the railroad. To appease the wrath of the manager of the opera-house Sousa wrote out a check for \$1200.

An Associated Press dispatch from London under date of Sept. 1 states that Sousa has been in London, but resisted the temptation to play in England as he expects to return there next season, when he will probably appear at the Glasgow International Exposition.

"The band," said Sousa, "seemed quite as popular at Frankfurt, Cologne and Berlin as at Paris. American music is always most welcome. Though my interpretations of Wagner were enthusiastically received in Germany, a brass band that can accompany a violin solo is an unknown thing in Europe, where attempts to use military bands to play concert music are not always pleasing. Such an instrument as the saxophone is unknown in Germany, and the vast number of reeds which secure the violin effects of the band are an innovation which surprised many."

Nearly every continental city has presented Sousa with a civic flag, and Frankfurt sent a delegation to London Thursday to personally present him with a magnificent banner from that municipality.

CATHOLIC CHURCH MUSIC

SEP 10 1900

Taught Parisians to Whistle.

John Philip Sousa says that none of his hearers in Europe was more enthusiastic than the American who, traveling abroad, felt at home when he saw the announcement that the band was to play and he heard the familiar music. Some of his fascinated compatriots even forsook temporarily their own plans of travel to stick to the itinerary of the musicians, and surprised them by appearing unexpectedly at the concerts in various towns. In Paris many of the Americans made the band's situation their headquarters and never wandered far away from their own language and the familiar Sousa marches.

The Americans who went to the fair are also said to have exhibited one peculiarity which so impressed the public that it seems likely to become a peculiarity of the city. Whistling had always been looked down upon as a vulgar habit until this summer. Parents taught their children that it was rude to whistle, and the habit was discouraged always. Whistling in railroad stations or public buildings of any kind in France is frequently prohibited by guards or officers when Americans have forgetfully indulged in what foreigners consider a national habit. But the presence of so many Americans in Paris this summer succeeded in effecting an entire change in the French people's attitude toward whistling. Now it is thought quite the smart thing to do, and Frenchmen are even taking lessons in the art of whistling, entertaining their friends at evening parties by exhibitions of their skill in this direction, and taking the greatest delight out of this new sport.

Several young men well known in Paris life have outstripped their associates in acquiring the new art and are distinguished for the versatility with which they can perform florid and difficult arias. At present the interest in whistling is confined to the classes with leisure to amuse themselves with any new fad of the day.

New York City
SEP 6 1900

Sousa's European Tour Closed.

Last European Performance Given in Amsterdam Before 5 000 Persons.

AMSTERDAM, Aug. 26, 1900.

SOUSA'S European tour closed this evening with a performance in the Palace of Industry before an audience of 5,000 persons, including the United States Minister, Stanford Newell; the United States Consul, Frank D. Hill, and the officers of the United States training ship *Essex*.

Sousa received great applause, and the principal soloists were encored repeatedly. The citizens of Amsterdam have presented to Sousa a silk Netherlands flag.

To-morrow the band will leave for London, and will sail from Southampton next Saturday on the *St. Louis*.

Cutting from

NEW YORK PRESS

Address of Paper

Date

SEP 12 1900

Except Sousa and Belasco. These be cheerful men. Heat cannot wither nor humidity stale their infinite variety. Curiously enough their philosophy proceeds from different causes of the same matter. The bandmaster took a letter of credit for \$20,000 to Europe and brought it back intact. The dramatist carried a letter of credit for \$20,000 and spent it all. In spite of reports to the contrary, put forth probably by his rivals—reports of his financial failure—John Philip proudly exhibits his letter of credit, still good for its face value, as documentary evidence of the fact that his tour paid its expenses. If he made no money he lost none by his European trip, except his usual earnings. Sousa's income averages \$40,000 a year. He was away three months, and is thus out of pocket \$5,000, which amount was profitably invested in the advertising which his band received. The March King considers his summer well spent, and the money that the trip cost him will soon be made up by his increased receipts in this country. In these pleasing circumstances the smile of John Philip is engaging and his beauty is more expansive than ever.

BALTIMORE, MD.
SEP 9 1900

American Tourists Return

The steamship *St. Louis*, of the American Line, arrived in this port today with a great crowd of American tourists, who are returning from the Paris Exposition and the various summer resorts on the Continent. As the steamship came up the river John Philip Sousa's Band stood on the forward deck and played "The Star-Spangled Banner" and "The Stars and Stripes Forever," and as the big liner was wharfed into her pier the band played "Home, Sweet Home." On the rail of the portbow were three large silk flags—one an American silk flag, presented to Mr. Sousa by the American exhibitors; the second a French flag, presented to him by the people of Paris, and the third the official flag of the City of Frankfurt. Among those on board were Amelia Bingham, the actress; Capt. H. C. Du Val, Mrs. Du Val, Col. William L. Elkins, of the Whitney-Wislow-Elkins syndicate; Mrs. Elkins, Mr. and Mrs. Edwin Gould; Justice George Gray, of the United States Supreme Court; Mrs. Gray; Mrs. M. F. Gibson, Commissioner of the Paris Exposition from Ohio; Mrs. Garret A. Hobart, wife of the late Vice-president; Mr. and Mrs. Wayne MacVeagh, Mr. and Mrs. Calvin Manning, Mrs. Charles Emory Smith, Dr. and Mrs. George F. Shoady and the Rev. Dr. and Mrs. Ezra S. Tipple.

Newspaper Cutting Bureau in the World.
 tting from _____
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 SEP 15 1900
 A biograph picture of Sousa and his band, taken in London on the day the band sailed for New York, same day the band arrived on Saturday evening last, the first time in the history of motion pictures. This is a such a feat has been accomplished.

om Heramster **REVIEW**
f Paper SAN FRANCISCO, CAL.
SEP 8 1900

SOUSA TALKS OF HIS TOUR

European Cities Made Familiar With Some American Airs.

New York, Sept. 8.—John Phillip Sousa and his band returned on the American line steamship St. Louis, which reached her dock this morning. In honor of the homecoming of the band the steamship was decorated with bunting. At the bow were lashed handsome silk flags, the colors of Germany, France, Holland and Belgium, and the cities of Cologne and Frankfurt. Forward on deck, under the leadership of Sousa, was the band, and as the big liner came into her dock it played "The Stars and Stripes Forever," "Star Spangled Banner," and "Home, Sweet Home."

One of the first passengers to come ashore was Sousa. He discussed his European trip freely, and spoke of the success which had marked the tour of the band. He was particularly pleased that the Americanism of his organization had been the chief factor of its success abroad.

"We have visited more than one town where they did not know that our colors were red, white and blue," said Mr. Sousa, "but they do now and they are familiar with 'The Stars and Stripes Forever,' and 'The Star Spangled Banner.' We have made those two tunes known throughout Europe."

Sousa's Instruments Held.
New York, Sept. 10.—The customs authorities are holding thirty-five cases of musical instruments belonging to Sousa's band, which returned from Europe on Saturday aboard the American liner St. Louis, for the purpose of ascertaining whether they are of foreign or home manufacture. If they were made abroad and not regularly imported, duty will have to be paid on the instruments before they are released.

Sousa's Instruments Released.

Members of Sousa's Band rejoiced today when their instruments were released by the Custom House. Packed in 35 big boxes, every bit of musical property, from piccolo to bass drum, was taken in charge by the officials Saturday upon arrival of the St. Louis and sent to the public stores. The law has no ear for music except so far as contract labor goes, and when a question arises as to whether a foreign musician is a real artist or simply an organ grinder, the Government has to call in an expert to decide the question and incidentally receive

\$10 for his services. After such a continued round of concerts abroad the musicians were not sorry for one day's respite from their instruments. Now they are ready to rehearse for an American tour.

The Alhambra this week in its production of *Ship Ahoy*, is fortunate in having in its cast such a thoroughly satisfactory and artistic singer as G. Magnus Schutz, who enacts the role of Lieutenant Lollypop. Mr. Schutz is the possessor of a splendid basso-barytone of good range, power and evenness, which he uses to the best advantage in every instance. He puts fire and enthusiasm into his work, singing with an absence of effort and with a naturalness that gives his work an unconscious charm.

Mr. Schutz is recently from New York, where he has appeared in opera and concert, singing with Seidl's orchestra at Brighton Beach, and being for a season soloist with Sousa's Band. His work this week has demonstrated that he possesses an exceptionally well cultivated voice, far above what is usually found in light opera, and shows withal a graceful, magnetic stage presence.

So Sousa dropped \$10,000 as a result of his European continental tour. The wise ones who predicted a big failure for the American "March King" will doubtless find solace in this fact, but it is not to be denied that John Phillip and his well trained cohorts made an artistic success of genuine proportions. He won't have much trouble recouping.

ing these losses in this country. Sousa did not play in London, as he goes back there next year, and declined offers for a few concerts on that ground.

tributing from COMMERCIAL
press of Paper CINCINNATI O
EP 10 1900

The march king, Sousa, with his band, arrived from Europe Saturday. Despite all rumors to the contrary, Mr. Sousa says that his tour of the continent was a pecuniary, as well as an artistic, success.

Cutting from HERALD of Paper ROCHESTER, N.Y.
 Address of Paper CHICAGO, ILL. SEP 12 1900
 Date SEP 8 1900 denies the story that

That John Philip Sousa is composing a new comic opera for which Frank Pixley of "Burgomaster" fame is writing the lyrics.

John Phillip Sousa denies the story that his late tour of Europe cost him \$100,000. Mr. Sousa appears not to have need of a hard-luck story in his business.

Cutting from

Address of Paper

NEW YORK BUREAU CHICAGO TRIBUNE.
New York, Sept. 8.

The American liner St. Louis came in this morning, bringing many well-known Americans from Cherbourg and Southampton.

Sousa's Band Returns from Europe.

The ship docked to music from Sousa's Band, sixty-five strong, which returned after a successful summer season on the continent. The rail on the port bow of the St. Louis was decorated with flags of France and the United States and the city flag of Frankfurt, Germany, as a compliment to Sousa and his musicians. During the run over the band gave two concerts in aid of the Seamen's Fund.

H. C. Duval, Vice President of the Brooklyn Rapid Transit system, came back after having made a thorough inspection of the underground railroad systems of Paris and London. "The underground systems abroad," commented Mr. Duval, "are enough to drive everybody into a madhouse. The Paris underground road has been running now for about two months. The trains are of three cars each, with seats in each car for thirty-six persons and standing room for eight. No more passengers are allowed, and if you are the thirty-ninth man you have to take another car or wait for the next train. In London they crowd you into an elevator and take you eighty feet below the surface."

John Philip Sousa said the Americanism of his band had been the chief factor in its success abroad. "Our audiences liked the swing, dash, and originality of American music," said Mr. Sousa. "Our tour was profitable. After four weeks in Paris we played in thirty-five different cities. At the exposition the audiences ranged from 5,000 to 100,000. When we left Paris the chairwomen cried. They had been making a living by renting chairs for about a penny, or two cents, during the concerts."

"In Berlin, when we played in the Royal Opera-House, we had an audience on the last night of 6,500. This was 2,400 larger than any previous audience in the history of the building."

Sousa was aided in Germany because when the German Building at the exposition was dedicated his band stopped in front of it and played "Die Wacht Am Rhein." The Parisians were astonished at his audacity, but the Germans who had heard of it were greatly elated.

There were several commissioners to the Paris exposition on board the St. Louis, including Mrs. M. F. Gibson, Commissioner from the State of Ohio; Colonel William L. Elkins, United States Commissioner; Commissioner Calvin L. Manning, and Mr. Thompson, United States Commissioner for Michigan. Mrs. Gibson, in speaking of the stories circulated on this side in regard to Commissioner General Peck's alleged scant courtesy to different commissioners and the friction existing among the Americans, said the Commissioner General had treated her most courteously.

Dr. George F. Shradly had some interesting things to say about the bubonic plague in Glasgow. "When I left," he said, "there were twenty cases in Glasgow and 100 persons under observation. There is no doubt the disease is the plague. This has been decided by no less an authority than Dr. Muir, professor of bacteriology in the University of Edinburgh. There is little prospect that the disease will spread to cities where the sanitation is good. I have every confidence in Dr. Doty's ability to keep it out of the port of New York."

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Mr. Sousa says that his band played to over 1,000,000 people in Europe; that the cash receipts were over \$100,000; and that he is going again in August, 1901, to tour in Scotland and England. He had one audience of 6,500 people, he says, in Berlin, where he gave concerts on seventeen days. In Paris he twice had an audience of 100,000 persons.

Cutting from

Address of Paper

SOUSA INSTRUMENTS HELD.

The Members of the Band May Have to Pay Duty.

New York, Sept. 10.—The customs authorities are holding 35 cases of musical instruments belonging to Sousa's band, which returned from Europe Saturday aboard the American liner St. Louis, for the purpose of ascertaining whether they are of foreign or home manufacture. If they were made abroad and not regularly imported duty will have to be paid on the instruments before they are released.

Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

Date

SEP 12 1900

John Philip Sousa will give his first concert since his return to America at the Metropolitan Opera House, Sunday evening, Sept. 23. This will be the first of a series of four Sunday night concerts. At the first concert Sousa's new march will be heard for the first time in America. It is called "Hail to the Spirit of Liberty," and was composed for and played for the first time at the dedication of the Lafayette monument in Paris, July 4.

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ress of Paper

SEP 15 1900

SOUSA.—John Philip Sousa and his band arrived on Saturday from Europe, where they had enjoyed a triumphal tour. Mr. Sousa says that his marches and rag-time music of Kerry Mills and others are now European fixtures.

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SOUSA AT THE OPERA-HOUSE

Four Concerts Arranged and a New March to Be Heard.

John Philip Sousa will give his first concert since his return to America at the Metropolitan Opera-House Sunday evening, Sept. 23. This will be the first of a series of four Sunday night concerts by the Sousa Band with special soloists. At the first concert Sousa's new march will be heard for the first time in America. It is called "Hail to the Spirit of Liberty," and was composed for and played for the first time at the dedication of the Lafayette monument in Paris on July 4.

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SEP 14 1900

Sousa's Band will give four Sunday night concerts at the Metropolitan Opera-house, beginning September 23.

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ADVANCE GUARD

Of Notable Americans Is Returning From Europe.

NEW YORK, Sept. 8.—A host of notables returning from Europe arrived today on the American liner St. Louis from Southampton. Among those on the liner were Mr. and Mrs. Edwin Gould, John Philip Sousa, Lord Francis Hope, Wayne MacVeagh and Charles Emory Smith.

Mrs. Garret Hobart, widow of the late vice president, was on the St. Louis. The St. Louis passenger list constitutes the advance guard of Americans returning from the European season.

John Philip Sousa and his celebrated band have just returned from their European tour. From an artistic side this was a great success, and the band received the plaudits of all who heard them, but from a financial basis the affair was far from successful, as Sousa reports a deficiency of a thousand dollars.

STATE JOURNAL

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dress of Paper

SEP 10 1900

SOUSA'S TOUR.

European Cities Made Familiar With Some American Airs.

New York, Sept. 10.—John Phillip Sousa and his band returned on the American line steamship St. Louis. In honor of the home-coming of the band the steamship was decorated with bunting. At the bow were lashed handsome silk flags, the colors of Germany, France, Holland and Belgium and the cities of Cologne and Frankfurt. Forward on deck, under the leadership of Sousa, was the band, and as the big liner came into her dock it played "The Stars and Stripes Forever," "Star Spangled Banner," and "Home, Sweet Home."

One of the first passengers to come ashore was Sousa. He discussed his European trip freely, and spoke of the success which had marked the tour of the band. He was particularly pleased that the Americanism of his organization had been the chief factor of its success abroad.

"We have visited more than one town where they did not know that our colors were red, white and blue," said Mr. Sousa, "but they do now and they are familiar with 'The Stars and Stripes Forever' and 'The Star Spangled Banner.' We have made those two tunes known throughout Europe."

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Address of Paper

SEP 13 1900

Date

John Philip Sousa will give his first concert since his return to America at the Metropolitan Opera House Sunday evening, September 23. This will be the first of a series of four Sunday night concerts by the Sousa Band, with special soloists. On this occasion "Hail to the Spirit of Liberty," a march composed for and played for the first time at the dedication of the Lafayette monument in Paris, July 4, will be rendered.

wspaper Cutting Bureau in the World.

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BUT IT COST SOUSA \$100,000.

European Musical Success Proved Expensive to the Bandmaster.

London.—John Philip Sousa, the bandmaster, who sailed on the St. Louis for New York today, has achieved his great ambition of taking his band to the musical centers of Europe at great cost. He said today that he was more than gratified with the success of his tour, but he did not say, which has been learned from good authority, that the tour actually cost him \$100,000.

It is not believed, however, that Sousa grudges the loss of his \$100,000. He laughingly told today how he had lost \$1,200 in one lump. That was at Mannheim, where, after a whole day's ride from Paris, and after a large part of the band had been lost on the way, Sousa found that the instruments were stalled somewhere on the railroad. To appease the wrath of the manager of the opera house Sousa wrote out a check for \$1,200.—Kansas City Star.

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of Paper

Washington.

John Philip Sousa has arranged to give his first concert since his return to America at the Metropolitan Opera House Sunday evening, Sept. 23. This will be the first of a series of four Sunday night concerts which will be under the auspices of Mr. Sousa. At the first concert the new march will be heard for the first time in America. It is called "Hail to the Spirit of Liberty," and was composed for the dedication of the Lafayette Monument in Paris July 4.

Newspaper Cutting Bureau in the World.
Cutting from MORNING TELEGRAPH
Address of Paper New York City.
SEP 10 1900
John Philip Sousa will give the first concert since his return to America at the Metropolitan Opera House, Sunday evening, Sept. 23. He will play for the first time in this country a new march, entitled "Hail to the Spirit of Liberty," which was composed for the dedication of the Lafayette Monument in Paris, on July 4.
NEW YORK, 1894.

Newspaper Cutting Bureau in the World.
Cutting from REVIEW
Address of Paper FRANCISCO, CAL.
SEP 8 1900

SOUSA'S tour of Europe has been a most remarkable series of triumphs for the great American bandmaster and composer. He intends to include the West during his forthcoming American tour.

Cutting from NEWS.
Address of Paper PITTSBURG, PA.

company.
Uncle Sam Holds Sousa's Horns.
New York, Sept. 10.—The customs authorities are holding 35 cases of musical instruments belonging to Sousa's band, which returned from Europe Saturday, for the purpose of ascertaining whether they are of foreign or home manufacture. If they were made abroad and not regularly imported, duty will have to be paid on the instruments.

Cutting from TRUTH
Address of Paper SCRANTON, PA.
SEP 11 1900

TEACHING EUROPE OUR MUSIC.

John Philip Sousa and his band are at home again after diligently and successfully making Europe acquainted with America's national music. The famous band-master says:

"We have visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are familiar with 'The Stars and Stripes Forever' and 'The Star Spangled Banner.' We have made those two tunes known throughout Europe. I cannot speak too highly of the reception we received while abroad. Everywhere we received the most courteous treatment, and the band has met with unqualified success. I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally, I am gratified at the favor shown me and my band, but despite the success we have won we are all glad to get home again." Their countrymen too will be glad to welcome them home again.

Cutting from Daily News
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Mr. J. P. Sousa's band are just now in London, merely, however, passing through England on their return from the Continent to America. They have been playing in Paris and in various German cities, and if their performances at all realise what is said about them, it is a pity that, by choosing the dead season for their visit, they found it impracticable to give a concert here. The band sail to-morrow for New York, but they hope to return at a more convenient time of the year.

Cutting from DISPATCH
Address of Paper ERIE, PA.
SEP 8 1900

John Philip Sousa, the bandmaster, has arrived on the St. Louis, in New York. Sousa, who has achieved his great ambition of taking his band to the musical centers of Europe, is more than gratified with the success of his tour. Sousa did not say so, but it is learned from very good authority that the tour actually cost him \$100,000. It has been repeatedly

stated that the tour was a financial success. It is not believed, however, that Sousa grudges the loss of his \$100,000.

Newspaper Cutting Bureau in the World.
Cutting from TELEGRAPH
Address of Paper HARTFORD, CT.
SEP 12

John Philip Sousa is home again, and he promptly contradicts the report that his tour abroad has not been profitable financially. It is good to hear that the glory he achieved in foreign parts is adequately supplemented with profits. The only occasion where he seems to have failed to be suitably recompensed was at the dedication of the Lafayette and Washington monuments in Paris, under American auspices, when he gave the services of his band gratuitously. It appears that his countrymen over there forgot even to thank him.

Newspaper Cutting Bureau in the World.
Cutting from THE MORNING TELEGRAPH
Address of Paper New York City
Date SEP 15 1900

SOUSA'S PLANS FOR THE AUTUMN CAMPAIGN.

Bandmaster Is Resting After His Tour, but Will Open at the Metropolitan Opera House Oct. 23.

John Philip Sousa, the bandmaster, is resting after his European trip, with his wife and two daughters, at Millbrook, Dutchess County, this State.

In his absence Col. John Hinton looks after his interests in the corner suite of offices, sixth floor of the Astor Court Building.

Strange to say, in exactly the same corner, three stories higher, the itinerary of Edouard Strauss, the Viennese waltz king, is being arranged.

"The Autumn season of the band will open with four concerts at the Metropolitan Opera House on Sept. 23, 30, Oct. 7 and 14, respectively," said Col. Hinton, "between the last named dates he will play at the Merchants and Manufacturers' Exhibition in Boston from Oct. 8 to 13. The week of Oct. 24-29, the band will be the feature of the Western Pennsylvania Exhibition at Pittsburg. The week of the 30th it will lay off, and after one more week at the Pittsburg Exhibition the Autumn season will close. The regular season will begin in January and the tour will swing all around the country in a circle, whose arc will include San Francisco and New Orleans."

Morning Leader
Sm. & L.

It is a pity that Sousa could not arrange to give a series of concerts in London. Wherever his famous band has played it has aroused enthusiasm—in Paris, Vienna, Dresden, Munich, and other German cities. The band sailed for America on Saturday but there is a chance that it will return to Europe in the "fall" of next year, as our cousins put it.

Cutting from NEWS.
Address of Paper OMAHA
Date SEP 9 1900

John Philip Sousa says that so far from making a profit by his tour, he actually lost \$10,000.

Cutting from PLAIN DEALER
Address of Paper CLEVELAND
SEP 11 1900

Sousa Home Again.

New York is again happy because John Philip Sousa and his band of master musicians are once more on American soil. The trip to Europe, that has so happily ended, was begun in May last. As the big steamer St. Louis moved up to her dock the sixty-five members of the band stood on the deck and played "The Star Spangled Banner," "The Stars and Stripes Forever" and "Home, Sweet Home." These patriotic and home coming sentiments were loudly applauded by an immense crowd of people on the piers. Sousa is delighted with his tour. The band appeared in all the large continental cities, and was everywhere enthusiastically received. "I cannot speak too highly of our reception," he says. "We visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are also familiar with 'The Stars and Stripes Forever' and 'The Star Spangled Banner.' We have made those two tunes known throughout Europe."

"I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing, and the dash, and the originality of American music quite as much as do our home audiences. Naturally I am gratified at the favor shown me and my band, but despite the success we have won, we are all glad to get home again."

Cutting from TIMES.
Address of Paper NEAPOLIS, MINN.

to SEP 9 1900
MR. SOUSA'S STORY OF HIS FATHER.
Sousa's band is here breeding homesickness in the colony and fascinating the Parisians. There is nothing quite so good in Paris; indeed, there is nothing quite so good anywhere. And the march king's music has got into the heads and hearts of the people—Gavroche and his fellow gamins march the streets whistling "El Capitan."
I had seen Mr. Sousa on his pedestal—dressed in gold-braided uniform and waving a baton—any number of times, but he is quite as interesting, I assure you, when he lounges in an easy chair behind a good cigar. There were thirty or forty exiles gathered in Henry Mayer's studio. Mr. Sousa and I smoked in a corner. Mr. Sousa comes naturally by his liking for cosy corners.
"My dear old father was a music teacher," Mr. Sousa explains. "I really believe he was about the worst musician I ever knew, and I've known a great many. And then he had a remarkably firm objection to work. Father used to come down to breakfast about midday. After the meals he would light a cigar and lie down in an easy chair."
"Tony, Tony!" mother would say, "don't you know you have three lessons to give to-day?"
"Tut, tut, dear," he would say, "the day was made for rest and the night for sleep"—and he would go upstairs to bed again."
Vance Thompson in the Saturday Evening Post.

Cutting from TRIBUNE
Address of Paper NEAPOLIS, MINN.
SEP 9 1900

Conductor Sousa's friends feel that he has been treated with scant courtesy by the commissioners, to who he gave his services on the dedication of the statue of Lafayette in Paris. Sousa traveled from Germany to Paris on his own expense and then not only was he not offered payment for his share of the expense, but he was not even thanked for what he had done.

ISHED: LONDON, 1891.

Newspaper Cutting Bureau in the World.

Cutting from POST
Address of Paper WORCESTER, MASS.
SEP 8 1900

SOUSA AND HIS BAND BACK FROM EUROPE

NEW YORK, Sept. 8.—John Philip Sousa with his band of 53 men and Col. Lewis, the manager, arrived this morning on the St. Louis from Cherbourg. Two concerts were given on the St. Louis.

Cutting from MUSICAL COURIERAddress of Paper New York CityDate SEP 12 1900

The marriage of American girls to English titles is denominated "The American Invasion" by the eligibles of the English fair sex. The Duke of Manchester and the Cincinnati lady is the last case in point.

Sousa's portrait and music are strewn along both sides the length of the street, and his name is a household word everywhere, even in suburbs of the city. A lovely young Burne-Jones blonde, from Sydenham, S. E., looked longingly yesterday afternoon at an album of his music in a shop window, priced it, but found it too much for her purse at the moment. She has returned home, however, determined to save money for the purpose by making herself a handsome dress, which she was about to give to an expensive dressmaker! There's devotion for the Little Duke, which is but an indication of his unique popularity.

By the way, at one of the band instrument houses in Europe, Rudall, Carte & Co., 23 Berners street, London, Mr. Sousa is having made expressly for his solo flutist, Darius Lyon, a splendid new flute of latest detail and finish.

By the way, while on the subject, I want to speak my pleasure in and admiration for the writing of Philip Sousa. If I could wish any improvement to come to THE MUSICAL COURIER it would be that we might from time to time find him among its contributors. I don't know anyone who can put so much truth, originality, attractiveness and general terse impressiveness into the same space as he. What a delightful dinner companion he must be!

* * *

frances a day.

"The 1900 Paris Exposition"

Sousa and his Band in Paris

John Philip Sousa, the celebrated and well known American composer and director, with his entire band of 60 artists, returned to Paris on July 3 and began a second series of concerts at the Exposition, on the Esplanade des Invalides, where he will continue until the 20th inst. He will then make a tour through Germany, Denmark and Holland before returning to fill his usual American engagements for the fall and winter season, leaving Southampton on September 1, by the American Line S. S. St. Louis.



Mr John Philip SOUSA

Mr. Sousa and his band have been received with as much success by the French as by Anglo-Saxons and Germans. Sousa's new and latest March "Hail to the Spirit of Liberty", which he composed especially for and dedicated to "The Lafayette Monument" (which was unveiled on July 4th) is a marvelous piece of work. The most enthusiastic audiences ever brought together in Paris attended the "Sousa" concerts the programmes at which are always varied and sure to please.

Mr. Sousa's marches and operas have made him justly famous. His band is attached to no military command but is devoted exclusively to

Cutting from Eastern ARGUSAddress of Paper PORTLAND, ME.

Christendom.

Mr. Sousa says that his band played to over 1,000,000 people in Europe; that the cash receipts were over \$100,000; and that he is going again in August, 1901, to tour in Scotland and England. He had one audience of 6,500 people, he says, in Berlin, where he gave concerts on seventeen days. In Paris he twice had an audience of 10,000 persons.

RK, 1884.

Cutting from SUN.Address of Paper NORWICH, CONN.

Sousa and His Band Home.
New York, Sept. 8.—John Philip Sousa, with his great band, consisting of 58 men, arrived on board of the American line steamer St. Louis from Cherbourg. Two concerts were given on the St. Louis. Colonel George F. Hanlon, the manager of the band, was also a passenger on the steamer.

Missing Seaman Safe

K. 18

Cutting from TIMESAddress of Paper SEP 13 1900

ment.

John Philip Sousa and his famous band are homeward bound after a most pleasant and profitable European trip. They were received with great enthusiasm in every city they visited. Sousa did not play in England, but will return there next season.

Cutting from TIMESAddress of Paper SEP 13 1900

Date

John Philip Sousa has arranged to give his first concert since his return to America at the Metropolitan Opera House, New York, Sunday evening, September 23. This will be the first of a series of four Sunday night concerts which will be under the auspices of Mr. Sousa. At the first concert the new march will be heard for the first time in America. It is called "Hail to the Spirit of Liberty," and was composed for the dedication of the Lafayette Monument in Paris, July 4.

concert work. During his recent tour through Germany he played before various Royalties and was the recipient of three decorations. This is, however, the first time in 22 years that an American band has played in France. Suffice it to say that Mr. Sousa and his Band are American in all they do, which in itself is a guarantee that what they undertake is well done.

As a conductor, Sousa personifies grace and originality: he is well worthy of the honor of being named "The March King". He has made himself the idol of all nations wherever he has appeared, and his band has been pronounced by both the daily press and the public to have no peer; it occupies a unique position among musical organizations. It has not yet been finally decided by the management, but negotiations are now pending, whether Mr. Sousa and his band will return to this side of the ocean for their summers instead of making their usual visit to Manhattan Beach, New-York, where they are much missed this season.

We trust we may have the pleasure of hearing Mr. Sousa every year which sentiment is re-echoed by all-lovers of good music to whom this organization has endeared itself.

Cutting from CHRONICLEAddress of Paper FRANCISCO, CAL.

SOUSA AND HIS BAND BACK FROM EUROPE.

**Leader Says Foreign Audiences Appreciated American Music—
Played in Thirty-Five Cities.**

NEW YORK, September 8.—John Philip Sousa and his band returned on the steamship St. Louis to-day. In honor of the home-coming of the band the steamship was decorated with bunting. At the bow were lashed beautiful silk flags, the colors of Germany, France, Holland and Belgium, the cities of Cologne and Frankfurt. Forward on deck under the leadership of Sousa was the band, and as the big liner came into her dock, they played "The Star-Spangled Banner" and "Home, Sweet Home."

Sousa said he was delighted with the success which had marked the tour of the band and the favor with which they had been received everywhere. He was particularly pleased that the Americanism of his organization had been the chief factor of its success abroad. He said: "We have visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are familiar with the 'Stars and Stripes Forever' and 'The Star-Spangled Banner.' We have made these two tunes known through Europe. I have found human nature pretty much the same the world over, and the Dutch and French liked the swing and dash and originality of American music quite as much as our home audiences do. Concerts were given in thirty-five cities in France, Belgium and Holland."

Cutting from MUSICAL COURIER

Address of Paper New York City
SEP 12 1900

Sousa and His Band.

Return of the "March King" from a Triumphant Tour Through Europe.

THE St. Louis, which arrived at this port last Saturday, brought over many well-known people. Among the passengers were many tourists, who had passed the summer abroad. There were opulent bankers, astute politicians, suave diplomats, sedate scholars and prominent society people.

The most observed of all these, however, and the ones who were given the warmest welcome, were John Philip Sousa and the members of his great band. They had invaded the musical strongholds of the Old World, and won a succession of triumphs. Exceptional honors had been thrust upon them. As soon as the passengers disembarked the members of the band scattered, and repaired to their several homes, while Mr. Sousa and Manager George Frederick Hinton, who had engineered the European tour, rode to the Hotel Netherland, where a party of kinsmen and friends awaited them, and gave them a most cordial reception.

Mr. Sousa was besieged by newspaper men, who were eager to interview him touching his trans-Atlantic achievements, and granted each of the inquisitors a brief interview, with his characteristic courtesy.

Sousa, and his band, which had been considerably augmented for the tour, sailed from New York on the St. Paul, Wednesday, April 25, and in a little less than six days reached Southampton, after a smooth and pleasant voyage. Without a day's delay, the band, which had been appointed the official American band at the Paris Exposition, proceeded to the French capital. The story of Sousa's overwhelming success at the Exposition has already been told in this paper, and is familiar to nearly everybody in the United States. Thronging thousands greeted the band at every concert, and the enthusiasm was boundless. This incident is related by Manager Hinton: "While the band was marching to the United States Building at the Paris Exposition for its dedicatory exercises, the German Building was passed. As the band passed the edifice it played 'Die Wacht am Rhein.' This pleased the Germans, but displeased the French. The German newspapers commended Sousa, and declared that his band was the only one that had dared to play the German anthem in the heart of France. This proved a diplomatic stroke. It made Sousa and his men popular with the Germans, who attended the concerts in enormous crowds."

Mr. Sousa, who was visited at his apartments in the Netherland by a representative of THE MUSICAL COURIER, talked most entertainingly about his European tour. "Our trip," said he, "was a pronounced success from every point of view. The story that we lost \$10,000 is absurd. We made money and added considerably to our capital of reputation. From beginning to end the tour was delightful. It was a great experience for the members of the

band, and they enjoyed it with a zest it would be hard to describe. Not one untoward incident happened to mar the pleasure or success of the tour.

"This trip convinced me that the world over human nature is the same; that there are certain elemental forces in our make-up common to all enlightened people. The stolid German, the deliberate Dutchman and the fiery Frenchman are all susceptible to the same melodic influences, are all stirred by the same kind of music that arouses to enthusiasm audiences in America."

Mr. Sousa looks as if his European trip was highly beneficial to him; indeed, he says that his health was never better than it is now.

Mr. Hinton, to whose superb management the success of the foreign tour is largely due, said:

"It was universally conceded that Sousa's Band was the one brilliant and pronounced success at the Paris Expon-



JOHN PHILIP SOUSA.

sition. It would be impossible for me to describe the enthusiasm that the band aroused in Paris and elsewhere. After filling an engagement at the Exposition we visited the following cities: Bruxelles and Liege, Belgium; Berlin, Hamburg, Bremen, Hanover, Halle, Leipzig, Dresden, Nürnberg, München, Würzburg, Bad-Nauheim, Frankfurt-on-the-Main, Wiesbaden, Köln, Aix-la-Chapelle, Germany. Then we returned to Paris for a three weeks' engagement. Afterward we took in the following places: Mannheim, Heidelberg, Strassburg, Mainz, Stuttgart, Baden-Baden, Frankfurt-on-the-Main, Berlin, Magdeburg, Cassel, Frankfurt-on-the-Main, Cöln-on-the-Rhine, Germany; Amsterdam, The Hague, Amsterdam, Haarlem, Breda, The Hague, Nymwegen, Arnheim, Amsterdam, Utrecht, The Hague and Amsterdam, Holland.

"In every city we played to the full capacity of the garden or hall, and there was invariably a request for a return engagement. We could have prolonged the tour indefinitely,

and profitably, too. The members of the band as a rule traveled second-class and several times we chartered special trains. This excited much comment, for no musical organization had ever before traveled so luxuriously. I must say that so far as railway accommodations are concerned America is far in advance of Germany, England and France.

"The vast audiences which attended the concerts in France, Germany, Belgium and Holland—we did not play in England—were fully as enthusiastic as any audiences I ever saw in the United States. They were fascinated by the negro melodies, the rag-time, the two-steps and characteristic dances. They had never heard such music before, and the band's playing was a revelation. Our programs delighted them. They marveled at the endurance of the men and wondered how they could play in such rapid succession, without intermission, so many pieces of widely different styles. The bands in Germany usually play a piece, receive no applause, wait from eight to ten minutes and then play again. But, as you know, our style is entirely different. We keep everything hot. Sousa's conducting delighted everybody. Our soloists made wonderful hits. Arthur Pryor was proclaimed by many critics as the 'Pagani of the slide trombone,' the 'Ysaye of the trombone,' &c. Herbert Clarke and Walter Rogers also won many compliments. The band's instrumentation was wholly different from that of any other military or concert band in Europe. None of the bands over there has saxophones. Mr. Sousa's plan of massing the trombone platoon in front of the platform was something new and it pleased immensely. Now a number of German band leaders are imitating Mr. Sousa in this and other things.

"Sousa's marches made great hits. We had to play the 'Washington Post' at least three times in every concert. That composition is as popular in Germany to-day as it was in the United States ten years ago. His later marches and descriptive pieces were likewise greatly admired. In Munich the manager who had engaged us was so much delighted that he presented a gold medal to Mr. Sousa, and a silver medal to each member of the band. In return the members of the band gave him a mammoth silver goblet. It would fill columns of your paper to merely mention the pleasant episodes of the tour. The men made a most favorable impression everywhere they went. They were admired for their gallantry, good breeding and manliness. Thousands of compliments were bestowed upon them in every city they visited."

Sousa's Band will give a concert in the Metropolitan Opera House Sunday night, September 23, and will go to Pittsburg to fill a week's engagement.

Cutting from COMMERCIAL

Address of Paper BANGOR, ME.
SEP 12 1900

John Philip Sousa says that none of his bearers in Europe was more enthusiastic than the American who, travelling abroad, felt at home when he saw the announcements that the band was to play, and he heard the familiar music. Some of his fascinated compatriots even forsook temporarily their own plans of travel to stick to the itinerary of the musicians and surprised them by appearing unexpectedly at the concerts in various towns. In Paris many of the Americans made the band's situation their headquarters and never wandered far away from their own language and the familiar Sousa marches. The Americans who went to the fair are also said to have exhibited one peculiarity which so impressed the public that it seems likely to become a peculiarity of the city. Whistling had always been looked down upon as a vulgar habit until this summer. Parents taught their children that it was rude to whistle and the habit was discouraged always. Whistling in railroad stations or public buildings of any kind in France is frequently prohibited by guards or officers when Americans have forgetfully indulged in what foreigners consider a national habit. But the presence of so many Americans in Paris this summer succeeding in effecting an entire change in the French people's attitude toward whistling. Now, it is thought quite the smart thing to do, and Frenchmen are even taking lessons in the art of whistling, entertaining their friends at evening parties by exhibitions of their skill in this direction, and taking the greatest delight out of this new sport. Several young men well known in Paris life have outstripped their associates in acquiring the new art and are distinguished for the versatility with which they can perform florid and difficult air-At present the interest in whistling is confined to the classes with leisure to devote themselves with any new fad of the day.

Cutting from DISPATCH

Address of Paper PITTSBURG, PA
Date SEP 14 1900

Sousa's Musical Gymnastics.

It is an exceedingly cold morning when John Philip Sousa cannot turn out a new march or two. Tradition has it that he writes before breakfast every day. The newest one will be heard for the first time in America, on September 23. It is entitled "Hail to the Spirit of Liberty," and was composed and played for the dedication of the Lafayette monument in Paris, on July 4. A passenger on the St. Louis who heard the march en route says it gives the bewhiskered bandmaster a chance for more musical gymnastics than any of his preceding compositions. Any one who has seen him direct one of his own marches will appreciate the part his baton plays in the rendition.

from CHATTANOOGA
Address of Paper CHATTANOOGA
SEP 14 1900

Sousa and his band have returned to America. Sousa says that his marches and the rag-time pieces by Kerry Mills are now European fixtures. Luna May is now a favorite in Paris.

Cutting from REGISTER

Address of Paper WHEELING, W. VA.
SEP 12 1900

John Philip Sousa is home again, and he promptly contradicts the report that his tour abroad has not been profitable financially. It is good to hear that the glory he achieved in foreign parts is adequately supplemented with ducats. The only occasion where he seems to have failed to be suitably recompensed was at the dedication of the Lafayette and Washington monuments in Paris, under American auspices, when he gave the services of his band gratuitously. It appears that his countrymen over there forgot even to thank him.

Cutting from ADVERTISER

Address of Paper London

Andrew Carnegie, Sir Edwin Arnold and John Philip Sousa are three men in widely different walks of life who will contribute to the Youth's Companion's September issue. Mr. Carnegie, who has a knack of making any topic interesting that he writes upon, will have an article on "Thrift" in the issue of Sept. 20. In that of Sept. 13, Sir Edwin Arnold will write upon "How to Understand China." To the issue of Sept. 27, Mr. Sousa, who is now winning new laurels in the old world, will contribute "Some Experiences of a Bandmaster," many of these, it is said, being highly diverting. The four September numbers of the Companion will be unusually rich in good stories.

THE NINETEEN HUNDRED

Illustrated Journal of the Paris Exposition
(Established in 1895)

Published on the 15th day of each month

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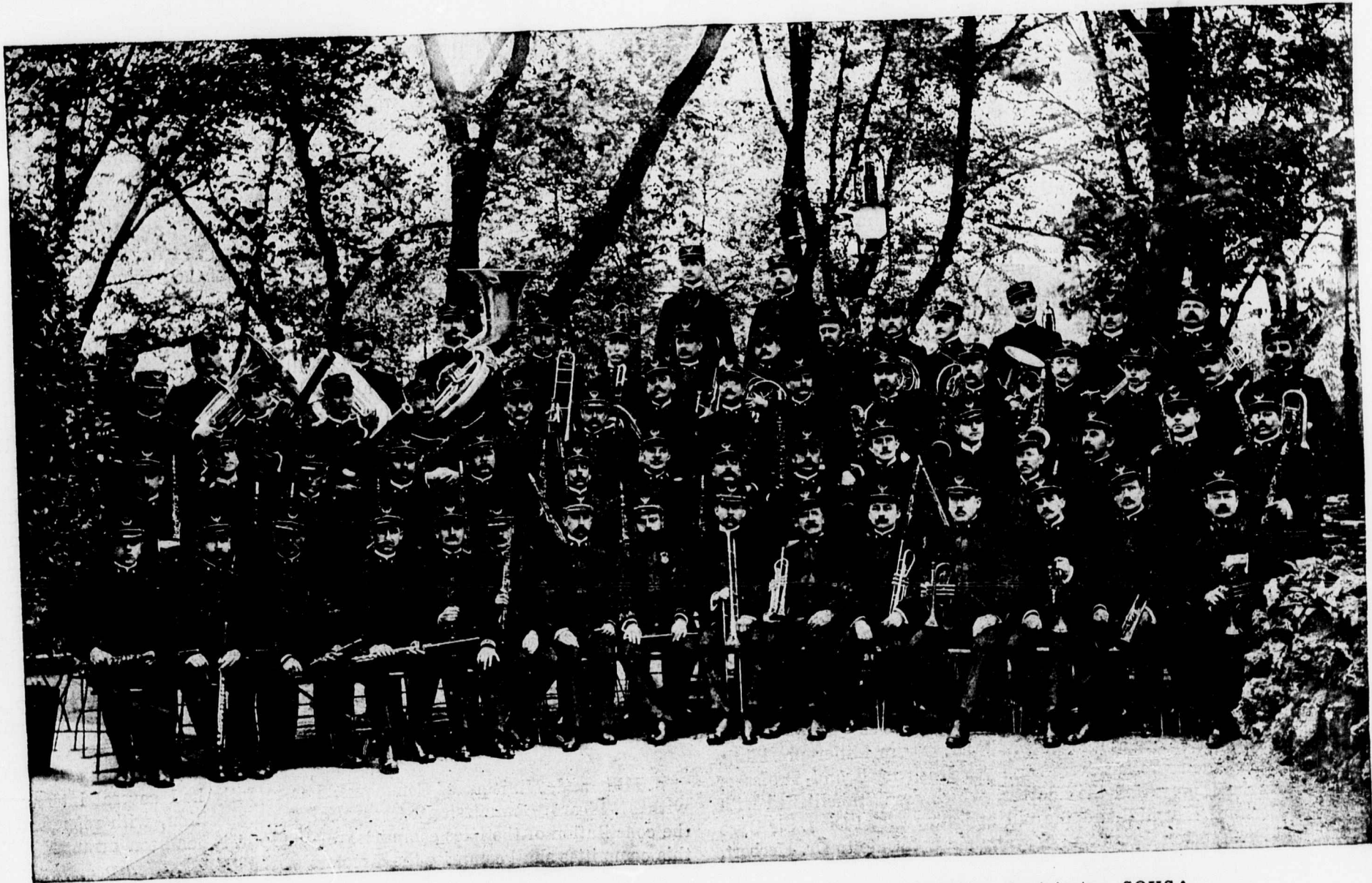
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Mr. John Philip SOUSA and his Band

La Musique Américaine SOUSA

ng from OBSERVER
ress of Paper ALBANY, N. Y.
SEP 15 1900
John Philip Sousa and his band arrived on Saturday from Europe, where they had enjoyed a triumphal tour. Mr. Sousa says that his marches and ragtime music of Kerry Mills and others are now European fixtures. Gullotta was recently asked by

ting from NEW YORK JOURNAL
dress of Paper SEP 16 1900
John Philip Sousa will celebrate his return from the remarkably successful European tour by a series of four Sunday night concerts at the Metropolitan Opera House, beginning September 23. The soloists will be Bertha Bucklin, violinist; Blanche Duffield, soprano; Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hall, flugelhorn, and Simone Mantia, euphonium.

Newspaper Cutting Bureau in the World
ting from POST
dress of Paper BOSTON MASS
SEP 16 1900

Cutting from TRANSCRIPT
Address of Paper BOSTON, MASS
SEP 15 1900

John Philip Sousa will give his first concert since his return to America at the Metropolitan Opera House, New York, Sunday evening, Sept. 23.

Cutting from COMMERCIAL ADVERTISER
Address of Paper SEP 15 1900
Date

Sousa will celebrate his return from the European tour of his band by a series of four Sunday night concerts at the Metropolitan Opera House, commencing Sept. 23. From the many additions to his library Sousa is enabled to present programmes full of European musical novelties. The soloists at the first metropolitan concert will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hall, flugelhorn, and Simone Mantia, euphonium.

Merchants and Manufacturers.

Beginning Monday Mechanics' building will be a hive of industry, hundreds of carpenters, painters and mechanics of all kinds being employed in constructing the booths for the coming Merchants and Manufacturers' Twentieth Century Exposition. A special stage is being constructed for use by the New York Seventy-first and Sousa's bands, and by the Pittsburg Orchestra, Conductor Victor Herbert. In Paul Revere Hall the women of all nations will exemplify the industries and occupations most common in their several homes. A big Chinese exhibit—of special interest at this time—has been arranged, and visitors will be treated to free samples of chop-suey. A Chinese band using native instruments will discourse music, and the ways that are dark, tricks that are vain, practised by the Chinese in their game of fantan and in opium joints will be explained to the public.

Nearly every inch of space in Mechanics' building has been secured by exhibitors. The automobile exhibit will exceed in variety and completeness any before given in this country.

from **COURIER JOURNAL**
of Paper **LOUISVILLE**

Sousa Marches Go Cheap.
"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness in their hearts bought copies. I think about \$4 worth. But the rest of the

know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get one hundred copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter.

it in the last ten years."—[Ainslee's Magazine.]

ELSA MARNY.



THE GEDMAN SOPRANO WHO HAS MADE A SENSATION IN EUROPE AND IS NOW COMING TO AMERICA.

world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was eighteen years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you

"Now that you have made a hit, don't those pieces sell?"

"Mr. Sousa shook his head and pressed his lips together. 'The world does not turn back and look for what it has once passed by. It wants something new.'"

"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia."

"And all you got out of them was \$70?"

"Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about

Cutting from

Address of Paper

Date

Sousa's Instruments Held.

Thirty-five Cases Detained by Customs Officials Until the Question of Duty is Determined.

THE customs authorities are holding thirty-five cases of musical instruments belonging to Sousa's Band, which returned from Europe on Saturday aboard the American liner *St. Louis*, for the purpose of ascertaining whether they are of foreign or home manufacture.

If they were made abroad and not regularly imported, duty will have to be paid on the instruments before they are released.

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Address of Paper

Date

Sousa and his band have returned from their European tour, which was an entire success. The band visited 35 foreign cities and was everywhere well received. Sousa says: "I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally, I am gratified, but despite the success we have won we are all glad to get home again."

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Address of Paper

Date



MISS BESSIE BONSTALL,

CONTRALTO SOLOIST, presented this season the strongest repertoire ever presented to the public. As a concert soloist she has few equals, having toured in England with Tivadar Nachez Concert Company under the management of Mr. N. Vert, and in America with the "The Ovide Musin Concert Company," and "The Sousa Band." In oratorio she has appeared with such eminent artists as Santley, Ffranco Davies, Evan Williams and many others, having made a particular study of the oratorios under eminent masters. Her voice is charming, her phrasing excellent, and her numbers are always rendered with artistic finish. Miss Bonsall's rich contralto voice is of rare sweetness and power, and her enunciation is so distinct it is a pleasure to hear her. The success she has met with in the United States and Canada is well known, and the press has given glowing accounts of her appearance in San Francisco, Montreal and New York, where her operatic selections were rendered with such a perfection and brilliancy that she is established in the foremost rank of modern vocalists.

First Established and Most Complete

Spaper Cutting Bureau in the World

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Sousa's Continental Tour.

John Philip Sousa dropped \$10,000 as a result of his European continental tour. The wise ones who predicted a big failure for the American "March King" will doubtless find place in this fact, but it is not to be denied that John Philip and his well trained cohorts made an artistic success of genuine proportions. He won't have much trouble recuperating during the coming season in this country. Sousa has won a place in the hearts of American band admirers, and crowded houses are the result wherever he appears.

Newspaper Cutting Bureau in the World.

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John Philip Sousa and his band arrived on Saturday from Europe, where they had enjoyed a triumphal tour. Mr. Sousa says that his marches and ragtime music of Kerry Mills and others are now European fixtures.

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A Brooklyn railroad official who has just returned from Europe, relates an incident of Sousa's Band. When that organization was on its way to play at the opening of the United States building at the Paris Exposition, he said in the course of an interview, the musicians stopped in front of the German building and played "Die Wacht am Rhein." The French, quick to take up any sop to German sentiment, even if a musical one, were much incensed. But once the band began its tour and turned loose Sousa's marches, it was received everywhere with enthusiasm, and its success was due in no small measure to the fact that it was the only musical organization which had

dared to play the German national anthem in Paris since the Franco-Prussian war. When Sousa reached Frankfort, the concert was interrupted by a prominent citizen, who insisted upon getting on the platform and telling the audience of the Paris incident. The audience rose to it. Sousa had to give two additional concerts in Frankfort and tickets were sold for big prices.

BULLETIN
ng from
ess of Paper
SEP 1 1900

The International Society of Musicians held their first annual meeting in Paris under the presidency of Dubois, director of the conservatory and Vincent D'Indy, the composer. They made the following recommendations:

1. That a class be formed in every conservatory to instruct orchestral conductors and chorus leaders.
2. That the press, by mutual agreement, regulate the standards of musical criticism.
3. That an effort be made to preserve intact the text of dead author's works without apocryphal changes.
4. That the international pitch agreement be enforced.
5. That the piston trombone be improved.

6. That metronomes be more carefully adjusted by manufacturers.
7. That the tones of the scale beginning with 32-foot C be numbered.
8. That the State aid the development of church music and that classes therefor be formed in conservatories.

It would add greatly to the enjoyment of the lovers of real music if the infringement of the third rule were made a penal offense.

The opinions formed in Europe of Sousa's Band are far from being unanimous. In Paris the public flocked to his concerts more for the spectacular part of the performance than for the music and a Berlin paper has the following criticism: "John Philip Sousa, known in Europe as the composer of the 'Washington Post,' gave yesterday, in Kroll's Garden, the first of a series of concerts. It

is worth one's while to attend these concerts—not on account of the music, as that only belongs to the category of inferior 'garden literature.' Even that which Mr. Sousa calls a 'suite in three movements' is scarcely anything more than the 'Washington Post' repeated three times, first in allegro, then in adagio, and finally in presto. Not on account of the orchestra, as that is no better than an ordinary military band. The attraction is to see Mr. Sousa conduct; he floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing—Mr. Sousa conducting his orchestra." Sousa was in Paris just in time to assist at the unveiling of Lafayette's statue, and composed a new march for the occasion called "Hail to the Spirit of Liberty."

STAR
ng from
ss of Paper
SEP 12 1900

"Souser's" Band at the Carnival.
"Souser's" band, the only "Souser's" band in the world, is to take part in the great Carnival parade Thursday, October 4. This information was furnished to the Carnival Crew last night, direct from Souser himself, and caused great joy among Carnival followers. Well they knew that nobody ever heard such playing as Souser's—and that of his sixty biggest musicians. No attraction could be furnished for the parade which would so add to the general joy and make visitors forget home and mother and everything else but just the music. The band is under an iron-clad contract to appear at no other place before the Kansas City engagement, and there is no fear that it will be permitted to do so afterward.

POST
from
of Paper
SEP 15 1900

John Philip Sousa will give his first concert since his return to America at the Metropolitan opera house, New York, Sunday evening, September 23. This will be the first of a series of four Sunday night concerts by the Sousa band, with special soloists. On this occasion "Hail to the Spirit of Liberty," a march composed and played for the first time at the dedication of the Lafayette monument in Paris, July 4, will be rendered.

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Address of Paper
Date

Sousa says that his band played to over 1,000,000 people in Europe; that receipts were over \$100,000, and that he is going again in August, 1901, to tour England. He had one 6,500 people, he says, in Berlin, and gave concerts on seventeen occasions he twice had an audience

ESTABLISHED—LONDON, 1851 NEW YORK, 1884.

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SEP 10 19

SOUSA'S HARMONY RUNS AG
A SNAG.

Amid the strains of "The Stars and Stripes Forever," "The Star-Spangled Banner," and "Home, Sweet Home," played with fervor and feeling by Sousa's band, under the direction of the marching king himself, the American Line steamship St. Louis reached her dock Saturday. In honor of their home coming the big vessel was gayly decorated with bunting. At the bow hung silk flags of Germany, France, Holland, and Belgium, and of the cities of Cologne and Frankfurt.

The musicians, headed by their leader, and proud of the record they have made for themselves in Europe, were among the first of the passengers to land, and as they marched down the gangplank they were greeted with a hearty cheer by the crowd on the dock.

The smiles on their faces evoked by the warmth of their reception, however, were speedily replaced by an expression of blank stupefaction on the part of some of the players when the customs officials demanded that they pay duty upon their musical instruments. The demand was indignantly refused, whereupon the instruments were seized. Col. Hinton, manager of the band, declared last night that the seizures were uncalled for, as all the instruments had been taken from this country.

The band sailed from this country on board the St. Paul in April. Mr. Sousa expressed himself as delighted with the tour, which he said, had been a great success.

"We have visited more than one town where they did not know that our colors were red, white and blue," he said, "but they do now, and they are familiar with 'The Stars and Stripes Forever,' and 'The Star-Spangled Banner.' We have made those two tunes known throughout Europe. I cannot speak too highly of the reception we met with abroad. Everywhere the most courteous treatment was extended to us. I found that the Dutch and the French liked the swing and the dash of the American music, quite as much as our home audiences do."

Mr. Sousa was asked as to the truth of the report that he had lost \$10,000 on the European tour, and that he was treated with very little courtesy by the American officials in Paris for playing at the monument dedications there.

"There is no truth in the report that the trip was not a financial success," he replied. "It was a success in every way. It is true, however, that we were not thanked for our services at the dedication of the Lafayette Monument. I have not been thanked to this day by those people. The band played at the Washington Monument celebration in Paris on July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair."

Col. Hinton said that the band had given concerts in thirty-five cities in France, Belgium, Germany, and Holland, and received offers for another European tour and for a season in Great Britain.

Nearly every continental city in which the band appeared has presented Sousa with civic flags, and Frankfurt sent a delegation to London to present to him a banner from that municipality. In addition to presenting patriotic airs, Mr. Sousa introduced the rag-time music on the continent and it met with much success.

The band took part in two concerts given on board the St. Louis.

Extract from
Date
Address of Journal

The celebrated "Sousa" band have passed through London on their return to America from the Continent; had it not been the "dead" season we should have had an opportunity of hearing them here, and, indeed, it is a pity that such a chance should have been wasted.
Madame Belle Cole is expected in England shortly, having concluded her South African tour.
FREE LANCE.

STATE REGISTER
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SEP 15 1900

Sousa says that his band played to over 1,000,000 people while in Europe, and that while in Paris he twice had an audience of 100,000 people. In all things good America affords the best, even in brass bands.

ESTABLISHED—LONDON, 1851 NEW YORK, 1884.

STAR
Cutting from
Address of Paper
SEP 15 1900

Date
Bandmaster Sousa has given it out that he will write no more operatic music for a year. He says he is entitled to a rest.

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John Philip Sousa will give his first concert since his return to America at the Metropolitan Opera House, Sunday evening, Sept. 23. This will be the first of a series of four Sunday night concerts by the band with special soloists. At the first concert Sousa's new march will be heard for the first time in America. It is called "Hail to the Spirit of Liberty," and was composed for and played for the first time at the dedication of the Lafayette monument in Paris, July 4.

Cutting from
Address of Paper

John Philip Sousa and his band will celebrate their return from their European tour by a series of four Sunday night concerts at the Metropolitan Opera House, commencing Sept. 23. The "March King" and his organization were acknowledged in every musical centre of the Continent as superior to any other military band. From the additions made to his library during the trip Sousa will be enabled to present on his programme many musical novelties.

Cutting from
Address of Paper
Date

John Philip Sousa will give his first concert since his return to America at the Metropolitan opera house, New York, Sunday evening, Sept. 23. This will be the first of a series of four Sunday night concerts by the Sousa band, with special soloists. On this occasion "Hail to the Spirit of Liberty," a march composed and played for the first time at the dedication of the Lafayette monument in Paris, July 4, will be rendered.

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ddress of Paper

John Philip Sousa will celebrate his return from the remarkably successful European tour of his great band by a series of four Sunday night concerts at the Metropolitan Opera House, commencing Sept. 23. The "March King" has greatly enhanced his reputation as conductor and composer by his European successes. From the many additions to his library, Sousa is enabled to present programmes replete with all the European musical novelties. The soloists at the first Metropolitan concert will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

Cutting from
Address of Paper
Date

Sousa, who at present is taking a short rest after his successful tour of Continental Europe, will give four Sunday evening concerts at the Metropolitan Opera House. The dates are Sept. 23 and 30 and October 7 and 14. At these concerts the popular bandmaster will introduce his new march, "The Spirit of Liberty." The soloists for the first concert will be Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, and five of the bandmen—Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

Cutting from MUSIC TRADES.
Address of Paper New York
Date SEP 15 1900

IT WAS A CONN TRIUMPH.

European Tour of Sousa and His Band, and What It Did for the Wonder Instruments.

The following effusion appeared in a recent issue of a combination sheet issued in the West:

"I suppose Sousa's Band has been using Conn's instruments over here, but, if they have, they say very little about it, and I cannot say that they are trying to do Mr. Conn any great amount of advertising. I do not know what good may result to Mr. Conn, but Sousa's Band certainly does not seem to do much advertising for the Conn instruments, notwithstanding that the opportunities are almost boundless."

Well, Sousa and his band are home again, and with them they bring glowing accounts of their great trip and the flattering comments made by continental musicians on the Conn "Wonder" instruments, for, as you know, when the band left for Europe they were well equipped with these instruments.

In order to find out whether there was any foundation to the sneers contained in the above notice, I made it my business to meet the steamer St. Louis when she arrived at her dock last week, and by so doing I had the opportunity of interviewing the members of the band on this matter, and from them I learned that the Conn "Wonder" instruments were not only well advertised by them, but were also the centre of attraction during the intermission at the concerts, where the people would walk around the band platform and with wonderment gaze at instruments which were new to their eyes.

Mr. Herbert L. Clarke, solo cornetist of the band, told me that in Berlin the idea prevailed that very few instruments were made in America, and musicians as well as the public there were simply carried away with their playing and the instruments they played on. "What seemed to interest them most," continued Mr. Clarke, "was the monster double B flat tuba, 'Sousaphone,' played by Mr. Conrad, and the cornets played by Walter Rogers, Mr. Wilder and myself, and the trombone, played by that player of all players, Arthur Pryor. This, in a measure, was due to our solo playing, which created a furore with musicians and the public, who would come to the band stand during the intermission and handle the instruments, and after looking them over would pass favorable comments upon them."

"Then, again, at the hotel where I was stopping, musicians came to see me, and while there they played my 'Wonder' cornet half an hour at a time, many of whom requested me to have a catalogue sent to them." One cornetist in particular was so taken up with my instrument that he wanted to buy it then and there, but I told him that would be impossible, as I only had two cornets with me.

"In every city that we played," continued Mr. Clarke, "the Conn 'Wonder' instruments were the subject of much interest, especially in Holland, where musicians asked question after question about their construction and other points of interest pertaining to them, and you can quote me as saying that the name and address of C. G. Conn is in the hands of musicians all over Europe, and through this trip of Sousa's Band the Conn 'Wonder' cornets and other instruments manufactured by him will be distributed throughout Germany and other foreign cities in the course of a year or probably sooner."

Arthur Pryor, the world's greatest trombone soloist, had just got out of the clutches of the custom house officers, when I greeted him thusly: "Hello, Arthur; glad to see you back."

"Yes, and I'm glad to get on American soil again," he replied.

Much handshaking followed, after which I put this question to him: "Is it true that the 'Conn' instruments were not advertised by the band?"

"Oh, you are alluding to the notice which appeared in a Western paper," he replied. "Now, that is all tommy rot, for the boys in the band will stand by me when I say that there wasn't an opportunity lost whereby a good word could be spoken for the instruments."

I then told Mr. Pryor what Mr. Herbert L. Clarke had said, and he told me that Mr. Clarke's sentiments were the same as his to the letter, and that any one who said that the Conn "Wonder" instruments were not well advertised by the band, did not know what they were talking about.

Mr. Pryor, with his "Wonder" trombone, created a furore wherever he played, and he told me that from the way his trombone was handled by musicians and the public, he was afraid that nothing would be left of it.

In Cologne, Arthur Pryor's playing was one of the features. Musicians came to him and complimented him for the artistic manner in which he performed the difficult selections. The U. S. Consul at Cologne said that the leading trombonist there declared that he would not play again until Pryor's playing had been forgotten by the people.

In every city where Herbert L. Clarke played solos on the "Wonder" cornet, he, like Pryor, received ovation after ovation, especially when he would hold high D on his cornet for one-half minute. This aroused the curiosity of the audience to such an extent that large numbers would come to the stand at intermission and examine the cornet. They, thinking it was a trick of some kind, would even go so far as to closely examine the mouth-piece, and then take out the shank-piece. This piece of work took immensely. In conclusion, let me say that the Conn "Wonder" instruments, according to the statements made by the members of Sousa's Band, were thoroughly advertised in every city visited by them in Europe.

Cutting from JOURNAL
Address of Paper MILWAUKEE WI
Date SEP 15 1900

John Phillip Sousa and his band arrived on Saturday from Europe, where they had enjoyed a triumphal tour. Mr. Sousa says that his marches and rag-time music of Kerry Mills and others are now European fixtures.

Cutting from HERALD
Address of Paper BULOIN
Date SEP 14 1900

It is said that Sousa's band has taught the foreigners the Yankee habit of whistling.

Glasgow & News
3-9

The members of the famous band conducted by Mr. J. P. Sousa have been spending some days in London after their Continental tour. They have not been able to arrange for any performances in the Metropolis at this dead period of the season, but will return to this country next year. They sail for New York to day.

The members of the famous band conducted by Mr. J. P. Sousa have been spending some days in London after their Continental tour. They have not been able to arrange for any performances in the Metropolis at this dead period of the season, but will return to this country next year. They sail for New York to day.

Extract from Musical Courier
Date Aug 24
Address of Journal

MR. JOHN PHILIP SOUSA's success with his band led to a return engagement in Berlin for nine days. He then visits the Rhine cities for the third time, closing his German tour on Aug. 26th, and sails for New York from Southampton on Sept. 1st, on the steamship St. Louis.

Cutting from DISPATCH
Address of Paper BRIDGE
Date SEP 15 1900

JOHN PHILLIP SOUSA THIS WEEK.
John Phillip Sousa denies the story that his late tour of Europe cost him \$100,000. Mr. Sousa appears not to have need of a hard-luck story in his business. Jameson Lee Finner is a new recruit.

MUSICAL AGE.

Cutting from
Address of Paper
Date SEP 13 1900

Sousa Returns to America.

His Most Successful Tour in Europe

JOHN Phillip Sousa and his band of sixty-five musicians returned this week on the SS. St. Louis after a successful tour of four months in Europe. The band left here in May and since that time has visited thirty cities in four countries, and given more than 100 concerts. Paris, where the band played at the Exposition, heard more of it than any other city. On his return to London Mr. Sousa was urged to appear there, but declined, as it is his intention to visit the English cities next year.

"We played four weeks in Paris," Mr. Sousa said, "and seventeen days in Berlin. We gave nine concerts in Frankfurt, eight in Hamburg, six in Cologne, and four in Leipsic, Dresden, Munich, The Hague, Brussels, and Amsterdam. We missed only one performance, and that was due to the intricacies of the German railroad system."

"Everything combined to make the tour a complete success. The attitude of the public was everywhere most friendly, and during all the tour of thirty-five cities we had few unfavorable criticisms."

"The instrumentation of the band in particular surprised and delighted the foreigners, who were not accustomed to hear some of the instruments in a brass band or see them engaged as they are in my band. I found the admiration for American music unbounded. Marches, or rag time, or more serious music delighted them equally. Some of the marches were known before we went there, especially the 'Washington Post,' which is still the rage in Europe."

"When we were in Berlin a friend told me that he had heard the 'Washington Post' played during one evening by a German, a Russian, a Hungarian and an American band, and that they all had their own idea as to the way it should be rendered. The newer marches were well known, and the audiences never seemed to get enough of them. We were particularly favored by the attendance of officers throughout Germany. They seemed to enjoy the military music, and were just as enthusiastic over the rag-time."

"Frequently during our tour on the Continent we were asked to play the Boer national hymn, but I always declined on the ground that we never gave any performance that might be taken to have a political significance."

"Next year I shall play at the Glasgow Exposition, and afterward travel through the English cities and give a season in London. My Manager tells me that he has already received two offers for a season of a month in Berlin next Summer. We can always go back, and we are sure of a welcome."

The Sousa Band is to begin a four weeks' tour within a few days, and appear at the Metropolitan Opera House on Sept. 30th and the two following Sundays. Then Mr. Sousa will take a vacation until January, when a tour begins that will last until June, and cover more than 30,000 miles. In June the band will sail for Glasgow.

It is said, and we believe with truth, that the principal trombone of Mr. Sousa's American orchestra, which, after a few days' holiday in London, sailed for New York last Saturday, receives £20 a week. If this be the fact, parents with many sons might reasonably consider the playing of the trombone as a lucrative profession for the rising generation. But this salary for an open-air bandsman is a very exceptional one. On the other hand, the Amalgamated Musicians' Union are agitating for a refusal of the County Council licence to those suburban places of amusement where the rank and file of the band are paid less than five or six shillings a night. Between the wages of Mr. Sousa's trombone soloist and the "ripieni" of a suburban theatre there is, of course, a very wide margin. The ordinary first-class player at the opera or concerts expects a guinea a performance, one rehearsal being given gratis, with further rehearsals at half rates. The "principals" are paid twice or thrice these rates. But for a regular and prolonged engagement there is, we believe, little difficulty in securing a first-rate orchestra at an average of about £3 10s. a head a week, providing that a portion of the daytime is at the player's disposal for lesson-giving. In theatrical orchestras the rates are, of course, lower.

PRESS

cutting from

Address of Paper

CLEVELAND, OHIO

HE'S NOT A BIT LIKE SOUSA.

But Minolitti is the Sousa of Italy---A Wonderful Band and a Magnetic Leader.

Cleveland music lovers are enthusiastic over the work of the Royal Marine band of Italy, which closed its engagement at the Grays' armory, Tuesday evening. The band came unheralded, and its remarkable playing was a surprise. The heaviest operatic selections were rendered with a delicacy of feeling

also in strong contrast to the American "March King." To see Minolitti lead, one would scarcely believe that he had any interest in the work of the musicians. Most of the time he stands rigidly erect, looking straight ahead, with his left hand resting on his hip, and beating time almost mechanically with his right. Seldom indeed does he turn his head to right or left, nor does he often get excited enough to use both hands.

But Minolitti conducting a concert is not Minolitti at rehearsal. There the conductor is all fire and activity. Stripping off all his clothing to his undershirt, he takes a large bath towel on his arm and begins his work. He has his own ideas of how everything ought to be done, and he hops from one player to another, explaining a passage here, correcting a player there, half the time yelling his directions and gesticulating like a madman. Every minute or two the bath towel is needed to wipe off the floods of perspiration that cover his face and neck, and thus the rehearsal goes on, Minolitti hopping about, yelling and mopping, and the musicians exhausted from trying to attain that perfection the leader insists upon. At the concert the work has been done and is merely on exhibition.

Minolitti is 35 years old, and was born in Messina, Sicily. He was graduated from the Royal Conservatory of Music at Naples, taking high honors as a composer, conductor, pianist and flute player. Previous to his connection with the Royal Marine band, he made a reputation as a conductor of orchestra and opera. He has spent some years conducting in Buenos Ayres, Argentine Republic.

The band is now bound for Spokane, where it will play at the exposition from Oct. 2 to 17, and will then make a six-week tour of California.



BANDMASTER MINOLITTI

and fine sense of artistic values that rivaled the work of the great orchestras.

It had been thought that Sousa, with his stirring marches, had filled the bill so far as the possibilities of band concerts were concerned. With the Italians, nearly everything on the program was classic, with Verdi, of course, a strong favorite.

The leader, Giorgio Minolitti, was

REVIEW

cutting from

Address of Paper

BALTIMORE, M.

Date

Sousa Marches Go Cheap

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course, the piece did not sell. Some friends of mine with a great big gob of kindness bought copies. I think about \$4 worth. But the rest of the world, though it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was eighteen years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, an absolutely unknown young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get one hundred copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."

LEDGER

cutting from

Address of Paper

COMA, WASH.

Date

SEP 16 1900

Bandmaster Sousa lost \$100,000 in Europe. Mostly notes, probably.

STANDARD

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Address of Paper

BRIDGEPORT, CONN.

SEP 15 1900

John Philip Sousa and his famous band have returned from a most successful European tour. They have made a triumphant sweep of the continent. They have played "The Stars and Stripes Forever" and "The Star Spangled Banner" into the minds and hearts of the people of France, Germany, Holland and Belgium. In short, they have made the musical conquest of these countries for America and Americanism.—New London Day.

John Philip Sousa is home again, and he promptly contradicts the report that his tour abroad has not been profitable financially. It is good to hear that the glory he achieved in foreign parts is adequately supplemented with du-cats. The only occasion where he seems to have failed to be suitably recompensed was at the dedication of the Lafayette and Washington monuments in Paris, under American auspices, when he gave the services of his band gratuitously. It appears that his countrymen over there forgot even to thank him.—Boston Herald.

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GRAND RAPIDS, MICH.

SEP 16 1900

Date

John Philip Sousa has returned from his European tour with his band, sixty-five strong. Mr. Sousa said the Americanism of his band had been the chief factor in its success abroad. "Our audiences liked the swing, dash and originality of American music."

—N. Y. 1851 NEW YORK

TIMES

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Address of Paper

DENVER, COLO.

SEP 16 1900

The central figures in a New York cafe the other day were John Phillip Sousa and Charles Klein. Mr. Klein was earnest over the fact that they were there to discuss the details leading up to a contract by which they will collaborate upon a comic opera, and Mr. Sousa was not so earnest. Indeed, it is a peculiarity of this rather remarkable man that he is apparently in earnest about nothing whatsoever, yet contrives to reel off in a day more work than obviously industrious persons could attack in a week. Sousa said that he promised Klein after the production of "El Capitan" that there would be some other collaboration between them, and that the next score he writes will be to a libretto written by Mr. Klein. "I shall not compose any new music, however, until a year from now," said the bandmaster. "I consider that I am entitled to a vacation. The only news of the slightest interest about my affairs just now is that George Edwardes is negotiating with me with the expectation of sending 'The Charlatan' and 'El Capitan' on tour in South Africa."

JOURNAL

cutting from

Address of Paper

LEWISTON, ME.

SEP 17 1900

Date

John Philip Sousa will give his first concert since his return to America at the Metropolitan Opera House, New York, Sunday evening, Sept. 23.

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Address of Paper

WASHINGTON

SEP 16 1900

Date

John Philip Sousa and Victor Herbert have announced that they will not write any more operas for at least one year. The composers evidently are of the opinion that if they were to continue for another season at the rate they have each worked for several years past, they would be unable to call a vein of melody to their aid.

Sousa has not been working at the unprecedented pace that Mr. Herbert has for the last two years, yet he realizes that he needs a rest. Last season Mr. Herbert's work included "The Singing Girl," for Alice Neilson; "The Viceroy," for the Bostonians; "Cyrano de Bergerac," for Francis Wilson, and "The Ameer," for Frank Daniels.

g from

Address of Paper

NORFOLK, VA.

SEP 18 1900

Musician Sousa has returned from Europe with \$100,000 as the result of his band's performances over there. Sousa is doing a great work in helping us to take revenge on the nations of Europe for what they get out of us on the lecture platform.

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ing from
ss of Paper
ST. PAUL SEP 16

IN THE DOMAIN OF MUSIC

GOSSIP CONCERNING SINGERS AND
MUSICIANS OF THE TWO
HEMISPHERES

RETURN OF THE MARCH KING

He Tells of the Cordial Reception
Tendered Him and His Band in
Paris and Other Foreign
Capitals.

John Philip Sousa and his band of sixty-five pieces arrived in New York last week from a European trip, begun last April, on the American line steamer St. Louis. In honor of the homecoming of the band the steamer was decked with beautiful silk flags, the colors of Germany, France, Holland and Belgium and the cities of Cologne and Frankfurt. As the big liner came to her pier the band, which was on the forward deck, played "The Stars and Stripes Forever," "The Star-Spangled Banner" and "Home, Sweet Home."

Sousa's European trip was most successful. Nearly every large continental city in which the band appeared presented Sousa with civic flags. Frankfurt sent a magnificent banner to London in care of a delegation of citizens. The band gave concerts in thirty-five different cities in France, Belgium and Holland. Sousa was one of the first persons to land from the St. Louis. In a New York interview he spoke freely of his European trip, saying:

We have visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are familiar with "The Stars and Stripes Forever" and "The Star-Spangled Banner." We have made these two tunes known throughout Europe. I cannot speak too highly of the reception we received while abroad. Everywhere we received the most courteous treatment, and the band has met with unqualified success.

I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and dash and the originality of American music as much as our home audiences do. Naturally I am gratified at

the favor shown me and my band, but despite the success we have won we are all glad to get home again.

In reply to a query as to the truth of the report that he lost \$10,000 on the tour and that he was treated with scant courtesy at the monument dedication in Paris, the bandmaster said:

There is no truth in the report that the trip was not a financial success. It was a success in every way. That story probably came about owing to the fact that I missed a train through the stupidity of railroad officials and had to pay \$1,200 for missing one of our dates. That was at Mannheim, where we were in time to give the concert, but lost our baggage and so could not play. We were forced to change cars several times, and finally reached there only to find out that our effects had crossed the frontier at another point, so we were forced to give up the concert, and I wrote out a check for the manager of the opera house.

We were well treated in every place, though it is true that we were not thanked for our services at the dedication of the Lafayette monument. I have not been thanked to this day by those people. The band played at the Washington monument celebration in Paris on July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair.

ing from
ress of Paper
CLEVELAND, OHIO
SEP 16 1900

New York is again happy because John Philip Sousa and his band of master musicians are once more on American soil. Sousa is delighted with his tour. The band appeared in all the large continental cities and was everywhere enthusiastically received. "I can not speak too highly of our reception," he says. "Naturally, I am gratified at the favors shown me and my band, but despite the success we have won, we are all glad to get home again."

Cutting from
Address of Paper
NEW ORLEANS, LA
SEP 15 1900

John Philip Sousa says that none of his hearers in Europe was more enthusiastic than the American, who, traveling abroad, felt at home when he saw the announcement that the band was to play and he heard the familiar music. Some of his fascinated compatriots, says the New York Sun, even forsook temporarily their own plans of travel to stick to the itinerary of the musicians, and surprised them by appearing unexpectedly at the concerts in various towns. In Paris many of the Americans made the band's situation their headquarters and never wandered far away from their own language and the familiar Sousa marches. The Americans who went to the fair are also said to have exhibited one peculiarity which so impressed the public that it seems likely to become a peculiarity of the city. Whistling had always been looked down upon as a vulgar habit until this summer. Parents taught their children that it was rude to whistle, and the habit was discouraged always. Whistling in railroad stations or public buildings of any kind in France is frequently prohibited by guards or officers when Americans have forgetfully indulged in what foreigners consider a national habit. But the presence of so many Americans in Paris this summer succeeded in effecting an entire change in the French people's attitude toward whistling. Now it is thought quite the smart thing to do, and Frenchmen are even taking lessons in the art of whistling, entertaining their friends at evening parties by exhibitions of their skill in this direction, and taking the greatest delight out of this new sport. Several young men well known in Paris life have outstripped their associates in acquiring the new art, and are distinguished for the versatility with which they can perform florid and difficult arias. At present the interest in whistling is confined to the classes with leisure to amuse themselves with any new fad of the day.

Cutting from
Address of Paper
Date
SEP 18 1900

To say that Sousa was gratified with his reception in Paris would be to put his feelings in very inexpressive words, says the New York Herald. Indeed, he is enthusiastic over the way in which he and his band have been received. "Paris has given us a royal welcome," he said. "I can hardly express myself in fit terms. Our first concert was a tremendous success, and despite the rain which had fallen on several afternoons, we have had large and appreciative audiences. "I find the audiences there very similar to American audiences, and have come to the conclusion that people the world over have more or less the same likes and dislikes in music. "A very delightful compliment was paid to the band by a gentleman from Vienna, who came up after the concert was over and said: 'You have not a band, but a living organ under your direction.' This is considered as the highest kind of praise."

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ress of Paper
SALT LAKE CITY, UTAH
SEP 15 1900

So Sousa dropped \$10,000 as a result of his European continental tour, says a Cincinnati writer. The writer predicted a big failure for the American "March King" will doubtless find solace in this fact, but it is not to be denied that John Philip and his well-trained cohorts made an artistic success of genuine proportions. He won't have much trouble recouping these losses in this country. Sousa did not play in London, as he goes back there next year, and declined offers for a few concerts on that ground.

Cutting from
Address of Paper
New York City
SEP 22 1900

JOHN PHILIP SOUSA will give his first concert since his return to America at the Metropolitan Opera House, Sunday evening, Sept. 23. This will be the first of a series of four Sunday night concerts by the Sousa Band, with special soloists. On this occasion "Hail to the Spirit of Liberty," a march composed for and played for the first time at the dedication of the Lafayette monument in Paris, July 4, will be rendered.

ing from
Address of Paper
SEP 15 1900

The mention of Sousa calls to mind the great vogue the American bandmaster has created abroad for his music, says the correspondent of the Philadelphia Ledger. At the Paris Exposition his daily concerts simply carried the volatile Frenchmen away with delight. "Sousay," as they call him, was literally all the rage. Of course, Americans visiting the fair were glad to hear the familiar strains of the "Washington Post" and "Stars and Stripes" marches, and they patronized the concerts as a matter of patriotism. But even had they stayed away, Sousa would not have wanted for audiences. The music stores displayed his compositions in their windows and reaped a rich harvest from their sales. The same story was repeated wherever the band traveled. In Berlin it filled Kroll's Garten every evening for a week and one music dealer told me he had sold over a hundred copies of the "Washington Post" march in a few days.

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SAN FRANCISCO, CAL
SEP 15 1900

John Philip Sousa has returned to America from his trip abroad, after having achieved his great ambition of taking his band to the musical centres of Europe. He is more than gratified with the success of his tour, although it is said that it actually cost him ten thousand dollars. Sousa does not grudge the sum, however, for it has established his reputation in Europe. His liberality and sense of justice is shown by his action at Mannheim, where, after a long day's ride from Paris, and a large part of the band having been lost on the way, Sousa found that the instruments were stalled somewhere on the railroad. To appease the wrath of the manager of the opera-house, he wrote out a check for twelve hundred dollars. Nearly every Continental city which he visited presented him with a civic flag, and Frankfurt sent a delegation to London to present him personally with a magnificent banner from that municipality just before he sailed for America.

Cutting from
Address of Paper
New York City
SEP 19 1900

Among the callers at THE MUSICAL COURIER's Berlin office during the past week were H. B. Cohn; Miss Viva Millard, a young English pianist and musical writer; Wilhelm Foerster, the New York clarinet player and member of Sousa's Band; Emil Husiger, the editor of the Berlin Allgemeine Musikalische Rundschau; Arthur Claassen, the conductor of the Brooklyn Arion; President Saenger, of the Brooklyn Saengerbund, and Otto Wissner, the piano manufacturer. These latter three gentlemen will be received in audience on next Saturday, September 1, by His Majesty Emperor William II., by whom they have also been honored with an invitation to the grand military parade which will take place that day. To-morrow night these three gentlemen, upon invitation of Privy Councillor Pierson, of the Royal Intendancy, will visit the first night of the "Nibelungen" cycle, viz., the "Rheingold" performance at the Royal Opera House, and a big Commers will be tendered them by the United Berlin Male Chorus Singing Societies on Saturday night.

Cutting from
Address of Paper
SEP 20 1900

Daher der Name "Sousa".
In der "Deutschen Wochenschrift für die Niederlande" ist zu lesen: "Sousa, der bekannte amerikanische Klaviervirtuose, heisst in Wirklichkeit Simon Ohse. Den Namen Sousa hat er sich beigelegt, als ihn ein Freund auf die auf seinem Koffer angebrachten Buchstaben (Simon) (Ohse) (United States) (America) aufmerksam machte. Der portugiesisch klingende Name Sousa paßte besser zu seiner vielbewunderten Erscheinung und so verschwand denn der profane Name Simon Ohse von den Klaviertafeln." "Se non e vero e maliziosamente trovato."

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ss of Paper
NEWS.
SEP 16 1900

SOUSA AND HIS BAND AT HOME.

The St. Louis, which arrived in New York Sept. 8, brought home Sousa and his band. Sousa, in an interview in one of the New York papers said: "Our trip was a pronounced success from every point of view. We made money and added considerably to our capital of reputation."

"From beginning to end the tour was delightful. It was a great experience for the members of the band, and they enjoyed it with a zest it would be hard to describe."

"Not one untoward incident happened to mar the pleasure or success of the tour."

"This trip convinced me that the world over human nature is the same; that there are certain elemental forces in our make-up common to all enlightened people. The stolid German, the deliberate Dutchman and the fiery Frenchman are all susceptible to the same melodic influences, are all stirred by the same kind of music that arouses to enthusiasm audiences in America."

Mr. Hinton, to whose management the success of the foreign tour is largely due, said:

"It was universally conceded that Sousa's Band was the one brilliant and pronounced success at the Paris Exposition. It would be impossible for me to describe the enthusiasm that the band aroused in Paris and elsewhere. After filling an engagement at the Exposition we visited the following cities: Bruxelles and Liege, Belgium; Berlin, Hamburg, Bremen, Hanover, Halle, Leipzig, Dresden, Wurnberg, Munchen, Wurzburg, Bad-Nauheim, Frankfurt-on-the-Main, Weisbaden, Kohn, Aix-la-Chapelle, Germany. Then we returned to Paris for a three weeks' engagement. Afterward we took in the following places: Mannheim, Heidelberg, Strassburg, Mainz, Stuttgart, Baden-Baden, Frankfurt-on-the-Main, Berlin, Magdeburg, Cassel, Frankfurt-on-the-Main, Cologne, the Rhine, Germany; Amsterdam, The Hague, Amsterdam, Haarlem, Breda, The Hague, Tynwegen, Arnheim, Amsterdam, Utrecht, The Hague and Amsterdam, Holland."

"In every city we played to the full capacity of the garden or hall, and there was invariably a request for a return engagement. We could have prolonged the tour indefinitely. The vast audiences which attended the concerts in France, Germany, Belgium and Holland—we did not play in England—were fully as enthusiastic as any audiences I ever saw in the United States. They were fascinated by the negro melodies, the rag-time, the two-steps and characteristic dances. They had never heard such music before, and the band's playing was a revelation. Our programmes delighted them. They marveled at the endurance of the men and wondered how they could play in such rapid succession, without intermission, so many pieces of widely different styles. The bands in Germany usually play a piece, receive no applause, wait from 8 to 10 minutes, and then play again. But, as you know, our style is entirely different. We keep everything hot. Sousa's conducting delighted everybody. Our soloists made wonderful hits. Arthur Pryor was proclaimed by many critics as the 'Paganini of the slide trombone,' the 'Ysaye of the trombone,' etc. Herbert Clarke and Walter Rogers also won many compliments. The band's instrumentation was wholly different from that of any other military or concert band in Europe. None of the bands over there has saxophones. Mr. Sousa's plan of massing the trombone players in front of the platform was something new and it pleased immensely. Now a number of German band leaders are imitating Mr. Sousa in this and other things."

"Sousa's marches made great hits. We had to play the 'Washington Post' at least three times in every concert. That composition is as popular in Germany today as it was in the United States 10 years ago. His later marches and descriptive pieces were likewise greatly admired. In Munich the manager who had engaged us was so much delighted that he presented a gold medal to Mr. Sousa and a silver medal to each member of the band. In return the members of the band gave him a mammoth silver goblet."

Sousa's Band will give a concert in the Metropolitan Opera House Sunday night, Sept. 23, and will go to Pittsburg to fill a week's engagement."

g from
ress of Paper
CHRISTIAN
SEP 22 1900

SENATOR DEFEW says that in a European city he called for our national hymn at a concert, and the band promptly struck up, "There'll be a hot time performance for our classics is as hard a fate as to have them think that Washington is famous chiefly for having invented Washington pie."

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s of Paper
POST. EXPRESS
SEP 17 1900

SOUSA MARCHES WENT CHEAP. Two Famous Ones Brought but \$70 Each to the Composer.

"The first piece I ever had published I paid for," said Mr. Sousa. "It cost me \$25, and that \$25 was a great deal of money to me, an awful lot. Of course the piece did not sell. Some friends of mine with a kindness in their hearts bought copies. I think about \$4 worth. But the rest of the world, although it was hunting new tunes, paid no attention to the publication of my piece. It had not found me yet, and the fact that I was disappointed in the sale of my music did not disarrange its machinery in the least. The next time I thought I would try Philadelphia. I went up to the publishing house of Lee & Walker and showed my two compositions to the editor, with whom I struck up a friendship that has lasted ever since that day, and that was in 1872, when I was 18 years old. He played over my pieces and they sounded beautiful. He was a good pianist, and I never have been. He made some kind of a cabalistic mark on them; I suppose it meant O. K., and sent me down to see Mr. Lee. Mr. Lee liked the pieces, but I was a young man, and all that—you know what they all say. Still the pieces were very nice, and they would publish them, giving me—I held my breath—giving me 100 copies of each piece. My railroad fare from Washington to Philadelphia and return and my hotel bill amounted to about \$15, and for that I was to get 100 copies of each of my two pieces, which would cost the publisher perhaps \$7. I thought that was pretty hard. But I accepted. I supposed that the music would be printed off right away. It wasn't. After about a dozen letters from me during a period of six or seven months I finally got word that they might get the piece out the following quarter."

Now that you have made a hit, don't those pieces sell?

Mr. Sousa shook his head and pressed his lips together. The world does not turn back and look for what it has once passed by. It wants something new.

"After awhile I sold my compositions for what I could get, anything from \$5 up to \$25. The 'Washington Post March' and the 'High School Cadet March' I sold for \$35 each. They made an independent fortune for the publisher, Coleman, of Philadelphia."

And all you got out of them was \$70?

Mr. Sousa nodded. He did not seem to feel bad about it. He seemed to think it was a kind of a joke on him, of course, but a good joke for all that. Probably he believes that there are more marches just as good where they came from. Probably he has got over grieving about it in the last ten years. "Ainslee's Magazine."

Cutting from
Address of Paper
Date
SEP 22 1900

Capt. H. C. Du Val, late of the 7th New York, who has returned from Europe tells an interesting story of John Philip Sousa's experience. While Sousa and his band were on their way to play at the dedication of the United States pavilion, they passed the German pavilion, which was being dedicated also. Sousa stopped in front of the pavilion, and his band played "Der Wacht am Rhein" as a compliment. The French press took the matter up and criticized Sousa, while the French public took it as a personal insult. When the band reached Germany, however, it was greeted with great crowds, and in Frankfurt the band was compelled to play two return engagements. On the first appearance in Frankfurt a German official climbed to the stage and introduced Sousa to the audience as the "only man who had ever dared to play the national anthem of Germany in Paris."

g from
Address of Paper
SEP 22 1900
BOSTON

Sousa declares he made money with his band in Europe!!

Louise Willard of the Lederer forces is Margaret Walker of Washington. She is a society girl and her father is a leading official of the B. & O. R. R.

Newspaper Cutting Bureau in the World.
g from
ress of Paper
NEW YORK HERALD
SEP 24 1900

Sousa and His Bandsmen Welcomed Home Again from International Triumphs Abroad.

NEW MARCH TAKES AUDIENCE BY STORM

John Philip Sousa and his band met with a warm welcome from the Sunday night concert audience at the Metropolitan Opera House last night. It was their first public appearance since their return from reaping honors abroad at the Paris Exposition and in the principal cities of France, Germany and Belgium.

Mr. Sousa with his old time liberality, was lavish with encore responses, and the two hours of the entertainment contained almost a continuous stream of melody. That New Yorkers were glad to have Sousa and his band back was evident from the moment they caught sight of the leader, and thereafter all that he did was greeted with warm applause.

The programme was full of new things. One of these, Sousa's own march, "Hail to the Spirit of Liberty," was composed for and played for the first time at the dedication of the Lafayette statue in Paris on the Fourth of July. The march is tuneful and swept the house off its feet last night. It was repeated twice in response to the demands of the audience.

There was a curious new "Egyptian" piece also, which Mr. Sousa chose to offset with a "ragtime" encore. The soloists were Arthur Pryor, whose fine work with the trombone is well known to Sousa audiences; Miss Blanche Duffield, who sang "The Night of Sabba," from "Mefistofele," and Miss Bertha Bucklin, who gave an adagio and moto perpetuum by Reiss on the violin.

The band left at midnight on a special train for Pittsburg, where it will play during the week at the Pittsburg Exposition, returning in time to give another concert at the Metropolitan Opera House next Sunday.

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

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Date
SEP 22 1900

To-morrow night Sousa's band will give the first of four Sunday evening concerts at the Metropolitan Opera House. The soloists will be Arthur Pryor, trombone; Blanche Duffield, soprano, and Bertha Bucklin, violinist. The programme will include the William Tell overture, a scene from Boito's Mefistofele, a new march by the popular bandmaster and various other pieces calculated to please lovers of band music.

YORK, 1884.

aper Cutting Bureau in the World.
From
of Paper
Y. EVENING JOURNAL
SEP 21 1900

SOUSA TO PLAY HERE.

The March King, Just Back from
European Triumphs, Will Be
Heard on Sunday Evening.

Once more at home after achieving great musical triumphs at the Paris Fair, and in fact throughout Europe, John Philip Sousa, the "March King," will inaugurate the musical season this year with a concert on Sunday evening at the Metropolitan Opera House.

The band is the same in personnel as that which played to great crowds in France, Belgium, Germany and Holland. The soloists that Sousa has with him are Miss Blanche Duffield, soprano and Miss Bertha Bucklin, violinist, who have been heard here before with Sousa, and Arthur Pryor, the old trombonist.

Among the new musical numbers to be played is the march that Sousa composed for the dedication of the Lafayette monument at Paris on July 4.

Cutting from **LEADER**
Address of Paper **CLEVELAND, OHIO**
SEP 20 1900

What It Cost Sousa.
John Philip Sousa, the bandmaster, who sailed on the St. Louis for New York, has achieved his great ambition of taking his band to the musical centers of Europe at great cost, says a London correspondent. He said to-day that he was more than gratified with the success of his tour, but he did not say, which has been learned from good authority, that the tour actually cost him \$100,000.
It is not believed, however, that Sousa grudges the loss of his \$100,000. He laughingly told to-day how he had lost \$1,200 in one lump. That was at Mannheim, where, after a whole day's ride from Paris, and after a large part of the band had been lost on the way, Sousa found that the instruments were stalled somewhere on the railroad. To appease the wrath of the manager of the opera house Sousa wrote out a check for \$1,200.

THE MORNING TELEGRAPH
Address of Paper **New York City**
SEP 23 1900

Sousa's a Lightning Change Artist.

John Philip Sousa evidently believes in the plan of living defined by John Follansbee in The Morning Telegraph a week ago. The latter, it will be recalled, says he gets health and relief through working half the year on his Texas ranch and then idling in New York. Mr. Sousa's scheme is similar, though on a smaller pattern. This evening he gives a concert at the Metropolitan Opera House, and before the audience has left the house he rushes, with his entire orchestra, for the train that is to take him to Pittsburg in time to play there throughout the week opening Monday afternoon. The following Sunday he is to be again in this city, reaching the Madison Square Garden in the nick of time to lead "The Stars and Stripes Forever" at the big concert given by the German Singing Society, in the evening having another concert all by himself at the Metropolitan. The two succeeding Sundays he will be at the Metropolitan, and in intervening weeks he will be in Boston and again in Pittsburg. Certainly not a lazy man's job, is it? Immediately after the final concert in this city Sousa will put aside his baton in favor of a gun and lie himself south for bird shooting. This sport will chain his attention until Jan. 4, when his tour of the principal cities and towns will begin—with the aggressive and industrious Col. George Frederick Hinton in advance. "Colonel," glibed Sousa one day lately, "this is very poor military etiquette you and I indulge in en route. Here you are dashing on ahead of me from stand to stand, whereas every schoolboy knows that the bandmaster should march before his Colonel."

Cutting from **NEW YORK SUN**
Address of Paper
SEP 24 1900

SOUSA'S BAND PLAYS.

Metropolitan Opera House Reopened With an Instrumental Concert.

John Phillip Sousa had the distinction of opening the Metropolitan Opera House for the first concert of the season there, when he conducted his band last night in a programme which included some of his popular compositions. It is not always necessary to put them on the programme, for audiences know from experience that they will come as extra numbers, and there was no cause for complaint of Mr. Sousa's liberality in that particular last night. He and his organization were cordially welcomed by the audience. The gathering was large and for a Sunday night audience brilliant in aspect. The concert was the first of a series of three to be given by Mr. Sousa on Sunday evenings.

The programme contained some novelties that the bandmaster had acquired abroad, and one that he had introduced first in Paris at the unveiling of the Lafayette statue. This was a march, "Hail to the Spirit of Liberty," written in the composer's best style and strong in the rhythmic charm and spirit that have made his other music of this kind so popular. The other new pieces were an Egyptian suite by Luigi, "Monte Cristo" waltz by Kotlar, a tarantella, "Les Pifferari," by Pessart, and a polka, "Sparkling Women," by Liebling. Other numbers were the overture to "William Tell" and the Sabbath night music from Boito's "Mefistofele," which were a much less satisfactory medium of displaying the band's powers. Blanche Duffield, Bertha Bucklin and Arthur Pryor were the soloists.

Cutting from **ENQUIRER**
Address of Paper **BUFFALO, N. Y.**
SEP 18 1900
Date

CHARGES FOR CONVENTION HALL.

It is proper enough for the theater managers of Buffalo to look out for their interests, but they should not forget that Convention Hall was made with the people's money and for the benefit of the people. It is not the city's intention to maintain a hall in competition with the regular theaters, but it is wholly proper for Convention Hall to be used for big concerts, for balls and for grand opera, and for any other purpose which a theater is not primarily designed to fulfill. The theaters are not built for popular concerts nor for grand opera. Consequently, although it is conceivable that they would like to force Sousa's and other big orchestras to come to them on their own terms, such a desire is not one which the public is in reason bound to respect.

Mr. Hobart Weed, representing the music lovers of the city, is right in protesting against the high prices which it is proposed to charge for the use of Convention Hall for concert purposes. The committee of Aldermen, Councilmen and Commissioners of Public Works agreed upon the following schedule:

For concerts, lectures and entertainments, \$175 for an evening; \$100 for an afternoon, \$250 for both afternoon and evening. This is an increase of \$25 over the original rate for an evening and an advance of \$50 on the rate for both afternoon and evening.

For public entertainments or balls, \$150 for an evening, a raise of \$25; \$100 for an evening for a ball or entertainment given by an association for members where no admission is charged.

Mr. Weed and Commissioner Healy both think this rate is too high for concerts and believe that it will prohibit the use of the hall for music at popular prices, such as the people ought to be able to enjoy. It is, of course, necessary to charge enough to pay for the running expenses of the hall, but it is probable that more money can be made by making the charge moderate and having it constantly in use, than by making it almost prohibitive. The Common Council should consider this aspect of the question.

Newspaper Cutting Bureau in the World
Address of Paper
SEP 24 1900

MUSIC.

John Philip Sousa and his band, fresh from their successes in Paris and Germany, were welcomed back at the Metropolitan Opera House last evening by an audience that filled every part of the house. It was a typical Sousa audience that remained silent throughout the classical features of the programme but went wild over the characteristic Sousaisms.

The programme showed the band at its best. The opening number was the *William Tell* overture, which, the programme said, was "the first composition played by the band at the Paris Exposition." The encore, the *Washington Post* March, gave Mr. Sousa the opportunity of exhibiting several newly acquired mannerisms that will put his imitators on the vaudeville stage to a severe test. Once he stretched out his hands in front of him, and held them there for a minute, moving them gently up and down. He has also acquired a new undulating movement with arms outstretched side wise. This movement reminds one of the actions of a person stretching himself after a sound nap, but it possesses much of the esthetically graceful method of a Bunthorne. The musical features of the programme was the new march by the leader, "Hail to the Spirit of Liberty," "which was composed and played first at the dedication of the Lafayette Statue in Paris, June 1, 1900. The march possesses the exhilarating qualities of Sousa's other marches without the character of his earlier compositions. The soloists were Arthur Pryor, who plays mellow love-tunes on his trombone, Miss Blanche Duffield, a youthful soprano, who sang a composition by Mr. Sousa, "Maid of the Meadow," and Miss Bertha Bucklin, a violinist, who played an adagio and moto perpetuum by Reiss.

Cutting from **ST. LOUIS POST-DEMOCRAT**
Address of Paper
SEP 24 1900

Sousa-Konzert.

Sousa gab gestern Abend im Metropolitan Operahouse das erste einer Serie von Sonntags-Konzerten. Daß er von einem zahlreichen Publikum mit vieler Wärme begrüßt wurde, versteht sich von selbst und braucht kaum noch reportirt zu werden. Hauptsächlich in den billigeren Plätzen war das Haus sehr stark besetzt, und die Liebhaber schneidiger Militärmusik feierten ein Fest. Gab doch Sousa nach jeder Nummer zwei oder drei Zugaben, ohne erst lange bitten zu lassen. Von seinen bekannten Eigenthümlichkeiten, die ihn populär gemacht, hat Sousa während seiner europäischen Sommerreise nichts eingebüßt, im Gegentheil, er ist darin vielleicht noch ausgeprägter geworden. Noch immer bekommt unter seinem Stabe so ziemlich alle Musik eine gewisse Marsch-Ärtigkeit, und hinsichtlich der Bewegungen seiner Hände und Arme hat er den alten noch einige neue Nuancen hinzugefügt, so daß diejenigen Leute, die gekommen waren, weniger um die Kapelle zu hören, als um Sousa dirigiren zu sehen, auf ihre Rechnung kamen.

Das Programm war ein sehr populär gehaltenes, wie es sich für ein Sonntags-Abendkonzert ziemt. Als Solisten traten die Sopranistin Frä. Blanche Duffield, die Violistin Frä. Bertha Bucklin und der Posaunist Herr Arthur Pryor auf.

Newspaper Cutting Bureau in the World

Cutting from **W. Y. Press**
Address of Paper
SEP 22 1900

John Philip Sousa, the march composer, will be represented in the Youth's Companion of September 27. He will relate his experiences as a bandmaster.

Cutting from

Address of Paper

Date

It is said that an offer was made for the Sousa band for a few vaudeville engagements. The band was to have been operated at a loss, the latter being charged to advertising. The deal has not gone through.

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SOUSA WELCOMED.

Large Audience at His First Sunday Concert—His New March.

Sousa and his band, fresh from European triumphs, were welcomed last night at the Metropolitan Opera House by a large audience. The stage was prettily set, with American and French flags draped at the back. Applause, which was continuous, plainly came from ardent admirers of the "March King." There was nothing to grumble at save the scarcity of programmes, for which there seemed no excuse.

"Hail to the Spirit of Liberty," the march which Sousa composed and played for the first time at the dedication of the Lafayette Statue in Paris on July 4, 1900, was the novelty of the programme. Its theme is simple and void of inspiration. Stamped here and there with some of the characteristic oddities of the composer, played with all the accessory tricks, of which he is a past master, and pleasing enough in a mildly inoffensive way, it is not likely to win the popularity of his earlier efforts. It was for these—such old favorites as "El Capitan," "Hands Across the Sea" and "The Man Behind the Gun"—that the enthusiasm found full vent, frequently drowning the opening and closing bars in its impatient vociferousness.

As to Sousa's art and his men's skill, what can be said that is new? For those who like the kind there is nothing better to be found anywhere. The little man's magnetism is unabated. With the first bar of "The Star Spangled Banner" he brought the audience to its feet as one man, quite in the manner of the tense days of the Spanish-American war, when patriotism was at fever heat.

Blanche Duffield, the singer; Bertha Bucklin, the violinist, and Arthur Pryor, trombonist, with all of whom Sousa's constituents are familiar, were the soloists. There is to be another Sousa concert next Sunday.

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SOUSA'S ROYAL WELCOME.

An Enthusiastic Greeting for the Bandmaster from a Big Metropolitan Audience.

Sousa had a royal welcome at the Metropolitan Opera House last night. There was a big crowd present, and its applause was congratulatory. The stage was dressed with trophies of the European tour—banners from various municipalities, Amsterdam, Frankfurt, Cologne. The band, in its natty uniform, sat among palms and played with sympathetic obedience to the baton of Sousa—the same individual, temperamental conductor beating time, as of yore, with artistic nonchalance.

The concert was a good one, with many novelties, a pretty waltz by Kutlar, a fascinating polka by Liebling and Sousa's latest march, "Hail to the Spirit of Liberty," to the strains of which last Fourth of July, in Paris, the veil was drawn from Bartlett's statue of Lafayette. The march has Sousa's familiar spirit and character—rhythmic conceits and a singing melody for the trio.

In its execution the band displayed its best qualities—a sonorous but soft tone, a great precision in ensemble and a complete understanding with the leader.

A good suggestion of the manner in which Sousa evoked patriotic fervor among Americans abroad was given when the band unexpectedly played the national anthem. The effect was stirring.

There will be more of these Sunday concerts with their invigorating Americanism.

Cutting from

Address of Paper

Date

BIG AUDIENCE
ENCORES SOUSA

Music Lovers Fill Metropolitan Opera House.

OTHER MUSIC SELECTED

But the People Demand Sousa, and the Bandmaster Gave Them Marches.

PROGRAMME.

Overture to "William Tell".....Rossini
Love Thoughts.....Pryor
Suite Egyptian.....Luigini
Song, "Maid of the Meadow".....Sousa
Blanche Duffield.
Grand scene, "Night of Sabba".....Bolto
Valse, "Monte Cristo".....Katlara
a. Caprice in polka form.
b. "Hail to the Spirit of Liberty".....Sousa
Violin solo, Adagio and moto perpetuum.....Reiss
Bertha Bucklin.
Tarantelle, "Les Pifferari".....Pessart

There was very little Sousa on the programme of the first concert given by his band (fresh from their European triumphs, as the bill had it) at the Metropolitan Opera House last night, but the programme was mistaken, for the show was mostly Sousa. The people wanted Sousa and they encored every selection by another composer three times, and for each encore they received one of the popular Sousa marches, a selection from the "Bride-Elect," or some other composition by the bandmaster which was equally well known.

A glance at the programme would show that the concert was certainly one of popular music, but with the encores it was more than that. And it seemed rather a pity when the band played so justly and excellently the grand scene from the opera "Mephistofele" that the ears of the "others" do not get more of a delight at these concerts.

Three Encores.

The overture to "William Tell," it was announced, was the first piece played by this band at the Paris Exposition. Three encores followed, and it is just possible that the applauding people at first asked for a repetition.

There were three soloists: Blanche Duffield, soprano, who sang an aria by Sousa which led one to suspect that the composer has a grand opera up his sleeve; Bertha Bucklin, who played two movements on the violin, and Arthur Pryor, trombonist, who gave his own composition, "Love Thoughts." All three were encored twice and each one "obliged" in turn.

The house reserved its greatest applause for Sousa's new march, "Hail to the Spirit of Liberty." This was in the March King's best vein, and caught the people by its rapid and sonorous movement.

The Audience Was Large.

The stage was set in the Paris Grand Opera scene, decked with palms, while three flags—the American, French and Austrian—lent bright color to it. There was a very large audience present, dress suits mixing in good fellowship with vestless left-over Summer garb, but the women were all gayly decked, and the orchestra and two tiers of boxes looked as well as they do on a Saturday night in the opera season. Occupying boxes on the first tier were Vernon M. Davis and Mrs. Davis, Mr. and Mrs. Donald McLean, Mr. and Mrs. J. Elverson, Mr. and Mrs. H. C. Hollins, Marshall Wilder and his father. In orchestra chairs, but with the width of the house between them, sat Register Isaac P. Fromme and Col. Abraham Gruber. The second concert in the Sousa season occurs next Sunday night.

SOUSA AND HIS BAND.

THEIR TOUR OF EUROPE MOST SUCCESSFUL—SOME OF ITS INCIDENTS.

New York, Sept. 13.—John Phillip Sousa and his band of sixty-five musicians returned after a successful tour of four months in Europe.

"We played four weeks in Paris," Mr. Sousa said. "The instrumentation of the band in particular surprised and delighted the foreigners, who were not accustomed to hear some of the instruments in a brass band or see them arranged as they are in my band. I found the admiration for American music unbounded. Marches or rag time or more serious music delighted them equally. Some of the marches were known before we went there, especially the 'Washington Post,' which is still a rage in Europe. A kind of dance has been built up around the music and that is also called by the name of the march. It differs a little in detail in France, but is practically the same.

"When we were in Berlin a friend told me that he had heard the 'Washington Post' played during one evening by a German, Russian, Hungarian and American band and that they all had their own idea as to the way it should be rendered. The newer marches were well known, and the audiences never seem to get enough of them. We were particularly favored by the attendance of officers throughout Germany. They seemed to enjoy the military music and were just as enthusiastic over the rag time. My manager, Col. George E. Henton, took a kodak picture of a group of them one day as they were trying to do a cake walk to some of the negro music the band was playing. They were in uniform and had no idea that they were being observed.

"One of the most interesting experiences of the trip was playing 'Die Wacht am Rhein' in Paris. It had not been heard for thirty years there. We were coming back from Vincennes on the boat the day the German pavilion was opened. As we came up to the pavilion on the boat we played the 'Marseillaise,' 'The Star Spangled Banner' and then 'Die Wacht am Rhein.' We were compelled to repeat the serenade three times. It seemed as if the music of the German national hymn had suddenly attracted the visitors from all parts of the exposition ground. The spaces about the building were black with people. Nobody had expected to hear 'Die Wacht am Rhein' in Paris.

"Frequently during our tour on the continent we were asked to play the Boer national hymn, but I always declined on the ground that we never gave any performance that might be taken to have a political significance."

Newspaper Cutting Bureau in the World.

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SEP 22 1900

The honor of inaugurating the new musical season falls this year to the lot of John Philip Sousa appropriately enough, for the "March King" is easily the most conspicuous of American musicians at this time, because of his recent unqualified triumphs in Europe. The programme has been selected with a view of showing the Sousa ensemble at its best, and contains a number of European musical novelties not familiar to New York concert goers.

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Date

Another concert by Mr. Sousa and his band is announced for next Sunday night at the Metropolitan Opera House.

ng from
ess of Paper **OMAHA, NEB.**
SEP 18 1900

Mr. Sousa says that his band played to over 1,000,000 people in Europe, that the cash receipts were over \$100,000 and that he is going again in August, 1901, to tour in Scotland and England. He had one audience of 6,500 people, he says, in Berlin, where he gave concerts on seventeen days. In Paris he twice had an audience of 100,000 persons.

Cutting from **NEW YORK JOURNAL**
Address of Paper **SEP 24**
Date

CROWDS GREET SOUSA.
Large Audience at His Opening Concert in the Opera House.
John Philip Sousa and his band were greeted by a large audience at the opening concert in the Metropolitan Opera House last night.
The programme was selected with a view of showing the Sousa ensemble at its best. The soloists were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Arthur Pryor, trombonist.

ting from **NEW YORK PRESS**
ress of Paper **SEP 23 1900**
THE WORLD OF MUSIC

SOUSA'S FIRST CONCERT.
The honor of beginning the new musical season falls this year to the lot of John Philip Sousa. Sousa has made the American music and the American flag familiar in localities where they had never been known before, and his popularity and prestige already are as great in Europe as in America. And now John Philip Sousa returns to his home with the same band to give his first concert at the Metropolitan this evening. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, who have been heard here before with Sousa, as well as Arthur Pryor, trombone. The programme contains new European musical novelties. The new march composed by Sousa for the dedication of the Lafayette Monument in Paris, on July 4, will be played here for the first time. The programme is:
Overture, "William Tell".....Rossini
Trombone solo, "Love Thoughts".....Pryor
Suite, "Egyptian" (new).....Luigini
Soprano solo, "Maid of the Meadow".....Sousa
Blanche Duffield.
Grand scene, "The Night of Sabba," from "Mefistofele".....Boito
Valse, "Monte Christo" (new).....Kotlar
Caprice in polka form, "Sparkling Women" (new).....S. Liebling
March, "Hail to the Spirit of Liberty" (new).....Sousa
Violin solo, "Adagio and Moto Perpetuum".....Reiss
Bertha Bucklin.
Tarentella, "Les Pifferari" (new).....Pessart

ing from **N. Y. EV'G SUN.**
ess of Paper
SEP 22 1900

John Philip Sousa, fresh from Europe, will give a band concert at the Metropolitan on Sunday night.

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g from **NEW YORK JOURNAL**
s of Paper **SEP 23 1900**

The musical season will this year be begun by John Philip Sousa, who will give his first concert since his return from his European success at the Metropolitan Opera House to-morrow evening. One of the interesting features will be the new march composed by Mr. Sousa for the dedication of the Lafayette Monument at Paris last July 4.

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ng from **NEW YORK JOURNAL**
ess of Paper
SEP 22 1900

SOUSA CONCERT TO-MORROW.
First Appearance of the Band Since Its Return from Europe.
John Philip Sousa and his band, fresh from their very genuine and enthusiastic successes in France, Germany, Holland and Belgium, will give a concert to-morrow evening at the Metropolitan Opera House, making their first appearance here since the summer trip abroad.
The soloists will be Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, who have been heard here before with Sousa, as well as Arthur Pryor, whose virtuosity on the trombone made his playing a sensation in Europe. The programme has been selected with a view of showing the Sousa ensemble at its best, and contains a number of European musical novelties not familiar to New York concert-goers. An interesting feature will be the new march composed by Mr. Sousa for the dedication of the Lafayette Monument at Paris on July 4, which will be played here for the first time.
The programme follows:
Overture, "William Tell".....Rossini
Trombone solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Suite, "Egyptian" (new).....Luigini
Soprano solo, "Maid of the Meadow".....Sousa
Miss Blanche Duffield.
Grand scene, "The Night of Sabba," from "Mefistofele".....Boito
Valse, "Monte Christo" (new).....Kotlar
Caprice in polka form, "Sparkling Women" (new).....S. Liebling
March, "Hail to the Spirit of Liberty" (new).....Sousa
Violin solo, "Adagio and Moto Perpetuum".....Reiss
Miss Bertha Bucklin.
Tarentella, "Les Pifferari" (new).....Pessart

g from **MORNING TELEGRAPH**
s of Paper **New York City**
SEP 23 1900

Sousa and his band, just back from Europe, are at the Metropolitan Opera House to-night and each of the next three Sunday evenings. The "March King" has arranged a special programme for the opening concert. It includes a new march called "Hail to the Spirit of Liberty," composed in France by Mr. Sousa, to be played at the dedication ceremonies of the Lafayette Monument in Paris on July 4 last.

ng from **NEW YORK WORLD**
ess of Paper
SEP 23 1900

NOTES OF MUSIC
A Wagner festival will mark the closing week of the season of summer concerts at St. Nicholas Garden by the Kaltenborn Orchestra. The programmes on Wednesday, Thursday and Friday evenings, Sept. 26, 27 and 28 will be devoted to the performance of excerpts from the works of the great master of dramatic music.
At tonight's concert the soloists will be Miss Marie de la Paz, soprano, and Mme. A. Regis-Rossini, harpist. Among the orchestral numbers to be played are Saint-Saens's ballet music from "Henry VIII," Massenet's ballet music from "Le Cid," a fantasia on airs from Bizet's "Carmen" and the Andante from Beethoven's fifth symphony.

Sousa and his band, fresh from their triumphal tour through Europe, will celebrate their homecoming at the Metropolitan Opera House this evening. It will be the first of a series of four Sunday concerts. The programme will consist of Rossini's "William Tell" overture; a new suite, "Egyptian," by Luigini; a new waltz, "Monte Christo," by Kotlar; a new caprice, "Sparkling Women," by Liebling; a new Tarentella, "Pifferari," by Pessart, and Sousa's latest march, "Hail to the Spirit of Liberty," composed for the dedication of the Lafayette monument in Paris on July 4. There will be a soprano solo by Miss Blanche Duffield, a violin solo by Miss Bertha Bucklin and a trombone solo by Mr. Arthur Pryor, whose European honors were extraordinary.
The band has an active winter ahead. From Oct. 8 to 13 it will play in Boston; from Oct. 24 to 29 and again in November at Pittsburgh, and then it will make a tour of the United States, reaching both Gulf and the Pacific Ocean.

Cutting from **NEW YORK PRESS**
Address of Paper
SEP 24 1900
Date

BIG CROWD HAILS RETURN OF SOUSA

March King's Musicians Renew Old Triumphs.

Leader Shows in the Metropolitan That His Foreign Trip Has Broadened His Art.

That travel broadens the mind has long been confessed, but that it refines the method is not known so generally. Sousa is an evidence of this latter fact. He went away blusteringly; he comes home modestly. No wind that wafted him over the Atlantic was half so breezy as he, and now he is gentle as a zephyr. Our March King set sail valorously far countries for to see and in his voyage he captured the Golden Fleece of sentiment. He has stood before kings, like the good man of Holy Writ, and learned humility, and, after as many travels as Sindbad the Sailor, he returns to us without vainglory.

Sousa and his band have gained experience in music as well as in geography by their trip to Europe. They opened their season last night at the Metropolitan Opera House with melody not unworthy that famous stage. In tenderness, color and experience this orchestra has advanced vastly over its former performance. Sousa played last night as he never played before—with a nicety of shading that was equally unexpected and admirable. He has lost nothing of his former spirit, either, for in passages calling for it his style is still lusty and vigorous. With his ancient fire still burning, but the usually white blaze of it tempered by discretion and good taste, John Philip may be felicitated on his orchestra and its travels. No band of reeds and brass can equal this concert of players.

In his time Patrick Sarsfield Gilmore was well spoken of and Dan Godfrey had his admirers; but neither the Irish conductor nor the English ever arrived at the excellence declared last evening by our leader. Sousa is responsible for the best military band of modern times.

A cordial welcome home greeted these melodic folk. The Metropolitan was thronged, as though it were a Jean de Reszke night at the opera, and Sousa and his marches were applauded to the echo. His programme was printed to include only two of his own compositions—a soprano solo sung sweetly by Blanche Duffield and entitled "Maid of the Meadow," which is a pleasant pastoral, and his new march "Hail to the Spirit of Liberty," a stirring score in the familiar Sousian strain, which aroused the customary enthusiasm. But before the evening was over John Philip had delivered almost all his famous compositions, including his impressions of Paris.

There is no place like home, and home is not homelike without our March King. Thro' pleasures and palaces though he did roam Sousa is glad to get back to us and we are glad to have him.
H. B.

utting from **N. Y. EV'G. JOURNAL**
ddress of Paper
ate **SEP 22 1900**

Sunday evening concerts at the Metropolitan Opera House begin to-morrow, when John Philip Sousa and his band, fresh from triumphs at the Paris Exposition and several cities on the continent, reappear before a New York audience. The programme includes the new march composed by Sousa for the dedication of the Lafayette Monument at Paris on July 4. Blanche Duffield, Bertha Bucklin and Arthur Pryor are the soloists.

The Kaltenborn summer-night concerts at St. Nicholas Garden come to an end a week from to-morrow night. In response to a general request Mrs. Kaltenborn has arranged for a repetition on next Wednesday, Thursday and Friday evenings of the Wagner festival that proved so attractive a feature a few weeks ago. A good programme is arranged for to-morrow night.

In "Faust," with which the Metropolitan English Grand Opera Company begins its season at the opera-house a week from Monday night, the "Walpurgis Night Revels" are to be restored. There is sharp drilling of principals, orchestra and ballet at the two rehearsals a day now going on. No effort is spared to win success. Subscription



JOHN PHILIP SOUSA.
(From photograph recently taken in Berlin.)

sales during this week have been large. Next Monday morning the sale of single seats begins. Selma Kronald is to sing Venus in "Tannhauser" in the second night of the season, and the arrival of Zelle de Lussan completes the cast for "Mignon" on the third night.

Cutting from

Address of Paper

Date

Im Dienste der Nächstenliebe.

Das Monstre-Konzert des „Aschenbrödel“ zu Gunsten der nothleidenden Zegener.

Immer wo eine verheerende Katastrophe die Menschheit heimsucht und die entfesselten Naturgewalten auf ihrer Zerstörungsbahn namenloses Unglück und Hilflosigkeit unter den Betroffenen zurücklassen, ist es, wo die werththätige Menschenliebe sich regt, die Schwere des Unglücks lindern zu helfen, von jeher ein schönes Vorrecht der Tonwelt gewesen, mit der Macht der Töne, die jedes Menschenherz rührt, die Thränen trocknen zu helfen und die Musik in den Dienst der Nächstenliebe zu stellen. Mit einem Monstre-Konzert von einer Zusammenfassung, wie sie selbst in einem Musikcentrum wie New York nur selten geboten wird, tritt der Verein „Aschenbrödel“, bekanntlich eine der größten Musikervereinigungen der Welt, im Interesse der Nothleidenden Galveston's vor die Oeffentlichkeit.

Das Wohltätigkeits-Konzert, für das drei Orchesterdirigenten von Weltruf, Walter Damrosch, Emil Paur und John Philip Sousa, mit der größten Bereitwilligkeit ihre Mitwirkung zugesichert haben, findet am nächsten Sonntag Nachmittag um halb 3 Uhr im Madison Square Garden statt und umfaßt Kompositionen von Wagner, Händel, Massenet, Sousa und Herbert. Das Orchester ist aus 400 der ersten Orchester-Musiker zusammengesetzt und schließt fast alle bekannten hiesigen Instrumentalsolisten ein. Besondere Hervorhebung verdient eine Nummer des Programms, der von 40 Horn-Solisten ausgeführte Pilgerchor aus „Tannhäuser“. Der aus 1500 bis 2000 Stimmen bestehende Massenchor steht unter der Leitung von Herrn Damrosch. Die Schlussnummern des Programms sind patriotischen Stils, Sousa's „Stars and Stripes forever“ und „American Fantasy“ von Victor Herbert. Beide Nummern werden von Sousa dirigiert.

Der Verein „Aschenbrödel“, unter dessen Auspicien das Monstre-Konzert stattfindet, giebt sich der Erwartung hin, daß der Appell an die Bevölkerung New York's, durch Unterstützung dieses in den Dienst der Nächstenliebe gestellten Unternehmens zur Vinderung der Noth in dem unglücklichen Galveston beizusteuern, kein vergeblicher sein wird. Die Leitung des Ganzen hat Col. De Freese mit bekannter Bereitwilligkeit übernommen und ihm zur Seite steht ein aus Mitgliedern des „Aschenbrödel“ bestehendes Komitee, welches alle musikalischen Arrangements zu treffen hat. Diesem Komitee gehören die folgenden Herren an: Robert Zverfen, Aug. Leberhaus, Robert Rutlander, Wm. Hoffman und Chas. Sadert.

Newspaper Cutting Bureau in the World.

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Address of Paper

Date

SEP 24 1900

John Philip Sousa and his band met with a warm welcome from the Sunday night concert audience at the Metropolitan Opera House last night. It was their first public appearance since their return from reaping honors abroad at the Paris Exposition and in the principal cities of France, Germany and Belgium.

Mr. Sousa with his old time liberality, was lavish with encore responses, and the two hours of the entertainment contained almost a continuous stream of melody. That New Yorkers were glad to have Sousa and his band back was evident from the moment they caught sight of the leader, and thereafter all that he did was greeted with warm applause.

The programme was full of new things. One of these, Sousa's own march, „Hall to the Spirit of Liberty“, was composed for and played for the first time at the dedication of the Lafayette statue in Paris on the Fourth of July. The march is tuneful and swept the house off its feet last night. It was repeated twice in response to the demands of the audience.

EXPRESS.

Cutting from

Address of Paper

Date

TOLEDO, O.

SEP 18 1900

Sousa's Rückkehr. Sousa, der Marschkönig, ist wieder in New York eingetroffen. An Bord des vor einigen Tagen angekommenen Dampfers „St. Louis“ kehrte er mit seiner 65 Mann zählenden Kapelle von seiner europäischen Konzert-Tournee zurück. Das Schiff, das die Künstler und ihren genialen Führer zu den heimischen Gestaden brachte, war mit den deutschen, französischen, holländischen und belgischen Farben bunt geschmückt, und am Bug prangten die Banner der Städte Köln und Frankfurt. Als der „Oceanwindhund“ an seinem Dock anlegte, spielten die heimgekehrten Musiker „Home, sweet home“ und „Star Spangled Banner“. Der Erste, der an's Land stieg, war der Kapellmeister. Ein Bänderbüschel Berichterstatter erwartete ihn, um ihn über seine Erfahrungen jenseits des großen Wassers auszuholen. Ein englisches Morgenblatt in New York brachte unlängst die Meldung, daß die Kapelle auf ihrer Tournee herzlich schlechte Geschäfte gemacht und mindestens \$10,000 bares Geld verloren habe. Sowohl Sousa als Col. George F. Hinton, der Impresario, stellen dies jedoch entschieden in Abrede. Beide versichern, daß die Reise in jeder Beziehung ein Bombenerfolg war, besonders aber in finanzieller Hinsicht. Die berühmte Kapelle, welche New York im April verließ, konzertierte in 35 verschiedenen Städten in Frankreich, Deutschland, Belgien und Holland. Aus Paris meldete der Aufent-

halt vier Wochen und die dort gegebenen Konzerte zogen täglich riesige Menschenmengen an. Gratiis wirkte die Kapelle bei Eröffnung des amerikanischen Pavillons auf der Weltausstellung, sowie am 4. Juli bei Enthüllung der Washington- und Lafayette-Denkmäler mit. In Berlin dauerte der Aufenthalt 17 Tage und die Konzerte fanden dort im königlichen Opernhaus statt. Neun Konzerte wurden in Hamburg gegeben, acht in Bremen, sechs in Köln, je vier in Dresden, Leipzig, München, Brüssel, Amsterdam und im Haag; je zwei in Wiesbaden, Baden-Baden, Heidelberg, Stuttgart, Straßburg, Nürnberg, Düsseldorf und Lüttich. In einer Reihe von kleineren Städten wurde nur für einen Tag Halt gemacht. Wie Herr Sousa erklärte, ließ er mit Vorliebe spezifisch amerikanische Kompositionen, und besonders „Rag-Time“, Melodien und Negerlieder spielen. Diese fanden besonders in Frankreich und Belgien lebhaften Anklang, während das musikalische deutsche Publikum klassische Tonwerke vorzog. Besonders dankbar zeigten sich für den ihnen gebotenen Genuß die deutschen Hörer. Die meisten derselben stifteten der Kapelle prächtige Banner, und Frankfurt schickte den Künstlern ein solches durch eine besondere Deputation nach London nach. Ein deutscher Impresario versuchte, Herrn Sousa unter glänzenden Bedingungen für eine weitere Tournee zu gewinnen, doch wurde die Offerte vorläufig abgelehnt. Der einzige Mißerfolg war in Mannheim zu verzeichnen. In Folge der Eilei von Bahnbeamten verspätete sich der Sonderzug, mit welchem die Künstler reisten, und als er endlich in der Stadt eintraf, stellte es sich heraus, daß das Gepäck und die Instrumente verschwunden waren. Erst am nächsten Tage konnten die Sachen wieder aufgefunden werden. Die angesagten beiden Konzerte konnten unter diesen Umständen natürlich nicht stattfinden, aber trotzdem hatte Sousa für das gemietete Theater 5000 Mark zu zahlen.

NEW YORK HERALD.

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Address of Paper

Date

Sousa will celebrate his return from his successful European tour by a series of four Sunday night concerts at the Metropolitan Opera House, the first to be given this evening. During his European trip Sousa made additions to his library, so that besides his own popular compositions he is enabled to present many of the latest European novelties. The soloists of to-morrow night's concert will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hall, fluegelhorn, and Simone Mantia, euphonium.

COMMERCIAL

Cutting from

Address of Paper

Date

John Phillip Sousa will give his first concert since his return to America at the Metropolitan Opera House, Sunday evening, Sept. 23. This will be the first of a series of four Sunday night concerts by the band with special soloists. At the first concert Sousa's new march will be heard for the first time in America. It is called „Hall to the Spirit of Liberty.“

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Address of Paper

Date

The honor of inaugurating the new musical season falls this year to the lot of John Philip Sousa appropriately enough, for the „March King“ is easily the most conspicuous of American musicians at this time, because of his recent unqualified triumphs in Europe. The programme has been selected with a view of showing the Sousa ensemble at its best, and contains a number of European musical novelties not familiar to New York concert goers.

MUSICAL COURIER

Cutting from

Address of Paper

Date

"THE WASHINGTON POST MARCH."

GEORGE FREDERICK HINTON, manager of Sousa's Band, says: „When Sousa's Band played throughout Germany there was a call everywhere for his marches, and they made tremendous hits. It seems that recently every band and orchestra in Germany has been playing his 'Washington Post March,' which made it very popular. In every concert Mr. Sousa had to give this march, and had to repeat it several times before the audience would be satisfied. I found that in Germany the 'Washington Post March' is just as popular at present as it was in the United States ten years ago. It is on sale at every music store in Germany.“

It is an odd fact that „The Washington Post March,“ which has probably enjoyed a greater popularity than any other march Sousa ever wrote, was the least profitable of all his compositions. When it appeared the band leader's great reputation had not been made, and he enjoyed no fame as a composer. This march was sold to Harry Coleman for a paltry sum, and, although over a million copies have been sold up to the present time, Sousa has never received one dollar in royalties from its sale.

There is one peculiar thing about Sousa's marches, their popularity never wanes.

Cutting from

Address of Paper

Date

Sousa's band concerts at the Metropolitan Opera House commenced Sunday night, and was a pronounced success. The „March King“ will give a series of these popular band concerts, the next being on Sunday night.

Cutting from **NEW YORK HERALD**
Address of Paper **SEP 26 1900**

OTHER FUNDS INCREASED

Many Thousands Added to the Various Collections in This City.

Additions were reported yesterday to several of the relief funds which are being raised in New York for the Galveston sufferers.

The largest amount received during the day was reported by the Chamber of Commerce, where contributions amounting to \$6,734.72 were acknowledged by James Stillman, treasurer of the relief fund. Of this sum \$6,444.72 represents the contribution of the North German Lloyd Steamship Company, the Bremen Chamber of Commerce and the Bremen Cotton Exchange and the funds collected by them.

The Chamber of Commerce Fund now amounts to \$71,943.47. Contributions amounting to \$424.50 were received by the Merchants' Association, making their fund \$100,952.06.

The fund at the Produce Exchange now amounts to \$13,025.22, \$336.37 having been received from James A. Wright, of the American line, which is the sum realized by a

concert given on the St. Paul during her last voyage.

John Philip Sousa, Walter Damrosch and Emil Paur will by turns conduct the orchestra of four hundred musicians next Sunday afternoon in the big concert in Madison Square Garden. Forty French horn soloists will render the "Pilgrims Chorus" from "Tannhäuser." The concert will be under the direction of the Aschenbroedel Verein.

Cutting from **NEW YORK WORLD**
Address of Paper **SEP 26 1900**

BANDMASTER SOUSA LOSES HIS FINANCIAL BACKER.

E. R. Reynolds Withdraws Owing to Differences Arising from Losses on Foreign Tour.

MUSICIAN STOOD EXPENSE.

Partners Could Not Agree on Details of Winter Tour, so Decided to Separate.

The strain of John Philip Sousa's trip with his band in Europe last summer has burst the bonds which united him and his financial backer, E. R. Reynolds. Differences arising from the future movements of the band culminated yesterday in Mr. Reynolds's withdrawal from Bandmaster Sousa's enterprises, and Mr. Sousa promptly formed a new partnership with Frank Christianer, a Chicagoan. Mr. Christianer was formerly the manager of Gilmore's Band, and has been one of Mr. Sousa's business managers.

Sousa's Band was a great musical success abroad, and as an advertising enterprise it was a clever stroke, but the dollars did not roll in to the tune of his stirring marches. The losses are said to have been about \$15,000, which Mr. Sousa paid out of his own pocket, as Mr. Reynolds declined to go into the foreign enterprise. Reynolds, however, was to have continued in the partnership when the band returned to this country. The arrangement was one-sided and it caused objection on the part of the musician. The prospectus for the coming season did not meet Mr. Reynolds's approval, and as Mr. Sousa was bent upon pursuing his own course, the former decided to drop out. He will continue to manage the Jefferson de Angelis Opera Company.

In Chicago last night Mr. Christianer confirmed the report of the breach to a World correspondent. He said Mr. Sousa told him of the break last Sunday and added: "I guess you and I will run the business hereafter." That is the basis of the new partnership, and by its terms Mr. Sousa will henceforth furnish the capital.

Mr. Sousa Is Reticent.

PITTSBURG, Sept. 25.—John Phillip Sousa when shown a telegram this evening stating that he and his manager, E. R. Reynolds, had parted over losses of \$15,000 in his foreign tour, said: "Under the terms of my agreement with Mr. Reynolds it was to expire Jan. 31 next. At present I have not signed with any one else, but expect to settle my affairs after I get through my fall work. Any story about losses in Europe is made out of whole cloth. I am delighted with the outcome of my European tour. The band will be at the old stand next season no matter whether the manager is Smith, Brown, Jones or Robinson."

Cutting from **COMMERCIAL TRIBUNE**
Address of Paper **CINCINNATI, O.**
Date **SEP 20 1900**

Popular Music.

Mr. Sousa says that his band played to over 1,000,000 people in Europe; that the cash receipts were over \$100,000 and that he is going again, in August, 1901, to tour in Scotland and England. He had one audience of 6,500 people, he says, in Berlin, where he gave concerts on seventeen days. In Paris he twice had an audience of 100,000 persons.

Cutting from **MUSICAL COURIER**
Address of Paper **New York City**
Date **SEP 22 1900**

PRYOR'S COMPOSITIONS.

ARTHUR PRYOR, the slide-trombone virtuoso of Sousa's Band, has won considerable fame as a composer of negro dances and sentimental songs. His "Trombone Contest," a humorous descriptive piece, was played often by Sousa's Band during its recent tour through Europe, and never failed to stir an audience to enthusiasm. Mr. Pryor is about to bring out several new pieces.

Cutting from **POST**
Address of Paper **PITTSBURG, PA.**
Date **SEP 23 1900**

SOUSA AT THE EXPOSITION.

After a Wonderful Foreign Tour He Returns With All the Enthusiasm That Marks His Work.

John Phillip Sousa, who once meant to run away and join a circus and had his scheme nipped in the bud by a watchful musical father, comes with his band to the Exposition this week. Enlargement on the statement seems unnecessary. A Sousa march has a distinctive meaning in the United States, and this band's rendition of the works of other composers, past and present, classical and ragtime, is always a conceded triumph.

The band was the official one at the Paris exposition, and then it toured the principal cities of Europe, winning ovations wherever it played. In Paris it was showered with every kind of souvenir of grateful admiration. From the day that the famous leader brought the Marine



John Philip Sousa.

band at Washington to international fame his ascent has been steady. He can be written of with apparent fulsomeness, though not real, because he has been honored in every country and yet in his own person is so thoroughly American. The history of his reception abroad in itself makes an interesting chapter.

He telegraphed last night these programs for to-morrow from New York:

2 to 3 o'clock—Overture, "Les Travers des Muges," Kling; Suite, "Egyptian" (new), Lullini; cornet solo, "Bride of the Waves," Clarke, Herbert L. Clarke; Valse, "Bleu" (new), Margis; scenes from "Carmen," Bizet; march, "The Stars and Stripes Forever," Sousa.

4 to 5 o'clock—Reminiscences from the Grand Operas (new), Kappey; the Kaiser Waltz, Strauss; bugle solo, "My Austria," Rosenkranz, Frank Hell; "A Request and a Reply" (new), Markwald; Mosale, "The Rose of Persia" (new), Sullivan; march, "The Man Behind the Gun," Sousa.

7:30 to 8:30—Overture, "Tannhäuser," Wagner; scenes from "Iris" (new), Mascagni; cornet solo, "Lullie, Rogers, Walcott S. Rogers; "The Cossacks Patrol," (new), Tchaikoff; some scenes from "Lohengrin" (new), Wagner; march, "Hands Across the Sea," Sousa.

9:30 to 10:30 o'clock—Overture, "William Tell," Rossini; Valse, "Monte Christo" (new), Kotlar; trombone solo, "Love Thoughts," Pryor, Arthur Pryor; Fantasia, "A Jolly Evening in Berlin" (new), Elindshofer; (a) "Babillage," Gillet; (b) march, "Hall to the Spirit of Liberty" (new), Sousa; composed for and first played at the dedication of Lafayette statue, Paris, July 4, Tarantella, "Les Pifferari" (new), Pessart.

Cutting from **PRESS**
Address of Paper **ATICA, N. Y.**
Date **SEP 22 1900**

Sousa will celebrate his return from the European tour of his band by a series of four Sunday night concerts at the Metropolitan Opera House, commencing September 23. From the many additions to his library Sousa is enabled to present programmes full of European musical novelties. The soloists at the first metropolitan concert will be Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Arthur Pryer, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

g from **AMERICAN**
s of Paper **BALTIMORE, M.**
Date **SEP 25 1900**

Sousa and his band received an enthusiastic welcome on the occasion of their return concert in New York. The new march, "Hall to the Spirit of Liberty," composed for and played for the first time at the dedication of the Lafayette statue in Paris, carried the audience by storm.

paper Cutting Bureau in the world.
s of Paper **SEP 26 1900**

GALVESTON RELIEF CONCERT.

Orchestra of 400 Members, to Be Conducted by Walter Damrosch, Emil Paur and John Philip Sousa.

Arrangements are nearly completed for the grand charity concert in aid of the Galveston sufferers to take place next Sunday afternoon at 2.30 at the Madison Square Garden, under the auspices of the Aschenbroedel Verein, the largest German musical organization in the world. The mayor has promised to assist the undertaking, and in behalf of the Galveston sufferers an earnest appeal is made to the general public of Greater New York to assist in making the concert net a large amount. The orchestra, which will number 400 of the leading orchestral musicians, will include nearly all of the instrumental soloists of the metropolis. The programme will be made up of selections from Wagner, Handel, Massenet, Sousa and Herbert, and will be interpreted by the orchestra conducted in turns by Walter Damrosch, Emil Paur and John Phillip Sousa. An unusual and attractive feature of the programme will be the "Pilgrims Chorus" from Tannhäuser, rendered by forty French horn soloists. The chorus, which will be under the direction of Frank Damrosch, will number from 1,500 to 2,000 trained voices. The concluding number on the programme will be of a patriotic order, ending with Sousa's "Stars and Stripes Forever," and "American Fantasia" by Victor Herbert, both being conducted by Sousa himself, who will arrive from Pittsburg in time to direct the two final numbers. The sale of seats opened yesterday at the Madison Square Garden, and at the principal hotels and ticket agencies. Col. A. B. de Frece has the general management.

paper Cutting Bureau in the world.
ng from **POST**
ess of Paper **PITTSBURG, PA.**
Date **SEP 23 1900**

Sousa Day at Calhoun.

At Calhoun park this is Sousa day, most of the band numbers being the patriotic inspirations of the American march king, who returns to Pittsburg today after his triumphal tour of Europe. John S. Duss' band of 40, Major R. H. Hendershot, the original drummer boy of the Rappahannock, with the silver drum presented to him by Horace Greely for gallantry, and his son, J. C. Hendershot, the greatest fifer in the world; Miss Loreto O'Connell, a sweet soprano from the Boston Conservatory of Music; Master Tommy Lowther, the boy baritone, and William W. Emerson, pianist, are on the list of attractions. That they can give an entertainment that will please everybody goes without saying. Major Hendershot, who will be the guest of local G. A. R. comrades during his stay in the city, and his son will give all kinds of imitations from a battle scene during the civil war to a steamboat explosion.

DISPATCH
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Address of Paper
PITTSBURG, PA.
Date
SEP 23 1900

Sousa Day at Calhoun.
The programmes at Calhoun Park will not be less interesting, because the season is on the wane. These are attractive days in the parks when rain does not interfere and the crowds must be given amusement. To-day will be Sousa day at Calhoun Park. John S. Duss and his band of 40 musicians have been engaged, while the rest of the programme will be made up of Major Hendershot, the original drummer boy of the Rappahannock, and his son, in their famous rifle and drum specialty; Miss Loretto O'Connell, a well-known soprano; Master Tommy Lowther, the boy baritone, and W. W. Emerson, pianist. Many Sousa and Duss selections are in the band programme. Major Hendershot and his son will give imitations of battles. Master Lowther will sing the latest sensation, "The Church of the Millionaires," and Miss O'Connell is programmed for two numbers.
* * *

Newspaper Cutting Bureau in the World
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Address of Paper
BOSTON, MASS
Date
SEP 23 1900

Sousa's band will appear in the Metropolitan Opera house in New York on Sundays, Sept. 30, Oct. 7 and 14, after which he will take a rest until January, when he will start upon a five months' concert tour and cover more than 30,000 miles. In June, 1901, the band will start for Glasgow.

NEWS
Cutting from
Address of Paper
BALTIMORE, MD.
Date
SEP 24 1900

SOUSA OPENS HIS SEASON.—John Philip Sousa and his band met with a warm welcome from the Sunday night concert audience at the Metropolitan Opera House last night. It was their first public appearance since their return from reaping honors abroad at the Paris Exposition and in the principal cities of France, Germany and Belgium. Mr. Sousa, with his old-time liberality, was lavish with encore responses, and the two hours of the entertainment contained almost a continuous stream of melody. The programme was full of new things. One of these, Sousa's own march, "Hail to the Spirit of Liberty," was composed for and played the first time at the dedication of the Lafayette statue in Paris on the Fourth of July. The march is tuneful and swept the house off its feet last night. It was repeated twice in response to the demands of the audience.

Newspaper Cutting Bureau in the World
Cutting from
Address of Paper
PITTSBURG, P.
Date
SEP 24 1900

SOUSA AND BAND EN ROUTE.
Famous Composer and Organization Will Arrive This Morning and Open at Exposition.
John Philip Sousa and his famous band left New York on a special train last night and are due in Pittsburgh just before noon to-day. It is supererogatory to sing the praises of Sousa. He will attract crowds to the Exposition. His band is noted for the predominance of reed instruments, thus eliminating the brassy tone and noise of other bands, and yet the organization can furnish volumes of the latter, when needed.
The big show has steadily increased in popular favor and this week a record-breaking attendance is doubtless to be noted. The coming of the children from the public schools will be resumed to-day. The pupils from the Liberty, Lincoln, Homewood, Sterrett and Peabody buildings are among the invited guests for the day. This series of visits will be interrupted again during the Damrosch engagement.
Teachers are beginning to discover the practical value of the cases in the exhibit of the Philadelphia Commercial museum which show the various drugs, woods, foods and other articles, which enter into business or domestic economy, and the lands from which they come. The lesson is valuable.
The Sousa programs for to-day, already printed, are brilliant. There are more new compositions than old ones in the list.

NEW YORK MAIL AND EXPRESS
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Address of Paper
Date
SEP 26 1900

Arrangements are nearly completed for the charity concert in aid of the Galveston sufferers to take place next Sunday afternoon at 2.30 o'clock at Madison Square Garden, under the auspices of the Aschenbroedel Verein. The orchestra of 400 will include nearly all of the instrumental soloists of the metropolis. The programme will consist of selections from Wagner, Handel, Massenet, Sousa and Herbert. The orchestra will be conducted in turn by Walter Damrosch, Emil Paur and John Philip Sousa.
An unusual feature of the programme will be the Pilgrims' chorus from "Tannhauser," rendered by forty French horn soloists. The chorus, which will be under the direction of Frank Damrosch, will number from 1,500 to 2,000 trained voices. The concluding number on the programme will be of a patriotic order, ending with Sousa's "Stars and Stripes Forever" and "American Fantasia" by Victor Herbert, both being conducted by Sousa. The sale of seats opened yesterday at the Madison Square Garden and at the principal hotels and ticket agencies.

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Address of Paper
Date
SEP 27 1900

PLANS FOR THE CHARITY CONCERT.
Arrangements are nearly completed for the charity concert in aid of the Galveston sufferers on Sunday afternoon, at Madison Square Garden, under the auspices of the Aschenbroedel Verein. The orchestra will contain four hundred musicians and include many well known instrumental soloists. The programme will be made up of selections from Wagner, Handel, Massenet, Sousa and Herbert. The orchestra will be conducted in turn by Walter Damrosch, Emil Paur and John Philip Sousa. An unusual feature of the programme will be the Pilgrims' Chorus from "Tannhauser," given by forty French horn soloists. The chorus, which will be under the direction of Frank Damrosch, will contain from one thousand five hundred to two thousand voices. The closing numbers on the programme will be of a patriotic order, ending with Sousa's "Stars and Stripes Forever" and "American Fantasia," by Victor Herbert, both being conducted by Sousa. The sale of seats opened yesterday at the Madison Square Garden and at the principal hotels and ticket offices. The arrangements are under the personal direction of A. B. de Frece.

Cutting from
Address of Paper
SEP 27 1900

MUSICIANS WILL MAKE MONEY FOR GALVESTON.

Four Hundred Instrumentalists and Two Thousand Singers Will Help the Work Along.

Arrangements are completed for the charity concert in aid of the Galveston sufferers, to be given Sunday afternoon at 2.30 o'clock at the Madison Square Garden under the auspices of the Aschenbroedel Verein, the largest German musical organization in the world. In behalf of the sufferers an earnest appeal is made to the public to assist in making this concert net a large amount.
The orchestra will number 400 of the leading orchestral musicians and will include nearly all of the instrumental soloists of the metropolis. The programme, which will be one of rare excellence, made up of selections from Wagner, Handel, Massenet, Sousa and Herbert, will be interpreted by the orchestra conducted in turn by Walter Damrosch, Emil Paur and John Philip Sousa. A feature of the programme will be the "Pilgrim's Chorus" from "Tannhauser," rendered by forty French horn soloists.
The chorus, which will be under the direction of Frank Damrosch, will number nearly 2,000 trained voices. The concluding number on the programme will be Sousa's "Stars and Stripes Forever" and "American Fantasia" by Victor Herbert, both being conducted by Sousa, who will arrive from Pittsburgh in time to direct the two final numbers.
The sale of seats opened yesterday at the Madison Square Garden and at all principal hotels and ticket offices.
The fund in Mayor Van Wyck's hands for the flood sufferers was increased yesterday by \$50 from the Schwabacher Sängerbund of Brooklyn and \$134 from the Fidelity Club. The grand total is now \$26,851.98.

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Address of Paper
Date
SEP 26 1900

FOR THE TEXAS RELIEF FUND.

Entertainment at Madison Square Garden on Sunday.

Under the auspices of the Aschenbroedel Verein, an entertainment will be given in Madison Square Garden on Sunday afternoon next at 2.30 o'clock, for the benefit of the sufferers from the Texas flood. The orchestra will number 400 musicians in the city, and will include many instrumental soloists. The programme will contain selections from Wagner, Handel, Massenet, Sousa, and Herbert, and the orchestra will be conducted in turn by Walter Damrosch, Emil Paur, and John Philip Sousa. An unusual feature of the programme will be the Pilgrims' chorus from "Tannhauser," rendered by 40 French-horn soloists. The chorus, which will be under the direction of Frank Damrosch, will number from 1,500 to 2,000 trained voices. The concluding number will be a series of patriotic selections, concluding with Sousa's "Stars and Stripes For Ever," and "American Fantasia," by Victor Herbert, both conducted by Mr. Sousa, who will arrive from Pittsburgh in time to direct the two final numbers. The sale of seats began yesterday at the Madison Square Garden and at the principal hotels and ticket-agencies. The services of all the musicians and conductors will be given without charge; no charge will be made for the use of the Garden; and even the ushers and bill-posters have placed themselves at the disposal of the society. The profits of the entertainment will be given to the Mayor's fund.

The Evening Post to-day received the following subscriptions for the relief of the Galveston sufferers: N. C. Clark, \$10; May H. Clark, \$3; and M. E. Clark, \$2.

Cutting from
Address of Paper
Date
SEP 27 1900

BENEFIT FOR FLOOD SUFFERERS.

Programme of the Concert at the Garden on Sunday.

A chorus of 1,500 voices, with an orchestra of 400 pieces, will be heard at the concert in aid of the Galveston sufferers Sunday afternoon at Madison Square Garden, under the auspices of the Aschenbroedel Verein. Following is the programme:

1. Anthem, "America".....Choral Union
 2. Overture, "Rienzi".....Wagner
 3. Selections by Miss Hinsen De Mornh.
 4. Scenes, Neapolitan.....Massenet
 5. Largo.....Handel
 6. Kaiser March.....Wagner
 7. Selections by Gwilym Miles.
 8. Pilgrim Chorus from "Tannhauser," played by forty French horns.....Wagner
 9. Blue Danube Waltz.....Strauss
 10. Stars and Stripes Forever.....Sousa
- The conductors will be Walter Damrosch, Emil Paur, Frank Damrosch, and John Philip Sousa.

Cutting from
Address of Paper
Date
SEP 26 1900

Monstre Concert des Aschenbroedel-Vereins.

Am Sonntag Nachmittag um 3 Uhr findet im Madison Square Garden ein Monstre-Concert zum Besten der so schwer betroffenen Galvestoner statt. Die Herren Musiker haben wie „ein Mann“ ihre Kunst in den Dienst der Nächstenliebe gestellt und das Orchester wird mindestens 400 Mann stark sein. Als Dirigenten werden die Herren Walter Damrosch, Emil Paur und John Philip Sousa fungiren. In dem Concert wirkt auch ein ca. 2000 Stimmen starker Massenchor unter Leitung von Walter Damrosch mit. Eine „Feature“ des Concertes dürfte der von 40 Solo-Soprannisten gebildete Pilgerchor aus „Tannhauser“ bilden. Als Schlussnummer stehen „Stars and Stripes forever“ in der effektvollen Sousa'schen Paraphrasierung und Victor Herbert's „Amerikanische Phantasia“ auf dem Programm. Hoffentlich lohnt ein ausverkauftes Haus die Opferfreudigkeit der Herren Musiker und Sänger. Als Manager dieser Ries-Affaire ist Colonel De Frece gewonnen und das Arrangements-Comite besteht aus den Herren Robert Iversen, Aug. Leberhaus, Robert Ruttenber, Wm. Hoffman und Chas. Gader.

cutting from **CROSS N. Y. ZEITUNG**

Address of Paper

SEP 26 1900

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Zum Besten der Stadt Galveston wird am nächsten Sonntag Nachmittag im Madison Square Garden ein Konzert stattfinden, bei welchem 400 Soboisten mitwirken werden. Dieselben werden Auszüge aus Wagner, Handel und Mozart vortragen. Walter Damrosch, Emil Paur und John Philip Sousa werden dirigieren. Das Konzert wird unter den Auspicien des Aschenbrödel-Vereins stattfinden. Der Unterstützungsfonds der Merchants Association ist jetzt auf \$100,952.05 angewachsen.

from **MORGEN JOURNAL**
New York City

Für die Nothleidenden.

großartiges Concert im Madison Square Garden am Sonntag.

Zum Besten der von dem Orkan Betroffenen in Texas findet am Sonntag Nachmittag unter den Auspicien des Aschenbrödel-Vereins im Madison Square Garden ein großartiges Konzert statt. Vierhundert Musiker und ein Orchester von 1500 Stimmen, sowie eine Anzahl bekannter Solisten haben ihre Mitwirkung zugesagt. Die Dirigenten sind Walter Damrosch, Emil Paur und John Philip Sousa. Letzterer kommt von Pittsburgh hierher, um zwei Orchester-Nummern, seinen Marsch "The Stars and Stripes Forever" und Victor Herbert's "Amerikanische Phantasie" zu dirigieren. Als Ganznummer steht auf dem Programm der Pilgerchor aus Wagner's "Tannhäuser", gefolgt von 1500 Männerstimmen mit Waldhornbegleitung. Der Bittverkauf hat gestern mit großem Erfolg begonnen, und es ist zu erwarten, daß das Konzert nicht nur einen bedeutenden Reingewinn ergeben, sondern sich auch zu einem musikalischen Ereignis ersten Ranges gestalten wird.

Gleichfalls vielversprechend ist der Bazar, welchen die Damen der "Vierhundert" im Hotel Waldorf-Astoria zum Besten des "Journal" und Morgen-Journal-Gesellschafts vorbereiten. Unter den Damen, welche als Patronessen bei der Affaire fungieren werden, befinden sich so ziemlich alle Millionärs-Gattinnen und Töchter der Stadt, und man darf wohl mit Recht bedeutende Einnahmen erwarten.

An Baargeld wurden bis gestern Abend in Groß-New York gesammelt: "Journal" und Morgen-Journal \$12,114.50; Merchants' Association \$100,952.06; Handelskammer \$71,943.47; Cotton Exchange \$19,375; Stad Exchange \$14,260.50; Mayor Van Wyck \$26,667.98; Katholische Kirchen \$25,000; verschiedene andere Hilfs-Comites und Gesellschaften etwa \$60,000.

Delrich & Co., Vertreter des Norddeutschen Lloyd, übermittelten gestern der Handelskammer \$6,444.72 (27,400 Mark), das Ergebnis der in Bremen für die Opfer des Orkans veranstalteten Sammlungen.

g from **ARGUS**
ss of Paper **MIDDLETOWN, N.Y.**
SEP 24 1900

Great Crowd Greets Sousa.

NEW YORK, Sept. 24.—John Philip Sousa and his band opened their season last night at the Metropolitan Opera House, this city. The consensus of opinion of the great crowd of admirers who heard the famous band was that in tenderness, color and experience it has advanced rapidly since its visit to Europe. The programme was printed to include only two of Sousa's own compositions, a soprano sung sweetly by Blanche Duffield and entitled "Maid of the Meadow," which is a pleasant pastoral, and his new march, "Hail to the Spirit of Liberty," a stirring score in the familiar Sousaian strain which aroused the customary enthusiasm. But before the evening was over Sousa had delivered almost all his famous compositions, including his impressions of Paris

cutting from **JOURNAL**

Address of Paper

SEP 22 1900

Whistling in Paris.

John Phillip Sousa says that none of his

hearers in Europe was more enthusiastic than the American who, traveling abroad, felt at home when he saw the announcement that the band was to play and when he heard the old familiar music. Some of his fascinated compatriots even forsook temporarily their own plans of travel to stick to the itinerary of the musicians and surprised them by appearing unexpectedly at the concerts in various towns. In Paris many of them made the band's situation their headquarters and never wandered far from their own language and the Sousa music. The Americans who went to the fair are also said to have exhibited one peculiarity which so impressed the public that it seems likely to become a peculiarity of the city. Whistling there has always been looked upon as a vulgar habit until this summer. Parents taught their children that it was rude and the habit has been discouraged always. Whistling in railroad stations or in public buildings of any kind has frequently been forbidden by guards or officers when Americans have thoughtlessly indulged in what foreigners consider the national habit. But the presence of so many Americans in Paris last summer has done away with much of this and now it is considered the smart thing by many Parisians to whistle, they taking apparently the greatest delight out of the sport. This has even gone so far that whistling classes in which instruction is given, have been formed.

—N. N. A.

ting from

PRESS

ress of Paper

PITTSBURG, PA.

SEP 24 1900

SOUSA'S ARRIVAL.

Came in This Morning in a Special Train of Pullmans.

A special train of Pullman cars steamed into the Union station shortly before noon to-day, bearing John Philip Sousa and his famous band, direct from their recent triumphal European tour to the Pittsburgh Exposition. The platform was quickly swarming with the trim-built, handsomely uniformed members of the representative American band and presently Mr. Sousa, himself, accompanied by his wife, alighted from his private car. They were immediately surrounded by waiting friends.

Sousa will remain at the Exposition this week and will then go East for a tour of two weeks, while the Damrosch orchestra is here, returning on October 15, and remaining until the close of the Exposition. On Friday night, Sousa will observe the popular custom and give a strictly classical program. Saturday night, in addition to being popular night will be known as "Sousa" night, this week and a treat is in store for those who will be present.

During this week, the visits of the school children will be resumed. To-day the pupils of the Liberty, Lincoln, Homewood, Sterrett and Peebles public schools and those of several parochial and out-of-town schools to be present.

An innovation that promises to add to the comfort of patrons of the "Alpine Village," is the raising of the seats, from front to rear, thus obviating the possibility of high hats obscuring the views of those behind them.

cutting from

COMMERCIAL GAZETTE
PITTSBURG, PA.

Address of Paper

THE MARCH KING COMING.

Sousa to Be at the Exposition This Afternoon and Evening With His Famous Band—The Programs.

Manager Fitzpatrick, of the exposition, received a telegram yesterday afternoon, announcing that Sousa and his band would leave New York on a special train, late last night, and that the famous organization would arrive in Pittsburgh at 11:30 o'clock this morning. The coming of Sousa means that the vast crowds that have thronged the exposition buildings on special occasions during the season, thus far, are to be a feature of each day of the coming week. The programs for to-day are as follows:

2 to 3 o'clock—Overture, "Les Travers des Mages," Kling; suite, "Egyptian" (new), Lullini; cornet solo, "Bride of the Waves" (Clarke), Mr. Herbert L. Clarke; valse, "Bleu" (new), Margis; scenes from "Carmen," Bizet; march, "The Stars and Stripes Forever," Sousa. 4 to 5 o'clock—Reminiscences from the Grand Operas (new), Kappely; The Kaiser Waltz, Strauss; bugle solo, "My Austria" (Rosenkranz), Mr. Frank Hell; "A Request and a Reply" (new), Markwald; Mosaic, "The Rose of Persia" (new), Sullivan; march, "The Man Behind the Gun," Sousa.

7:30 to 8:30 o'clock—Overture, "Tannhauser," Wagner; scenes from "Iris" (new), Mascagni; cornet solo, "Lulle," (Rogers), Mr. Walter S. Rogers; "The Cossacks Patrol" (new), Tachakoff; some scenes from "Lohengrin" (new), Wagner; march, "Hands Across the Sea," Sousa. 9:30 to 10:30 o'clock—Overture, "William Tell," Rossini; valse, "Monte Christo" (new), Kotlar; trombone solo, "Love Thoughts" (Fryor), Mr. Arthur Pryor; Fantasia, "A Jolly Evening in Berlin" (new), Einodshofer; (a) "Babilage," Gillet; (b) march, "Hail to the Spirit of Liberty" (new), Sousa; Tarantella, "Les Pinnerari" (new), Pessart.

cutting from

Address of Paper

BUFFALO, N. Y.
SEP 23 1900

Date

MR. HUGHES' LIST OF AMERICAN COMPOSERS.

In Mr. Rupert Hughes' new book on "Contemporaneous American Composers," these are the names selected:

E. A. MacDowell, Edgar Stillman Kelley, Harvey Worthington Loomis, Ethelbert Nevin, John Philip Sousa, Henry Schoenfeld, Maurice Arnold and N. Clifford Page, John Knowles Paine, Dudley Buck, Horatio W. Parker, Frank Van der Stucken, W. W. Gilchrist, G. W. Chadwick, Arthur Foote, Silas G. Pratt, Henry K. Hadley, A. M. Foerster, C. C. Converse and L. A. Coerne, Richard Keiserling, Jr., Emil Wiegand, H. B. Pasmore, Frederick Zeck, Jr., Samuel Fleischmann, P. C. Allen, Frederick R. Burton, N. H. Allen, Jules Jordan, E. W. Hanscom, Willard J. Baltzell, Rubin Goldmark, Arthur Whiting, Henry Holden Huss, Howard Brockway, Harry Rowe Shelley, Gerrit Smith, Homer Bartlett, C. B. Hawley, Reginald de Koven, Victor Harris, Albert Ross Parsons, Arthur Nevin, William Mason, C. Whitney Coombs, J. Remington Fairlamb, Frank Seymour Hastings, J. M. Loretz, Louis R. Dressler, Richard Henry Warren, Frank Taft, Charles F. Manney, Arthur Farwell, Harry P. Hopkins, Frederick Field Bullard, Homer Norris, G. E. Whiting, G. W. Marston, Clayton Johns, J. C. D. Parker, Benjamin Whelpley, Ernest Osgood Hiler, Frederic Grant Gleason, William H. Sherwood, Percy Goetschius, A. J. Goodrich, W. H. Neidlinger, Wilson G. Smith, Johann H. Beck, James H. Rogers, Charles Sommer, William Schuyler, George Clifford Vick, Alfred George Robyn and Ernest R. Kroeger.

The women whose names he has selected are:

Mrs. H. H. A. Beach, Margaret Ruthven Lang, Mary Knight Wood, Mrs. Clara A. Korn, Laura Sedgwick Collins, Fanny M. Spencer, Julia Rive King, Patty Stair, Harriet P. Sawyer, Mrs. Jessie L. Gaynor, Constance Maud, Jenny Prince Black, Charlotte Crane and Helen Hood.

cutting from

BROOKLYN, N. Y.

Address of Paper

SEP 27 1900

SUNDAY'S COLOSSAL CONCERT.

All the Great Conductors in New York Will Handle Baton.

The following is the programme of the colossal concert to be given in Madison Square Garden on Sunday afternoon on behalf of the Galveston relief fund, under the auspices of the Aschenbroedel Verein, to be conducted by Walter Damrosch, Emil Paur, Frank Damrosch and John Philip Sousa:

Anthem, America. Choral Union. Wagner Overture, Rienzi. Choral Union. Wagner Selections by Miss Hinsen de Mornn. Massenet Scenes, Neapolitan. Handel Largo. Wagner Kaiser March. Wagner Selections by Gwynne Miles. Wagner Pilgrim Chorus, from Tannhauser. Wagner Played by Forty French Horns. Strauss Blue Danube Waltz. Sousa Stars and Stripes Forever. Sousa A. B. De Frece, Director.

Committee of Aschenbroedel Verein—Robert Iverson, president; August Leberhaus, William Hofmann, Robert Ruhender, Charles Hackert.

cutting from

DRAMATIC MIRROR
New York City

Address of Paper

SEP 29 1900

Date

cutting from

DRAMATIC MIRROR

Address of Paper

Date

SEP 29 1900

SOUSA.—John Philip Sousa and his band made their American reappearance, after their European triumphs, at the Metropolitan Opera House on Sunday. There was a large audience and a cordial greeting.

STANDARD: LONDON, 1901. NEW YORK, 1900.

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PRESS

Address of Paper

PITTSBURG, PA.

JOHN PHILIP HERE THIS WEEK.

THE GREAT SOUSA COMES TO THE
EXPOSITION FRESH FROM
FOREIGN TRIUMPHS.

HAS NEW MARCHES
TO SHOW PITTSBURG.

PAUR'S FAREWELL CONCERTS.

GREAT CROWDS HEARD HIS OR-
CHESTRA IN THE AFTERNOON
AND EVENING.

SOUSA'S OPENING PROGRAM.

The close of the first orchestra season at the Exposition last night took the form of an ovation for Emil Paur and his orchestra. From the beginning of the first concert until the close of the second, every available inch of room in the main building was occupied by delighted people who vied with each other in showering their plaudits.

The program was as worthy of the man who arranged it as the brilliancy of its rendition. Included among the numbers were the overture from "Rienzi," Strauss' "Egyptian March," the march from "Tannhauser," Wotan's farewell and the magic fire scene from "Die Walkure," Massenet's "Sevillana" and Strauss' waltz, "Artists' Life." For his customary solo Naham Franko presented the prelude from "The Deluge," by Saint-Saens. M. Paur was delighted with the success of his engagement.



JOHN PHILIP SOUSA.

Probably no more popular announcement could be made than that John Philip Sousa and his band are to be the attraction this week. America's popular band appears here for the first time in this country since its return from a triumphant European trip, including a long engagement at the Paris exposition. The band sailed from New York on the American liner, St. Paul, on April 25, after having been officially declared the representative American band at the French exposition by Commissioner General Ferdinand W. Peck.

Music which was previously unknown there immediately became the rage and Sousa airs were played and sung everywhere and hummed and whistled in the streets. Among the testimonials presented was a magnificent French flag of pure silk, the gift of the American exhibitors, while souvenirs of all kinds were given to Sousa and his company.

From Paris the band went to Berlin, where it remained for seventeen days. Frankfurt next had it for nine days, while it was at Cologne for six days, Hamburg eight days, and four days each in Leipzig, Dresden and Munich. Everywhere the band carried its audiences by storm, the Germans showing unbounded enthusiasm over its music. In Holland, where Sousa remained for ten days, the same conditions prevailed and in Belgium, the Academy of Arts, Science and Literature of Hainault conferred on Sousa a grand diploma of honor and decorated him with the cross of artistic merit of the first class.

Its arrival in New York was the occasion of a new demonstration. Patriotic airs were played on the promenade deck of the steamer as it swept up the bay and the passengers, as well as the vast crowd on shore, were carried away by the enthusiasm aroused.

In the American musical field, indeed, it may now be said, the entire musical world, Sousa stands a most conspicuous and commanding figure. His marches are the standard military and dance music of the world and his operas are among the successes of each year's comparatively small production of new music. His "Stars and Stripes Forever," was the musical doxology of the fall of Santiago, and it is related that when Manila surrendered to the United States, the bands of the English warships stationed in the harbor saluted Dewey's squadron with Sousa's "El Capitan." On July 4, last, Sousa and his band were the musical feature of the unveiling of the Lafayette monument in Paris. For the occasion he composed a new march, "Hail to the Spirit of Liberty."

Sousa will go east after Saturday and will be at the close of the Damrosch engagement to stay until the end of the

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STANDARD.

UNION

Address of Paper

BROOKLYN, N. Y.

Date

SEP 26 1900

GRAND CHARITY CONCERT.

Benefit to Galveston Sufferers
Next Sunday Will Be an Elabo-
rate Affair.

Immense Chorus and Orchestra
Under Noted Conductors.

Arrangements are nearly completed for the grand charity concert in aid of the Galveston sufferers to take place next Sunday afternoon at 2:30 at the Madison Square Garden, under the auspices of the Aschenbroedel Verein, one of the largest German musical organizations in the world. Mayor Van Wyck has promised to assist this worthy undertaking and in behalf of the sufferers an earnest appeal is made to the general public in Greater New York to assist in making this colossal concert net a large amount. The orchestra will number 400 of the leading musicians, and will include nearly all of the instrumental soloists of the metropolis. The programme, which will be one of rare excellence, made up of selections from Wagner, Handel, Massenet, Sousa and Herbert, will be interpreted by the orchestra, conducted in turns by Walter Damrosch, Emil Paur and John Philip Sousa. An unusual and attractive feature of the programme and one that cannot fail to interest the music-loving public will be the "Pilgrims' Chorus" from "Tannhauser," rendered by forty French horn soloists. The chorus will be under the direction of Frank Damrosch, and will number from 1,500 to 2,000 trained voices. The concluding number of the programme will be of a patriotic order, ending with Sousa's "Stars and Stripes Forever" and "American Fantasia," by Victor Herbert, both being conducted by Sousa, who will arrive from Pittsburgh in time to direct the two final numbers. The sale of the seats opened yesterday at the Madison Square Garden, and the principal hotels and ticket agencies.

LIFE

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Address of Paper

BROOKLYN, N. Y.

Date

SEP 22 1900

SOUSA'S BAND will make its reappearance after its European tour at the Metropolitan next Sunday night, and will be heard there again on the three following Sunday nights.

Cutting from

DISPATCH

Address of Paper

PITTSBURG, PA.

Date

SEP 24 1900

Sousa Starts for Pittsburgh.

Before the audience had left John Philip Sousa and his musicians were rushing from the Metropolitan Opera House to-night to catch a train for Pittsburgh. The band has made some pretty quick jumps, but the transfer to-night beat all past performances. There will be another one almost as bad next Sunday, for Sousa must be back in New York in time to lead "The Stars and Stripes Forever" at the big concert given by the German Singing Society in the evening. The two succeeding Sundays the band will be at the Metropolitan, and in intervening weeks in Boston and again in Pittsburgh. There will be little time for idling until this schedule is fulfilled. After the last concert, though, Sousa will get as far from the maddening crowd as possible. He is going South on a bird hunt. His reception to-night was a flattering one and the new march a howling success. Pittsburgh will certainly like it. The Metropolitan audience apparently liked it better than the "Stars and Stripes," although that popular composition was likewise on the programme.

N. Y. 1894

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NEW YORK TIMES

Address of Paper

SEP 26 1900

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CONCERT FOR FLOOD SUFFERERS.

Benefit to be Given by the Aschenbroedel Verein at the Garden.

Arrangements are nearly completed for the charity concert in aid of the Galveston sufferers, to be given Sunday afternoon at 2:30 o'clock at the Madison Square Garden under the auspices of the Aschenbroedel Verein, the largest German musical organization in the world. In behalf of the sufferers an appeal is made to the public to assist in making this concert net a large amount. The orchestra will number 400 of the leading orchestral musicians, and will in-

clude nearly all of the instrumental soloists of the metropolis. The programme, which will be one of rare excellence, made up of selections from Wagner, Handel, Massenet, Sousa, and Herbert, will be interpreted by the orchestra, conducted in turns by Walter Damrosch, Emil Paur, and John Philip Sousa. A feature of the programme will be the Pilgrims' Chorus from "Tannhauser," rendered by forty French horn soloists.

The chorus, which will be under the direction of Frank Damrosch, will number from fifteen hundred to two thousand trained voices. The concluding number on the programme will be Sousa's "Stars and Stripes Forever," and "American Fantasia," by Victor Herbert, both being conducted by Sousa, who will arrive from Pittsburgh in time to direct the two final numbers.

The sale of seats opened yesterday at the Madison Square Garden and at the principal hotels and ticket offices. Col. A. B. de Frece is the volunteer manager of the affair.

Newspaper Cutting Bureau in the World.

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OMAHA, NE

Address of Paper

SEP 23 1900

For carnival week the management of the Orpheum has arranged a bill of more than average excellence and one which will be especially attractive to the lovers of polite vaudeville. Heading the list of entertainers is Ezra Kendall, one of the best dispensers of single-handed funnyisms in the business, and who ranks as the prince of monologists. Fred Hallen and Carrie de Mar are too well known to Omaha theater goers to need any introduction. They will appear in their new comedietta written especially for them by Herbert Hall Winslow, entitled "A Desperate Pair." Others on the bill are Caron and Herbert, comical acrobats; Fisher and Carroll, Irish humorists and musical artists; Joseph Adleman, late xylophone soloist with Sousa's band, and Grant and Grant, colored artists. Thursday night the curtain will be held until after the parade has passed. Friday night the amateurs of Omaha will be given a chance to make their debuts.

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Address of Paper

SAN FRANCISCO, CAL

Date

SEP 15 1900

Sousa Pleasing to the Eye

One Berlin critic, who considers Sousa's band "no better than any German military band," says of the leader of that band: "It pays to go to Kroll's to see Mr. Sousa conducting his men. His directing is unlike that of any other conductor. He does not make this or that motion to draw from the orchestra this or that shade of tone. Moreover, inspired by what he hears, he indulges in an ever-changing lively pantomime. Now he appears to be holding in his left hand the reins of a four-in-hand, then one imagines he has a whip in his right hand, while the next moment he appears to be driving according to the tempo of the music. Again he stands, his head inclined to one side, as though taking aim with a gun, by way of portraying as a shot the fortissimo stroke on the bass drum. He floats, he dances, he assumes fencing positions—always in time with the music. It is well worth seeing."

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DISPATCH

Address of Paper

PITTSBURG, PA.

to

SEP 24 1900

Sousa Will Arrive To-Day.

Sousa and his band will arrive from New York this morning, to begin a week's engagement at the Exposition. A feature of the band is its large number of reed instruments. This does away with that effect of brassiness which characterizes many bands of merit, and detracts from the effect, no matter how well the music is played. The programmes for to-day are all of popular music. They contain all of Sousa's latest marches.

Cutting from

NEW YORK PRESS

Address of Paper

SEP 28 1900

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Sousa has lost his partner as the result of his European tour. At one time E. R. Reynolds held the enviable position of manager of the Long Island Railroad and vice president of the Manhattan Beach Company. The tragic death of Austin Corbin robbed him of the most powerful friend a man could have. A new management promptly removed Mr. Reynolds from the place he had long occupied. His summer home was at the Manhattan Beach Hotel, where he became acquainted with Sousa's music and Sousa. As a result of this acquaintance Mr. Reynolds had no sooner quitted the railroad than he went into the theatrical business. He backed and managed the tour of "El Capitan," and became Sousa's financier. The musician's European trip did not coincide with Reynolds's ideas. Sousa went in for fame, but his backer wanted money. The trip established both arguments. The bandmaster was well advertised, but report says his losses amounted to \$15,000. When Sousa came home some words ensued. Reynolds withdrew, and Sousa secured a new backer in Christianer, a Chicago man.



John Philip Sousa.

The entire band, with exactly the same personnel that it had abroad, will arrive in the city on a special train from New York to-morrow about noon. While its entire composition is practically one of soloists, it numbers a score of stars of both national and international reputation, including Herbert L. Clarke, cornet; Frank Hell, bugler; Arthur Pryor, the famous trombonist, and Walter S. Rogers, known the world over for his ability with the cornet.

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Never, so early in the season, has the Exposition, in past years, witnessed the remarkable attendance that it has enjoyed this year, and especially during the last week. During the star nights of Sorrentino's engagement it was believed that the capacity of the big main building had been reached, but the magnetic drawing power of Paur demonstrated the fact that the limit had not been reached. From the beginning of the first concert until the close of the last one, last night, every available inch of room in the mammoth main building was occupied by delighted people, who vied with each other in showering their plaudits on those who were producing the greatest feast of music of its character, in all probability, those present had ever had the opportunity to enjoy.

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In order to add to the pleasure and comfort of its patrons and obviate all danger of inconvenience or annoyance from the high hats of the ladies, the seats in the pavilion of the Swiss village, in which the performance, "A Day in the Alps," is given, have been raised, running from front to rear, thus making each succeeding tier higher than the one directly in front of it. It is expected that the change will greatly please the many patrons of this extremely interesting feature of the special attractions of the big show.

For Monday's concerts, Sousan yesterday telegraphed the following program from New York, where the members of the band assembled last week for a course of special preparation for the Pittsburgh engagement:

2 TO 3 O'CLOCK.
Overture, "Les Travers des Mauges"
Suite, "Egyptian" (new).....Kling
Cornet solo, "Bride of the Waves".....Luligni
Mr. Herbert L. Clarke.
Valse, "Bleu" (new).....Margis
Scenes from "Carmen".....Bizet
March, "The Stars and Stripes Forever".....Sousa
4 TO 5 O'CLOCK.
Reminiscences from the grand operas
(new).....Kappey
The "Kaiser" waltz.....Strauss
Bugle solo, "My Austria".....Rosenkranz
Mr. Frank Hell.
"A Request and a Reply" (new).....Markwald
Mosaic, "The Rose of Persia" (new).....Sullivan
March, "The Man Behind the Gun".....Sousa
7:30 TO 8:30 O'CLOCK.
Overture, "Tannhauser".....Wagner
Scenes from "Iris" (new).....Mascagni
Cornet solo, "Lulle".....Rogers
Mr. Walter S. Rogers.
"The Cossacks Patrol" (new).....Tschakuff
Some scenes from "Lohengrin" (new).....Wagner
March, "Hands Across the Sea".....Sousa
9:30 TO 10:30 O'CLOCK.
Overture, "William Tell".....Rossini
Valse "Monte Christo" (new).....Kotlar
Trombone solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
Fantasie, "A Jolly Evening in Berlin" (new).....Einodshofer
(a) "Babilage".....Gillet
(b) March, "Hail to the Spirit of Liberty" (new).....Sousa
Composed and first played at dedication of Lafayette statue, Paris, July 4.
Tarantelle, "Les Pifferari" (new).....Pessart

Newspaper Cutting Bureau in the World.
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Date SEP 28 1900

Sousa has lost his partner as the result of his European tour. At one time E. R. Reynolds held the enviable position of manager of the Long Island Railroad and vice president of the Manhattan Beach Company. The tragic death of Austin Corbin robbed him of the most powerful friend a man could have. A new management promptly removed Mr. Reynolds from the place he had long occupied. His summer home was at the Manhattan Beach Hotel, where he became acquainted with Sousa's music and Sousa. As a result of this acquaintance Mr. Reynolds had no sooner quitted the railroad than he went into the theatrical business. He backed and managed the tour of "El Capitan," and became Sousa's financier. The musician's European trip did not coincide with Reynolds's ideas. Sousa went in for fame, but his backer wanted money. The trip established both arguments. The bandmaster was well advertised, but report says his losses amounted to \$15,000. When Sousa came home some words ensued. Reynolds withdrew, and Sousa secured a new backer in Christianer, a Chicago man.

LEADER
Cutting from PITTSBURG, PA.
Address of Paper _____

NOW FOR SOUSA.

The Grand Bandmaster at the Exposition This Week.

COMES DIRECT FROM PARIS.

March King Has Some New Offerings for Pittsburg Public.

EMIL PAUR'S LAST NIGHT.

Probably no more interesting announcement concerning the Exposition could be made than that John Philip Sousa and his wonderful band is to be the musical attraction during this week. It is so many years since Sousa was not a feature of the Exposition that it is not hard to think of his magnetic personality as one of the component parts of the big Point show.

This season America's most popular musical organization appears here for the first time in this country since its return from a triumphant European trip, including a long engagement at the great Paris exposition, where it received a reception such as was never before accorded to an American body of musicians outside of its own country. The band sailed from New York on the American liner, St. Paul, on April 25, after having been officially declared the representative American band at the French exposition by Commissioner General Ferdinand W. Peck.

It is hardly possible to imagine a more enthusiastic reception than Sousa received from the Parisians. His concerts at once became the most popular feature of the exposition and were a revelation to the music lovers of the French capital. The catchy American airs he presented in conjunction with tastefully selected classical music, as well as the popular airs of France, carried him to the top wave of public favor. Music which was previously unknown there immediately became the rage and Sousa airs were played and sung everywhere and hummed and whistled in the streets, conveyances and public places. Among the testimonials presented was a magnificent French flag, of pure silk, the gift of the American exhibitors at the exposition, while souvenirs of all kinds were given to Sousa and the members of his company.



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MUSIC AT THE PAN-AMERICAN

Provisions for the Melodious Entertainment of Visitors.

Music will not be the least of the important attractions to be provided for the entertainment of visitors to the Pan-American Exposition at Buffalo next summer.

Like the color scheme of the exposition, that of the music will run from grave to gay, from the light and fantastic to the serious and profound. It will include the latest in concert hall airs, as well as the symphony and the oratorio. There will be something to please every taste and delight every ear which is not wholly deaf to harmonious sounds.

On an eminence in the southern portion of the exposition grounds there is just now a busy scene. Workmen are making excavations, grading, building and planting, and preparing for embellishment of the grounds in an ornate manner. This is the site of the Music Gardens, which next summer will be one of the most popular resorts within the precincts of the Pan-American. The whole landscape of the Exposition is beautiful in the extreme, and so nicely has art come to the aid of nature that it will seem that magic itself must have created these embellishments of a garden character as a special setting for the buildings of the Exposition. Nowhere will these effects be more elaborate and fascinating than at this point.

The music gardens will slope gently down to the charming Mirror Lake, and are just beyond the Forecourt and the Triumphal Bridge, where some of the most stately and splendid sculptural adornments of the Exposition will be placed. Across Mirror Lake from these gardens is the site of the Temple of Music, whose walls are now rising rapidly to the roof. This building itself is to be one of the most ornate upon the grounds, and in its interior decorations, as well as exterior architecture, will appeal to the eye as strongly as the harmonies to be produced within it will appeal to the ear.

In the music gardens the less formal concerts will be given, where the throngs of visitors, tired with sight seeing in the buildings where the wonders of Pan-America are displayed, may sit among the foliage and flowers and listen to the strains of Sousa's Band or some other world famed organization.

In the Temple of Music, on the other hand, programmes of dignity and of more classic character will be rendered, and vocal as well as instrumental music will be heard.

Expressive Architecture.

The building itself, which has been designed by Esenwein & Johnson of Buffalo, will convey in its architecture both within and without definite ideas as to the purpose for which it is intended. Over each of its eight large arches will be a cartouch bearing an inscription indicating one of the grand divisions of music—oratorio, grand opera, symphonic music, lyric music, etc. The light will pass through star shaped windows, and the front of the gallery will be decorated with a frieze of singing cherubs.

Like the other buildings of the Exposition, this is in the style of the Spanish Renaissance. It is octagonal in shape, with octangle pavilions at each corner.

Each of the facades has richly ornamented colonnades and between these columns will be window openings and ornamental panels, each bearing a portrait of some musical composer. The cornice, frieze and balustrade will be symbolic in design and the balustrade will carry tablets bearing the names of noted musicians and composers. On the cornice above the pavilions will be groups of statuary representing music, dancing, etc. The coloring of the interior will be upon a splendid scale, harmonious yet ornate, golden tints and other brilliant hues being used freely in the decoration. Thus the building as a whole will fitly symbolize the nature and purpose of the great art which it is designed to commemorate. It will also be so arranged as to minister to the convenience and comfort of visitors, with restaurants and serving rooms and partitions between glazed, so that those seated at the tables can overlook the audience and enjoy the concert or entertainment at the same time.

The concerts and other entertainments of the Temple of Music will be entirely free to the visitor who has once paid his admission to the grounds, as will be also the concerts in the Music Gardens and in other portions of the grounds, for everywhere there will be music of some kind, bands being stationed in nearly all the different buildings and the Midway having its peculiar attractions of this kind. There will be some splendid choruses and other performances of high character at various times during the season.

Several leading musical organizations will meet in Buffalo during the Pan-American season. The National Saengerfest will come in June and the New York Liederkrantz will also hold its annual gathering in the Pan-American city during the Exposition. These notable organizations as a part of their exercises will give concerts in the Temple of Music. Among the organizations engaged for concerts in this and other portions of the grounds are Sousa's famous band, the renowned Mexican Band from the City of Mexico, and probably the Garde Republicaine Band of Paris.

The Music Committee contemplates the engagement of five leading organizations, all of which shall be employed continuously upon the grounds during the hours fixed for musical programmes. Europe as well as the American continent will be ransacked to secure for the Pan-American visitors the best musical talent obtainable. It can readily be seen that in this way the enjoyment afforded by the Exposition as a whole will be greatly increased.

In speaking of the Music Temple one should not forget to mention its leading feature, the grand organ, to cost \$10,000, which will be used in many of the musical programmes. This splendid instrument will have all the latest improvements in organ building, including four manuals and about fifty speaking stops and will be voiced on three different wind pressures.

The action will be the most complete style of tubular pneumatic. The mechanical contrivances and combinations will be most complete and include many varieties not hitherto used. Of the four manuals the great organ will have fourteen stops, two 16 foot stops, six 8 foot stops, three 4 foot stops, one 2 foot stop, a twelfth and a four rank mixture. The swell organ will have fourteen stops, one 16 foot stop, nine 8 foot stops, three 4 foot stops and a three rank mixture.

The choir organ will have eleven stops, one 16 foot stop, seven 8 foot stops, two 4 foot stops and one 2 foot stop. The solo organ will have three 8 foot stops and one 4 foot stop. The pedal organ will have ten stops, one 32 foot stop, five 16 foot stops, one 10 foot stop and three 8 foot stop.

There will be a number of couplers, pedal movements and adjustable combinations of the most modern type. The case will be of Gothic design, to harmonize with the architecture and decorations of St. Louis Church, Buffalo, for which the organ is intended after it has served its purpose at the exposition.

from
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THE SUNDAY CALL.

The Need of a National Conservatory

Observed by Henry I. Kowalsky.

AMERICAN STUDENTS AND
THEIR STRUGGLES ABROAD

WE SHOULD HAVE HOME
EDUCATION IN THE ARTS



THE question most important that awaits an answer is, When will the American nation, by and through its Government, establish institutions for the education of musical and art students? The older and more prosperous we grow the more important becomes this question—a question so seldom thought of by the ordinary mind of the industrious dollar-seeking American, but which is so vital to the student who has run the gamut of the education afforded in this country through private sources; and when we come to consider the higher branches of art and music, then the darkness of the situation is appalling. In speaking to one of our United States Senators the question was asked, "When are we going to establish, like the older nations of Europe, institutions under Government patronage and control for the higher education of American genius?" His answer was: "I hope soon; but up to the present we have been a very material and commercial nation, striving to earn money and building up the country." He was then asked, "Have you ever thought of the great hardship that is imposed upon the poor young man or woman who, by God's gift, is possessed of some great talent and who is ambitious to perfect his or her education and is without means to do so?" He said, "No."

How distressing and discouraging must be the thoughts that pass through the mind of the American when he thinks and knows that in Europe even the poor children from whatever station they come are in the fullest enjoyment of institutions maintained by the Government which give to them the instruction that brings them to a high degree of perfection and sends them forth in the world as great artists, while the American looks at all the wealth and great expenditure in and about Government affairs and finds that this mighty Government of freedom and liberty has not even taken the initiatory step for laying the foundation stone upon which shall be built a home for the cultivation of the great arts.

It may be interesting to know that there are as many as 20,000 American students scattered through the great cities of Europe, studying music in every branch and likewise painting, sketching, and all the fine arts akin thereto. One-half of these students are either eking out a precarious existence as beggar students or are indulging in all kinds of self-denials in order that they may continue their studies until the time when they are compelled to go, and that, too, Mr. President, to the question—a question so seldom thought of by the ordinary mind of the industrious dollar-seeking American, but which is so vital to the student who has run the gamut of the education afforded in this country through private sources; and when we come to consider the higher branches of art and music, then the darkness of the situation is appalling. In speaking to one of our United States Senators the question was asked, "When are we going to establish, like the older nations of Europe, institutions under Government patronage and control for the higher education of American genius?" His answer was: "I hope soon; but up to the present we have been a very material and commercial nation, striving to earn money and building up the country." He was then asked, "Have you ever thought of the great hardship that is imposed upon the poor young man or woman who, by God's gift, is possessed of some great talent and who is ambitious to perfect his or her education and is without means to do so?" He said, "No."

fingers who have held prominence before the world have been five American ladies, and strange to say, three of them are Californians—Sibyl, Sanderson, Emma Nevada and the most recent, Emma Nevada, a little songstress, Rose Kella. The other two are Nordica and Emma Eames. But have we any world-famous American violinist, pianist, or cellist who acquired his education in this country and who has forced his way to the front rank? Certainly not.

In painting we have done a little more—at least, something more than in music—but our painters did not acquire their education in America; as boys or young men they went abroad and worked with their energy which is distinctively American until the laurel wreaths fell upon their brows. While in Munich I met Toby Rosenthal, possibly the most famous of American painters to-day, the author of "Out of the Frying Pan into the Fire," "The Seminary Alarm," "The Vacant Chair," and many other celebrated pictures. He is one of those artists whose patrons consider themselves honored and flattered to be able to purchase a picture from him. Of course he is the true poetic ideal genius painter. Speaking about his residence in Europe, Mr. Rosenthal said: "I have been living here twenty years away from my native country. My children are raised here. They know I love America, and all my sentiments are American, but having lived here so long, it is difficult for me to hold my American citizenship, and if I lose that, my children, being German born, would be subject to military service in Germany. My children are American, and if we only had institutions of art in America I would not be compelled to maintain this continuous exile." I asked him: "Would you come to America and take charge of an institution such as the Royal Academy of Art in Munich, for the purpose of teaching and promoting the higher arts in America?" "If under national control, yes; for a private institution, no," was his answer. "But if the Government of America would adopt, say, the system of the German, French or Belgian Government for the perfection of art?" I asked. "Then I would feel it a duty as an American who loves his art and his country to try and place such an institution on as high a standard as the European. But the shoddy Americans prior to come to Europe to buy pictures and pay a great deal more for them here than they might pay for them in America."

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language of the world and speaks so that every ear can understand. It is the one thing that carries the mind nearer to God. This being so, why should we not have institutions equal to the great conservatory at Liege, Belgium—Liege, the home of Charlemagne, a city of about 150,000 inhabitants, half of whom devote themselves to industry, mainly gun making, and the other half devote their time to music? The air is fairly resonant with music.

The National Conservatory maintained by the Belgian Government is a magnificent structure of art and beauty. It contains a theater surpassing it in beauty in Europe or America, which for thirty years has been under the direction of that famous musician and composer, M. J. T. Radoux. In this institution are taught voice culture, cello, piano, violin and solfage, harmony, composition, sight reading, time and phrasing, all of which, of course, is more or less included under the title of solfage. Among the men who went forth from this institution who have become famous artists on the violin and whose names are a part of the history of the musical world to-day are Vieuxtemps, Leonard, Massart, Jockey Dupul, Heynberg, Verry (celebrated for his studies on violin), Marsick, Ovide Musin, Caesar Thomson, Renard, Parent, Debroux, Guide, Watson, Francois Trume, Eugene Ysaye and John Gerardy.

Every one of these names is covered with honor and glory. To-day Ysaye is the world's greatest violin virtuoso, playing with passion and technique not equaled by any living artist, while Caesar Thomson is accepted as the highest authority in technique, which position he occupies at the Royal Conservatory at Brussels, while Ovide Musin, combining the two great faculties of virtuoso and technician, inspires his pupils with a knowledge of both, improving the sweetness of tone and bringing the technique to a high degree of perfection. It is a musical feast to be present at the "concerting exercises" or public contest that takes place at the Conservatory of Liege. Many readers will confess they have never heard of the little city of Liege until they read of it here, and yet it holds the place of honor in the musical world for the great work it has done.

Before entering the Liege Conservatory pupils must have acquired a high standard of musical accomplishment in two and a half or three years. These "concerts" are attended by the elite of the community and by musicians who come from far and near, and a finer environment is seldom found even at a conservatory at Liege, Belgium—Liege, the home of Charlemagne, a city of about 150,000 inhabitants, half of whom devote themselves to industry, mainly gun making, and the other half devote their time to music? The air is fairly resonant with music.

At Brussels an American boy, totally blind, took the first prize with distinction and high honors over twenty competitors. Professor-Cesar Thomson protested that the distinction should not go to this boy, because it seemed unnatural that a blind person should be able to hold successfully such a position, but the jury paid no heed to the professor and the honor went where it was due. It is worthy of note that the American pupils average from fifteen to twenty years of age, while the foreign pupil, or to be more correct, the native pupil, averages from eighteen to thirty.

Musin of the Liege Conservatory is well known in America. He taught in New York, but his talents were well known at the institution from which he was graduated, and the Conservatory determined upon having him returned to his Alma Mater, and made it so interesting that he accepted the flattering offer and took the first professorship, which evidences the fact that if there be anything good in our country that Europe wants, they send and get it, giving preference to the product of their own country first. Every American who loves music and loves his country ought to become an advocate of the establishment of an American conservatory of music under the Government patronage.

The location of the national conservatory of music should be placed according to the population, so that it might be accessible by all sections of the country in proportion to numbers. A certain standard should be demanded, so as to make it the high finishing institution for the perfection of instrumental as well as vocal music. A regency should be established, non-political in character, for the production and promulgation of standard and classical music. Of course, at first it would necessitate the bringing here of well known masters from Europe, but in time it would become an accomplished institution at Liege, Belgium—Liege, the home of Charlemagne, a city of about 150,000 inhabitants, half of whom devote themselves to industry, mainly gun making, and the other half devote their time to music? The air is fairly resonant with music.

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I met an American lady, a widow, in Belgium with her little son, a great genius, who plays the violin to the astonishment of all the masters and who promises a great future. Speaking of her son's career the lady said: "I had to dispose of my little home and furniture in order to come over here and give my boy a complete education. I had with him the best teachers in America and they finally told me that it was useless for me to continue at home; that they had taught him all that it was possible for them to teach, and that the only thing I could do was to bring my boy to Europe and place him in some accredited conservatory under a great master. Now, I have just got money enough to remain here two years and a half and if my boy does not finish in that time so that he can earn a living we will be paupers."

This pathetic story is one of many, told by the American parents who accompany their children to give them the advantages that are possible abroad. This hardship does not occur to the Europeans, because they are right at home, and we often hear it said here in America: "Isn't it strange that the foreigners are all good musicians?" Why, there is nothing strange about it. Their advantages are such that with a little industry they become good musicians, and if they have genius they become masters, while in this country of ours many a genius is born and dies without ever being heard of, and all this because the atmosphere here is not conducive to the development of his talents.

There is also a business side of this question, and a few figures will demonstrate that the profit would be to America.

But have we any world-famous American violinist, pianist, or cellist who acquired his education in this country and who has forced his way to the front rank? Certainly not.

In painting we have done a little more—at least, something more than in music—but our painters did not acquire their education in America; as boys or young men they went abroad and worked with that energy which is distinctively American until the laurel wreaths fell upon their brows. While in Munich I met Toby Rosenthal, possibly the most famous of American painters to-day, the author of "Out of the Frying Pan Into the Fire," "The Seminary Alarm," "The Vacant Chair," and many other celebrated pictures. He is one of those artists whose patrons consider themselves honored and flattered to be able to purchase a picture from him. Of course he is the true poetic ideal genius painter. Speaking about his residence in Europe, Mr. Rosenthal said: "I have been living here twenty years away from my native country. My children are raised here. They know I love America, and all my sentiments are American, but, having lived here so long, it is difficult for me to hold my American citizenship, and if I lose that, my children, being German born, would be subject to military service in Germany. My children are American, and if we only had institutions of art in America I would not be compelled to maintain this continuous exile." I asked him: "Would you come to America and take charge of an institution such as the Royal Gallery of Art in Munich, for the purpose of teaching and promoting the higher arts in America?" "If under national control, yes; for a private institution, no," was his answer. "But if the Government of America would adopt, say, the system of the German, French or Belgian Government for the perfection of art?" I asked. "Then I would feel it a duty as an American who loves his art and his country to try and place such an institution on as high a standard as the European. But the shoddy Americans prefer to come to Europe to buy pictures and pay a great deal more for them here than they might pay for them in America, and that," Mr. Rosenthal continued, "is partially due to the fact that American artists have no standard, as they are without a National Academy of Art that can place the seal of approval and give character to works of merit. It is all idle to say that America is barren of points of interest or subjects for the artist; there are scenes in America that equal anything in Europe, and many that far surpass the best subjects that they have here."

But let us return to our original theme—music. The average musician in America to-day is a foreigner. You can count on your fingers the American leaders of note. Thomas is one. Gilmore has passed away, and Sousa is the one living representative of the American musician who has done a great deal toward a favorable consideration of the American musician abroad. A Spanish gentleman who listened to Sousa in Paris observed that it was remarkable to hear Americans play such correct music. "I had no idea that Americans knew anything of time." An American gentleman to whom he addressed his remarks, replied: "Well, a year or so ago you had no idea that we knew anything about thirteen-inch guns. You people here are finding out something about us all the time that you did not know before." While Mr. Sousa rarely essays the classical in music, or string instrumentation, it must be confessed that in his special line he has no equal, and has won the plaudits of the European world, as well as those



servatory at Liege, Belgium—Liege, the home of Charlemagne, a city of about 150,000 inhabitants, half of whom devote themselves to industry, mainly gun making, and the other half devote their time to music? The air is fairly resonant with music.

The National Conservatory maintained by the Belgian Government is a magnificent structure of art and beauty. It contains a theater, few surpassing it in beauty in Europe or America, which for thirty years has been under the direction of that famous musician and composer, M. J. T. Radoux. In this institution are taught voice culture, cello, piano, violin and solfage, harmony, composition, sight reading, time and phrasing, all of which, of course, is more or less included under the title of solfage. Among the men who went forth from this institution who have become famous artists on the violin and whose names are a part of the history of the musical world to-day are Vieuxtemps, Leonard, Massart, Jaque Dupul, Heynberg, Wery (celebrated for his studies on violin), Marsick, Ovide Musin, Caesar Thomson, Renard, Parent, Debroux, Guide, Watson, Francois Trume, Eugene Ysaie and John Gerardy.

Every one of these names is covered with honor and glory. To-day Ysaie is the world's greatest violin virtuoso, playing with passion and technique not equaled by any living artist, while Caesar Thomson is accepted as the highest authority in technique, which position he occupies at the Royal Conservatory at Brussels, while Ovide Musin, combining the two great faculties of virtuoso and technician, inspires his pupils with a knowledge of both, improving the sweetness of tone and bringing the technique to a high degree of perfection. It is a musical feast to be present at the "concurring exercises" or public contest that takes place at the Conservatory of Liege. Many readers will confess they have never heard of the little city of Liege until they read of it here, and yet it holds the place of honor in the musical world for the great work it has done.

Before entering the Liege Conservatory pupils must have acquired a high standard in music, and must pass an examination before the Directory of the Conservatory, and if accepted, they are matriculated and receive their instruction at a cost of \$40 per annum in American money. They get two lessons a week from the best masters in Europe, and when you hear a class at work you are already listening to good musicians. I recall Musin's class, consisting of sixteen pupils, eight of them Americans. Every member of this class promises to become great. But there is not a student in that class who does not practice from six to ten hours every day, and when they come to "concur," which takes place once a year before a jury of the most celebrated musicians from all over Europe, each pupil must present a repertoire of at least eight to ten classics, which must be played from memory. To give an idea of the character of music that they are required to play it will be interesting to note in the list are the following:

Bach, J. S.—Chaconne en re mineur.
Bach, J. S.—Fugue en sol mineur.
Corelli—La Folia (cadence de Leonard).
Benda—Caprice en si bemol majeur.
Kreutzer—Etude No. 13, la majeur.
Rode—Etude No. 6, si mineur.
Paganini—Etude No. 20, re majeur.
Vieuxtemps—Etude No. 3, re majeur.
Wienlawski—Etude No. 3, re majeur.
Dont—Etude en tierces en do majeur.
Biber—Sonate en ut mineur.
Porpora—Aria en mi mineur.
Vitali—Chaconne en sol mineur.
Florillo—Etude No. 28, re majeur.
Gavinies—Etude No. 10, si bemol mineur.

At Brussels an American boy, totally blind, took the first prize with distinction and high honors over twenty competitors. Professor Caesar Thomson protested that the distinction should not go to this boy, because it seemed unnatural that a blind person should be able to hold successfully such a position, but the jury paid no heed to the professor and the honor went where it was due. It is worthy of note that the American pupils average from fifteen to twenty years of age, while the foreign pupil, or to be more correct, the native pupil, averages from eighteen to thirty.

Musin of the Liege Conservatory is well known in America. He taught in New York, but his talents were well known at the institution from which he was graduated, and the Directory determined upon having him returned to his Alma Mater, and made it so interesting that he accepted the flattering offer and took the first professorship, which evidences the fact that if there be anything good in our country that Europe wants, they send and get it, giving preference to the product of their own country first. Every American who loves music and loves his country ought to become an advocate of the establishment of an American conservatory of music under the Government patronage.

The location of the national conservatory of music should be placed according to the population, so that it might be accessible by all sections of the country in proportion to numbers. A certain standard should be demanded, so as to make it the high finishing institution for the perfection of instrumental as well as vocal music. A regency should be established, non-political in character, for the production and promulgation of standard and classical music. Of course, at first it would necessitate the bringing here of well known masters from Europe, but in a few years the institution would graduate its own teachers and Americans would take pride in the American-born and American-educated musician. In place of importing musicians, we could export; we could send our talent abroad; nothing would give us a higher standard for culture and refinement and remove the notion that we are barbarous Indians than our musical representatives, who would be able to win the plaudits of the musical world abroad.

What is done for music should be done for painting. The entire American people would come with applause to the Congress that would vote an appropriation for the establishment and maintenance of an institution for home culture of art. The Senator or Representative who introduces and successfully brings to a conclusion such a measure will live in the hearts of the musical people of the American world until time grows old with age. We also need more reverence for art, and those tone-poets whose words shall culture ages. This can come only when musical education shall receive government sanction. Wherever you go throughout Europe in the great cities you are confronted with the statues of Mozart, Handel, Goethe, Schiller, Mendelssohn, Paganini, and others too numerous to mention. Where do you behold them in America? Echo answers, where? Every great city in Europe maintains a grand opera during the season. America maintains one, for a few months only, in the great metropolis of New York, and all the artists are foreigners. Only a short time ago one of the managers of the great American Opera Company, while looking for talent in Europe, came in contact with an American singer, whose voice is exceptionally fine, and after hearing her he remarked that her voice was very beautiful, but she was an American and therefore would not do for America, and yet this manager expects Americans to patronize him and pay him American money. It is time that this sort of thing should be stopped. "America for Americans" ought to be the war cry, but America must establish institutions in America that can cultivate and graduate musicians, vocal and instrumental, to compose the great opera companies of our country, which shall be patronized because they are Americans, educated and cultivated in America, at an American institution. It rests with the people of this country whether we shall continue falling in voice, refuse to build, foster and maintain these temples of refinement, and continue the slaves of Europe—nay, worse, enemies of our own children.

education shall receive government sanction. Wherever you go throughout Europe

ducive to the development of his talents. There is also a business side of this question, and a few figures will demonstrate that the profit would be to America.

...who plays the violin to the astonishment of all the masters and who promises a great future. Speaking of her son's career the lady said: "I had to dispose of my little home and furniture in order to come over here and give my boy a complete education. I had with him the best teachers in America and they finally told me that it was useless for me to continue at home; that they had taught him all that it was possible for them to teach, and that the only thing I could do was to bring my boy to Europe and place him in some accredited conservatory under a great master. Now, I have just got money enough to remain here two years and a half and if my boy does not finish in that time so that he can earn a living we will be paupers."

This pathetic story is one of many told by the American parents who accompany their children to give them the advantages that are possible abroad. This hardship does not occur to the Europeans, because they are right at home, and we often hear it said here in America: "Isn't it strange that the foreigners are all good musicians?" Why, there is nothing strange about it. Their advantages are such that with a little industry they become good musicians, and if they have genius they become masters, while in this country of ours many a genius is born and dies without ever being heard of, and all this because the atmosphere here is not conducive to the development of his talents.

There is also a business side of this question, and a few figures will demonstrate that the profit would be to America. We will minimize the cost of the 20,000 American students abroad, including instruction and all other incidentals, to \$1 per day per student, or \$800,000 per month, or \$7,200,000 per annum. The average course for three years extracts from America therefore \$21,600,000, while we can build four modern institutions fitted for such purposes and maintain them with a full corps of high class professors within \$500,000 per annum, giving to each institution twenty professors, teaching the different branches of music. The idea is to place the conservatories geographically so as to meet the population. Belgium, with a population of 6,000,000 people, maintains two such institutions, while the present suggestion means one conservatory to every 20,000,000 people.

Congress thinks little of appropriating \$5,000,000 for a man-of-war, whose purposes are to destroy, whereas by the expenditure of \$1,000,000 an institution can be reared to build up and perpetuate a lasting heritage for the glory of our nation.

The answer usually set forth and held up by some people as an excuse for our neglect in this direction is that we are a young nation, and a nation of business and not of art and music is neither logical nor tenable; it is not even good business policy. Is it business to allow 20,000 of the youth of this country possessing genius and soul for art and music to leave America and for years to dwell abroad, divorcing themselves from our institutions, paying the foreign master for lessons and spending whatever money they may have in strange lands away from home and friends, accepting voluntary banishment for the sake of their art?

Under the present condition we actually drive our sons and daughters to seek knowledge in alien lands, and when the task is accomplished, what happens? If the student meets with success before he returns to America, or before he dares to present himself before a European audience he must adopt some foreign name and kill the last vestige of his Americanism, because it is well understood that musicians do not come from America; that all we produce novel in music is the negro ragtime and coon songs, but no great composer or virtuoso is ever credited to America. It is only within the last few years that an American by the sheer force of genius was received and given general recognition on the European stage. The most noted

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of America. The question that again presents itself is, whom have we besides Sousa, and should America be satisfied with one Sousa, or ought we to have men of musical mark and fame consistent with the fame and greatness of our country? Whom have we sent to Europe as a representative of this great art? Some years ago we sent, I think, "Blind Tom" to Europe, but he was a musical freak. But think of the artists Europe has sent to us, and the vast sums of money America has paid for the privilege of hearing them! Every time Paderewski closes an American tour he takes home to his Polish bank hundreds of thousands of dollars. But there are artists in Europe who are loth to leave the congenial atmosphere of their country. Ysaye, the great violinist, is sought for by American managers. He simply shrugs his shoulders and says: "Why should I go to America, so far away? Besides I have not time enough to serve my European patrons." One can readily understand this artist's diffidence of going to America after one has seen him greeted by a cultured European audience, who pay three or four times what we are willing to pay for a concert here. Their cheers and bravos are expressions of appreciation, and their enthusiasm seems to be without limit.

Every one who understands admits and accepts that music is the sublime speech of the soul, the higher condition, the better life. Its effects are refining. Music tells sweetly the joys and passions of life; it takes from sorrows half their burden and robs anguish of its keenest sting; it hails the seasons and promotes love of country and of home. It is the universal

THE KING OF THE

THE KING OF THE BELGIANS.

YSAYE

TOBY ROSENTHAL

ROSE REIDA.

OVIDE MUSIN

INTERIOR OF LIEGE CONSERVATORY.

Kahler

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It has often been suggested that some of our multi-millionaires might found such an institution. This would not answer the purpose. Such an institution must be under the protection of the Government and carry with it the Government's seal for that would give it verity, and the student coming from this institution with the seal of the Government on his diploma would be accepted wherever he went. The Government would not be the loser, because the people who pay the taxes would, for themselves or their neighbor, receive the benefits, and all the vast amount of money spent abroad would be spent at home, keeping the family tie from being severed, hearts from being broken and American students from appearing as mendicants in foreign lands, when they can always be ladies and gentlemen in high repute at home, honored for their work by their countrymen in their own country.

The King of Belgium remarked to an American that many Americans lived in Belgium and that fact pleased his Majesty much, for he said: "We have learned to love you people and you flatter us by coming to live with us and partaking of our art instructing institutions." The gentleman to whom this remark was addressed, in reply said: "Belgium has two Kings; you, your Majesty, who remains at home and rules your people, while Ysaye, the king of the violin, tours the world and by his matchless playing conquers the hearts of the people everywhere; and to the people, who ask 'Where does he hail from? whence does he come?' are answered 'From the home of the violin, Belgium, whose masters in music have made more conquests than were ever made by the armies of Belgium from the time of Charlemagne to the present day.'" Then said the King: "Yes, we are happy to have the hearts of the world touched by the sentiment and genius born in our people. Our musicians honor us and we honor them."

The student who devotes himself to the severe and arduous labor in order to produce melodious sounds that give us great pleasure may bring great sacrifices; but we love and honor him. Success is most difficult even at the best, and when we know the hardships that must be borne before that end is attained our nation can well afford to do its part to help the ambitious student to obtain the thorough education necessary to that end. We shall in sooth honor ourselves by honoring the noblest of all arts. Let the cornerstone of America's Temple of Arts be laid.

Leclair—Chaconne.
Paganini—Etude No. 19, mi bemol majeur.
Locatelli—Sonate en sol mineur.
De Bériot—Etude No. 1, si bemol majeur.
Haendel—Adagio cantabile et allegro en mi majeur.
Ries—Perpetuum mobile de la suite en sol majeur.
Tartini—Variations serieuses sur une gavotte de Corelli.
Campagnoli—Prelude en mi bemol majeur.
Bach, J. S.—Adagio du 2e Concerto.
Bach, J. S.—Sicilienne et presto de la Sonate No. 1 en sol mineur.
Bach, J. S.—Sonate No. 3 en la mineur.
Bach, J. S.—Grave, fugue, andante, allegro.
Bach, J. S.—Fugue en sol mineur.
Bach, J. S.—Presto en sol mineur.
And all other arrangements by Bach.
The class that "concoured" July 11 and 12 appeared before the following jury:
MM. Theodore Radoux, president; Eugene Ysaye, violiniste, a Bruxelles; Leenders, directeur honoraire de l'Academie de Musique de Tournai; J. Debroux, violiniste, a Paris, et F. Renard-Cameuer, violiniste, a Huy; Secretaire, M. L. Vandenschilde.
The American students received first prizes, and some with "distinction" and "extra distinction," which was a most astonishing showing and quite took the jury's breath away. You may be assured no favoritism was shown to these American pupils. They had to wrest these prizes away from their foreign competitors through the jury, and by actual, well

From

Date

Mr. J. P. SOUZA, the famous bandmaster, who has just completed a tour of many of the principal Continental towns, sails for America with his band to-morrow, on the "St. Louis."

From

Date

MR. JOHN PHILIP SOUZA is now contemplating a visit to England with his band some time in the autumn of 1901. His exceptional success on the Continent will make his visit here of great interest. Souza seems to have established a *genre* of his own in his method of conducting, and the originality of his music is widely recognized.

59, STRAND, LONDON, W.C.

Violin Times
Sept 1900

New York.—Mr. John Philip Souza and his celebrated band concluded their most successful German tour August 26th. They sailed for New York via Southampton by the steamer St. Louis on Sept. 1st.

From

Date

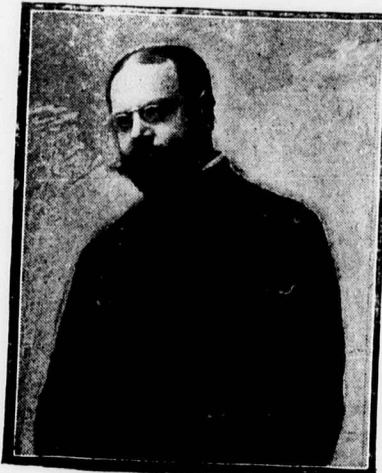
If report speak truly, Mr. Souza's well-known generosity, unlike that of many, extends to those in his service, who, rightly considered, have been to a large extent the medium of his fame. £20 per week for the chief trombonist is an unprecedentedly large sum, and yet this, it is stated, is the salary received by this fortunate musician. Let us hope he is a philosopher, and realizes the possibilities of the future.

Keenes Bath Jul
18 - 9

It is said that the principal trombone of Mr. Souza's American orchestra, which, after a few days' holiday in London, sailed for New York last week, receives £20 a week. The ordinary first-class player at the opera or concerts expects a guinea a performance, one rehearsal being given gratis, with further rehearsals at half rates. But for a regular and prolonged engagement there is, we are told, little difficulty in securing a first-rate orchestra at an average of about £3 10s. a head a week, providing that a portion of the daytime is at the player's disposal for lesson-giving. In theatrical orchestras the rates are, of course, lower.

Black & White Budget
Sept. 22

JOHN PHILIP SOUZA, the leading American composer and conductor, is best known by his "Washington Post March" and his comic opera, *El Capitan*. Formerly the director of the National Band of the United States Government, Mr. Souza now conducts a



J. P. Sousa
The celebrated American composer.
(Photo by the Biograph Co.)

mean order, Mr. Souza has had the honour of playing before several of the monarchs of Europe.

military concert band, which he has formed himself, and which is known throughout the world. It was the official band at the Chicago World's Fair, and this year it has served the American section of the Paris Exhibition in the same capacity. "The March King," as his numerous admirers call him, is very popular in America, where over three million copies of his marches have been sold. A violinist of no

Mr. Souza's famous American band was in London recently for a few days, and has now returned to New York. It is said that the principal trombone player in the troupe receives £20 a week, which is a very exceptional salary for an open-air bandsman. But, if true, it would seem that trombone playing as a lucrative profession might be worth the consideration of parents blessed with many sons.

It is said that the principal trombone of Mr Souza's American orchestra, which, after a few days' holiday in London, sailed for New York, receives £20 a week. This salary for an open-air bandsman is a very exceptional one. Between the wages of Mr Souza's trombone soloist and the "ripieni" of a suburban theatre there is a very wide margin. The ordinary first-class player at the opera or concerts expects a guinea a performance, one rehearsal being given gratis, with further rehearsals at half rates. The "principals" are paid twice or thrice these rates.

SOUSA, the little bandmaster, is, hear, telling all his chums of what a ripping good time he had over he putting London first for conviviality. He does not speak of financial result but all musical Europe has heard of his band, and that is all he ever hoped. As London is satisfied too—and even by whistling gamin in the gutter is giving us "El Capitan" to attest it—we call it a square deal. And we of you'll come again, John.

N.Y. Herald May 27-1900

115

BERLIN DRAMA AND MUSIC.

New Productions at the Berliner,
Deutsches and Lessing
Theatres.

SUCCESS OF SOUSA'S BAND.

Their Performance at the New Royal
Opera House Attracts a Bril-
liant Audience.

BERLIN, Friday.—Sousa's Band yester-
day had its greatest triumph in Berlin.
In the afternoon it played on the stage of
the New Royal Opera House and in the
evening in the garden. At the evening
concert the gardens were filled with thou-
sands of people, all belonging to the best
Berlin society, a considerable number be-
ing members of the Court.

After the fourth number had been
played, when Mr. Pryor had just finished
the performance of his brilliant solo,
"Love's Thoughts," a thunderstorm burst
over the city. In spite, however, of the
pouring rain, the audience remained to
the end of the concert. Sousa's marches
particularly excited enthusiasm, and in
spite of the pouring rain several
had to be repeated.

WHILE LISTENING TO SOUSA.

Sensation Caused by the Appearance of
an American Beauty Clothed in
National Dress.

There was something of a sensation
during the performance of Sousa's band
yesterday afternoon on the Esplanade des
Invalides.

In the middle of one of the pieces a
bunch of red, white, and blue feathers
issued from the arcades behind the music-
kiosk, and moved slowly along, as the
crowd, standing beyond the chairs, opened
before it. Was it French or American?

One of the seated audience arose for a
look, then another, then several others,
and finally nearly the whole assembly.
Soon the motive-power came into view of
all, and the question was decided. It was
simply a good-looking, dark-haired Ameri-
can girl, who had got herself up to im-
personate the Stars and Stripes.

The costume was of red and white
flannel in broad stripes, with little flounces
below edged with narrow red, white, and
blue ribbon. The front of skirt bore the
blue field in guise of an apron, and the
yoke of the waist was formed of the same
part of the flag, while a tricolored ribbon
did duty for a cravat. The hat was of
red tulle turned up in front with daisies,
cornflowers, and poppies, and the afore-
said feathers atop. The shoes were of red
leather, but the stockings were not visible.

The girl bore the amused gaze of the
crowd with entire equanimity, and, oddly
enough, without the least trace of self-
consciousness, not even a smile. A
Frenchman said "Vive l'Amérique?" in-
quiringly as she passed to a chair, and she
answered gravely "We," and that was all.

To-day's Programme.

The programme of Sousa's concert, in
the Esplanade des Invalides, at 3.30 this
afternoon, is as follows:—

1. "Capriccio Italien".....Tschaiikowski
2. Paraphrase "Lorelei".....Nesvadba
3. Trombone solo, "Annie Laurie".....Pryor
(Mr. Arthur Pryor)
4. "Siegfried's Death," from "Götterdäm-
merung".....Wagner
5. "Scènes Pittoresques".....Massequet
6. Grand scene, "The Benediction of the Poi-
gnards," from "The Huguenots".....Meyerbeer
7. Cornet solo, "The Whirlwind".....Godfrey
8. a. Idyl, "Whispering Leaves".....Bon
b. March, "Hail to the Spirit of Liberty"
(new).....Sousa
9. Airs from "The Runaway Girl".....Caryl-Monckton

A Pleasant Surprise.

One of the pleasant surprises that
awaited Mr. John Philip Sousa on his
arrival in Paris on Tuesday was a beauti-
ful medal just sent him by General J. H.
Wilson, of Cuba, emblematic of the 6th
Army Corps, handsomely inscribed. Mr.
Sousa was formerly bandmaster of this
corps.

Mr. John Philip Sousa and his band
were the guests of the management of the
Hippodrome last night. It was an "Ame-
rican night." Among those present
were: Mr. Louis Sherry, Mr. W. Clark-
son, Mrs. Cowen, Mr. and Mrs. G. A.
Pfizer, Mr. and Mrs. Arthur Valois, Mr.
E. H. Butler and daughter, Major and
Mrs. Heistand, Major and Mrs. Kerr, Mr.
and Mrs. McGibbon, Mr. Harold Brown,
Colonel M. J. O'Brien, president of the
Southern Express Company; Colonel J.
P. Ochiltree, Colonel W. F. Caren, Mr.
and Mrs. H. Hyams, Mr. William Perzel,
Mr. H. de Young, Mrs. G. F. Hinton,
Mrs. Beresford-Pickhardt, Mme. d'Silva,
Mr. and Mrs. Charles H. Sims, Miss Peck,
Mr. and Mrs. W. Oliver and Mr. and Mrs.
William L. Elkins.

The band played several of Sousa's
rarches, which were wildly applauded by
the large audience.

Mr. Sousa's famous American orchestra
will appear at the Glasgow exhibition next
year.

607, STRAND, LONDON,
From *J. Kellian*
Date *13 10*

Among the numerous attractions which are promised
at the Glasgow Exhibition next year is the famous
American band conducted by Mr. Sousa, chiefly
known in this country as the composer of *El
Capitan*, as well as the "Washington Post" and in-
numerable other marches.

Times June 30 1900

MUSICIANS DECORATED.

Sousa and His Band Presented with
Medals in Munich.

While Sousa and his band were giving
their concerts at the Kindel Keller in
Munich, Germany, the owner entertained
them at a luncheon at which he present-
ed to each member a solid silver medal
and to Mr. Sousa a gold one studded
with rubies, diamonds, and sapphires in
honor of the occasion.

So far Mr. Sousa has played before all
the crowned heads and royal families
living in the different cities he has vis-
ited with his famous band, and on their
return engagements, which will be after
their series of concerts here, they are to
revisit nearly all of these cities and also
make a trip to Denmark and Holland,
before returning to the United States.
They sail on the steamship St. Louis on
Sept. 1.

*Herald May 27
1900*

Too Much Flag!

TO THE EDITOR OF THE HERALD:—

Are we not displaying the American flag
a little too much?

The United States national building is
covered with flags, inside and out. Sousa's
Band waves American flags right and left;
our dear girls and boys advertise their na-
tionality by wearing the colors on their
hats and coats.

Have we nothing else to show Europe
but our flag? The Germans, Russians,
English, Greeks, Chinese, Persians, etc.,
are more modest and yet their buildings
are much more interesting and artistic
than our dismal failure. "NEW YORK."

Paris, May 24, 1900.

Herald May 27-1900

How to Celebrate the "Fourth."

TO THE EDITOR OF THE HERALD:—

As I have heard numerous suggestions
regarding a proper celebration in Paris for
the Fourth of July, none of which seemed
to me sufficiently American, I venture to
take advantage of the HERALD's columns
to propose what I think a proper way to
observe Independence Day, and at the
same time it will give Parisians an op-
portunity to see us Americans together,

and to realize what a truly great people
we are.

My idea is for all Americans with their
ladies to gather in some public square like
that at the Arc de Triomphe, and to
march, headed by Sousa and his band,
through the principal streets.

At the head of the parade carriages
might be provided for Mr. Peck and the
other commissioners, with their ladies,
and some foreign notables might be in-
vited. I would also suggest that the gen-
tlemen wear some special coats, linen
dusters, for example, and high hats, and
cane with small American flags. It seems
to me that this idea is worthy of serious
consideration.

MOSES P. THORNTON,
(of Portland, Me.)

Paris, May 19, 1900.

Paris Ed. N.Y. Times

MUSICIANS DECORATED.

Sousa and His Band Presented with
Medals in Munich.

While Sousa and his band were giving
their concerts at the Kindel Keller in
Munich, Germany, the owner entertained
them at a luncheon at which he present-
ed to each member a solid silver medal
and to Mr. Sousa a gold one studded
with rubies, diamonds, and sapphires in
honor of the occasion.

So far Mr. Sousa has played before all
the crowned heads and royal families
living in the different cities he has vis-
ited with his famous band, and on their
return engagements, which will be after
their series of concerts here, they are to
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make a trip to Denmark and Holland,
before returning to the United States.
They sail on the steamship St. Louis on
Sept. 1.

HERALD, PARIS, THURSDAY, JULY 5,

The Glorious Fourth.

Seldom or ever has the Fourth of
July been celebrated in Paris with
such unbounded enthusiasm as yes-
terday, or with such hearty response
from Frenchmen. The causes of this
are not far to seek. Rarely has such
a concourse of Americans been gath-
ered here. The Exhibition is re-
sponsible for that. Then the com-
bined inaugurations of the Washing-
ton and Lafayette statues under the
inspiring strains of Sousa's Band, have
served alike to raise American en-
thusiasm and to evoke French appre-
ciation.

There is an agreeable parallel to this
international love-feast in the Anglo
American rejoicings at other places,
notably at Malta, where British and
Yankee tars fraternized in entire obli-
vion of the hard blows their ancestors
exchanged before the original Fourth.

Mr. Sousa and his famous band
New York in September, and will
already stated, begin a month's engagement
at the Exhibition on 30th September. There-
after they will tour Britain for two months.
The band, which enjoys extraordinary
fame in the United States, has never yet ap-
peared in this country. Mr. Sousa, who is an
American of 44, was a pupil of Esputa, and as
a young man played the violin in the com-
pany which Offenbach took round the United
States in 1877. He joined a "Pinafore" com-
pany, and then became conductor of the United
States Marines; but since 1892 he has had a
band of his own. Among his numerous com-
positions the best known is the "Washington
Post," which has achieved world-wide popu-
larity.

STATUE OF WASHINGTON PRESENTED.

By the Women of the United States
to the French Govern-
ment.

AN INTERESTING CEREMONY.

All the Speakers Dwell upon the
Friendly Relations of the Two
Republics.

The inauguration of the statue of Washington, presented to the French Government in the name of the women of the United States, occurred yesterday morning in the place d'Iéna, under most favorable auspices.

On one side of the statue an imposing stand had been erected for the special guests. It was draped in yellow silk fringed with gold, while festoons of leaves set off the tribune with pretty effect. The Stars and Stripes were seen everywhere, combined with the French Tricolor. Mounted Municipal Guards surrounded the tribune, and a large detachment of police supplemented this guard of honor and maintained order.

Most of the houses in the place d'Iéna were draped with American flags, while windows and balconies were full of people who watched the proceedings. There was a special stand for Sousa's band, which had come that morning by special train from Aix-la-Chapelle. They looked as fresh and tidy as if they had just stepped out of the proverbial band-box, and played at intervals during the ceremony. When they opened the proceedings with the strains of the "Star-Spangled Banner" all heads were uncovered. The "Marseillaise" was then played.

On the Tribune.

General Horace Porter, United States Ambassador, presided. At his right on the tribune sat M. Delcassé, Minister of Foreign Affairs, and on his left Mr. J. K. Gowdy, United States Consul-General. Further on, in the first row, were Mr. Ferdinand W. Peck, United States Commissioner-General to the Exposition; while on the other side were General Bailloud, representing the President of the French Republic; M. Dupré, Chef du Cabinet of M. Millerand, whom he represented; Lieutenant Fischbacher, representing the Minister of the French Navy.

Then there were MM. Vignaud, Eddy and Blanchard of the United States Embassy, General Draper, United States Ambassador to Rome, and Mrs. Draper; Mr. D. B. Woodward, Colonel Florentin, General Brugère, Vicomte G. de Sahune Lafayette, the Comtesse de Sahune Lafayette, Comte de Rochambeau, Colonel and Mrs. Chaillé-Long, Major H. A. Huntington, Miss Porter, Mrs. and Miss Gowdy, Mrs. Peck, Mr. Thomas F. and Mrs. Walsh, Mrs. John P. Jones, Mrs. Daniel Manning and Mrs. William Reed (the last three ladies composed the executive committee).

Mrs. Potter-Palmer, Mr. and Mrs. Hurlbert, Mr. and Mrs. Francis E. Drake, Mr. James Anthony, Mr. Roussel, Colonel Thompson, General Baratier, Miss Cockrell, Mr. and Mrs. John Munroe, Mr. William L. Elkins, Mr. and Mrs. Alexander, Colonel Truman, M. A. Nadeau, General Ripley, Mr. and Mrs. T. S. Harrison, Mr. and Mrs. S. P. Tuck, Mesdames Bertram, Cecil-Whitney, Weatherbee, Augustus Green, Miss Green, Mr. and Mrs. Robert Homer, Mesdames McCormick, Lawrence, Benet, Noyes, Miss Gilette, Mrs. Henry Bispham, Mr. and Mrs. Henry Bacon, Mr. F. A. Bridgman, Mr. and Mrs. Harjes, Mr. and Mrs. A. H. Saunders, Colonel Brown, Dr. Nachtal, Mesdames French, D. Lothrop, Biddle, Colton, De Young, Clay, Fethers, Allison, Velasquez, J. C. Card, Kinney, Mr. and Mrs. Howard Carroll, Mr. and Mrs. Machado, Mr. Prescott Hall-Butler, the Misses Temple, Huntington, Butler, Bates, Lieutenant J. A. Steinmetz, and very many others.

General Porter's Speech.

General Porter, who was the first to speak, addressed those present in English and then in French. He met with the warmest and most sympathetic reception, and when in speaking in French he was frequently applauded. He said, among other things: "The ashes of Washington were laid to rest in the bosom of the soil his efforts saved, but his true sepulchre was in the hearts of his countrymen. His body lies upon the banks of the Potomac; it is fitting that his statue should stand upon the banks of the Seine."

"This monument is an offering of peace and goodwill. It is to be inaugurated within the shadow of the three resplendent colors which are those of the national banners of the two great Republics. These flags, which blend so harmoniously upon this occasion, are the symbol of the traditional friendship by which the two countries are united. May they never fail to recall the early alliance cemented upon the field of battle by the blood shed in common for the same cause."

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Mrs. Daniel Manning then took the arm of Major Huntington, while Colonel Chaillé-Long acted as an escort to Mrs. John P. Jones. All four stepped forward towards the statue, and the two ladies loosened the cords of the covering, which enveloped the statue, and Sousa's band struck up "Hail to the Chief." In a second the beautiful and imposing statue was exposed to view.

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"The statesman in Washington was as great as the general. His eminently practical and moderate spirit may be traced in that Constitution under shelter of which the Republic of the United States has taken on, within little more than a century, that prodigious development which compels the admiration of old Europe, and at the same time gives cause to reflect. He brings out in it a principle whose justice is absolute, no matter in what latitude or what may be the temperament and the customs of the people."

"When he died two nations went into mourning, the nation which he founded and the nation which had helped him to found it, and the same crape covered the starry flag and the cocarde of Lafayette. To-day the same two peoples, more united than ever, and more than ever convinced that they cannot cease to be united except by an inadmissible misunderstanding of their evident interests, celebrate with the same feeling his memory, which is at once a lesson from the past and a warrant for the future. I do not think it possible to

monument will take place to-morrow at ten o'clock, instead of half-past ten, as given on the invitation cards.
Paris, July 3, 1900.

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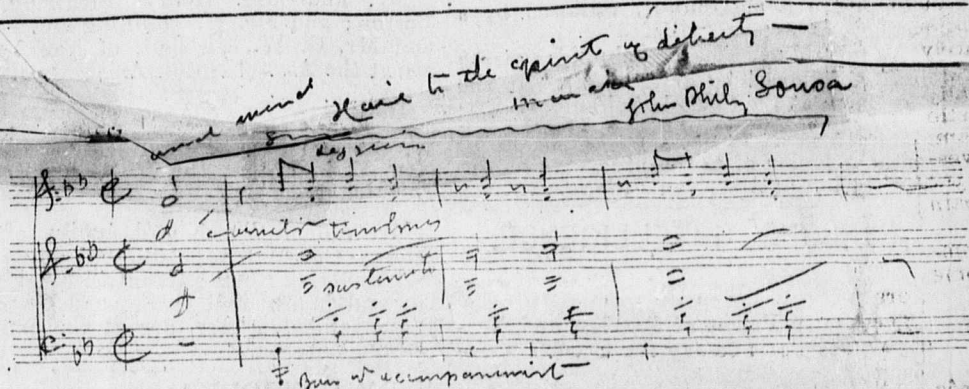
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THE PRESENTATION ADDRESS.

Mr. John K. Gowdy then made the presentation address. He spoke eloquently and in splendid voice, and was warmly applauded. He said in part:—"The patriotic women of the United States organized the Washington Statue Association ten years ago for the purpose of presenting a statue of George Washington to the Government of France. The association is represented at this ceremony by Mrs. John P. Jones, of Nevada; Mrs. Daniel Manning, of New York; Mrs. William Reed, of Maryland; Mrs. Bodle, of New Jersey; Mrs. Lothrop, of Massachusetts; and Mrs. D. B. Cotton, of California.

"We are here to-day to fulfil the purpose of the association, and to express again the gratitude we owe to France for her friendship and help during the war of the Revolution. It is fitting that the patriotic women of the United States should erect this statue. They have kept burning the fire of patriotism since the days of '76.

"We have ever realized that the fate of the American Republic depended upon the activity of France, with her Lafayette and Rochambeau, and soldiers in the field, not only as defenders, but as patriots. With the aid of her arms and munitions of war, the cause of America was not abandoned."

"The American women offer to France this memorial which shall convey to present and future generations their grateful remembrance. As we stand in the dawn of a new century may the wreaths interwined with the garlands of victory and the goodwill of the soldiers of '76



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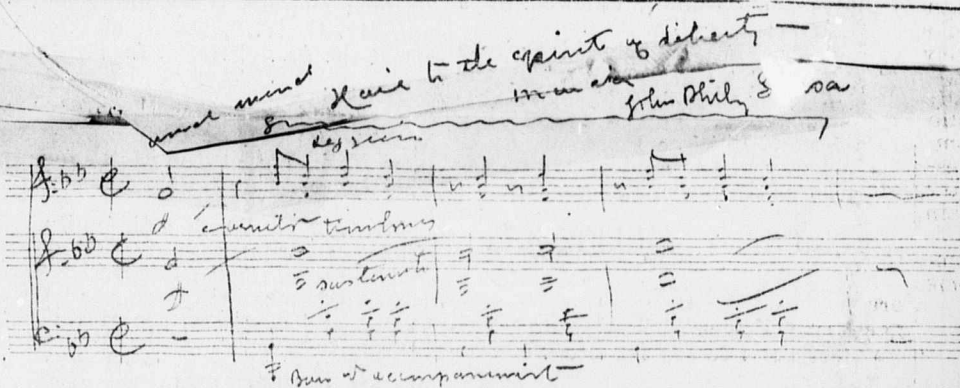
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give to the world a more comforting spectacle."

Colonel Chaille-Long then delivered the dedicatory address, speaking in French. He sketched the principal incidents connected with Washington's character and his services to his country.

According to the "Figaro," an incident not on the programme occurred while M. Delcassé was speaking. The Minister had referred to Washington defending the interests of the army and maintaining strict discipline. Some one in the audience promptly shouted "Vive l'armée!"

Everybody turned round. They saw a man of about thirty, wearing a straw hat and excitedly giving his name to all the reporters. He was distributing pamphlets issued by the "Action Française." Five minutes later the same man distinguished himself again by shouting:—"Washington was not a Dreyfusard!"

LAFAYETTE MONUMENT.

Exercises Now Announced to Begin at Ten o'Clock This Morning.

The HERALD last night received the following communication from the chairman of the Advisory Council of the United States Commission to the Paris Exposition:—

TO THE EDITOR OF THE HERALD:—

Will you kindly print in the HERALD that the inauguration of the Lafayette

Royal Opera House, from July 29 to August 5.

This arrangement is a response to the general wish of the Berliners, who are delighted with the Sousa performances.

Ausschnitt aus:

Berlin

vom 28/11 1900

Dem musiklebenden Publikum Berlins
Sousa, der amerikanische Marschkönig, ein glänzendes Zeugnis ausgestellt. Bei seiner jüngst erfolgten Reise nach New-York sagte der gefeierte Kapellmeister vorgetragenen „Rag-Time“-Melodien und Reges, besonders in Frankreich und Belgien lebhafter fanden, während das musikalische deutsche Publikum klassische Tonwerke vorzog. „Besonders dankbar,“ so fuhr Sousa fort, „zeigten sich für den ihnen gebotenen Genuß die deutschen Hörer. Die meisten derselben stifteten der Kapelle prächtige Banner und Frankfurt schickte uns ein solches durch eine besondere Deputation nach London nach.“ Von seinem Erfolge in Berlin sprach der Marschkönig mit besonderer Begeisterung. Die 17tägige Tournee in der deutschen Reichshauptstadt, woselbst er soviel Kunstverständnis gefunden, würde ihm unvergeßlich bleiben.

Weser-Zeitung
Bremen

— Am Dienstag, den 5. und Mittwoch, den 6. Juni wird die erste amerikanische Militär-Musikcapelle unter der Leitung des Capellmeisters und Komponisten Herrn John P. Sousa im Bürgerpark (Parkhaus) zwei große Concerte veranstalten. Der Name Sousa ist durch den weltberühmten Marsch und Tanz: „Die Washington Post“ weit bekannt geworden. Die Capelle umfaßt 65 Mann. Die Musikalienhandlung Praeger u. Meier hat die Arrangements und den Biletverkauf übernommen (S. 10).

Saale-Zeitung
Halle a. S.

26. MAI 1901

— [Die berühmte amerikanische Militärkapelle „Sousa“] die als einzige offizielle amerikanische Kapelle die Pariser Weltausstellung verpflichtet wurde, bereist Deutschland und wird auch in unserer Stadt am 9. Juni im Wintergarten ein Konzert veranstalten. Herr John P. Sousa zählt zu den beliebtesten amerikanischen Tanzkomponisten. Der Marsch „The Washington Post“ ist über die ganze Erde verbreitet.

Cutting from

Address of Paper

Date

NOV 21 1900

One of the rare types of the gentlewoman of title and fortune, who is an ardent lover of the arts and sciences and of the political movement as well, is la Comtesse de Jouvenel, whose lovely new home in the Passy quarter of Paris is the centre of thought, feeling and expression of the very best kind. A visit to this lovely woman, out of the strife and tumult of this life of false view, stupid ambition, superficial sense, and general gain-grab, is like taking a bath in Better Things. She has heard hosts of great musicians, met hosts of critics, seen all the great musées, read most all of the good books, and keeps in direct touch with the detail of all nations through newspapers and reviews. The sentences she lets fall are worth their weight in gold as help, counsel, inspiration and information. Her home itself is an object of art, with its framing of golden trees, gray walls and blue sky, seen in panels here and there through window casings.

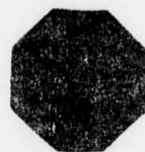
Within is a museum, with Rubens, Cuyt, Cranach and Teniers on the walls, and four great portraits in real Delft, made by Bernard Palissy, the potter, who, by the way, was a Frenchman from the Turenne region. There is Charles le Téméraire and his third wife, the one noted for the heavenly eyes, and the Duke of Nassau, who married the Téméraire's daughter, a spiritual young creature, all in their blue Delft squares, the lovely frames, „amours“ and other figures by Waldeck, all in Delft tiling. And there is a splendid old armoire of the time of Rubens, and any quantity of delicious old glass and china and many pretty plaques, creations of the gifted daughter of the house.

In Africa Madame has a school, founded in '54, when as a bride she went to that region with her husband, who was consul to the country. She left there in '85, and still continues to support that school out of her private income; is radiant over what is done for the troops of babies from year to year, children of all colors and classes, who sing as few can over in this civilized country, and have manners and ideas to shame most. It would require very little to make her take the voyage of fourteen days (three months when she first went) to see what changes the war has wrought in the country.

Madame De Jouvenel has been one of the most faithful and appreciative readers of THE MUSICAL COURIER for years, and was one of the most sincere and enthusiastic admirers of M. Sousa's band at the Exposition. (She, in whose salon Mendelssohn and his like played; it is much to say.) She even went to the Exposition expressly to hear him, choosing carefully her seat in a good position and clapping and applauding with all her might. She says that which caught her in it all was „The heartbeat of the New World!“ She felt the pulse of the great, new, young nation in the rhythm and the spirit, and shook hands, she says, through the inspiring strains with a country for which she has the greatest admiration and which, were she younger, she would surely visit. She speaks also of the admirable playing of the soloists, the quality of the instruments and the precision and ease of the ensemble. The dear lady remarked even the nattiness and nice condition of the cadets and the musicians. Mr. Sousa will be pleased to read of this heartfelt, sincere and unprejudiced admiration of a lady whose experience in a world of the best of things makes her an authority to be valued.

Many requests are made as to whether there is a teacher of the Leschetizky method of piano at Paris. M. Alfred Heilmann, a pupil of the method, lives and teaches with great success and much satisfaction at 82 Rue de Passy, back of the Trocadero Palace, and near the hotels. He has there an ideal home for tranquillity and other pastoral qualities, crowned by the presence of a charming mother and sister. His friend, M. Simon, a student of Delle Sedie and the owner of a very fine voice, which is being rapidly developed, and a most refined musical sense, is associated with the home. The studio is charming, the piano good and the musical work progressing finely.

CORRECTION



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

Ausschnitt aus:

Berlin

vom 28/11. 1900.

Dem musiklebenden Publikum Berlins hat Sousa, der amerikanische Marschkönig, ein glänzendes Zeugnis ausgestellt. Bei seiner jüngst erfolgten Rückkehr nach New-York sagte der gefeierte Kapellmeister, daß die vorgetragenen „Rag-Time“-Melodien und Negerlieder besonders in Frankreich und Belgien lebhaften Anklang fanden, während das musikalische deutsche Publikum klassische Tonwerke vorzog. „Besonders dankbar“, so fuhr Sousa fort, „zeigten sich für den ihnen gebotenen Genuß die deutschen Hörer. Die meisten derselben stifteten der Kapelle prächtige Banner und Frankfurt schickte uns ein solches durch eine besondere Deputation nach London nach.“ Von seinem Erfolge in Berlin sprach der Marschkönig mit besonderer Begeisterung. Die 17tägige Tournee in der deutschen Reichshauptstadt, woselbst er soviel Kunstverständnis gefunden, würde ihm unvergeßlich bleiben.

Weser-Zeitung
Bremen

3. MAI 1900

— Am Dienstag, den 5. und Mittwoch, den 6. Juni wird die erste amerikanische Militär-Musikcapelle unter der Leitung des Capellmeisters und Componisten Herrn John P. Sousa im Bürgerpark (Parkhaus) zwei große Concerte veranstalten. Der Name Sousa ist durch den weltberühmten Marsch und Tanz: „Die Washington Post“ weit bekannt geworden. Die Capelle umfaßt 65 Mann. Die Musikalienhandlung Praeger u. Meier hat die Arrangements und den Biletverkauf übernommen (S. 10).

Saale-Zeitung
Halle a. S.

26. MAI 1900

— [Die berühmte amerikanische Militärkapelle „Sousa“,] die als einzige offizielle amerikanische Kapelle für die Pariser Weltausstellung verpflichtet wurde, bereist zur Zeit Deutschland und wird auch in unserer Stadt am 9. Juni im Wintergarten ein Konzert veranstalten. Herr John Philip Sousa zählt zu den beliebtesten amerikanischen Tanzcomponisten. Im Marsch „The Washington Post“ ist über die ganze Erde verbreitet.

Cutting from

Address of Paper

Date

NOV 21 1900

One of the rare types of the gentlewoman of title and fortune, who is an ardent lover of the arts and sciences and of the political movement as well, is la Comtesse de Jouvencel, whose lovely new home in the Passy quarter of Paris is the centre of thought, feeling and expression of the very best kind. A visit to this lovely woman, out of the strife and tumult of this life of false view, stupid ambition, superficial sense, and general gain-grab, is like taking a bath in Better Things. She has heard hosts of great musicians, met hosts of critics, seen all the great musées, read most all of the good books, and keeps in direct touch with the detail of all nations through newspapers and reviews. The sentences she lets fall are worth their weight in gold as help, counsel, inspiration and information. Her home itself is an object of art, with its framing of golden trees, gray walls and blue sky, seen in panels here and there through window casings.

Within is a museum, with Rubens, Cuyp, Cranach and Teniers on the walls, and four great portraits in real Delft, made by Bernard Palissy, the potter, who, by the way, was a Frenchman from the Turenne region. There is Charles le Téméraire and his third wife, the one noted for the heavenly eyes, and the Duke of Nassau, who married the Téméraire's daughter, a spiritual young creature, all in their blue Delft squares, the lovely frames, "amours" and other figures by Waldeck, all in Delft tiling. And there is a splendid old armoire of the time of Rubens, and any quantity of delicious old glass and china and many pretty plaques, creations of the gifted daughter of the house.

In Africa Madame has a school, founded in '54, when as a bride she went to that region with her husband, who was consul to the country. She left there in '85, and still continues to support that school out of her private income; is radiant over what is done for the troops of babies from year to year, children of all colors and classes, who sing as few can over in this civilized country, and have manners and ideas to shame most. It would require very little to make her take the voyage of fourteen days (three months when she first went) to see what changes the war has wrought in the country.

Madame De Jouvencel has been one of the most faithful and appreciative readers of THE MUSICAL COURIER for years, and was one of the most sincere and enthusiastic admirers of M. Sousa's band at the Exposition. (She, in whose salon Mendelssohn and his like played; it is much to say.) She even went to the Exposition expressly to hear him, choosing carefully her seat in a good position and clapping and applauding with all her might. She says that which caught her in it all was "The heartbeat of the New World!" She felt the pulse of the great, new, young nation in the rhythm and the spirit, and shook hands, she says, through the inspiring strains with a country for which she has the greatest admiration and which, were she younger, she would surely visit. She speaks also of the admirable playing of the soloists, the quality of the instruments and the precision and ease of the ensemble. The dear lady remarked even the nattiness and nice condition of the cadets and the musicians. Mr. Sousa will be pleased to read of this heartfelt, sincere and unprejudiced admiration of a lady whose experience in a world of the best of things makes her an authority to be valued.

Many requests are made as to whether there is a teacher of the Leschetizky method of piano at Paris. M. Alfred Heilmann, a pupil of the method, lives and teaches with great success and much satisfaction at 82 Rue de Passy, back of the Trocadero Palace, and near the hotels. He has there an ideal home for tranquillity and other pastoral qualities, crowned by the presence of a charming mother and sister. His friend, M. Simon, a student of Delle Sedie and the owner of a very fine voice, which is being rapidly developed, and a most refined musical sense, is associated with the home. The studio is charming, the piano good and the musical work progressing finely.

Cutting from HERALD
Address of Paper BALTIMORE, MD.
Date DEC 9 1900

The Coming of Sousa
Announcement is made that Sousa and his famous band will shortly give their annual concert in Baltimore. This will be his first appearance here since his remarkable European tour. It was a daring enterprise to take 50 American musicians into the European musical centres of the world and ask recognition, but Sousa seemed confident of the result, a result which has added new laurels to his fame.
In Vienna, Berlin, St. Petersburg and Paris he was the recipient of the greatest ovations known to those musical cities. His work abroad was not confined solely to making music for others, but he lost no opportunity of hearing other concerts, and from them gathered the most striking numbers, many of which have been arranged for this tour. A hearty welcome awaits the coming of "The March King."

ORK, 1894

Cutting from POST
Address of Paper BOSTON, MASS.
Date DEC 10 1900

SOUSA AT BIG EXPOSITIONS.
Buffalo, Pittsburg and Glasgow International Engage His Band.

NEW YORK, Dec. 9.—Sousa and his band are to go to Glasgow in October next to play at the International Exposition. In June he will play at the Pan-American Exposition in Buffalo, later at the Pittsburg Exposition, then in Glasgow, and after a London engagement, will tour England and Ireland.

1894

Cutting from TIMES
Address of Paper TOLEDO, O.
Date DEC 10 1900

SOUSA IN DEMAND.
Will Tour Two Continents During the Next Year.

New York, Dec. 9.—The international exposition of 1901, at Glasgow, Scotland, has engaged John Philip Sousa and his band to play at the exhibition for four weeks next October. After his Glasgow season Sousa will take his band to London for a series of concerts, after which he will make a tour of the principal cities of Great Britain and Ireland, returning to America about Christmas time. Sousa starts on a seventeen weeks' tour of the United States on January 3, playing in 160 different cities in all parts of this country. He will play during the month of June at the Pan-American exposition at Buffalo and for two weeks at the Pittsburg exposition prior to sailing for England.

YORK, 1884.

Cutting from REPUBLIC
Address of Paper ST. LOUIS, MO.
Date DEC 10 1900

SOUSA TO PLAY AT GLASGOW.
Famous Band to Furnish Music at International Exposition.

New York, Dec. 9.—The International Exposition of 1901, at Glasgow, Scotland, has engaged John Philip Sousa and his band to play at the exhibition for four weeks next October. After his Glasgow season, Sousa will take his band to London for a series of concerts, after which he will make a tour of the principal cities of Great Britain and Ireland, returning to America about Christmas time.
Sousa starts on a seventeen weeks' tour of the United States on January 3, playing in 160 different cities in all parts of this country. He will play during the month of June at the Pan-American Exposition at Buffalo and for two weeks at the Pittsburg Exposition prior to sailing for England.

Cutting from SENTINEL
Address of Paper INDIANAPOLIS, IN.
Date DEC 10 1900

SOUSA TO PLAY IN ENGLAND.
HE WILL ALSO VISIT SCOTLAND AND CITIES IN IRELAND.

NEW YORK, Dec. 9.—The international exposition of 1901 at Glasgow, Scotland, has engaged John Philip Sousa and his band to play at the exhibition for four weeks next October. After his Glasgow season Sousa will take his band to London for a series of concerts, after which he will make a tour of the principal cities of Great Britain and Ireland, returning to America about Christmas time.
Sousa starts on a seventeen-weeks' tour of the United States on Jan. 3, playing in 160 different cities in all parts of this country. He will play during the month of June at the Pan-American exposition at Buffalo, and for two weeks at the Pittsburg exposition prior to sailing for England.

ORK, 1894

Cutting from DRAMATIC MIRROR
Address of Paper New York City
Date DEC 15 1900

SOUSA.—John Philip Sousa and his band will play an engagement of four weeks at the international exhibition to be held next year in Glasgow.

Cutting from SUN
Address of Paper BALTIMORE, MD.
Date DEC 10 1900

Sousa To Go Abroad Again.
The International Exposition of 1901 at Glasgow, Scotland, has engaged John Philip Sousa and his band to play at the exhibition for four weeks next October. After his Glasgow season Sousa will take his band to London for a series of concerts and then will make a tour of the principal cities of Great Britain, returning to America about Christmas.
Sousa starts on a 17 weeks' tour of the United States on January 3, playing in 160 different cities, including Baltimore. He will play during June at the Pan-American Exposition at Buffalo and for two weeks at the Pittsburg Exposition prior to sailing for England.

RK, 1894

Concert-Haus

Leipzigerstraße Nr. 62.

Montag,
den 6. August:
Grosses
Extra-
Concert



der weltberühmten
amerikanischen
Militär-
Capelle.
65 Künstler 65.

Sousa

Componist der „Washington-Post“.

Anfang 8 Uhr. Kassenpreis 1.30 Mk.

Billets im Vorverkauf zu ermäßigten Preisen incl. städt. Billetsteuer Mk. 1.05 sind in der Buch- und Musikalien-Handlung von Heinrichshofen, im Sächf. Hof und im Concert-Haus zu haben.

SOUSA'S TRIUMPH IN PARIS.

His Concerts in the Exhibition
Arouse the Greatest En-
thusiasm.

DOUBLE ENCORES DEMANDED.

The Composer More Than Delighted
with His Reception in the
French Capital.

HIS FUTURE ARRANGEMENTS.

Going to Belgium and Germany, but
Will Return for the Fourth
of July.

The distance between Washington and Paris seemed very short yesterday as I stood on the beautiful Esplanade des Invalides, and saw the familiar figure of John Philip Sousa leading his superb band with his own peculiar force and swing, while the stirring strains of the "Washington Post," "King Cotton" and the "Stars and Stripes Forever" marches filled the air. Round the kiosk in which the musicians sat clustered at least two thousand persons, heedless of the rain which fell from time to time. Each number played by the band evoked great applause, nor were the listeners satisfied with less than a double encore for each.

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 kiosk gravely nodded his head in appreciation and loudly clapped his hands, while two Chinamen, in flapping robes, excitedly waved their umbrellas.

To Shake Sousa's Hand.

After the concluding number there was a wild rush for the kiosk by many of the audience, principally American ladies, who wished to shake hands with the popular composer. It was really an impromptu reception, and the remarks of one expressed the sentiments of all. A stately, middle-aged woman, who was accompanied by two beautiful girls, apparently her daughters, grasped Sousa's hand, and exclaimed, "I want to tell you how proud we are of you and your band, and shake hands with you. I am from California, and we do not get many chances to hear you at home."

To say that Sousa is gratified with his reception in Paris would be to put his feelings in very inexpressive words indeed. He is enthusiastic over the way in which he and his band have been received. "Paris has given us a royal welcome," he said, "and I can hardly express myself in fit terms. Our first concert was a tremendous success, and despite the rain which has fallen for several afternoons, we have had large and appreciative audiences."

"I have not had time to see more of the Exhibition than the outside of the buildings, but I have seen enough to convince me that it is the most beautiful and magnificent spectacle of the kind the world has ever seen. I find the audiences here very similar to American audiences, and have come to the conclusion that people the world over have more or less the same likes and dislikes in music. In America the stirring marches, such as the 'Liberty Bell' and 'El Capitan' always evoke the greatest applause, and I find the same here. As you know, there has always been a great deal of fun poked at the programmes arranged for this band. They are called skeletons, inasmuch as the nine or ten numbers included really only amount to about one-third of the selections played."

"The 'Stars and Stripes Forever' march seems to me to have scored the greatest success with the French people. They are intensely sympathetic, and the patriotic strains in this composition appeal to them as strongly as they do to Americans. On Saturday a group of French workmen, who stood listening to this selection, waved their hats and cheered most vociferously. A very delightful compliment was paid to the band on Saturday by a gentleman from Vienna, who came up to me after the concert was over, and said: 'You have not a band, but a living organ under your direction.' This I considered the highest kind of praise, as it is the unanimity, the perfect ensemble in the band that I have always striven after."

FOURTH OF JULY IN PARIS

Americans Indebted to French
Government for Many Courtesies.

GEN. PORTER'S RECEPTION.

Big Entertainment Given by the California Commission—Other Amusements.

It would have been hardly possible for even French courtesy to do more than was done yesterday by official and unofficial Paris to enable the Americans to celebrate properly their holiday. Besides the official participation in the Lafayette ceremonies, there were many incidents, trifling in themselves, but nevertheless striking and significant. The permission given to an American band to play American National airs on the Place de l'Opera, stopping traffic in the heart of the city, was one of these. It was the first occasion on which a military band other than French had ever received a similar privilege.

The floating of the Stars and Stripes from the top of the Eiffel Tower was another. The tri-color of France alone has before fluttered from the pinnacle of this 1000-foot structure. All the boats on the Seine carried the Stars and Stripes at their stern, side by side with the French flag, while every public building in Paris and many of the private residences displayed American bunting. Such spontaneous tribute to America is an important evidence of the feeling of good will which exists between the two peoples.

The Fourth of July reception which the Ambassador and Mrs. Porter gave yesterday afternoon at their residence in the Rue Villejust was the most successful of its kind ever given in Paris. Everything that hospitality and good taste could suggest was done to make it the brilliant affair that it was. The house which lends itself beautifully to entertainment, was appropriately decorated in the national colors, and an abundance of flowers and palms. An ample table was spread, and there was music. This last was furnished by Sousa and his band, which arrived about 5 o'clock, and played in the large court in the centre of the building. He rendered a number of popular airs, in his usual dashing style, and was listened to by crowds of charmingly dressed women and enthusiastic men. Every window looking upon the court was filled with these spectators, and the sight was a pretty and inspiring one. It would seem that almost every prominent American in Paris was present to wish one another good cheer. There were two or three ambassadors from other countries, and there was also a sprinkling of foreign diplomats. The gowns of the women were most of them, exquisite, and one could catch an occasional glimpse of gold braid and brass buttons among the men.

General and Mrs. Porter received alone. Mrs. Porter wearing a gown of pastel blue crepe with incrustations of white lace, and some ornaments of pearls. Miss Porter, who received in another part of the house, wore a white embroidered muslin, made over pink silk, and trimmed with white lace. Half a dozen young girls assisted, including Miss Whiten in pale and white silk; Miss Eddy in white mull, Miss Abbott in white crepe and lace, and Miss Thomas in gray crepe and yellow lace. Among the guests were General and Mrs. Draper, Mr. and Mrs. Charlemagne Tower, Mr. and Mrs. Gowdy, Miss Gowdy, Mr. and Mrs. John Monroe, Miss Hunt, Mr. and Mrs. Potter Palmer, Mr. and Mrs. Charles Corum, Mrs. Mason Bey, Mr. and Mrs. Payne, Mrs. Ingram, Miss Ingram, Mr. and Mrs. Hubert Vos, Mr. and Mrs. Bocage, Mrs. James Gibbs, Miss Hussy, Mrs. Lee, Mrs. James McKay, Mr. Lee, Miss Reed, Mr. and Mrs. Ridgway, Mr. and Mrs. F. W. Peck, Mr. and Mrs. J. W. Cotton, Miss Cotton, Mrs. Hugh T. Birch, Mrs. Arthur Caton, Mrs. C. P. Abbott, Miss Abbott, Mrs. Harold Peck, Miss Peck, Mrs. Ripley, Mrs. Augustus Eddy, Major and Mrs. Brackett, Mr. and Mrs. James Monroe, Mr. and Mrs. Thomas Walsh, Mr. and Mrs. Robert Gregory, Mrs. Alexander Stevenson, Miss Stevenson, Mrs. Cyrus McCormick, Mr. Stanley McCormick, General and Mrs. Winslow, Dr. Clark, Mr. Franklin Knott, Miss Lella Abbott, Lieut. Sims, Major Mott, Mrs. F. Parsons, Mrs. Hoffman, Miss Sharp, Miss Deering, Miss Cockrell, Mr. Robert Hamlin, Miss Murphy, Mr. Spencer Eddy, Mrs. E. C. Cook, Mr. Gibson, Mr. Normaan, F. Williams Campbell, Mr. and Mrs. Charles Starns, Mr. Franklin Head, Mrs. Max Wright Sewell, Mrs. McGroe, Mr. and Mrs. James Bowen, Mrs. C. W. Newman, Miss Dagmar, Miss Caranio, Mr. and Mrs. Tuck, Miss Gilett and Mrs. Francis Drake, Mrs. Henry

AMERICAN PAVILION SAID TO BE UNSAFE.

New York "World" Says It Might
Fall Down if Sousa's Band
Played Inside.

[BY COMMERCIAL CABLE TO THE HERALD.]
New York, Saturday.—The "World" to-day prints a despatch from Paris stating that the American Pavilion is unsafe and likely to fall at any moment if crowded. This is given as the reason why Sousa's Band was not permitted to play inside on the opening day. The Commissioners are said to be trying to conceal the truth from the public.

Evening Telegram 9/8/1900.

SOUSA AND HIS BAND HOME AGAIN

"March King" Made "Rag Time"
Music Popular in Many
European Cities.

EXPOSITION OFFICIALS
STILL OWE HIM THANKS

Played "The Star-Spangled
Banner" as the Vessel Came
Up to Her Dock.

MONEY AND FAME ABROAD

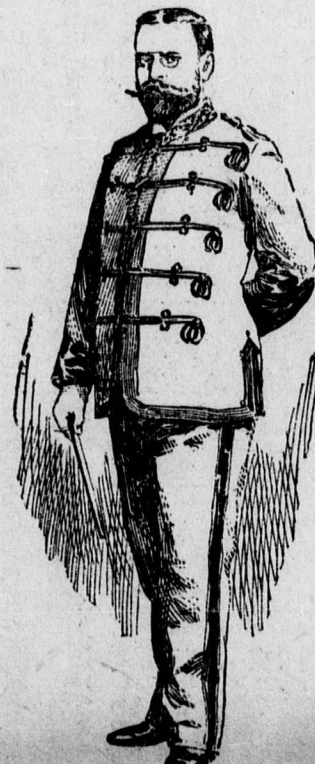
All the Continent Pleased with Swing
of American Music.

John Philip Sousa and his band returned on the steamship St. Louis to-day. In honor of the homecoming of the band the steamship was decorated with bunting. At the bow were lashed beautiful silk flags—the colors of Germany, France, Holland and Belgium, the cities of Cologne and Frankfurt. Forward on deck, under the leadership of Sousa, was the band, and as the big liner came into her dock they played "The Star Spangled Banner" and "Home, Sweet Home."

Mr. Sousa said he was delighted with the success which had marked the tour of the band and the favor with which they had been received everywhere. He was particularly pleased that the Americanism of his organization had been the chief factor of its success abroad. He said:—

"We have visited more than one town where they did not know that our colors were red, white and blue, but they do now, and they are familiar with the 'Stars and Stripes Forever' and 'The Star Spangled Banner.' We have made those two tunes known through Europe. I cannot speak too highly of the reception we have received while abroad. Everywhere we have received most cordial treatment."

"I have found human nature pretty much the same the world over, and the Dutch and



NO STATE AID FOR ART, SAYS MR. JOHN PHILIP SOUSA.

**Opposed to the Idea of National
Theatres, National Bands
and Similar Subsidized
Organizations.**

DISCOURAGES ORIGINAL WORK

**Impressions of Military Bands in
France and Germany Through
American Spectacles**

PLAY FEW FOREIGN WORKS.

**Does Not Approve of the Use of
Stringed Instruments in a
Military Band.**



MR. JOHN PHILIP SOUSA.

"Although at a certain period of my life I rather favored the idea of 'National' theatres, 'National' orchestras, 'National' bands, and 'National' conservatories, I have been converted completely by a comparison of the superior results produced by individual effort over those due to a governmentally-subsidized art."

Down with State aid for art!

Such a motto will probably be found engraved on Sousa's heart one day—may it be far off—much as "Calais" was popularly supposed to be written on Queen Mary's.

Time after time yesterday his conversation returned to the kindly unkindness of keeping music in swaddling clothes by means of governmental subsidies.

For instance:—

"I think French military bands are wonderfully good—considering the care the State devotes to them.

"An artistic organization that is fostered by State aid is like a hardy plant brought up in a hot house. It may keep on living, and that's all you can say about it, for it will always be sickly.

"The reputation of a band that is not based exclusively on public favor resembles the reputation for military genius earned by some generals in time of peace, and that melt like snow in July in the first weeks of actual warfare.

"If a musician, a writer, or a painter has anything in him, he will dig it out of himself if the State will only let him starve long enough.

"When a bandmaster has nothing to pay his bandmen with save what the public thinks he deserves, he must do good work or go to the wall. But if he has the Government behind him it is merely in human nature that he will quote the famous saying: 'The public be d—d!'"

Any emphasis lacking in these and many similar phrases that starred Sousa's long talk with me upon French and German military bands was supplied by an ironical glimmer that stole into his dark eyes every time he referred to governmental help in any form, a twinkle that bore most eloquent testimony to the small space occupied in his organism by reverence for the services rendered to art by the powers that be.

An engaging personality is this swarthy American musician, whose fame has swept the whole length and breadth of the United States, down into Mexico, and whose concerts in Paris have become one of the most popular features of the Exhibition.

Always Crowded Near the Band.

No matter how deserted other points may be, you are certain to find a dense crowd gathered round the bandstand in the Esplanade des Invalides every afternoon between the hours of half-past three and five o'clock. During that space of time you will be lucky if you can find an unoccupied seat. You will see people standing in a truly infernal blaze of sunshine, fanning themselves, mopping their faces, and cooling themselves by frantically applauding some particularly popular number, some well-executed solo by such favorites as Pryor, the trombone Paganini; Hell, a flugel-hornist, with a tone such as a contralto might envy; or Clarke and Rogers, cornettists "di primo cartello."

The enthusiasm displayed by the audiences at these open-air concerts is one of their most striking features to Parisians, accustomed to the discreet applause that will follow an appreciated number played by such a popular organization as, say, the Garde Républicaine. A musician who attended one of the concerts with me was astounded to note the effect produced by a Wagner excerpt upon people who had just been frantically greeting one of Sousa's stirring marches, which he alone seems to hold the secret of composing.

"It's odd," said my friend, "that such widely different compositions should be equally well appreciated, for, after all, you need to know Wagner to enjoy him."

"That's just it. You see Wagner is not a new-comer in America as he is, comparatively speaking, here. And Sousa has done a great deal to make him known there."

that might have been dropped into the concert, if only to flavor it with the spice of exoticism, as it were.

"This, again, I attribute to the evil influence of Governmental support, which always creates a tendency to work in a groove, to stop in a rut. As it does not matter financially whether the public is pleased or indifferent, why should the bandmaster waste the gray matter of his brain in building programmes that will arouse interest, why should he grow old in going through veritable public libraries of musical works in the hope—alas! too seldom rewarded—of finding some new or unknown gem with which to feed the insatiable repertory that a concert organization such as my own is compelled to possess?"

"I am convinced that military bands in France could be made something really marvellous. The evident artistic taste of the nation is displayed in the high average standard of excellence attained by executants who are not professional musicians, and who are in the military bands merely because they are doing their military service. The precision of their playing is soldier-like, if not particularly telling, for elasticity of 'tempo' is the life of a musical composition.

"It must also be admitted that military bands, both in Germany and France, are not perfectly adapted to the purposes for which they are used. In Germany their instrumental composition is admirable for military work, that is, for parades, marches and other purely professional duties of a regimental band. They are, thus, badly equipped for concert playing, as the nice shades of tone-color are absolutely beyond their capabilities.

"In France, on the other hand, greater care is devoted to the composition of military bands for concert use, which naturally destroys to a certain extent their effectiveness for military work, owing to their delicate instrumentation. In addition, the French bands are not shown at their best, even when heard in concert, as they so frequently play in the open air without a sounding-board to reinforce and concentrate the sound, and thus many of the nuances that would be wonderfully effective under proper acoustic conditions are lost.

An Artistic Atmosphere.

"I have been impressed by the artistic atmosphere of France and Germany. Not only are the musicians brilliantly gifted, but the audiences are also very critical, discriminating, and intelligent. At the same time Governmental aid is a drawback rather than an assistance, as, although it may facilitate in the routine of artistic production, it is an impediment to the development of true artistic genius. If you look over the field of musicians, conductors and composers, you cannot fail to be struck with the fact that those who are most famous, most popular with the people, and whose reputation has passed the frontiers of their respective countries are precisely those who have been left untrammelled by Governmental or official bonds, and who have been compelled to put forward the best that was in them by the beneficent law of the survival of the fittest, which has forced them to be ever upon the alert to conquer competition.

"I am convinced that many of the occupants of official positions in France and Germany would discover original genius of a high order in themselves were they to be left entirely to their own resources, while some who are first in the race might be limping in the rear. For the juggernaut of public opinion and support soon crushes out the life of him who has nothing but Governmental influence to justify his occupancy of a given position in the artistic world.

"I have heard during my visit here several of the military bands. As I said before, I have been impressed by the excellent artistic results obtained as a general rule, a detail that proves the genuine musical nature of the people. The Garde Républicaine band, for instance, is admirable, and others would be better under more favorable conditions.

"As far as specific criticism is concerned,

write for the symphony orchestra willingly, and for the military band with a certain sense of doing a humbler work.

"This feeling is absurd, and is rather a proof of ignorance, or indolence, upon the part of the writers than anything else, for it shows either that they have not realized all the resources of the wood and brass wind, or that they do not care to take the immense trouble necessitated in trying to reproduce the musical effect of some well-known orchestral work with the military band.

"It is curious that this prejudice does not exist with regard to the orchestra. I attended one of Colonne's concerts to-day, and the second number on the programme was a transcription of Chopin's 'Funeral March,' an orchestration of a piano composition. I may add that it was well played and admirably conducted. The wood and brass wind are irreproachable, and the strings have an excellent quality of tone. In fact, I enjoyed the concert immensely. But if an orchestra may play transcriptions of piano works, why should not a military band play transcriptions of works for orchestra?"

"It may be this feeling that causes French bandmasters to limit themselves to overtures and operatic selections with little 'genre' pieces instead of roaming over the entire world of music.

"And, I repeat, they probably would if the State left them entirely to their own resources. There is nothing that develops individual initiative so much as the necessity of scoring a success. Literature in France has been left without 'prix de Rome,' yet it is flourishing, and will do so until it is given an annuity, when, like music and painting, it will become very conservative and tradition loving. For there is nothing that encourages conservatism more than a position under the Government. . . ."

Sousa's Programme To-day.

The following is the programme of the concert which will be given by Sousa's band on the Esplanade des Invalides, at 3.30 p.m. to-day:—

Overture, "Festival"	Leutner
Symphonic poem, "Columbus"	Leavitt
Gems from "The Belle of New York"	Kerker
Bagle solo, "Werner's Farewell"	Nessler
(By Mr. Frank Hell.)	
Patriotic Hymn, "Unto Thee, O the Go do of our Fathers"	Forsythe
Valse, "El Capitan"	Sousa
Euphonium solo, "Garden of Flowers"	Gatti
(By Mr. Simone Mantia)	
Song, "All Souls' Day"	Lassen
March, "Hail to the Spirit of Liberty" (new) ..	Sousa
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American Orchestras.

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The performance was a revelation, but the surroundings killed it. When Seidl came over here he was not properly appreciated—one of those anomalies that are always happening in the musical world.

Then there was Walter Damrosch at the Carnegie Hall in New York; young, alert, as fine a pianoforte accompanist as Mr. Henschel, but never, it seemed to me, quite able to command the splendid forces of his band.

And at Boston I saw Nikisch at the head of his group of carefully chosen artists. Quiet, undemonstrative, but sure: a born conductor. And there was Sousa, astounding, interest-compelling, who has been one of the few genuine sensations of the present Paris Exhibition.

Of Richter, as regards his work in Vienna, I cannot speak from personal recollection.

To sum up: Why is Mr. Wood's orchestra the best in Europe?

Because he has Mr. Newman's financial forces and intelligence to aid him; because his players have better skill and more costly instruments to work upon than those which obtain abroad; because many of his men are young and more amenable to advice and more susceptible of new musical impressions; because his orchestra play together more frequently. And, lastly, because Mr. Wood has a peculiar personality and magnetism of his own.

Early Express London 9/3/1910.

Theatre, National Bands and Similar Subsidized Organizations.

DISCOURAGES ORIGINAL WORK

Impressions of Military Bands in France and Germany Through American Spectacles

PLAY FEW FOREIGN WORKS.

Does Not Approve of the Use of Stringed Instruments in a Military Band.

"Although at a certain period of my life I rather favored the idea of 'National' theatres, 'National' orchestras, 'National' bands, and 'National' conservatories, I have been converted completely by a comparison of the superior results produced by individual effort over those due to a governmentally-subsidized art."

Down with State aid for art!

Such a motto will probably be found engraved on Sousa's heart one day—may it be far off—much as "Calais" was popularly supposed to be written on Queen Mary's.

Time after time yesterday his conversation returned to the kindly unkindness of keeping music in swaddling clothes by means of governmental subsidies.

For instance:—

"I think French military bands are wonderfully good—considering the care the State devotes to them."

"An artistic organization that is fostered by State aid is like a hardy plant brought up in a hot house. It may keep on living, and that's all you can say about it, for it will always be sickly."

"The reputation of a band that is not based exclusively on public favor resembles the reputation for military genius earned by some generals in time of peace, and that melt like snow in July in the first weeks of actual warfare."

"If a musician, a writer, or a painter has anything in him, he will dig it out of himself if the State will only let him starve long enough."

"When a bandmaster has nothing to pay his bandmen with save what the public thinks he deserves, he must do good work or go to the wall. But if he has the Government behind him it is merely in human nature that he will quote the famous saying: 'The public be damned!'"

Any emphasis lacking in these and many similar phrases that starred Sousa's long talk with me upon French and German military bands was supplied by an ironical glimmer that stole into his dark eyes every time he referred to governmental help in any form, a twinkle that bore most eloquent testimony to the small space occupied in his organism by reverence for the services rendered to art by the powers that be.

An engaging personality is this swarthy American musician, whose fame has swept the whole length and breadth of the United States, down into Mexico, and whose concerts in Paris have become one of the most popular features of the Exhibition.

Always Crowded Near the Band.

No matter how deserted other points may be, you are certain to find a dense crowd gathered round the bandstand in the Esplanade des Invalides every afternoon between the hours of half-past three and five o'clock. During that space of time you will be lucky if you can find an unoccupied seat. You will see people standing in a truly infernal blaze of sunshine, fanning themselves, mopping their faces, and cooling themselves by frantically applauding some particularly popular number, some well-executed solo by such favorites as Pryor, the trombone Paganini; Hell, a flugel-hornist, with a tone such as a contralto might envy; or Clarke and Rogers, cornettists "di primo cartello."

The enthusiasm displayed by the audiences at these open-air concerts is one of their most striking features to Parisians, accustomed to the discreet applause that will follow an appreciated number played by such a popular organization as, say, the Garde Républicaine. A musician who attended one of the concerts with me was astounded to note the effect produced by a Wagner excerpt upon people who had just been frantically greeting one of Sousa's stirring marches, which he alone seems to hold the secret of composing.

"It's odd," said my friend, "that such widely different compositions should be equally well appreciated, for, after all, you need to know Wagner to enjoy him."

"That's just it. You see Wagner is not a new-comer in America as he is, comparatively speaking, here. And Sousa has done a great deal to make him known there."

Sousa, in discussing the same point, referred with a shade of disapproval to the conservative tendency evidenced by French bandmasters, as demonstrated in the programmes which he had heard.

"It is an old saying," he remarked, "that love and art have no frontiers. There seems, however, to be a predilection for French music in French bandmasters. Other things being equal, they appear to prefer music by a native composer to music by a foreigner. I could understand this were they arranging programmes to be played outside their own country, when a desire to show the wealth of their nation from a musical point of view might justifiably warrant them in giving the preference to works written by their fellow-countrymen. But, it seems to me a wider range of selection might easily be permitted for concerts in Paris, where Saint-Saëns, Massenet, Gillet, Ganne, are likely to run no danger of being eclipsed in popular affection were Wagner, Goldmark, Puccini, or other foreign composers drawn upon a little more generously."

Band Programmes in Paris.

"I have the programmes of military-band concerts given in the Luxembourg, the Palais-Royal and other places. At the Luxembourg, Massenet contributes two numbers out of five, Delahaye one, Saintis one, and Weber is represented by a selection from his 'Freischütz.' At the Palais-Royal there is not a foreign work on the programme. Yet there must be some number in international musical literature



MR. JOHN PHILIP SOUSA.

that might have been dropped into the concert, if only to flavor it with the spice of exoticism, as it were."

"This, again, I attribute to the evil influence of Governmental support, which always creates a tendency to work in a groove, to stop in a rut. As it does not matter financially whether the public is pleased or indifferent, why should the bandmaster waste the gray matter of his brain in building programmes that will arouse interest, why should he grow old in going through veritable public libraries of musical works in the hope—alas! too seldom rewarded—of finding some new or unknown gem with which to feed the insatiable repertory that a concert organization such as my own is compelled to possess?"

"I am convinced that military bands in France could be made something really marvellous. The evident artistic taste of the nation is displayed in the high average standard of excellence attained by executives who are not professional musicians, and who are in the military bands merely because they are doing their military service. The precision of their playing is soldier-like, if not particularly telling, for elasticity of 'tempo' is the life of a musical composition."

"It must also be admitted that military bands, both in Germany and France, are not perfectly adapted to the purposes for which they are used. In Germany their instrumental composition is admirable for military work, that is, for parades, marches and other purely professional duties of a regimental band. They are, thus, badly equipped for concert playing, as the nice shades of tone-color are absolutely beyond their capabilities."

"In France, on the other hand, greater care is devoted to the composition of military bands for concert use, which naturally destroys to a certain extent their effectiveness for military work, owing to their delicate instrumentation. In addition, the French bands are not shown at their best, even when heard in concert, as they so frequently play in the open air without a sounding-board to reinforce and concentrate the sound, and thus many of the nuances that would be wonderfully effective under proper acoustic conditions are lost."

An Artistic Atmosphere.

"I have been impressed by the artistic atmosphere of France and Germany. Not only are the musicians brilliantly gifted, but the audiences are also very critical, discriminating, and intelligent. At the same time Governmental aid is a drawback rather than an assistance, as, although it may facilitate in the routine of artistic production, it is an impediment to the development of true artistic genius. If you look over the field of musicians, conductors and composers, you cannot fail to be struck with the fact that those who are most famous, most popular with the people, and whose reputation has passed the frontiers of their respective countries are precisely those who have been left untrammelled by Governmental or official bonds, and who have been compelled to put forward the best that was in them by the beneficent law of the survival of the fittest, which has forced them to be ever upon the alert to conquer competition."

"I am convinced that many of the occupants of official positions in France and Germany would discover original genius of a high order in themselves were they to be left entirely to their own resources, while some who are first in the race might be limping in the rear. For the juggernaut of public opinion and support soon crushes out the life of him who has nothing but Governmental influence to justify his occupancy of a given position in the artistic world."

"I have heard during my visit here several of the military bands. As I said before, I have been impressed by the excellent artistic results obtained as a general rule, a detail that proves the genuine musical nature of the people. The Garde Républicaine band, for instance, is admirable, and others would be better under more favorable conditions."

"As far as specific criticism is concerned, I do not care for the use of a string contra-bass in a military band. If a string-bass, why not a 'cello? And once granted the 'cello, why not the viola and divided violins? In fact, why not become a symphony orchestra at once? There is no room in a military band for stringed instruments. The bass tuba does all and more than a contra-bass can do, is richer, gives fuller and sounder harmonic basis for the volume of tone, and can be played on the march—which a contra-bass cannot!"

Might be Improved.

"I think, too, that French military bands would be improved if the alto-horn and valve-trombone were abandoned. They are only concessions to the laziness of instrumentalists, and are a poor substitute for the warm, effective and beautiful tone of the French horn and trombone."

"Another thing; I fancy musicians still entertain a vague idea that a military band is inferior to the symphony orchestra. Inferior it is not; it is simply different. There is no hierarchy in art. The artistic effect produced is the sole criterion of value. A simple folk-song may be a greater living musical truth than a symphony that calls for the united resources of all the musical instruments to perform. The melody that touches the heart of both the trained musician and the uneducated public is a musical thought that has been lying dormant in the hearts and minds of the people, and to which the composer has given expression at last. The form in which that thought is presented is of no importance. Yet composers will

train sense of doing a humbler work."

"This feeling is absurd, and is rather a proof of ignorance, or indolence, upon the part of the writers than anything else, for it shows either that they have not realized all the resources of the wood and brass wind, or that they do not care to take the immense trouble necessitated in trying to reproduce the musical effect of some well-known orchestral work with the military band."

"It is curious that this prejudice does not exist with regard to the orchestra. I attended one of Colonne's concerts today, and the second number on the programme was a transcription of Chopin's 'Funeral March,' an orchestration of a piano composition. I may add that it was well played and admirably conducted. The wood and brass wind are irreproachable, and the strings have an excellent quality of tone. In fact, I enjoyed the concert immensely. But if an orchestra may play transcriptions of piano works, why should not a military band play transcriptions of works for orchestra?"

"It may be this feeling that causes French bandmasters to limit themselves to overtures and operatic selections with little 'genre' pieces instead of roaming over the entire world of music."

"And, I repeat, they probably would if the State left them entirely to their own resources. There is nothing that develops individual initiative so much as the necessity of scoring a success. Literature in France has been left without 'prix de Rome,' yet it is flourishing, and will do so until it is given an annuity, when, like music and painting, it will become very conservative and tradition loving. For there is nothing that encourages conservatism more than a position under the Government. . . ."

Sousa's Programme To-day.

The following is the programme of the concert which will be given by Sousa's band on the Esplanade des Invalides, at 3.30 p.m. to-day:—

Overture, "Festival".....	Leutner
Symphonic poem, "Columbus".....	Leavitt
Gems from "The Belle of New York".....	Kerker
Bagle solo, "Werner's Farewell".....	Nessler
(By Mr. Frank Hell.)	
Patriotic Hymn, "Unto Thee, O the God of our Fathers".....	Forsythe
Valse, "El Capitán".....	Sousa
Euphonium solo, "Garden of Flowers".....	Gatti
(By Mr. Simone Mantia)	
Song, "All Souls' Day".....	Lassen
March, "Hail to the Spirit of Liberty" (new).....	Sousa
Selection "Orphée aux Enfers".....	Offenbach

Early Express London 9/3/1910.

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Foreigners.

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In honor of their arrival, the ship's bow was draped with the colors of Germany, France, Belgium and Holland. As the big steamer was warped in to her pier that same old Sousa raised his baton and there burst forth from the bow the music of the "Stars and Stripes," followed by "Home, Sweet Home."

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"I have found human nature pretty much the same the world over, and the Dutch and the French liked the swing and the dash and the originality of American music quite as much as our home audiences do. Naturally, I am gratified, but despite the success we have won we are all glad to get home again."

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Denies Money Was Lost.

When Mr. Sousa was questioned about a report that he had lost \$10,000 on the trip and that he was treated with little courtesy after playing at the monument dedications in Paris, he said: "There is no truth in the report that the trip was not a financial success. That story probably came about, owing to the fact that I missed a train through the stupidity of railroad officials and had to pay \$1,200. That was at Mannheim, where we were in time to give the concert, but lost our baggage, and so could not play. "We were well treated in every place, though it is true that we were not thanked for our services at the dedication of the Lafayette monument. I have not been thanked to this day by the people. The band played at the Washington monument celebration in Paris, July 3, and it was five weeks afterward that I received a letter thanking me for the part we took in the affair."

When, who, most vociferously, piment was paid to the band, by a gentleman from Vienna, up to me after the concert, was ov, said: "You have not a band, but a liv, organ under your direction. This I con, sidered the highest kind of praise, as it is the unanimity, the perfect ensemble in the band that I have always striven after. The individual members of the band are one and all of them soloists of much ability, but in the concerted pieces they lose their identity completely and become part of a machine, so to speak."

Newspaper Cutting Bureau in the World.

Cutting from Minneapolis Age

Address of Paper Minneapolis

Date May 31 1900

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from DISPATCH

Address of Paper ST. PAUL MINN.

MAY 29 1900

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SPECIAL CABLE

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Cutting from PATHFINDER

Address of Paper WASHINGTON, D.C.

On May 20 John Phillip Sousa and his band gave a concert in Berlin which was attended by the American Minister and many other notables and nearly the whole American colony. The band remained in Berlin a few days, giving special performance before Emperor William. The Berlin concert was the first of a series to be given in European cities. These concerts will be alternated with engagements at the Paris Exposition. The first of the Exposition concerts was given on May 5. Other concerts will occur on American Day, 4th of July and on the day of the unveiling of the statue of Lafayette, which has been erected in Paris with funds raised by American school children. On this occasion Sousa will perform a new march written in honor of the French patriot.

Arthur Prior, the trombonist, has scored a great success in Paris, where he lately played with Sousa's band. His wonderful solo work is being compared to Levy's. That famous cornettist was a great favorite with the French people.

Cutting from Express

Address of Paper New York City

Date JUN -- 1900

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Cutting from ST. PAUL JOURNAL

Address of Paper ROCHESTER, N.Y.

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The Ottendorfer club of New York and Brooklyn presented the town with a gold bowl and goblets worth 2,000 marks (\$476).

Sousa Appreciated.

Sousa's band played yesterday in the garden of the Hamburg Concert house. Though the weather was unfavorable, a large audience was present. The American residents in Hamburg were out in full force. The band played "Die Wacht Am Rhien" to the delight of the audience. The Germans and Americans present stood up in honor of the German national melody. Sousa is satisfied with the financial aspect of his tour. The band will shortly be conveyed to Berlin in a special train to play before the emperor.

Cutting from La Presse

Address of Paper New York City

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HERALD.

Cutting from HERALD.

Address of Paper ROCHESTER, N.Y.

ate DEC 16 1900

The international exposition of 1901 at Glasgow, Scotland, has engaged John Philip Sousa and his band to play at the exhibition for four weeks next October. After his Glasgow season Sousa will take his band to London for a series of concerts, after which he will make a tour of the principal cities of Great Britain and Ireland, returning to America about Christmas time. Sousa starts on a seventeen weeks tour of the United States January 3, playing in 160 different cities in all parts of this country. He will play during the month of June at the Pan-American exposition at Buffalo and for two weeks at the Pittsburg exposition prior to sailing for England.

Cutting from **MUSICAL COURIER.**

Address of Paper **New York City**

Date **DEC 15 1900**

MRS. DAVIS LONELY IN VAUDEVILLE.

THIS is to be Jessie Bartlett Davis' last season in vaudeville. "The treatment I have received from my audiences and managers on the continuous performance circuit," she said to me last night, "is even more delightful than I have been led to expect through my conversations with Camille D'Arville and two or three other friends who have preceded me in variety. Furthermore, the financial arrangement is exceedingly alluring. But I find myself continually depressed through loneliness. During the years I was with the Bostonians there was always 'something doing,' although we traveled all over the country, away from our homes, yet the company itself contained so many people I knew that there were always on hand those to whom I could say, 'How do you do?' The life of the vaudeville headliner, however, is the nearest approach to solitary confinement I know of except that of the advance agent.

"I am not going to London to sing Easter week, as has been printed, but in May. Toward midsummer I shall return to my country place in Illinois, and then I shall devote my time to the usual autumn occupation of the American player."

SOUSA GOING TO EUROPE.

JOHN PHILIP SOUSA has arranged to take his band to Europe the latter part of September next for a tour of England, Scotland and Ireland, returning to this country about Christmas. He will open at the Glasgow Exhibition, after which he will go direct to London for a series of concerts, and then enter on an extended tour.

The Exhibition is an important one, and the cooperation of all Europe has been secured. Musically it will be of considerable consequence, as the very best bands of all countries have been secured for varying periods.

The arrangements for the band next year already call for about forty-five weeks of work. On January 3 Sousa starts on a seventeen weeks' tour of this country; in June the Pan-American Exposition at Buffalo will be visited, and the last three months of the year will be consumed by the European trip.

STAR.

Cutting from **KANSAS CITY, MO**

Address of Paper

Date **DEC 19 1900**

Sousa and his band yesterday captured the hearts of all Amsterdam citizens. Next to the beautiful strong tone of the band, most to be admired is the skill of the performers. The ensemble is excellent, and the conductor knows how to control his men.—Het Nieuwsblad voor Nederlands, Amsterdam, Holland.

359, STRAND, LONDON, W.C.

From

Date

The executive council of the Glasgow International Exhibition, 1901, are making considerable efforts in connection with music. Their desire is to make it truly international, and they have secured the services of Sousa's band from America, the Belgian Guides, and many other of the best Continental bands. The pupils of the Royal College for the Blind, Norwood, will contribute a week's performances. The best choral organisations in Glasgow and the West of Scotland have also been engaged.

359, STRAND, LONDON, W.C.

From

Date

THE musical arrangements for the Glasgow exhibition of next spring appear to be already in a forward state. A large number of appli-

cations from choirs and choral societies have been sent in, and many notable engagements have been made. The pupils of the Royal Normal School for the Blind will travel all the way from London, and they will be followed by other English choirs. Several musical demonstrations will also be given by board school children. Instrumental music will of course be a prominent attraction. There will be a regular succession of first class bands, civil and military; and in addition to home talent negotiations are in progress with M. Pares, the conductor of "La Garde Républicaine" band, Paris; with the band of the Baden Life Grenadiers; and with Herr Burow of Bamberg. Probably the chief engagement will be that of Mr. J. P. Sousa, who will bring from New York his famous band of fifty men for a month's stay. Mr. Sousa will conduct in person, and the appearance of this conductor and his men will make a big hole in the twenty thousand pounds voted to the musical committee. Another item of interest is that the pitch of the organ is to be the French diapason normal.

STRAND, LONDON, W.C.

John Philip Sousa, whose famous New York band begins a month's engagement at the International Exhibition on 30th September, is native of the United States. He was a pupil of Esposito, and as a young man played the violin in the company which Offenbach took round the United States in 1877. Mr. Sousa joined "Pinafore" company, and then became con-



ductor of the United States Marines; but since 1892 he has had a band of his own. He has composed half a dozen comic operas, a good many marches, among which the "Washington Post" has achieved world-wide popularity; a symphonic poem, "The Chariot Race" (from "Ben Hur"); and a compilation of the national airs of all nations. Mr. Sousa is a handsome man, 40 years of age.

359, STRAND, LONDON,

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Mr Sousa's celebrated band will make their first appearance in London next November. They have been engaged by the directors of the Glasgow Exhibition to give a series of performances extending over a month, and starting on September 30, and after their London concert they intend to tour through the United Kingdom, not returning to America till Christmas. Mr Sousa, who is best known here as the composer of "Washington Post" and other marches, is a native of Washington. He was a violinist in the orchestra which Offenbach took through America, and in 1880 he became bandmaster of the United States Marine Corps. This post he retained till 1892, when he formed a band of his own, which has since become famous.

Journal : **DE TELEGRAAF**
 Date : 2 JANVIER 1901
 Adresse : **AMSTERDAM**
 Signé :

De viering van het nieuwe jaar te New-York. Onder begeleiding van Sousa's beroemd orkest en een koor van meer dan 1000 beroepszangers zong een enorme menigte buiten het stadhuis, dat één licht licht was, gezamenlijk de „Star sprangled banner“ te middernacht. Het effect was uitstekend.

359, STRAND, LONDON, W.C.

From *Special Times*
 Date *Jan 3.*

SOUSA'S BAND.

sails from N°
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359, STRAND, LONDON,

Special Times
Jan 3

You already know that Sousa's famous band has been engaged for the Glasgow Exhibition this year. The contract, as I learn from New York, was definitely signed about three weeks ago; and Mr Sousa, after playing at the Pan-American Exhibition at Buffalo, will sail with his band in September to begin a month's engagement at Glasgow on September 30. He will then go on a tour of Great Britain, and will be back in his own land till Christmas. Sousa's band, which enjoys an enormous celebrity in the United States, has never yet appeared in this country, for when the members passed through London last autumn on their way from the Paris Exhibition it was the musical dead season in the Metropolis. Mr Sousa, who is an American of 44, was a pupil of Esputa, and as a young man played the violin in the company which Offenbach took round the United States in 1877. Then he joined a "Pinafore" company, and then became conductor of the United States Marines; but since 1892 he has had a band of his own. He has composed half a dozen comic operas, a good many marches, among which the "Washington Post" has achieved world-wide popularity; a symphonic poem, "The Chariot Race" (from "Ben Hur"); and a compilation of the national airs of all nations. To-morrow he starts a tour through 160 cities of America.

359, STRAND, LONDON, W

From *Special Times*
 Date *Jan 5*

Mr. Sousa's famous band will make its first appearance in London next November. It has been engaged by the directors of the Glasgow Exhibition to give a series of performances extending over a month, starting on September 30; and after the London concert it intends to tour through the United Kingdom, not returning to America until Christmas. The bands of the First Regiment of Guides from Brussels and the Kiel band have also been engaged for Glasgow, together with the bands of our own Grenadiers and Coldstreams, and naval bands from Portsmouth, Chatham, and Gosport. The pupils of the Normal School for the Blind from Norwood will visit Glasgow, too; and several British choirs are likely to be heard at the Exhibition in the course of the autumn.

359, STRAND, LONDON, W.C.

om *Morning Post*
 ite *30 11.00*

THE GLASGOW EXHIBITION, 1901.

Two of the principal buildings for Glasgow's second great show—the industrial section and the machinery hall—may now be said to be finished, while the grand avenue, the concert hall, and other erections are well advanced. A deputation from the Glasgow Executive Council are to meet the London Committee at the Mansion House on December 12, when reports as to the position and prospects of the exhibition will be submitted. The Lord Mayor of London will preside. The first exhibits, intended for the Canadian pavilion, will reach Glasgow this week, and will be followed soon after by the Western Australian exhibits, which include native gold in various forms to the value of £80,000. Four hundred firms have applied for representation in the French section. Space in the women's department is to be allotted to the Scottish Home Industries Association, to the Irish Industries Association, and one exhibit is to be invited from the Ladies' National Silk Association. The Red Cross Branch of the St. Andrew's Ambulance Association intend to have a special display, which will include huts, tents, and all appliances used in the performance of their humane duties, and the exhibition authorities have decided to give the Auto-Mobile Club every facility for the display of the vehicles engaged in the one thousand miles run next autumn. Music will be one of the chief entertainments at the exhibition, £20,000 having been voted in order that the best talent may be secured. Instrumental music will be provided by British and Continental bands, civil and military, and there is a possibility that Mr. J. P. Sousa's select band of fifty performers will travel specially from New York to fulfil an engagement in October. A large number of choirs, orchestras, &c., have been engaged, including the pupils from the Royal Normal College of Music for the Blind, London. Musical demonstrations are to be given, and children attending board schools and the Highland Association of Scotland propose to hold the annual concert in connection with their "Mod." in the grand hall of the exhibition.

Sousa
359, STRAND, LONDON, W.C.

From *Irish Times*
 Date *Jan 5*
Dublin

Mr. Sousa's celebrated band, which passed through England last autumn on their way from the Paris Exhibition, will return and appear in London next November. The directors of the Glasgow Exhibition have engaged the band to give a series of performances extending over a month, and starting on September 30. After their London concert the band intend to tour through the United Kingdom, not returning to America till Christmas. Mr. Sousa, who is best known here as the composer of "Washington Post" and other marches, is 44 years old, and is a native of Washington.

Journal : The English and American Gazette

Date :

12

MAY 1900

Adresse : 26, Rue Cambon, Paris

Signé :

If Mr. Sousa had any apprehensions as to the success of his band, they must have been entirely dispersed after his first performance in the Exhibition grounds, where he is now playing every day.

The Sousa Band.

The crowd—which was so great that on the outskirts it was only during the *fortissimo* passages that one was aware of a band at all—pressed round the bandstand after each item of the programme and cheered the great bandmaster again and again.

The orchestra consists of sixty executants and is conducted by Mr. Sousa in person. They are giving concerts every afternoon in the Exhibition grounds until May 15, when they start on a six weeks' tour through Germany, staying one week at Berlin, and, after visiting Hamburg and Bremen, will make visits of one or two days to the principal German towns and health resorts, returning to Paris via Brussels.

They renew their series of concerts in Paris on July 2, when they will then make a longer stay. Arrangements are being made for the band to be heard under the best possible conditions, and some of their concerts will be given in the Salle des Fêtes and the Trocadéro.

The band plays on Saturday, Sunday and Monday, on the Place des Invalides. On Tuesday they play at Vincennes for the inauguration of the United States section, in the evening they play at 8.30 on the Place des Invalides.

The Sousa band has for years past enjoyed the reputation in America of being second to none in their rendering of martial music, and it is more than likely that they will return to the United States with that reputation confirmed throughout Europe.