

CHICAGO, ILL.
MAR 16 1901

MUSIC AND THE DRAMA.

Those who are afraid to defend their musical tastes, who hesitate to say they find Sousa's concerts unendurable lest they be accused of being Wagnerites, are to be pitied. Still, ridicule is dreaded by all, and it is natural enough that many should not wish to be thought "above" Sousa music.

Anything so trivial as a Sousa concert ought not to be considered seriously. Yet the power of the man who takes himself as seriously as does John Phillip is such that he compels one to regard him with something beyond mere wonderment.

Of course the brass band is meant simply as an ear tickler, and nothing can be expected beyond a swing, a patter and rhythm that will set the feet going in such concerts as the eminent poseur provides.

The musical critic, as well as the dramatic critic, is supposed to understand and sympathize with a great diversity of tastes, and yet it must be conceded that musical criticism exhibits infinitely less tolerance than criticism which concerns itself with the play. Hence, Sousa must be regarded leniently.

Criticism has seldom been applied to Mr. Sousa and his band; that leader has never experienced much beside adulation and he has come to believe that he can do no wrong.

Several letters came to this department on the occasion of Mr. Sousa's last appearance here; the tenor of all was one of indignation that any fault could be found with his matchless playing—and leading. The writer wishes to state that Sousa faced the largest audience he has had at an opening in this city last night, and its approbation was unreserved. For the rest, four different persons offering contrasting ideas will speak.

A. G. M., a musician of standing whose word carries weight hereabouts, writes as follows: "The one new tendency of Sousa that calls for comment is his inclination to make a brass band do what it ought never to essay. The last number on the first part of last evening's list, for instance, a grand scene and ensemble from 'Andreas Chenier' (Giordano) was the best composition selected, and yet he had no business to try it. Why? Because this music is not familiar outside of New York, where Mapleson's company sung it four years ago, and it is such fine work it ought not to be butchered. And surely Sousa butchered it.

"It represents the highest mark of the young Italian school, and it is utterly beyond the capacity of any brass band; where piccolas and flutes serve for violins the effect is ridiculous, and when a horn sounds for a 'cello the strain on the imagination is too great. More than that, the famed precision of the band was conspicuous for its absence in playing this composition; the reading was ragged also.

"To demonstrate that Sousa is an American institution is to carry coal to Newcastle. He is here; he attracts large audiences; his poor programmes are vigorously applauded, because his encores—two or three after each 'regular' number at least—are generally his own compositions—what more proof does

with the quick, ordered tumult of a business lunch. As is Grand Rapids to furniture, so is Sousa to music. He represents the complete negation of dignity, leisure, feeling, temperament.

"To look over a Sousa programme is to touse the bargain counter of a department store.

"Temperament, however, is frequently claimed for him. The only piece on last night's programme that had the slightest

to the sinuosities of the attack, now bending his speaking legs to the left, anon crooking them to the right, to the eager-eyed students the very poetry of music-motion seemed to be expressed.

Occasionally a soulful gleam from the two bright orbs ensconced behind a pair of gold pince-nez shot out to electrify the bass drummer whose tempo was a trifle too fugit. Or his protesting digits nervously clasped about the stick, his baton rose and fell in subtle ecstasy as the strains he evoked beat back upon his graceful, yielding form. No one in the vast auditorium could lose for an instant that central figure, that fount from which flowed creative gems that not Thomas in all his glory could by any stretch of fancy approximate.

A number ceases, bursts a responsive token of approval from the audience, and, presto:



MISS JULIA HERNE IN "SAG HARBOR."
[One of the Actor-Author's Talented Daughters.]

depth or dignity was the ensemble from 'Andreas Chenier.' Sousa, compared with Giordano, is but the surface-ripple on a puddle compared with the heavings and rollings of the great deep. But even Giordano is neither very great nor very deep in comparison with some of the names that often sound within the walls of the Auditorium. Sousa is fussy and shallow; his temperament is no deeper than his skin.

"Who wants to be conducted through the halls of art with the remorseless pomp, the far-fetched conscious grace, and the flat-footed complacency of a head waiter conducting the timid tourist to his place at table?"

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The best way to enjoy a Sousa concert is outlined ingeniously by another correspondent:

"Now that even the remotest corners of musical Europe have rung with the blare of Mr. Sousa's band, it would be presumption for any American musician to refuse an expression of views on a Sousa concert. Time was when many of the benighted in Vienna, Berlin, Munich and similar centers of effete culture might have taken Sousa for the name of a soap. Now all is changed, and his form of art is accepted in Paris as 'typically American.'"

"It is the more timely, then, that I am able to announce my discovery of a way to enjoy a Sousa concert. The receipt is simple, and warranted to accomplish desired results, not only for the man who distinguishes Sousa from sausage, but for the musical purist who will hear nothing written since the death of Beethoven.

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an encore is under way while the well-merited applause is still vibrating on the agitated air. The potpourri abruptly ends. Another tribute of recognition, and again an unmistakable Sousa treat is hurled at the gasping, impassioned worshippers. Five, six, ten, twelve times does the redoubtable, generous, liberal leader respond to the insistent demands until the programme, orig-



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[New Manager of the Studebaker.]

inally confined to a paltry seven or eight numbers, has passed into the hundreds, and yet there is a cry for more!

But there is a limit even to the physical possibilities of a Sousa band, and at 3 o'clock in the morning, with the collapse of the artist who has been breathing his soul into the



JAMES O'NEILL IN "MONTE CRISTO."
[In One of the Guises Assumed.]

anybody want? The next symphony from the new world will, in addition to Indian and negro melodies, go for its themes to the Negro South, and an up-to-date history of American-Anglo-Saxon art will have to reckon with Sousa's contribution to musical literature.

To the music lover in the Sousa stage of development criticism is inapplicable. To the disciple of Mr. Thomas, who has reached the Brahms-Tschaikowsky plane, an hour with Sousa (more would be fatal) is a splendid lesson in ancient history, a reminder of the (pseudo) happy days of musical childhood, an object lesson on how not to conduct, how not to play serious music, how not to make programmes, how not to do a score of other things.

"The patrons of the Chicago Orchestra should hear Sousa, for the next Thomas concert will give them a new sense of their dignity, superiority and devotion. It will also make them more charitable and sympathetic toward the Philistines. We step on our musically dead selves to higher things, as the poet did not say. No Sousa at one end, no Beethoven cycles at the other end."

"One aspect of the Sousa craze—for it is nothing else—is the sway the conductor gives the encore fiend. It is largely responsible for the growth of the vicious practice of demanding a repetition for every number on a concert programme. Sousa advertises his encores in advance—I cite your columns yesterday—and encourages recalls in many ways. He often grants them without excuse.

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Buffalo, N.Y.
"Courier"
MARCH 26, 1901.

SOUSA'S BAND IS HEARD IN BUFFALO

FAMOUS ORGANIZATION OPENS ENGAGEMENT AT CONVENTION HALL UNDER FAVORABLE CIRCUMSTANCES.

John Philip Sousa and his band came to Buffalo yesterday, and last night at Convention Hall gave the first of a series of three concerts in the renovated building. The big place was about two-thirds filled when a wave of Sousa's baton caused the first number to be struck up. But it was a Sousa audience, and the genial conductor was compelled to respond to the usual number of encores, which he did with becoming grace.

The programme last night contained several new compositions, including some Oriental music by Luigini-Sebok, a soprano solo of Sousa's writing, sung by Miss Blanche Duffield; a trombone solo, "The Patriot," composed and played by Arthur Pryor; a grand scene and ensemble from "Andreas Chenier," by Giordano, Czardas, "Ritter Pasmann," by Johann Strauss, and Serenade Rocco, by Meyer Holmund, which was spoiled because of an argument entered into by the working staff of the city's big auditorium, near the main entrance, which predominated for a time over the pianissimo passages.

Miss Bertha Bucklin, violinist, again showed her ability to Buffalonians, and was warmly received. Sousa's latest march, "Hail to the Spirit of Liberty," was played with all the vigor that accompanies a Sousa composition, and was accorded a double encore. The great bandmaster showed his usual charity to would-be rivals in the march composing line, by playing as many of their compositions, as he did of his own. They were all well received.

The band will play at a matinee concert this afternoon, and close the engagement with the third concert this evening.

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A philosopher, who has seen the rise and fall of many a fad, who notes the passing of the baseball, the skating rink, the bicycle and other rages as signs of our hysteria, thus reflects on Mr. Sousa and his music: "Sousa is one symptom of the national disease. The interest attaching to his performance is less musical than pathological. He leads us into the hospital ward; we stand by our own bedside and read the details of our own case placarded above our pillow. Of late years the country has been 'throwing a fit.' Sousa is the register of our abnormality. Glare, noise, nerves, excitement, hustle—he accompanies us through every stage of our infirmity.

"Music, once more or less a sedative, is become, owing to the demands of modern life and modern taste, an irritant, an excitant. Sousa currys our sensibilities, shreds and frazzles our nervous system, stuns our ears as with the clack of a calico factory or with the roar and rumble of a Hoe press. We stand outside of the pressroom, with our noses flattened against the pane. The arc light overhead glares and sizzles, the dynamo throbs beneath our feet and the big machine rips and tears through its 40,000 an hour while we wait.

"Sousa's Band is frequently praised for its precision. Precision it has—the horrible, hard precision of a Turkish rug made in New Jersey. It is a precision on a par with the iron routine of the clearing-house, or

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SCENE FROM "GREATER THAN KING," AT THE DEARBORN.
[First Presentation on Any Stage To-morrow Night.]

to clutch the fatal pasteboard, side-step and you are saved.

"I need not describe the delights of perils passed, but I advise the quiet enjoyment of the emotions aroused. It is as well to spend the time devoted to the concert in the long room that bounds the Auditorium on the south. A comfortable chair, a round table and a tall glass will prove pleasant accompaniments to your memories of sounds you have escaped and concerts you have obviated."

Nothing could have been more impressive to the average music-lover than the marvelously sympathetic attitudes displayed by Conductor Sousa during his interpretative moments last night. Swaying hither and you

bass tuba, the concert comes to a conclusion, and the saturated seatholders slowly and regretfully wend their way homeward. But they will return!

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SOUSA'S FINE BAND

A Large Audience Enjoyed One of Those Rare Concerts of the March King.

Sousa, the march king, made his annual March tour to his Detroit admirers yesterday afternoon at the Lyceum theater, with a larger and better trained band of instrumentalists that he has ever before brought to the city.

The great secret of Sousa's success is his choice of numbers; he never aims too high. His excellent organization plays rag time as it plays the different pieces called "classic." Sousa gives the people what they want, and the people enjoy Sousa because they hear what they want, rendered in a way they can hear no where else.

Much of yesterday's program was new, but the encores, which were plentiful, were for the most part, those favorite marches which Sousa himself is responsible for. His new march, "Hail to the Spirit of Liberty," which was written for the dedication of the Lafayette monument at Paris last Fourth of July, met with a favorable reception. Arthur Pryor, trombone soloist, received almost an ovation for his rendition of "The Patriots," and Miss Blanche Duffield, soprano, has a delightful voice.

When in Toledo stop at the St. Charles hotel. Frank H. Carr, formerly of the Normandie, Detroit, associate manager.

Detroit Times
"To-Day"
Mar 25 1901

Buffalo "Express"
3/26-1901

SOUSA AND HIS BAND.

THEY GET THEIR USUAL WELCOME—MISS BUCKLIN AND MISS DUFFIELD AS SOLOISTS.

John Phillip Sousa and his splendid band were welcomed back to Buffalo by an imposing and enthusiastic audience last evening at Convention Hall. Mr. Sousa has returned from his triumphal tour of Europe with his players in prime condition, and with a large assortment of new poses, which, it must be conceded, are graceful enough to justify themselves. He has secured such perfection of precision from his band that, more than half the time, his conducting is merely a matter of form, and the opportunity to strike Delsartean attitudes is too tempting. Posing aside, however, Mr. Sousa is a remarkable clever man. This is proved not only by the admirable features of the work of his band, but no less by his skill and inventiveness in scoring, and by his ability as a composer. The beauty and sonority of tone, the superb rhythm and the variety of color which characterize the playing of the organization under his training are probably not excelled by any other band of the kind in existence. And apropos of America and the American composer, concerning whom so much is written nowadays, there is no more characteristically American music than Mr. Sousa's marches. They possess a vigor, a freshness and a swing that are not often found in the music of other nations, and that stir the pulses and quicken the rhythmic feeling of all who listen to them.

The programme of last evening contained as novelties a Czardas by Johann Strauss, the Luigini-Sebek "Pictures from the Orient," a scene from Giordano's "Andrea Chenier," Meyer-Helmund's "Sennade Rocco" and Sousa's own "Hail to the Spirit of Liberty" march, the last named being vigorously called for a second time. As usual, the programme was almost trebled by the encores demanded, and included popular numbers of many kinds.

Mr. Sousa has excellent soloists with his body of players. Miss Blanche Duffield, soprano, has a voice of very high quality, good flexibility and purity of intonation. She sang a new song by the conductor, entitled "Where is Love." The accompaniments were too heavy, completely burying many of her medium and lower tones. Miss Bertha Bucklin, violinist, has a large tone, excellent technical skill and temperament. She has heard to advantage in Ries's polonaise in A major. Mr. Arthur Pryor gave a new composition for his instrument, the trombone, from which he draws a delightfully mellow, smooth tone. All the soloists were received with marked favor. Two concerts will be given today, afternoon and evening, at both of which popular programmes will be presented at popular prices, and at both of which Mr. Sousa will play his new march, "Hail to the Spirit of Liberty," composed for the dedication of the Lafayette Monument at Paris last Fourth of July.

Convention Hall's new chairs proved very comfortable and the auditorium a capable place in which to hear a wind instrument organization of the size of the Sousa Band.

Baltimore "Herald"
March 30 1901
LAST SOUSA CONCERT
A BRILLIANT SUCCESS

After a series of triumphs which have extended over half of Europe, John Phillip Sousa and his famous band appeared last night at Music Hall before quite the most brilliant assemblage of the season and repeated the successes previously gained in this city. Society and the masses shared orchestra chairs and crowded the balcony, while many ardent devotees endured the ordeal of standing in the aisles with cheerfulness while listening to the music of the band.

With the first wave of his baton Sousa proved that the innate grace and manner that has always characterized his leadership had the same potent charm for an audience, as a shower of applause swept the hall and ended in a perfect tumult of enthusiasm when the strains of Goldmark's overture, "Sakuntala," floated from the stage. With a nod here and an almost imperceptible motion of the hand there Sousa drew the melody from trombone and piccolo and ponderous horns until the body of musicians in unison breathed out the air of this rather pleasing selection. In it, as in the succeeding numbers, it was noticeable that, while the same smoothness and aim at delicacy always a feature of Sousa performances, still remained, there was a greater sweetness and mellowness in the crescendo passages, at once eradicating the slightest tendency toward that harshness so prone to mar band music.

For encores the brisk, spirited melodies of the "March King" delighted the audience, and these compositions, combining the freedom and abandon of "rag time" with more legitimate forms of harmony, received most favor from the assertive majority.

Not that the classical portion of the most versatile program was less keenly appreciated, but through a tendency of the march coterie to take their pleasures noisily. The inspiring "Man Behind the Gun" which always seem to rouse patriotism even in an Anglomaniac, and equally popular "El Capitan" served as encores for the evening. But it was in his march "Hail

to the Spirit of Liberty" that Sousa was at his best. It was composed for the dedication of the Lafayette monument and was played for the first time in Paris last Fourth of July. Yet it is doubtful if the enthusiastic French evinced more general appreciation of its merits than the Music Hall audience of last night. Mr. Arthur Pryor was the trombone soloist, and in "The Blue Bells of Scotland" showed a complete mastery over the difficulties of tremolo measures. He is remembered here by all patrons of the concerts, and had a hearty reception. As an encore he played one of the sweet refrain songs of the day—"I Can't Tell Why I Love You, But I Do." Two new compositions by Meyer Helmund—a Scandinavian "Fantasia" and serenade "Rococco"—were heard for the first time. They are slightly abrupt in transition from one phase to another, and while meritorious, seemed rather lacking the power and strength of ensemble requisite for such a body of musicians. The supreme effort of the program was the scene and ensemble of "Abdrea Chenier," by Giordano. In this the grand harmonies were ever swelling and increasing in volume of well sustained sound until they reached an anti-climax of glorious melody, which gradually passed into a soft minor key preceding a magnificent finale of sustained melody.

Miss Bertha Bucklin in her playing of a Wienlawski composition appeared a violinist of rare technique and greater vigor than most women musicians. The weird, wild strains of the Poles were rendered with remarkable depth of feeling, but she unfortunately rather drags than persuades this beautiful minor key music from her instrument, although she is undoubtedly brilliant. Miss Blanche Duffield is a soprano of the most exquisite purity of tone and clearness of enunciation. Her superb voice was heard to advantage in a sprightly new song by Leo Stern, entitled "Spring-time." The concert proved a most auspicious ending to a successful period in Baltimore and reflected additional credit upon the managerial capabilities and enterprise of Mr. Charles E. Ford, who brings Sousa to Baltimore.

SOUSA AND SOLOISTS DELIGHTED LARGE AUDIENCE

SOUSA and his band delighted an audience that completely filled the Lyceum theater yesterday afternoon. The band has been considerably augmented in numbers since its last visit to Detroit, and its playing has become so certain a thing that its director is frequently able to let the splendid organization take its own course through some portions of the score, confident that it will keep proper time and give a proper interpretation to the music. Much of yesterday's programme was new, but Sousa was liberal with encores and many of the favorite marches, which have delighted people here and abroad were played, to the great satisfaction of the crowd.

The Sousa numbers on the programme that were new were the stirring march, "Hail to the Spirit of Liberty," first played at the dedication of the Lafayette monument in Paris, and the beautiful soprano song, "Where is Love?" The latter was sung artistically by Miss Blanche Duffield, the young soprano who is with Sousa on his present tour. Her voice is delightfully

fresh and flexible. She responded to an insistent encore with "Spring is Coming." Miss Bertha Bucklin, the violinist, played Wienlawski's A major "Polonaise," for her solo, and the fact that she played it so admirably speaks volumes for her abilities. It is florid and difficult, but she managed each movement with excellent taste and responded to a well deserved encore. Arthur Pryor played a trombone solo and won an encore. Altogether the audience was extremely enthusiastic and tendered the march king as kind a reception as he has ever received in Detroit.

One Fare for the Round Trip to the Michigan Christian Endeavor Convention at Port Huron.

For the above the Grand Trunk Railway System have made a single fare for the round trip to Port Huron from all stations in Michigan. Tickets will be on sale March 25 and 26, valid to return up to and including March 29. Round trip rate from Detroit is \$1.42; five trains each way daily.

CASTORIA.

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

Detroit "Times"
Mar 25 1901

SELF APPOINTED CRITICS.

Ever since Sousa and his band were here there has been a small clientele that has seen fit to sneer at the work of the bandmaster and to discount pretty much everything he has done or that he now attempts to do.

Mr. Sousa may not be beyond criticism. At least he does not consider himself to be. The writer happens to know that he has his ear to the ground all the time for any intelligent and well meant word that will help perfect the work of the band.

This critical attitude is not at all general. But where there is great popular clamor there is also always a slight coloring of criticism, and the more loud and approving the popular clamor the more penetrating the tone of the critics.

Instance: In one of the largest cities of Germany the band played on the program three heavy Wagner numbers. After the first the applause was generous but non committal.

After the third number they did as Americans would say, "split their gloves." There was no doubt of the general flavor of the approbation. And yet coming through the wave of applause, unmistakably and penetratingly, there was a single isolated, but vicious and assertive hiss.

But Sousa recognizing that such privileges as hissing are peculiarly born of the continental atmosphere, merely asked the manager of the house to please call Mr. Hisser back behind the wings.

"Will you kindly tell me, sir, why you hissed after each one of the Wagner numbers?"

"Because I don't like Wagner," roared the fellow in spluttering German.

The general attitude of the real music lover ought to be that of welcoming any and all music that has a claim for a hearing, no matter, provided it is well done, by what instruments or combination of instruments it is played.

It is this inability to adapt themselves to anything except old ideas that many of the self appointed critics fail to show a real musical appreciation. Of course, there are certain ideals for strings and orchestras that cannot be reached by the military band, and no one says they can.

Home, Sweet Home, may be sung, played on the piano or the guitar, or the cornet, or the trombone or the clarinet. Does it injure the old beloved melody? The Song to the Evening Star may be played on cello or the G string of a violin, or on the trombone or sung, or on mandola with a guitar accompaniment.

Give the sextet from Lucia with superb voices or with a combination of instruments and you get the effect, maybe shaded differently, but wearing much the same spell around the listener. Not to be able to recognize musical excellence from the standpoint of the composition itself and the interpretation thereof, aside from the instrument, is to say that a certain one of Chopin's etudes should never have been rendered unless the bells of Notre Dame were behind the scenes to punctuate the measures.

Will these fond of tradition people, these uncharitable spirits, never wake up to the fact that although musical tradition may be a good thing, that tradition may be improved upon? Not all the brains of the world in musical interpretation were hidden under the hats of the players of 100 years ago.

Cling to tradition entirely and we shall shut out half the great music which is rendered in transcribed form and which, notwithstanding the transcription and the transfer to other forms of expression, still preserves its potency and its charm.

We ought to wake up to the fact that America is advancing musically. And although we have not produced a Beethoven we have produced and are producing some interpreters of his music who are just as capable and just as artistic both by blood and instinct, as those who are nurtured on the Continent.

See how ridiculous it is. To adhere to tradition in religion would perhaps send half our clergymen off fox hunting and the rest drinking beer; would prevent building churches except they were awe inspiring piles costing millions and years; would never permit services except the liturgy and the sermon were chanted monotonously so as to throw the sound down the long nave.

Cutting from... Address of Paper... DATE APR 13 1901

Right after the opera comes Sousa to the Metropolitan, with the blare of trombones and horns, the players of which are lined up before the footlights for "The Stars and Stripes Forever" and "Hail to the Spirit of Liberty."

Electric car because they are afraid of getting a shock. But such are getting beauty less. There are those who prefer a single candle to the thirty-two power incandescent, but they are few and scattering.

Some of the arguments of the Sousa critics are amusing, and they fall of their own weight. For example, I heard a man the other day, comparing Sousa's band with the Banda Rossa, which appeared here a year or so ago.

LEADER Cutting from... Address of Paper... DATE

Sousa's Second Visit. Cleveland can never get enough of Sousa and his music. One might just as well expect a surfeit of strawberries or ice cream or anything else that's good.

PLAIN DEALER Cutting from... Address of Paper... DATE

Cleveland likes Sousa and Sousa likes Cleveland. We show it by crowding his concerts and rhapsodizing over his music; he, by the frequency of his visits.

paper Cutting Bureau in the World. ng from... Address of Paper... DATE

SOUSA'S SUNDAY CONCERT. Liberal Applause Rewards Band and Leader and the Soloists on the Programme. Sousa and his band gave a concert last evening in Symphony Hall that stirred to liberal applause a very large audience.

has his ear to the ground all the time for any intelligent and well meant word that will help perfect the work of the band. But to compare some of the organizations that have appeared here with the present work of the Sousa band is going into the ridiculous and is saying things inspired by unreasoning prejudice and not inspired by musical love or love of facts.

This critical attitude is not at all general. But where there is great popular clamor there is also always a slight coloring of criticism, and the more loud and approving the popular clamor the more penetrating the tone of the critics.

Instance: In one of the largest cities of Germany the band played on the program three heavy Wagner numbers. After the first the applause was generous but non committal. The people did not choose to commit themselves with one such selection and one hearing. They waited for the second Wagner offering, and after that they let themselves out a little. After the third number they did as Americans would say, "split their gloves." There was no doubt of the general flavor of the approbation. And yet coming through the wave of applause, unmistakably and penetratingly, there was a single isolated, but vicious and assertive hiss. This happened three times, and so enraged were the band members who sat along the front of the stage, that, having located the hisser, they would have been glad of the American privilege of giving him a jolt on the jaw. But Sousa recognizing that such privileges as hissing are peculiarly born of the continental atmosphere, merely asked the manager of the house to please call Mr. Hisser back behind the wings. This was done, and after the said manager, himself of course, a German, had jumped all over the offender, who was a musician and one of the crankiest sort, evidently, Sousa asked:

"Will you kindly tell me, sir, why you hissed after each one of the Wagner numbers?"

"Because I don't like Wagner," roared the fellow in spluttering German.

The general attitude of the real music lover ought to be that of welcoming any and all music that has a claim for a hearing, no matter, provided it is well done, by what instruments or combination of instruments it is played.

It is this inability to adapt themselves to anything except old ideas that many of the self appointed critics fail to show a real musical appreciation. Of course, there are certain ideals for strings and orchestras that cannot be reached by the military band, and no one says they can. Nevertheless there is much in the realm of the orchestra that can be just as well done by the reeds and the woodwinds and the timbre of the reeds in body and strings in body, is not nearly as far apart as the sound of an oboe and a bass drum.

Home, Sweet Home, may be sung, played on the piano or the guitar, or the cornet, or the trombone or the clarinet. Does it injure the old beloved melody? The Song to the Evening Star may be played on cello or the G string of a violin, or on the trombone or sung, or on mandola with a guitar accompaniment. If it is well done and rendered with feeling, it ought to give pleasure and some profit.

Give the sextet from Lucia with superb voices or with a combination of instruments and you get the effect, maybe shaded differently, but wearing much the same spell around the listener. Not to be able to recognize musical excellence from the standpoint of the composition itself and the interpretation thereof, aside from the instrument, is to say that a certain one of Chopin's etudes should never have been rendered unless the bells of Notre Dame were behind the scenes to punctuate the measures.

Will these fond of tradition people, these uncharitable spirits, never wake up to the fact that although musical tradition may be a good thing, that tradition may be improved upon? Not all the brains of the world in musical interpretation were hidden under the hats of the players of 100 years ago. In fact, the chances are that a modern audience accustomed to the rhythm and ensemble and pliability of the Boston Symphony, would not be able to endure the orchestral rendering that used to delight that good old plainly endowed miff, George III.

Cling to tradition entirely and we shall shut out half the great music which is rendered in transcribed form and which, notwithstanding the transcription and the transfer to other forms of expression, still preserves its potency and its charm. Make tradition supreme and you would ruin the profession of half the music teachers in the country, would restrain the teaching of art to those who manifest temperament, and so you would refuse to cultivate temperament. Practical education is not as often a matter of education as of temperament, anyway.

We ought to wake up to the fact that America is advancing musically. And although we have not produced a Beethoven we have produced and are producing some interpreters of his music who are just as capable and just as artistic both by blood and instinct, as those who are nurtured on the Continent. Do they so powerfully overtop the Boston Symphony in Europe? Do they get together military bands that outdo Sousa? If so, then the greatest German critical papers have been courteous enough to lie about themselves—a contingency that is not to be entertained as possible. The proportionate quantity of music and performers on the other side is greater than here. But in many departments of quality we can run them a close race.

See how ridiculous it is. To adhere to tradition in religion would perhaps send half our clergymen off fox hunting and the rest drinking beer; would prevent building churches except they were awe inspiring piles costing millions and years; would never permit services except the liturgy and the sermon were chanted monotonously so as to throw the sound down the long nave. But could we by any possibility be as impractical as this? To adhere to tradition in medicine and science would still make us believe that insect life comes from the putrefaction of flesh and would still make us sneer at the theory of the circulation of the blood, and make us stop to inquire whether we really know more than Aristotle; would have us bleed our patients, say fourteen times in as many days, and use St. John's wart for jaundice because it is yellow.

A fig for tradition, except tradition that is useful and that impels one to a better progress. Tradition kept the world in medieval twilight for a thousand years.

To come back to the military band, I say, a fig for tradition. If reeds and brass and wood winds can give me the fire music from Walkyrie with brilliant, flashing ensemble, with perfect intonation and technique and I can shut my eyes and be carried into the spirit of the prehistoric legends of Germany, what care I, what should you care, whether there are fifty violins sawing up there in front or fifty reeds vibrating

There are those who will not ride in an

"Hall to the Spirit of Liberty." John Philip came into his own Sunday night. He will continue in possession for the next two Sunday evenings. His first audience on his return from his long tour of the United States and Canada greeted him with old time fervor and vied with the more noise, Sousa probably appeals to the American public more strongly than has any other leader for a generation. Coming from Paris and the European capitals last fall after a most flattering tour, he made his whirlwind journey about this country and Canada, visiting over 150 cities in ninety days. Now he will hold these Sunday night pleasure parties at the Metropolitan and play at the Pan-American exposition. These Sunday concerts art varied and never a bit, dull. Sousa does not unduly spread his own name about in making up programs, but is always ready to play one of his own inspiring marches for an encore and thus manages to give from four to eight of these ringing, smashing selections each night. This is as it should be, for the Sousa audience would rather have a half hour of the March King than an evening of Strauss or Wagner. The public likes Sousa and insists on hearing his compositions; Sousa in turn likes the public and is disposed to humor it. The two therefore may be certain to get along well together for the rest of the concerts scheduled.

electric car because they are afraid of getting a shock. But such are getting beautifully less. There are those who prefer a single candle to the thirty-two power incandescent, but they are few and scattering. There are those who will not go to church because the Bishop does not preach. They forget their great chance of pleasure and helpfulness and inspiration from listening to the rector.

There is something better than tradition, my friends, and that is progress. America may not have much of the one, but she has an awful lot of the other. And so if Sousa wants to play Wagner and if he puts it on with an artistic interpretation, as he always does, and if by this he seeks to show what remains the military band can successfully occupy he is entitled to respectful attention and to the praise that should always be due a great leader for developing possibilities into actualities. In thus developing possibilities he has amazed Europe and has taught them some things over there that they will profit by. His fame is now so secure on both sides of the Atlantic that he does not need to turn aside to brush away hostile criticism. One might easily expect a man in his position to wave aside all this sort of thing. But this is one of Sousa's greatest claims to genius. He will take the ground of argument of the captiously carping, and argue the critic into a state of innocuous desuetude. He does it for pastime. People who know Sousa only on the director's platform and from his compositions and from his interpretations know only half the man. The Sousa of keen insight, the Sousa of discriminating fancy, the student of musical tradition and of musical development; the man of affairs able to take up any of the questions of the day and dissect them; able to take his side of an argument and hold his own; the man of refinement and toleration, the patriotic American, the husband and father; the helper of old friends—the Sousa of the manhood side—this is the Sousa whom it is always a pleasure and an inspiration to meet. He is not merely the performer. He is the skillful theorist also. His intellectuality glimmers from as many sides as the facets of a diamond. He is a musician to the world generally, but to those who know him better, who have seen him through dressing gown and slippers, as it were, and who have spent many an hour around the table with him talking through the fragrant cigar smoke—talking about whatever subject is introduced and saying something, too—to know such a man is to know that he is informed of that whereon he speaks and who does not blindly rush in where angels fear to tread.

Some of the arguments of the Sousa critics are amusing, and they fall of their own weight. For example, I heard a man the other day, comparing Sousa's band with the Banda Rossa, which appeared here a year or so ago. "Did you hear the Banda Rossa play that selection from Aida?"

"Yes, I had heard it," and then I asked the questioner whether he was really sincere in comparing the Banda Rossa with the Sousa band. It is like comparing a cadet school company with a battalion of United States regulars. The Banda Rossa has the most atrocious brass ton ensemble that can be imagined. It sound like a tornado blast through a fog megaphone in comparison with the delicate shaded roundness of the brass of Sousa's band. The Banda Rossa has a certain amount of fire, to be sure, and nerve. But for refinement, for intellectual governi of a work, for precision both of time and of intonation, the Banda Rossa is not it.

nothing trivial about the programme, and when it is all over the children will find that they have been taught quite a little in a musical way in the pleasantest manner possible. If all their lessons could be taught as delightfully, not even the laziest would find school a bore. The evening concert will be given over to the grown-ups, and Sousa will take equal pains to please them. He will make an entire change of programme. This will be no trouble, for the repertory of his band is practically unlimited. Of course there will be countless encores, and for these he has promised to play the pieces that were the most liked at his concerts a few weeks ago. This will give the pleasure of hearing that stirring new march of his, the bright and piquant Suppe overture, and Prior and his new trombone solo.

Cutting from **PLAIN DEALER.**

Address of Paper **CLEVELAND, OHIO.**

Date **APR 13 1901**

Cleveland likes Sousa and Sousa likes Cleveland. We show it by crowding his concerts and rhapsodizing over his music; he, by the frequency of his visits. He was here only a few weeks ago, but he was so pleased with his reception, both in a financial and an artistic way, that he is coming back to us on the 8th of May for two more concerts at the Grays' armory. To make the event as significant as possible, he has arranged to turn the afternoon concert over to the school children practically. He will not start it until 3:30 o'clock, so as to give them time to get to the concert after school is over and he will only charge 25 cents admission, a price that is within the reach of every child. More than this, the music he will play will be adapted to their tastes. It will be lively and rollicking; full of swing so they can keep time to it with their hands and feet. He wants them to enjoy themselves in the best manner possible, for it is to be all for them. They will learn something, too, as well as be amused, for Sousa never gives a concert but that it helps the hearer in a musical way. In the evening the older people will have their innings, and he expects to make it equally pleasant for them. In the first place he will play almost an entire new lot of selections. The only things that will be heard again will be those that made such hits at his recent concert, like his own new march, the quaint Clown suite, and the new and tuneful Suppe overture. There will be lots of new numbers on the program, for Sousa has a practically unlimited repertory to draw upon, and lavish as he has always been in the matter of encores, he promises to be even more generous than usual. The same soloists will be heard, but they, too, will have new selections, and admirers of Sousa can be prepared for the most enjoyable concert in the long series he has given Cleveland.

paper Cutting bureau in the World.

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ess of Paper **BOSTON** **APR 13 1901**

SOUSA'S SUNDAY CONCERT.

Liberal Applause Rewards Band and Leader and the Soloists on the Programme.

Sousa and his band gave a concert last evening in Symphony Hall that stirred to liberal applause a very large audience. The soloists, Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violiniste, and Arthur Pryor, trombone, violiniste, and Arthur Pryor, trombone, gramme, and all responded to encores. The concert was given by and for the benefit of the Musicians' Aid Society. The programme was composed of such selections as "Salome," the grand scene and duet, "Death of Aida," and Bose's waltz, "Rose Mousse." Among Sousa's compositions were his march, "Hall to the Spirit of Liberty," and "The Stars and Stripes Forever." His ballad, "Where is Love?" was given with effective sincerity by Miss Duffield. Miss Bucklin gave a splendid rendering of Wieniawski's "Souvenir de Moscow," moving the audience to warmest applause.

Mr. Pryor gave a trombone solo, "The Patriot," composed by him, with admirable expression. His pieces in response to encores were "I Don't Know Why I Love You," "But I Do-o-o-o" and "The Tail of the Kangaroo."

Sousa conducted with his characteristic magnetism.

FEB 15 1901

COMPOSER SOUSA'S SON ON PRINCETON BASEBALL TEAM.



H.H. HILLEBRAND. ooo



J.P. SOUSA JR. ooo



PURNELL. ooo

John Phillip, Jr., Among Recruits Selected by Bill Clark—Another Hillebrand Added to Tigers' Nine, the Captain's Brother.

John Phillip Sousa has a big boy who may some day become a great musician and who may not. At all events, Princeton students don't care so much about what the future holds for John Phillip, Jr., as they do for his immediate career as a ball-player.

Young Sousa is a Princeton freshman, just ushered in from his "prep" school, and will essay to hold down a base next season. Big Bill Clarke, of the Bostonians, who is coaching the Tigers, considers him one of the best candidates from the freshman class. He will be a regular on the varsity team.

Princeton is a great place for lineage in athletics. The old college has had its generations of Poes in football, and now seems to be building history in the baseball line around the Hillebrand family. Capt. Hillebrand has a brother whose

initials are a trio of "atches," and who will play on the team, probably at third base.

Another strong player from among the recruits from the "prep" is Burnell, who can pitch a bit.

Coach Clarke has a big string ready for the "cage," and declares he will turn

out a team of collegiate champions. The hold-overs from last season are Green, Scott, Pearson, Steinwender, Meier, Hutchings and Brokaw.

A. R. T. Hillebrand, last season's captain, will take charge as coach in April, when Clarke's league duties will require the Bostonian's services.

ADVERTISING
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 s of Paper
 PORTLAND, ME.
 17 1901

Sousa's Band.

Last evening at the Jefferson there was a large audience and the enjoyment of the Sousa music was supreme. The band was never in better form than it is today. It gains steadily in snap and skillful execution from year to year and it plays the best music of this class with the most finished expression. Sousa himself conducts with grace so fine that the listener is carried along in spite of himself and enters fully into the right spirit of the music. Of course no layman can successfully criticise a performance like that of last evening; he can only write the fact that the audience went into raptures over the whole concert and applauded everything while Sousa responded to every burst of applause with just the encore piece that his hearers wanted. It was the Sousa marches that the public came to hear and they got several of the most stirring of them. The great volume of sound, when the cornets and trombones stood in a line in front of the rest of the band, was something remarkable. Miss Duffield gave much pleasure with her admirable soprano voice and Miss Bucklin played the violin very skillfully. The trombone solos of Mr. Arthur Pryor showed a master of this difficult instrument.

Wspaper Cutting Bureau in the World.
 ARGUE.
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 ss of Paper

AMUSEMENTS.

THE SOUSA CONCERT.

The two concerts given at the Jefferson yesterday afternoon and evening by the greatest of American band masters and his famous band, renewed all the old delight which our band-loving public have experienced in the past in listening to the playing of this splendid organization. Not a little of its popularity is due to the personality of John Phillip Sousa himself, who was greeted yesterday with effusion. There may be greater conductors than he, but there surely is none more trim and graceful, or more fetching in the manner and mannerisms of his conducting that are all so well-known and evidently so well liked. And the band is as distinguished as its master. It is individually and collectively of superb material brought by years of training into perfect sympathy with the Sousa brain that directs it. In its orchestral effects it does not excel, if indeed it quite equals, the Italian Banda Rossa, heard here a couple of years ago—but it is great in that field, while in march music, Sousa march music above all, it is supreme. And that is the music the people go chiefly to hear when Sousa's band is around; and Sousa, knowing his public's choice, takes care to sandwich in his swinging stirring marches between the programme numbers, always sure that he will reach the popular heart and elicit thunderous applause. And what marches they are, as Sousa and his men play them! Last night we had all the old familiar strains and one new one, the Sousa march composed for the dedication of the Lafayette Monument and played first by this band at Paris last 4th of July—another Sousa triumph in march composition of the proper Sousa quality. They were all played with wonderful verve and elan as only Sousa's band can play them—and that is all that need be said.

In the evening concert the orchestral numbers had special prominence and they were interesting and magnificently played. A modern brass and wood band cannot take the place of a full orchestra, but it is an excellent substitute, while its strong, bold effects appeal more quickly and strongly to the general public. The first number on last night's programme was the Suppe overture "Isabella," in which there was great variety of treatment rendered with brilliant effect. Still more interesting was Mario Costa's Pantomimic Suite, "The History of a Pierrot," a new composition replete with bizarre effects, and strong contrasts and saturated with the Franco-Italian sentiment of the theme.

Nothing was more impressive, however, than the Grand scene and ensemble from Giordano's "Andre Chenier," with its massive, thoroughly modern harmonic developments and its broad, grand effect. As played last night it was a wondrous flood of sound, yet in legitimate limits; one enjoyed the abundance, the power, the strong progression of harmonic chords, musical even in apparent dissonance, which yet did not get beyond one. And, in this great golden mass of brass notes the woods were distinct and fluttered off from the broader effects or pierced through them, or climbed up the sides and made themselves felt in a wonderfully harmonious and modifying manner. Beautiful in tender sentiment was the Serenade Rocco of Meyer Helmund in which the reeds delicately played an entrancing part. Equally delicate in handling was the dainty thing by Delibes played for an encore, which elicited another hearty burst of applause. The "Hermione" suite by La Rondella with which the concert closed, was also a charming selection played with characteristic precision and effect. A noteworthy feature of the instrumentation was a brass quartet with the cornet and trombone parts, played with a fine tonal quality.

Cutting from
 Address of Paper
 Date

Glasgow Fair Concert Hall.

THE concert hall at the Glasgow World's Fair is modeled on the Venetian style of architecture, which is supposed by many to be an ideal design for a high grade music hall. The hall will seat 4,000 people. As at the Pan-American Exposition at Buffalo, organ recitals will be a feature of the Glasgow Fair. The Glasgow Common Council voted an appropriation of \$100,000 for the building of the concert hall, and this generosity of the Scotch city fathers indicates at least that they have an appreciation of art. As THE MUSICAL COURIER has already announced, Sousa and his band have been engaged for a series of concerts, but they will probably not leave the United States until the close of the season at Manhattan Beach. May 7 is the date fixed for the opening of the Glasgow Fair. It will remain open for six months.

Cutting Bureau in the World.

PORTLAND, ME.

per APR 17 1901

There were two large audiences at the Jefferson theater yesterday, afternoon and evening, for Portland people are extremely partial to John Philip Sousa and his famous band. Sousa's individuality lends a decided charm to the concerts and there is no conductor before the public today who excels him in grace and ease of manner.

It is in march music especially that Sousa is strong—in fact his reputation has largely been built on these swinging, flashing melodies which flow so readily from his facile composing pen.

The old marches were played last evening and there was a new one, the Sousa air composed for the dedication of the Lafayette monument and played first by his band at Paris last Fourth of July.

The program was one of great attraction to music lovers and applause was liberally bestowed.

The soloists included Mr. Arthur Pryor, who played a composition of his own with a beauty of tone and expression, and a virtuosity of technique in the variations that were unexceptional; Miss Blanche Duffield, a soprano who displayed a voice of fine though not robust quality and an ornate and correct vocalization that proved equal to her quite exacting selections, and Miss Bertha Bucklin, violinist, who played Wienlawski's Second Polonaise in A major with admirable technical skill and in a broad vigorous style that showed a refined artistic temperament. Her success was pronounced and deserved to be. Miss Bucklin was recalled, as were the other soloists and gave a second number as remarkable for its breadth of phrasing and depth of feeling as the first was for its virtuosity.

GLOBE

ing from BOSTON, MASS

ress of Paper APR 18 1901

CONCERT BY SOUSA'S BAND.

Large and Delighted Audience in Symphony Hall Last Evening.

Symphony hall was well filled last night at the concert given by Sousa and his band. This admirable organization has a well-earned popularity with Boston audiences, and the excellence of the programs given is ample evidence that it is deserved.

The numbers were selected with good taste, many being of the more classical order, and were highly appreciated, yet it was when the leader graciously responded to encores with his incomparable marches that the audience were loudest in its applause.

Newspaper Cutting Bureau in the World.

TRANSCRIPT

Cutting from BOSTON, MASS

Date APR 18 1901

Last night at Symphony Hall Sousa and his band gave another concert in the series arranged for Boston. We have always re-

garded Mr. Sousa as a prime originator and now that he has fallen so easily into the habit prevalent here all this season of beginning concerts and musicals ten or fifteen minutes later than the advertised time we shall have to admit that he is imitative as well. His written programme began with the "Tannhäuser" overture, included numbers by Tchaikovsky, Boito and Leoncavallo, and ended with Bizet. His unwritten programme, the one more popular with his audience, was made up principally of his own compositions played as only his band can play them under his direction. Miss Blanche Duffield, soprano, sang a song with so good an effect that an encore was demanded; Miss Bertha Bucklin, violinist, played two numbers acceptably, and Mr. Arthur Pryor contributed a solo on the trombone that was duly appreciated. Three more concerts are to be given by this band that "has been heard around the world." The next one will be on Saturday of this week.

cutting from TRAVELLER

Address of Paper BOSTON, MASS

per APR 18 1901

SOUSA'S CONCERT.

The third in the series of concerts given by Sousa and his famous band took place at Symphony Hall last evening before a large and appreciative audience. The selections were of fine order of merit and everything was played with great vigor and finish. Among the selections were the overture to "Tannhäuser," Tchaikovsky's "Capriccio Italien," the prologue "In Paradise," by Boito, gems from "I Pagliacci," Lorraine's intermezzo from "Zamona" (new), the new Sousa march, "Hail to the Spirit of Liberty," and excerpts from "Carmen." Besides these there were the usual number of encore pieces, all being popular Sousa compositions.

The three remaining concerts will be given on Saturday afternoon, April 27, and the Sunday and Tuesday evenings following.

ing from HERALD

ss of Paper BOSTON, MASS

per APR 18 1901

BIG AUDIENCE PLEASED.

Sousa's Band Plays "The Stars and Stripes Forever" and "The Man Behind the Gun."

The third of Mr. Sousa's concerts at Symphony Hall was well attended last evening, and the programme was, on the whole, the most interesting he has presented during the series. It began with the overture to "Tannhäuser," and the rendering by the famous bandmaster and his 50 was probably as good as brass and wood can produce, although the strings were sorely missed. As an encore came "The Stars and Stripes Forever," and the band was thoroughly at home, the crowd renewing its applause after the march was begun. Mr. Sousa's hopes of making this work one of the national airs have evidently been fully realized. The encore was encored.

Two other band numbers were on the programme for the first part, Tchaikovsky's "Capriccio Italien," and the prologue "In Paradise," by Boito. Both were encored—it being the custom to encore everything at a Sousa event—and so Tchaikovsky was followed by a very lively "coon" creation, and, in turn, by Sousa's march, "The Man Behind the Gun." In the last named, an electrical effect is caused by the imitation of the kettle drum bestows once so often on that instrument a blow whose strength would seem fit to smash any drum. It must be heard to be appreciated.

After the intermission, the band played some of the gems from "I Pagliacci"; Lorraine's intermezzo from "Zamona" (new); the new Sousa march, "Hail to the Spirit of Liberty"; and excerpts from "Carmen." The interpretation of all of the numbers was such as to arouse enthusiasm in the big audience present.

As for the soloists, Mr. Arthur Pryor and his trombone were again heard with great satisfaction and then heard over, the initial number being the player's own arrangement of the fine old "Blue Bells of Scotland"—and there were soprano and violin solos beside, as at the other concerts. Miss Blanche Duffield sang David's "Pearl of Brazil" with excellent effect, and Miss Bertha Bucklin, violinist, played a pretty number, written by the conductor and entitled "Nymphallin," a reverie; and the sprightly "Elfin Dance" by Popper-Hallir.

The three remaining concerts will be given on Saturday afternoon, April 27, and the Sunday and Tuesday evenings following.

ing from RACE

ss of Paper BROOKLYN, N. Y.

per APR 10 1901

RUSH FOR SUMMER HOMES.

Real Estate Men in Suburban Resorts Report an Unusually Good Business.

SMALL COTTAGES IN DEMAND.

Attractions at the Beaches Responsible for Sheepshead Bay's Filling Up.

The business of buying, selling and renting houses and apartments in the suburban sections of this borough is just at present at its height and the outlook for a prosperous summer is an exceedingly bright one. From the early days of the month of March and in spite of the cold, blustering weather of that month, the real estate dealers and those owners of houses who are desirous of securing a suitable tenant have been kept pretty busy showing their houses to the small army of city folk who intend, providing they can get suited, spending the summer in the country. There are many who still consider the little settlements in the southern end of this borough as being in the country, when in reality they are within the boundaries of the country's largest city.

The demand for summer homes in the settlements of Bay Ridge, Bath Beach and Sheepshead Bay more than exceeds the supply this year and the owners are accordingly in a happy frame of mind. While the first named place is not classed with others as a summer resort, there are many houses in that section that can be rented for the season and in the immediate vicinity of the beautiful Shore Road. The greater part of Bay Ridge, however, is settled by the descendants of many of the old Dutch families who, a generation ago, farmed all the land between what is now known as Fourth avenue and the bluff overlooking the Narrows. The boarding houses and houses suitable for renting are down toward the Fort Hamilton end of the Shore Road. The agents in that vicinity and others interested in the summer's business report a good trade so far.

In Bath Beach it is said the demand for houses has never been surpassed and nearly every house in that vicinity has been rented or is in a fair way to be. It was at first thought that the high rental-asked by the owners would frighten away the people, but although there is considerable delay in signing leases and agreements, owing to the matter of money, the property owners have won the day and the city people are now to be seen moving in their effects.

Along Cropsy avenue are a number of large boarding houses that are at present unoccupied, but the owners have not as yet put their houses in readiness for the summer rush. Many applications for rooms have been received, however, and the announcement of the landlords of the opening of the summer season will bring down the people. The real estate agents throughout Bath Beach say there is a large demand for small and cheap houses, and it is claimed that fully one hundred houses that would rent for \$350 or \$400 for the season would be grabbed up in a hurry this year if they were on hand.

In the section between Greenwood Cemetery and Bath Beach, where Borough Park, Blythebourne, Mapleton, Homewood, Lefferts Park and Van Pelt Manor are situated, can be seen the moving van backed up to the curb and men busily engaged in unloading household goods and furniture. Borough Park seems to have sprung from the earth in a year and the little group of houses formerly known as West Brooklyn is now almost entirely hidden by the hundreds of new houses recently erected. All the way down the line of the railroad tracks there are signs of activity in building and other improvements, and one of the reasons offered for the rush is the present system of transportation as offered by the Brooklyn Heights Railroad Company. Bensonhurst people are looking for their share of the new system and they have been informed that the through service to Coney Island will be inaugurated within a few weeks.

Sheepshead Bay and Homecrest are also looming up and the former place is "all sold out," as one man said yesterday. There has been a steady rush for four weeks past for houses and it would be a difficult thing at present to secure even "standing room" in any of the houses along Emmons avenue, facing the bay. The people, of course, have not arrived as yet, but they have not neglected to make arrangements for their summer home and the season at this popular place will be considered as being open or about May 15. There are many who

Among the unfamiliar music included the encore list were two quaint excerpts from Monckton's "San Toy," a whistle serenade by Woods and Missud's "Rosita" a dainty bit in the style of Spanish music.

Arthur Pryor played his own "Love Thoughts" as only Pryor can play a music on the trombone, giving Fauré's "Palms" for encore. Miss Blanche Duffield sang David's "Pearl of Brazil" music as well as it can be sung by a stranger not possessing the technique of a Patti or Sembrich or a Decca. For encore she gave charmingly Bischoff's familiar "Bobolink." Miss Bucklin played a well contrasted number consisting of "Reverie" by Sousa and a Raff "Tarantelle." Like most reveries, or out of music, Mr. Sousa's composition contains a strain of exquisite pathos. The melody is persuasive and plaintive; and the listener feels instinctively that it will come back again some day to haunt him. The tarantelle is a brilliant affair and it reveals Miss Bucklin's skill and technique in rapid music, as the reverie had shown the purity of her tone under muted strings.

This was the programme in its entirety and its like will not be heard in Rochester until Sousa comes again, which will not be until after he has made another tour abroad:

- Overture—"Aroldo" (first time here)
- *March—Hands Across the Sea..... Ve
- *"Rhoda" and "Chinese Sojer Man,"
- songs from "San Toy"..... Sou
-Lionel Monckton
- Trombone solo—Love Thoughts..... Pry
- *Palms Fauré
- Arthur Pryor.
- Excerpts from "Carmen"..... Bizet
- *Coon Band Contest..... Pryor
- *Warblers Serenade..... Woods
- Soprano solo—Pearl of Brazil..... David
- *Bobolink Bischoff
- Miss Blanche Duffield; flute obligato
- by D. A. Lyons.
- Prologue—In Paradise from "Mefistofele"
- *March—Directorate Sousa
- Fantastic Medley—Band Came Back..... Sousa
- *Porto Rican—Rosita..... Missud
- a Arabian Intermezzo—Zamona (new)
- Lora
- b March—Hail to the Spirit of Liberty (new) Sousa
- *March—Stars and Stripes..... Sousa
- Composed especially for the dedication of the Lafayette Monument and played first by Sousa's band, Paris, July 4, 1900.
- Violin solo—
- a Reverie—Nymphalin Sousa
- b Tarantella R
- *Pizzicato Tho
- Miss Bertha Bucklin.
- Overture—"Zampa"..... Her
- *Encore responses.

per Cutting Bureau in the World.

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of Paper

APR 19 1907

AT THE THEATRES

At the Valentine.
To-night—Dark.

At the Empire.
To-night—Lockhart's Elephants and Vaudeville.

At the Lyceum.
To-night—Secret Service.

At the Burt.
To-night—Dark.

The usual lack of patriotism and musical taste was again in evidence last evening, when the United States Marine Band appeared at the Valentine before a mere handful of people, who remained stoically seated through the playing of their national anthem, despite the example set by the members of the band.

The program was of the usual band concert order, and was liberally supplemented by encore pieces. The Tannhauser overture was much more effectively played than it usually is by such organizations, and would really have been enjoyable but for the undue prominence of the clarinets, which, of course, represented the violins of the full orchestra. In the brilliant accompaniment to the pilgrims' hymn, their penetrating shrieks completely swamped the brass instruments, that had to sustain the melody, a defect that is always apparent in band performances of this work. It seems as though there must be some way to tone the clarinets down, but I have never heard it done. There is very little excuse for playing such a piece as the Tannhauser overture in any but its original form, though, of course, a band arrangement is much preferable to a pianoforte transcription. And then the range of good music, written especially for a military band is so limited that a certain proportion of adaptations is necessary to give interest and variety to the program. Great care, however, should be exercised to play only those arrangements that do least violence to one's sense of fitness. The limit of incongruity was reached last evening when the band, in response to an encore, played Paderewski's favorite Minuet in G, a piece avowedly written in imitation of the old harpsichord style, for which the modern grand pianoforte seems all too full of tone. Fancy the effect of it upon a brass band!

In the invitation to the waltz we had an arrangement of an arrangement, a sort of cousin twice removed of Weber's original piece. The adaptation for military band was made by the conductor of last evening from Weingartner's orchestral version, which is fearfully and wonderfully made, and, though displaying the greatest learning and ingenuity in its contrapuntal treatment, is less pleasing than the simpler and more familiar one by Berlioz. The little ballet from Coppelia, by Delibes, was played with a great deal of piquancy and formed one of the most pleasing numbers of the entire evening.

The best work of the band, however, was done, as was to be expected, in the military marches and fantasias that are written specially to exploit the powers of just such a combination as Mr. Santelman directs. Comparisons between his work and that of Sousa are of course inevitable, particularly as their visits have been separated by so short a time, and as several pieces were common to the programs of both conductors. One would not expect to hear Sousa's marches played so well by any other conductor as by the composer himself; but in the lighter and daintier numbers also, Sousa displayed more delicacy and rhythmic intuition than characterized the performance of last evening. On the other hand, Mr. Santelman is to be commended for his broad and intelligent readings of the more ambitious pieces, and for the success with which he got his men to drop their habit of mechanical and military precision, a habit that so often mars the work of bands when they play music other than their own.

A member of the band played a saxhorn solo with much acceptance, proving himself master of his instrument, though his intonation, particularly in the higher register was not always above reproach. Less successful was the singer, Miss Whaley, who contributed one number in an uncultivated mezzo soprano voice, but who was complimented with the inevitable recall. Truly, the gods are no respecters of persons.

W. A. C.

Cutting from JOURNAL

Address of Paper PROVIDENCE, R. I.

Date APR 19 1907

SOUSA'S BAND. Large and Enthusiastic Audiences at Both Concerts.

That the popularity of John Phillip Sousa and his famous band has suffered no diminution in this city must have been apparent to anyone who witnessed the crowded houses at Infantry Hall yesterday afternoon and evening. At the matinee there was an unusually large attendance, while that of the evening proved a veritable record-breaker. The programmes were bright and fresh, containing much that was new, while the numerous encores afforded the audience a chance to hear the old familiar and favorite marches with which Sousa has won his fame and popularity.

The performances were distinguished, as usual, by the display of extraordinary technic and the superb precision and unison of the rendering. The sweetness of tone and the richness of color, so different from that of ordinary bands, was in evidence as in previous concerts, while Mr. Sousa kindly granted every demand for an encore, whether unanimous or not, another well-known factor in his popularity.

The soloists were Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, both of whom fulfilled the expectations of their hearers in every way. Mr. Herbert L. Clarke and others of the band were also heard with pleasure in solo selections.

At the matinee, in addition to the regular programme numbers, there was given, in memory of the late D. W. Reeves, a performance of his "Immortality." The long connection of Mr. Reeves with the management of these concerts made the tribute a natural and pleasing one.

The programmes were as follows:

- Matinee—Overture, "Sakuntala," Goldmark; cornet solo, "The Bride of the Waves" (new), Clarke, Mr. Herbert L. Clarke; "Scandinavian Fantasia" (new), Meyer Helmund; soprano solo, "Where is Love" (new), Sousa, Miss Blanche Duffield; grand scene and duet, "Death of Aida," Verdi; grand scene and soldiers' chorus from "Faust," Gounod; "Glory and Love to the Men of Old," trombone section, Messrs. Pryor, Lyons, Williams, Mantia and Wardwell; (a) intermezzo, "Zamona" (new), Loraine; (b) march, "Hail to the Spirit of Liberty" (new), Sousa; violin solo, "Sousvenir de Moscow," Wieniawski, Miss Bertha Bucklin; czardas, "Ritter Pashman" (new), Johann Strauss.
- Evening—Overture, "Isabella," Suppe; trombone solo "The Patriot" (new), Pryor, Mr. Arthur Pryor; pantomimic suite, "The History of Pierrot" (new), Mario Costa; soprano solo, "Springtime" (new), Leo Stern, Miss Blanche Duffield; grand scene and ensemble, "Andrea Chenier" (new), Giordano; Invitation a la Valse, Weber; (a) Serenade Roccoco (new), Meyer Helmund; (b) march, "Hail to the Spirit of Liberty" (composed especially for the dedication of the Lafayette Monument and played first by Sousa's Band, Paris, July 4, 1900), Sousa; violin solo, "Second Polonaise in A Major," Wieniawski, Miss Bertha Bucklin; suite, "Hermione," La Rondella.

POST EXPRESS

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is of Paper ROCHESTER, N. Y.

APR 20 1907

John Phillip Sousa, the March King, passing out of the station on his way from his country home to business, heard a hand organ grinding out one of the famous two-steps he had composed. The march was ground out in such a slow, jerky way that John Phillip could not stand it. He accordingly went over to the Italian and said, "Here, let me show you how that ought to be played; I'm the man who wrote it."

The very next morning, as Sousa came along, he heard the self-same organ-grinder playing that identical tune, but in the bright-spirited strain in which he had demonstrated that it should be executed, and on the front of the organ which the smiling Dago was manipulating was a sign which, when translated into good English, read: "Washington Post March," Played by E. Macaroni, Pupil of Sousa.

There are a good many teachers who pose as pupils of great masters whose lessons were obtained in about the same way and in about the same length of time.

cutting Bureau in the World.

per HARVARD

APR 20 1907

SOUSA'S BAND.

A Sousa concert always attracts a large audience and yesterday afternoon and last evening were no exception to the rule. In the evening the house was literally packed and enthusiasm knew no bounds. Foot Guard place, which runs by the side of the armory, was crowded with those who could not gain admission and others who did not have the necessary wherewithal to admit them inside. The music no doubt was enjoyed by those outside as well as those occupying chairs in the hall.

This famous and much admired bandmaster, John Phillip Sousa, and his band of international reputation knew no difference between their audience of Hartford enthusiasts and the crowds from all nations who listened to their inspiring music at the Paris exposition. They played number after number in rapid succession with every indication of enjoyment equal to that of the audience. A set program was issued which contained standard music, the one for the evening being superior to the matinee bill; but, after all, the encore numbers, composed chiefly of Mr. Sousa's own marches, were the most enjoyable, as they had that fascinating Sousa rhythm which carries everything and everybody before them. Among the number was the popular "Man Behind the Gun," which was applauded with great enthusiasm. The firing of the gun is produced by a terrific blow on the bass drum, followed by a rumbling roll on the tympany, which were very effective. Another very catchy affair was the "Zamona" intermezzo, which was less noisy than the other marches, but had a sort of "tanglefoot" ripple to it that made it difficult to remain seated without shuffling the feet or drumming with the fingers, and when Mr. Sousa gracefully leaned his head over his right shoulder and set his body and arms swaying "in tempo" the height of endurance was reached and the whole audience swayed with him, ceasing only to break into a thunderous applause. Not many new ideas were introduced, but the old ones seemed to take as well as ever. The plan of bringing to the front of the stage the cornet and trombone sections of the band in some of his marches was used again and the tremendous amount of tone was hair-raising in its enormity. Weber's "Invitation to the Dance" was played with a precision in execution that was simply perfection. Mr. Sousa's latest production in the march line is very popular, "Hail to the Spirit of Liberty." It has many stirring parts and last evening and also in the afternoon he was obliged to play it twice over. The old but always beautiful march from the opera "El Capitano" was played with great effect, and of the regular program numbers the suite "Hermione," by La Rondella, was very taking. For brass band music there is no questioning the ability of this peerless band, and as a bandmaster Mr. Sousa holds the first place.

Arthur Pryor is with Sousa still as trombone soloist and he is always heartily received in Hartford, where his ability is recognized and appreciated. He played one of his own arrangements of patriotic airs and for an encore a very attractive rendering of the popular song, "I Don't Know Why I Love You." Herbert L. Clark is the cornet soloist and plays with an excellent tone and much virility, his triple tongue work being executed with great velocity and skill. Blanche Duffield is also Mr. Sousa's soprano soloist of last year, and her voice is familiar to many. It is of much sweetness and range, decidedly operatic and of moderate power. She responded to encores both afternoon and evening. Miss Bertha Bucklin, who was here last year, is a spirited young violinist and plays with accuracy in technique and is elaborate in style but lacking in artistic finish. A year shows much in her favor, and Miss Bucklin's playing of the familiar Wienawski "A Major Polonaise," which is played by nearly every soloist on the violin, was fairly well done.

Nothing marred the most enjoyable evening with Sousa and the anticipated pleasure of his coming was fully realized. The Foot Guard are responsible for Mr. Sousa's annual visits to this city, and they should always receive the hearty support of the public.

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APR 20 1901

On Saturday the ever graceful Sousa and his musicians will be at the theater. Besides the soloists of the band, there is a soprano, Miss Blanche Duffield, and a violinist, Bertha Bucklin. In his tour through the country this season Sousa has been gaining more generous praise than ever, and his many lively marches have had to be given over and over. He always has been welcomed here, and will be now.

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Address of Paper _____

APR 21 1901

If any one is fond of good popular music—and who isn't?—it would seem as if Mr. Sousa did everything to gratify public taste in this respect. He gives the last concert of his series at the Metropolitan Opera House to-night and then takes his band away on a

long spring and summer tour, during which he will appear at the Pan-American Exposition. In the autumn he is to make a tour of Great Britain. For to-night's programme he has drawn on many of the most popular pieces in the repertory of his band. They include the "William Tell" overture, by Rossini; selections from "Carmen," some of his own compositions and a new Arabian Intermezzo by Loraline, the composer of the popular "Salome."
The soloists will be Miss Blanche Duffield, Miss Bertha Bucklin and Mr. Arthur Pryor.

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BOSTON, MASS.

APR 21 1901

THREE SOUSA CONCERTS.

Sousa has given evidence in his concerts at Symphony Hall that he is quite as much a master hand at program-making as in directing. The six Boston programs reveal diversity and scope, but so closely balanced as to quality that there is hardly a choice among them. If choice there is at all, it would probably fall upon that for the concert on Sunday evening, April 23, at Symphony Hall. Sousa is presenting here a surprising number of new and palatable works. Certain of them were given in Europe last year, many of them have been arranged and put on since his return to America. For the remaining Sousa concerts at Symphony Hall, three in all, Saturday afternoon, April 27, Sunday evening, April 28, and Tuesday evening, April 30, widely diversified bills are prepared. There are a number of orchestral arrangements, so that, in so far as value is concerned, the three programs yet to come are about on even terms. Naturally enough that for Sunday evening is, perhaps, more scrupulous in regarding the day. Sousa must be commended for thoroughly thinking out the requirements of a public like Boston's and meeting those requirements with fidelity. Everywhere the public expects and demands to hear Sousa marches at Sousa concerts, it is true, will even applaud a rag-time or cotton-field refrain, nevertheless, these are the diversions of a Sousa concert. But the programs themselves are avowedly of far different character and invariably include serious and exacting works taken from almost the entire range of authoritative composers of whatever period. The three yet to be presented are prepared emphatically along this line.

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NEW YORK JOURNAL

APR 22 1901

Despite the unfavorable weather a large audience attended the Sunday night concert given by John Philip Sousa and his band in the Metropolitan Opera House last evening.

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HERALD

BOSTON, MASS.

APR 21 1901

IN THE WORLD OF MUSIC.

Sousa and His Band at the Symphony Hall.

Special Features in Coming Programmes—A Western Incident—Tour of Emil Mollenhauer and the Boston Festival Orchestra—Foreign Notes of Interest.



OR the present Boston engagement at Symphony Hall three Sousa concerts remain to be given. The first of these takes place next Saturday afternoon, April 27, the second on Sunday evening, April 28, and the final concert on Tuesday evening, April 30. All the programmes bristle with new and special features in ample number. On Sunday evening Sousa will reproduce his suite, which attracted surprising attention in Europe last summer, "Three Quotations," (a) "The King of France went up the Hill," (b) "I, Too, was Born in Arcadia," and (c) "Nigger in the Woodpile." Another feature of this programme is the grand scene from "Parsifal," "The Knight of the Holy Grail," Wagner. Mr. Franz Helle, fluegelhorn, is the band soloist, and will play "Bright Star of Hope," Robandl. The special soloists for the three concerts are, as heretofore, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin.

Sousa's Boston audiences are always a model of decorum and well behaved enthusiasm, and he takes great delight in playing to them and pleasing them, but their enthusiasm, if less tumultuous, is no less genuine than that of audiences in some places in the far West, where little effort is made to temper enthusiasm to strict propriety. Sometimes amusing things occur at the concerts out there. At Los Angeles, Cal., on the present tour, where five concerts were given, the gallery attendance was enormous every time. It was simply a question of how many of the gods could squeeze in, and they understood their business, not only as to getting in, but as to the Sousa marches also. At the first concert all was quiet enough at the top of the house until after the overture. As was expected, Sousa struck up a march, "The Stars and Stripes Forever," for an encore, and so did the gods. Sousa was dumbfounded to hear more than 500 boys and men whistling the march in perfect time and tune with the band, and they made it ring. The audience laughed and thundered at the conclusion, and demanded more. Sousa responded with a coon melody and the gallery joined in again, with shrill but melodious force. And for the remaining nights there was but one Sousa march in which the whirlwind of whistles did not join in the playing, and that was "Hail to the Spirit of Liberty." The boys couldn't quite manage that. The immense audiences enjoyed it all, and so did Sousa.

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APR 22 1901

Sousa gave the last concert of his spring series at the Metropolitan Opera House last night to a big audience, which was as generous in its applause as the popular bandmaster was with encores. The "specials" were violin solos by Miss Bertha Bucklin, soprano solo by Miss Blanche Duffield and trombone solo by Mr. Arthur Pryor, all of which were much enjoyed. Miss Bucklin's violin playing being especially appreciated. She gave Sousa's "Reverie, Nymphallin," and Popper's Elfin Dance, and was obliged to respond to encores.

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APR 22 1901

The last of a series of Sunday night concerts was given last night by Sousa and his band at the Metropolitan Opera House. Despite inclement weather the attendance was large and the efforts of the musician warmly applauded. Particularly did the audience wax enthusiastic over the soloists, who were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; Mr. Arthur Pryor, trombonist, and Mr. D. A. Lyon, flutist.

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NEW YORK HERALD

APR 22 1901

LAST SOUSA SUNDAY CONCERT

Sousa and his band last night gave the last of a series of Sunday night concerts at the Metropolitan Opera House. Arthur Pryor rendered a trombone solo, "Love Thoughts," which was liberally applauded by the large audience. A soprano solo by Miss Blanche Duffield and Miss Bertha Bucklin's violin playing claimed their share of the audience's praise. D. A. Lyon's flute obligato was appreciated.

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APR 22 1901

SOUSA'S AUDIENCE SINGS.

Weather was no deterrent to the Sousa enthusiasts who crowded the Metropolitan Opera-House last evening to bid farewell for the season to their favorite leader. The programme embraced most of the selections which had proven popular through the season. Encores were demanded and given without stint, and with the concluding number audience and band arose to their feet and joined in the rendition of "Auld Lang Syne."

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PATRIOT

JACKSON MICH. APR 16 1901

Carnival of Fun Notes.

If Innis or Sousa were to announce a brass quartet, people would prick up their ears, jam the hall, listen attentively and go away saying, "After all, they don't play any better than Boos."
Now, the Boos quartet is announced to play at the "Carnival of Fun" in the White block hall tonight. The people can always be appealed to with confidence; come and here as good as the best brass quartet on earth.

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JOURNAL

LEWISTON, ME. APR 16 1901

THEY CAME TO HEAR SOUSA.

A Sextet of Simple Drunks at Lewiston Police Court and Their Stories.

Every now and then the outer doors of the Lewiston city prison opened, Monday evening, and in came the police with a recalcitrant drunk.
One of the first was Stella Small—pretty Stella, with her Star dimmed and her Auburn hair down her back. The police had found her in the fierce light that beats about an electric lamp-post late in the evening, holding up the post and singing "Hail, Bright Evening Star." The hail brought the patrol-wagon and Miss Small took the ride.
Edward Small, not a brother of Stella, and indeed not a resident of Lewiston, was the next. "They are running Small," said the policeman with a laugh as he took the man's name. Mr. Small, who said his name was "Eddie," came down from Canton to hear Sousa play "The Spirit of Liberty." Mr. Small afterwards went out and got more spirit and the spirits didn't mix and when dawn came he had six dollars in his pocket and was up against a proposition of over eight dollars. Kind friends telephoned to Canton and found that Mr. Small had \$64 to his credit there and this effected his release on payment of the fine and costs.
Charles Goodwin of Livermore Falls also came down to hear Sousa. He claims that the only thing intoxicating he took was Sousa. The police don't believe him and his condition cost him \$5 and costs.
Joseph Lebel of Rumford Falls also helped to fill up the jail over night.
Patrick Lawler of Lewiston was the only representative of the home guard with the exception of Miss Small.
All paid except the latter who went to jail. On March 27th, Miss Small was arraigned for intoxication and at that time she promised to leave the city.
"Why didn't you do as you agreed?" asked the police.
"Do as I agreed," said she. "I did do as I agreed. I went to Sabatia. And I came back. They can't drive a person from her native town. I was born here and brought up."

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LEWISTON, ME.
APR 16 1901

SOUSA'S BAND.

An Enthusiastic Audience Applauds the Famous March King at City Hall Monday Night.

John Philip Sousa is always welcomed right royally in Lewiston and Auburn, and the old enthusiasm was shown last evening by the 1200 or more people who crowded City Hall to see him.

And Sousa is certainly worth looking at! Every movement betokens the master of men. His military figure and splendid physique are yet modulated and made more impressive by his sympathetic and musical spirit. And his baton! that magic symbol of his power which flashes through such marvelous contortions at times, and seems united by invisible cords to the heart of every instrument!

As to the Sousa marches the audience was insatiate. Encores more than doubled the length of the program. As scheduled it was as follows:

- Overture—Isabella..... Suppe
- Trombone Solo—The Patriot....Pryor
- Mr. Arthur Pryor.
- Pantomimic Suite—The History of PierrotMarie Costa
- Soprano Solo—Springtime...Leo Stern
- Miss Blanche Duffield.
- Grand Scene and Ensemble—Andrea Chenier.....Giodono
- Invitation a La ValseWeber
- (a) Serenade Racacco.Meyer Helmund
- (b) March—Hail to the Spirit of LibertySousa
- Violin Solo—Second Polonaise in A MajorWieniawski
- Miss Bertha Bucklin.
- Suite HermioneLarondella

The work of this famous band has been extolled from continent to continent until it is enough to tell that the brilliancy of their renderings and the perfect control and precision of their ensemble was as or old.

They gave six selection new to us. The favorite of the program was the new march composed by Sousa especially for the dedication of the Lafayette monument and played first by the band in Paris, July 4, 1900. The bringing to the front of the six cornets and five trombones is inspiring as they carry the stirring melody of the march.

One of the novelties of the program was the grand scene "Andrea Chenier." It was literally stunning.

While the band was the chief delight of the big audience the soloists gave pleasure. The graceful blond of the trombone soloist contrasted vividly with the leader's darker type of manhood and they made a striking picture against the background of instruments. Mr. Pryor composed as well as played "The Patriot" which introduces or suggests some of the national airs.

The girlish figure of Miss Duffield was draped in white lace, a rose border adding a touch of color. She reminded one of the thrills and crescendos of the song sparrows and other spring songsters. The great conductor introduced his "wood wind" with delicate suggestiveness. Miss Bucklin was also warmly received. She tripped in all a sparkle with gems in the corsage of her white satin gown. A conquettish tuft of black chiffon upon her shoulder emphasized the vibrations of the violin. Her encore was particularly beautiful and satisfying. The accompaniment by the band was marvelous.

The public are indebted to the management for last evening's pleasure. The arrangements were made by J. L. Reade, Edwin L. Goss, A. L. Winslow, John W. Burrill.

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HARTFORD, CONN.
APR 19 1901

EVENING ENTERTAINMENTS.

John Philip Sousa is in town, to-day, with his great band, fresh from the successes of a European tour. A great audience gathered at Foot Guard Armory this afternoon to listen to the first of the two concerts. It is safe to assume that a greater one will be in attendance at the evening concert. This is the annual Foot Guard benefit, the profits to be used toward defraying the expenses of the organization in the coming trip to Buffalo.

utting Bureau in the World.

RULLETTIN

PROVIDENCE, E. I.

per _____

SOUSA'S BAND.

Large and Enthusiastic Audiences at Both Concerts.

That the popularity of John Philip Sousa and his famous band has suffered no diminution in this city must have been apparent to anyone who witnessed the crowded houses at Infantry Hall yesterday afternoon and evening. At the matinee there was an unusually large attendance, while that of the evening proved a veritable record-breaker. The programmes were bright and fresh, containing much that was new, while the numerous encores afforded the audience a chance to hear the old familiar and favorite marches with which Sousa has won his fame and popularity.

At the opportunity offers, simply to do a favor for my old friend, the boy's uncle, Michael McCormick, who furnished the \$5000. My arrangement with Mr. McCormick is that should the boy be returned, nobody will be prosecuted for the kidnaping. This being the case everybody who wants to do business with me must do it in a businesslike way. There will be no buying a pig in a poke. The boy must be produced and I must have a chance to ask him certain questions, which he alone can answer. If the questions are answered to my satisfaction I will consider that the goods have been delivered and I will pay the money. The

The performances were distinguished, as usual, by the display of extraordinary technic and the superb precision and unison of the rendering. The sweetness of tone and the richness of color, so different from that of ordinary bands, was in evidence as in previous concerts, while Mr. Sousa kindly granted every demand for an encore, whether unanimous or not, another well-known factor in his popularity.

The soloists were Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, both of whom fulfilled the expectations of their hearers in every way. Mr. Herbert L. Clarke and others of the band were also heard with pleasure in solo selections.

At the matinee, in addition to the regular programme numbers, there was given, in memory of the late D. W.

Reeves, a performance of his "Immortality." The long connection of Mr. Reeves with the management of these concerts made the tribute a natural and pleasing one.

The programmes were as follows: Matinee—Overture, "Sakuntala," Goldmark; cornet solo, "The Bride of the Waves" (new), Clarke, Mr. Herbert L. Clarke; "Scandinavian Fantasia" (new), Meyer Helmund; soprano solo, "Where is Love" (new), Sousa, Miss Blanche Duffield; grand scene and duet, "Death of Aida," Verdi; grand scene and solo, "Faust," Gounod; chorus from "Faust," Gounod; "Glory and Love to the Men of Old," trombone section, Messrs. Pryor, Lyons, Williams, Mantia and Wardwell; (a) intermezzo, "Zamona" (new), Lorraine; (b) march, "Hail to the Spirit of Liberty" (new), Sousa; violin solo, "Sou-

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BOSTON
HARTFORD, CONN.

APR 20 1901

SOUSA.—There was a large audience at the Hyperion this afternoon to hear the excellent program given by Sousa and his famous band this afternoon. Another concert with change of program will be given tonight. Seats now on sale. Prices \$1, 75 and 50 cents.

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Paper _____

HARTFORD, CONN.

APR 20 1901

JOHN PHILIP SOUSA.

Few leaders are more welcome in our city than this march-master, who once or twice a year is brought here with his magnificent band, and gives concerts of mixed programme, at which the encores, his own marches, persist in becoming the most attractive feature. He is a public favorite who has justified that favor, not only by good work in his own marching line, but by the composition of some very pretty light opera music. And there is a swing and a dash, a spirit and a melodiousness in his work, and an easy catch-on quality, that will long keep it first in the popular ear. The insistent movement and catchy rhythms, the brilliant instrumentation and the really fine melodies well merit this.

Yesterday's concerts called forth multitudes. In the evening, Foot Guard Hall was densely filled, and throughout a long programme, with two helpings of encores to each number, the audience sat mightily pleased and in closest attention. Each pretty thing found appreciation, and applause was not only constant, but sincere. All effective methods of the leader were brought into play. The woodwinds, which he manages with rare skill, and of whom there is a host, were used in original and striking manner. The brasses were well in control, and, at times, a solid dozen marched to the front and blew their storm of golden notes into the audience with overwhelming effect. And yet above all, stood the quiet, elegant director, swinging his arms rhythmically and regulating with finest art both expression and color. It was an admirable concert, but a band concert, the apotheosis of brass and stunning sound.

The opening overture proved lively and melodious and but little more. Very much appreciated was Arthur Pryor's work in his trombone solo. Quiet, round, golden came the notes, perfect and clear every sound from the large instrument, and very sweet the modulations. It was a very clean performance and not only of rare technic, but of artistic color. The ornamental passages were perfect and the tempos whirling. The Pantomimic Suite, "The History of a Pierrot," was a thoroughly modern composition, and quite picturesque in its descriptions. The love music, the gay dance with the rattle obligato, and the brilliant finale were presented with superb orchestral effects. It was very fine. A new operatic number from "Andrea Chenier" proved noisy and not very intelligible. All the forces of the band seemed cast loose without carrying much clear figure or definite meaning to the audience. One did not know where to fit this music to the life incidents of the poet royalist who lost his head in the French revolution. But now came three splendid numbers. Weber's "Invitation to the Waltz" was played with rare taste and feeling, it carried not only the intention but the spirit, the movement, the emotional touch. And the instruments moved with engaging flexibility and careful modulation, they seemed strings—so pliant was their tone. The "Rococo Serenade" was a pretty piece, full of quaintness and melody. And the "Hermione Suite" displayed much variety and forceful harmony. Its ensembles were of splendid effect.

There were several solos. A very light, pretty high soprano, Miss Blanche Duffield, sang with excellent success in colorature passages. She pleased more in an encore of many runs and trills than in the principal piece. Miss Bertha Bucklin played a violin number, and for splendid technic and fine, elegant tone, was much applauded. She brought good expression, and was altogether admirable in her play. The band accompanied beautifully.

Beyond these there were any number of march encores, delivered in usual brilliant style, and a new march composition that illustrated how little a man can escape from himself. It was like all the rest of Sousa's marches, which, better or worse, have a striking family resemblance. And it took like all the rest, especially when the dozen brasses blew it into people's faces. It was as good as a tonic.

SOUSA'S AUDIENCE SINGS.

Weather was no deterrent to the Sousa enthusiasts who crowded the Metropolitan Opera-House last evening to bid farewell for the season to their favorite leader. The programme embraced most of the selections which had proven popular through the season. Encores were demanded and given without stint, and with the concluding number audience and band arose to their feet and joined in the rendition of "Auld Lang Syne."

New York
New World

April 20
1901

ing from REGISTER
ress of Paper NEW HAVEN, CONN.
APR 20 1901

BUNNELL AND SOUSA.
How the New Haven Manager First Brought the "March King" Here.
Two years ago Mr. G. B. Bunnell made the first effort with the Secretary of the Navy to bring John Philip Sousa and the Marine Band, of which he was the leader, to give concerts at Bridgeport, New Haven and Hartford, the proceeds of which were to be devoted to putting "The King's Highway" in good repair, it having fallen into a bad condition, the concerts were a gigantic success and a handsome sum was realized for the purpose named. This was the commencement of the March King's triumphant tour in this country. He now has his own magnificent band, and the enormous success achieved by Sousa on the other side last Summer will not detract from his prestige here, but on the contrary, the recognition accorded him abroad assuredly adds luster to his artistic laurels at home.

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The best work done by the band from a musical point of view last evening was in the scene from Giordano's "Andrea Chenier," which was finely played throughout. There was great volume of tone, of course, and the phrasing and shading were excellent. The marches were played in Sousa's usual manner, with strength of brass and drum, and very rapidly, and Weber's "Invitation to the Waltz" was almost spoiled by the rapid time in which it was given.

The soloists were Arthur Pryor, trombone; Bertha Bucklin, violin; and Blanche Duffield, soprano. Mr. Pryor is a thorough artist in his manipulation of his unwieldy instrument and he gets the sweetest possible tones in every number he plays. "The Patriot," his first selection, proved to be mostly fancy work for the trombone over an accompaniment that included all the patriotic songs of America, and it was heartily applauded. As encores Mr. Pryor played a couple of popular songs in a manner to bring out all their charm.

Miss Duffield possesses a rather pleasing voice but one of insufficient strength to cope with a brass band accompaniment. The tones are rather thin, and coming directly after a rousing march given by the full strength of the band they seem decidedly weak. With lighter support Miss Duffield could give a much more satisfactory performance. Her work last evening met with the approval of the audience, however, and she was obliged to respond to an encore.

Miss Bucklin played Wienlawski's "Second Polonaise in A Major" and an encore acceptably. Against the brass her tones, too, seem rather thin and she is tempted at times to sacrifice quality in her playing in the endeavor to produce more volume. One misses in the accompaniments to both vocal and violin solos the fineness of the strings of the orchestra which no clarinets, no matter how well played, can supply.

Mr. Sousa cannot complain of lack of enthusiasm in his Hartford audiences and many left his hall last night humming or whistling the air of his latest march, "Hail to the Spirit of Liberty." Doubtless many will procure the music for themselves, thus adding to Mr. Sousa's pleasure and profit.

Hartford - Conn. page 115

Newspaper Cutting Bureau in the World.

Cutting from REGISTER
Address of Paper NEW HAVEN, CONN.
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SOUSA was born in Washington, D. C., in 1859, and is therefore 42 years of age; his mother is German, and his father was a political exile from Spain who earned a precarious livelihood by playing a trombone in the very band at Washington which later became his son's stepping-stone to fame.

Newspaper Cutting Bureau in the World.

ting from POST-INTELLIGENCER
ress of Paper SEATTLE, WASH.
Date APR 21 1901

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I HAVE read a number of explanations of "rag time" that are mainly interesting because they do not explain. The syncopation of vocal melody is common to all languages and nations having words accented like "brother," "mother," "far," "brlar."

America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything.

They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.

To this class, I believe, belongs the credit of originating the word "rag time." Some years ago one of them sang for me a darky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular rag time," and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords, were added the sixth of the scale, a characteristic of French peasant hurdy-gurdy music.

The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in a "Western hoe-down"—"Everybody rag"—is probably responsible for the invention of the term "rag time." I believe that the term "rag time" referred to the accompaniment and not to the tune.

om REGISTER
f Paper NEW HAVEN, CONN.
APR 22 1901 APR 23 1901

SOUSA AND THE BOOLA MARCH

Band Leader Does a Stunt or Two to Please Yale Men.

UNDERGRADUATES CHEER BAND

Number Was Not Programmed, but Makes a Hit Just the Same—Sousa Repeats It and Then Slips in One of His Own. (concert enjoyed.)

John Phillip Sousa, clever advertiser that he is, turned Yale College to good account Saturday night by springing the favorite college tune, the "Boola" march, during a concert by his band at the Hyperion Theater. The tune was not programmed, but Sousa took care that all Yale knew that it would be played "in compliment of this tip versity." In consequence of this tip the top gallery was filled with undergrads. During the performance of the piece the bandmaster did a series of stunts according to the advertised program of Delsarte.

The band had finished a superb composition, "Andrea Chenier," and in response to merited applause Sousa returned to the stand and the band struck up the familiar "Here's to Good Old Yale," which introduces the "Boola" march. When the unison passage was half through and the audience recognized the strain the upper gallery burst into a cheer and the band followed the introductory

paper cutting REGISTER
; from REGISTER
s of Paper BROOKTON, MASS.
APR 22 1901

Sousa accepted. They put old Fancuilli in command of the marine band and Sousa went out with the man of ideas at a salary of \$6000 a year and expenses, with a fixed royalty on all the marches he should write during the term of the contract. The rest is school-boy history. Sousa made money under contract, and since he broke away from contracts a few years ago he has made even more. It is hard to say whether the marches have boomed the band or whether the band has boomed the marches. At any rate, both of them are money-makers. There are better bands than Sousa's, but few conductors, possibly none, get the kind of dramatic effect which has made him noteworthy among musicians. He is afraid of no earthly tradition and violates every principle of composition for the sake of building up the unique tone colorings which have made him and his band famous. At best, all other "big" bands are imitators of Sousa.

Cutting from CALL
Address of Paper PATERSON, N. J.
Date APR 20 1901 APR 21 1901

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George N. Loomis, representing Sousa and his band, was in the city a day or two ago, and in a talk with a Call reporter grew eloquent over the successes of the present Sousa tour.

"By success I mean that Sousa's success does not lie in the single direction of drawing crowds," he said, "but also in delighting them, playing to them with so much snap and dash and exquisite effect that they really conclude that never before have they so thoroughly enjoyed the Sousa concerts as now. It would have done your soul lasting good to have witnessed the jubilant demonstrations of some of the audiences on the Pacific coast recently. In past seasons I have seen at times, quite remarkable outbreaks over certain features of Sousa's concerts, but never before the present have I seen such continuous and uproarious demonstrations. Not everywhere, of course, but frequently, and it was all so genuine too. The people meant it. They are proud of Sousa and the band for what they achieved abroad.



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om REGISTER
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Sousa accepted. They put old Fancullin in command of the marine band and Sousa went out with the man of ideas at a salary of \$6000 a year and expenses, with a fixed royalty on all the marches he should write during the term of the contract. The rest is school-boy history. Sousa made money under contract, and since he broke away from contracts a few years ago he has made even more. It is hard to say whether the marches have boomed the band or whether the band has boomed the marches. At any rate, both of them are money-makers. There are better bands than Sousa's, but few conductors, possibly none, get the kind of dramatic effect which has made him noteworthy among musicians. He is afraid of no earthly tradition and violates every principle of composition for the sake of building up the unique tone colorings which have made him and his band famous. At best, all other "big" bands are imitators of Sousa.

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This great band will be heard at the armory on Monday evening next. Reserved seats are now on sale at Ingli's.

Cutting from MUSICAL COURIER

Address of Paper New York City

Date APR 24 1901

Sousa's Band.

A Tremendous Ovation.

THE great popularity of John Philip Sousa was again demonstrated last Sunday night, when his band played to an audience that completely filled the Metropolitan Opera House. This concert proved the most successful ever given in New York by Sousa's Band. The enthusiasm of the audience was in keeping with its size. It is not doing violence to truth to assert that not once during the season just closed has the Metropolitan Opera House contained a better pleased assemblage of music lovers. Mr. Sousa and his men were given a veritable ovation. It was a sincere, a spontaneous tribute to their merits.

This most excellent scheme was presented:

- Overture, William Tell.....Rossini
- Trombone solo, Love Thoughts.....Pryor
- Arthur Pryor.
- Excerpts from Carmen.....Bizet
- Soprano solo, Pearl of Brazil.....David
- Miss Blanche Duffield,
- Flute obligato by D. A. Lyons.
- Prologue, Paradise, from Meistofele.....Boito
- Fantastic Medley, The Band Came Back.....Sousa
- Arabian Intermezzo, Zamona (new).....Lorraine
- March, Hail to the Spirit of Liberty.....Sousa
- Violin solos—
- Reverie, Nymphalin.....Sousa
- Elfin Dance.....Popper
- Miss Bertha Bucklin.
- Introduction to third act of Lohengrin.....Wagner

This program gives but an inadequate idea of the concert, for the encores aggregated about a dozen additional numbers. The most important piece was the "Carmen" arrangement, which enabled the band to show what it could do with a heavy orchestral score. This performance brought out all the band's resources, and disclosed to the best advantage Mr. Sousa's abilities as a conductor.

"Hail to the Spirit of Liberty," Sousa's latest march, had to be repeated thrice before the audience was satisfied.



One of the most effective things was the "Fantastic Medley," by Sousa, entitled "The Band Came Back." This has been rewritten and much enlarged since it was heard here two years ago. The Wagner number brilliantly closed the concert.

The soloists shared the honors and won well deserved recalls. Miss Blanche Duffield was at her best. Her success was unequivocal. Miss Bertha Bucklin played with muted strings Sousa's "Reverie," giving a refined performance of a graceful and poetic composition. With the meaningless conceit of Popper (written for the violoncello) she was equally as successful. She brought out all there was in it. Miss Bucklin possesses the masculine qualities of strength and passion, blended with the feminine ones of tenderness and grace. She is one of the most promising of all the young women violinists.

With last Sunday night's concert the series of Sunday night concerts in the Metropolitan Opera House ended. Sousa's Band has resumed its tour, and will be busy until it returns to New York in time for the summer season at Manhattan Beach. At the close of this engagement Sousa and his men will again cross the ocean and invade the musical strongholds of the Old World.

om DRAMATIC MIRROR

f Paper New York City

Date APR 27 1901

Sousa's Band gave two brilliant concerts at In-fantry Hall 18 to large audiences. Blanche Duffield, soprano, and Bertha Bucklin, violiniste, were the soloists.

Cutting from SPIRIT OF THE TIMES

Address of Paper New York City

Date APR 27 1901

Sousa gave his last and best concert at the Metropolitan Opera-house on Sunday night; but, after opening the Banolo Exposition, he will return to spend the summer with us, like a reincarnation of Pat Gilmore, at Manhattan Beach.

Cutting Bureau in the world. JOURNAL COURIER

from NEW HAVEN, CONN.

Date APR 20 1901

ENTERTAINMENTS.

Hyperion Theater.

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Address of Paper CHESTER, N. Y.

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The military attractions increase in size and interest daily. There are encamped now Regulars of the artillery, marines and hospital corps, cadets of the Virginia Polytechnic Institute, the pony battery from the Hudson Military School and the splendid contingent of Mexican troops. In addition to the various drills a grand dress parade is held on the Esplanade at sunset. A big crowd saw the parade last night. The cadets drill like veterans and march like victorious soldiers of the wars. The pony battery is a fine sight, with the youngsters on the ponies galloping with the guns.

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Makes your mouth water and your family cry for "more"—Rohe's Regal Bacon.

CORRECTION



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

Cutting from MUSICAL COURIER
 Address of Paper New York City
 Date APR 24 1901

Sousa's Band.

A Tremendous Ovation.

THE great popularity of John Philip Sousa was again demonstrated last Sunday night, when his band played to an audience that completely filled the Metropolitan Opera House. This concert proved the most successful ever given in New York by Sousa's Band. The enthusiasm of the audience was in keeping with its size. It is not doing violence to truth to assert that not once during the season just closed has the Metropolitan Opera House contained a better pleased assemblage of music lovers. Mr. Sousa and his men were given a veritable ovation. It was a sincere, a spontaneous tribute to their merits. This most excellent scheme was presented:

- Overture, William Tell.....Rossini
- Trombone solo, Love Thoughts.....Pryor
- Arthur Pryor.
- Excerpts from Carmen.....Bizet
- Soprano solo, Pearl of Brazil.....David
- Miss Blanche Duffield,
- Flute obligato by D. A. Lyons.
- Prologue, Paradise, from Mefistofele.....Boito
- Fantastic Medley, The Band Came Back.....Sousa
- Arabian Intermezzo, Zamona (new).....Loraine
- March, Hail to the Spirit of Liberty.....Sousa
- Violin solos—
- Reverie, Nymphalin.....Sousa
- Elfin Dance.....Popper
- Miss Bertha Bucklin.

Introduction to third act of Lohengrin.....Wagner

This program gives but an inadequate idea of the concert, for the encores aggregated about a dozen additional numbers. The most important piece was the "Carmen" arrangement, which enabled the band to show what it could do with a heavy orchestral score. This performance brought out all the band's resources, and disclosed to the best advantage Mr. Sousa's abilities as a conductor. "Hail to the Spirit of Liberty," Sousa's latest march, had to be repeated thrice before the audience was satisfied.



One of the most effective things was the "Fantastic Medley," by Sousa, entitled "The Band Came Back." This has been rewritten and much enlarged since it was heard here two years ago. The Wagner number brilliantly closed the concert.

The soloists shared the honors and won well deserved recalls. Miss Blanche Duffield was at her best. Her success was unequivocal. Miss Bertha Bucklin played with muted strings Sousa's "Reverie," giving a refined performance of a graceful and poetic composition. With the meaningless conceit of Popper (written for the violoncello) she was equally as successful. She brought out all there was in it. Miss Bucklin possesses the masculine qualities of strength and passion, blended with the feminine ones of tenderness and grace. She is one of the most promising of all the young women violinists.

With last Sunday night's concert the series of Sunday night concerts in the Metropolitan Opera House ended. Sousa's Band has resumed its tour, and will be busy until it returns to New York in time for the summer season at Manhattan Beach. At the close of this engagement Sousa and his men will again cross the ocean and invade the musical strongholds of the Old World.

om DRAMATIC MIRROR.
 f Paper New York City
 Date APR 27 1901

Sousa's Band gave two brilliant concerts at In-fantry Hall 18 to large audiences. Blanche Duffield, soprano, and Bertha Bucklin, violiniste, were the soloists.

newspaper cutting
 Cutting from SPRIT OF THE TIMES.
 Address of Paper New York City
 Date APR 27 1901

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JOURNAL COURIER
 from NEW HAVEN, CONN.
 of Paper APR 20 1901

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- Overture, "Isabella".....Suppe
- Trombone solo, "The Patriot,".....Pryor
- Mr. Arthur Pryor.
- Pantomimic Suite, "The History of a Pierrot" (new).....Mario Costa
- Soprano solo, "Springtime".....Leo Stern
- Miss Blanche Duffield.
- Grand scene and ensemble, "Andrea Chenier".....Andrea
- Invitation & In Valse.....Giordano
- (a) Serenade Rococo.....Weber
- (b) March, "Hail to the Spirit of Liberty" (new).....Meyer Helmund
- (Composed especially for the dedication of the Lafayette monument and played first by Sousa's band, Paris, July 4, 1900.)
- Viola solo, Second Polonaise, in A Major.....Wieniawski
- Miss Bertha Bucklin.
- Suite, "Hermione".....La Rondella

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THE CLEVELAND LEADER, SATURDAY, APRIL 27, 1901.

Cutting from BYG SUN

Address of Paper _____

Date _____

APR 29 1901

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HONOR FOR SOUSA.

The French Government Decorates and Appoints Him an Officer of the French Academy.

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This is an unprecedented honor for an American musician, the distinction taking rank next to that of the Legion of Honor, and is the principal recognition of artistic merit in France. To become an officer of the Academy is the ambition of every French musician. The honor has been conferred upon Mr. Sousa solely upon the initiative of the French Government and without any formal request from the American Ambassador, as is customary. The Sousa band under the direction of John Philip Sousa played at the Paris Exposition last summer and participated in a number of important functions.

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APR 28 1901

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APR 28 1901

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HOUSWORK—White woman, general housework, preferred, 1918. HOUSWORK—Two Pennsylvania German girls; one for city and one for country; refer. Call 1827 Master st. HOUSWORK—Girl, 14 to 18, for housework. Family of two; no washing or ironing. 2010 Millip st., above North. HOUSWORK—Girl wanted, neat, general housework; not an agency; to be employed at this address, 29 South 16th st. HOUSWORK—German preferred, 2105 W. Sus- phanna avenue. HOUSWORK—Wanted, girl for general housework and plain cooking in small adult fam- ily; state wages. Address S 25th, Inquirer of- fice. HOUSWORK—Young German woman for housework; two in family; father and daughter. HOUSWORK—Girl wanted, 868 North Fortieth street. HOUSWORK—Girl wanted, 3140 Diamond st. HOUSWORK—Wanted, a half-grown girl or settled woman, 407 S. 8th st. HOUSWORK—Girl for general housework, 432 Snyder avenue. HOUSWORK—Girl wanted for general housework, 1617 Oxford st. HOUSWORK—Good girl for general housework, reference, 805 North Broad st. HOUSWORK—Girl wanted for general housework, 1017 North Broad st.

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Paris France, "Le Gaulois." April 19th 1901.

There is nothing like republican countries for creating titles, decorations and deplomas, the United States not excepted.

Doctor of Music ? This is the last invention of our good friends on the other side of the water. The great admirers of Mr. Sousa, the band-master, have just addressed a petition in legal form to the president of Yale College, the great distributor of scientific and literary degrees, to bestow the title of Doctor of Music upon him. Naturally the conductor of the American Band, will be the first to receive this degree.

The decision of the University is anxiously awaited by the musical world in the United States. The candidates for this new doctorate are legion.

Translated.

Journal : **Le Gaulois**

Date : **19 AVR. 1901**

Adresse : **2, Rue Drouot** **PARIS**

Signé : *Nivoler*

poetes.

Grandeur et... dégringolade.

Le *World* apprend que le Metropolitan-Theatre, qui sort de Grand-Opéra à New-York, va changer de destination. Tout millionnaires qu'ils sont, les propriétaires de l'immeuble ne se sentent pas de goût pour jouer plus longtemps le rôle de mécènes; ils trouvent onéreux de payer des frais généraux assez lourds pendant toute une année pour s'offrir le luxe d'un « opera-season » qui ne dure que trois mois.

Dorénavant, la magnifique salle — l'une des plus spacieuses du monde — sera transformée en un music-hall; elle sera louée aussi à des troupes acrobatiques de passage pendant une période annuelle de dix semaines, les hommes-serpents, les avaleurs de sabres, les gymnastes et autres attractions « ad hoc » céderont la place à une troupe d'opéra à bon marché, qui donnera « les meilleures pièces de son répertoire ».

Ce qu'il importe de retenir, c'est que MM. Jean et Edouard de Reszké, Mmes Melba et Calvé ne retourneront plus à New-York; et c'est autant de gagné pour Paris.

* * *

Il n'y a pas comme les pays républicains pour créer des titres, des décorations et des brevets. Les Etats-Unis ne veulent pas faire exception à la règle.

Docteur en musique ? C'est la dernière invention de nos bons amis de l'autre côté de l'eau. Des admirateurs passionnés de M. Sousa, le chef d'orchestre, viennent d'adresser une pétition dûment documentée au président de l'Université de Yale, grande distributrice de brevets scientifiques et littéraires, en l'engageant à créer un titre de « Musical Doctor », dont le premier titulaire serait naturellement le chef de l'American Band.

Dans le monde musical des Etats-Unis, on attend avec impatience la décision du conseil de l'Université. Les candidats au nouveau doctorat sont légion.

Herald - Fall Over Mass.

Apr. 26-1901

Sousa and His Band.

Sousa and his world famous band were at the Academy of Music last night, and, as was to be expected, a large number of music lovers who never miss the opportunity to see him wield his baton and hear his musicians play was present. Like all of his other concerts, last night's was highly enjoyed. The programme was a well selected one and contained five numbers that are new to local audiences, including Sousa's march, "Hail to the Spirit of Liberty," composed especially for the dedication of the Lafayette monument, and played first by the Sousa's band at Paris, July 4, 1900.

As has always been the case, applause was hearty and encores were generously given by the great leader. The first half of the programme was the more enjoyable because for encores the popular Sousa marches were played. Sousa's soloists this year are excellent. Of course Arthur Pryor, the premier trombonist of them all, was there and was greeted with a salvo of applause before he played his first selection, "The Patriot," which is a new composition. He responded to two encores, executing two popular airs, that as rendered were gems of the first water.

Miss Blanche Duffield, the pretty soprano soloist, won her way into the hearts of all with her first number "Springtide." So sweetly and clearly was it given that the audience burst into raptures of raptures of applause and an encore was the result. Bertha Bucklin, the violiniste, was very liberally rewarded with applause and deservedly so. The strength and value of the violin was brought out perfectly under her touch and her selections called for a display of technique of the highest quality.

A feature of the concert from a local viewpoint was the playing of Bert Anthony's "Fan Tan,"—Chinese March Characteristique, and local pride was shown by the volume of applause that greeted its close. To satisfy the demands of the audience, Sousa played it a second time.

Fall River "Daily Globe" 4/26

from WILLIAMSON
Address of Paper NORWICH CONN.
APR 25 1901

ng from PRESS
Address of Paper PHILADELPHIA, PA.
APR 28 1901

SPLENDID CONCERT
Given at Academy by the Only Sousa and His Great Band.

After all there is but one band and that is Sousa's. The concert given in the Academy last night was one which aroused much enthusiasm. Double encores were the rule and John Phillip Sousa was most generous. Unfortunately the rain kept many away, but there was a fair-sized audience, nevertheless, and it manifested its appreciation of the fine music by most generous applause. It was perhaps a little too generous because it made the concert a long one, a trifle too long for complete satisfaction. A great deal of the music played was new. Sousa's new march, "Hail to the Spirit of Liberty," was a pleasing number. During the rendition of this the cornets and trombones marched out to the footlights and played the trio with all the power of their instruments. It was most effective. The full power of the band was finely demonstrated in the grand scene and ensemble, "Andrea Chenier," Giordana. The volume of tone was inspiring and the perfect harmony was grand. "Fan Tan," Chinese march characteristic, by Bert Anthony, the local composer, was played very effectively and Sousa was forced to play it a second time. There was a burst of enthusiasm when Souza began the first encore piece. It was "The Stars and Stripes Forever." The encore selections throughout the concert were of a light character and prove most pleasing.

The soloists were Arthur Pryor, trombone; Miss Blanche Duffield, soprano, and Bertha Bucklin, violinist. Mr. Pryor played a new piece, his own composition, "The Patriot." It is wonderful, the kind of music he gets from that slide trombone. The composition is a beautiful thing and two encores were demanded. The encore selections were pleasing and Mr. Pryor got a wonderfully sweet tone from his instrument. Miss Duffield sang well. For an encore she sang "The Bobolink" charmingly. Of Miss Bucklin's playing too much praise cannot be given. Though the concert was a long one and her's was next to the last number, two encores were demanded. It was a great compliment and well deserved. Her first selection, second polonaise in A major, by Wieniawski, gave an opportunity for the display of her great skill in execution. The two encore selections showed that she can get a splendid tone from the instrument. Few concerts have been given in this city which gave more satisfaction than the one last night.

SOUSA'S BAND.
Gives Excellent Concert Before Large Audience at Broadway Theater.

Wednesday evening in the Broadway theater, Sousa with his far-famed band, gave one of his famous concerts to a large audience. The programme of nine number consisted of rare treats, played with the spirit and power displayed by Sousa's alone. The five new numbers on the list were of the highest standard in the realm of concert glory. An evening of the keenest pleasure was enjoyed by all—old and young who attended the concert. Arthur Pryor was, enthusiastically encored in his trombone solo, his rendering of "The Patriot" being of the finest quality. Miss Blanche Duffield, the soprano, was in clear, sweet voice, her notes being rich and far-reaching. Miss Bertha Bucklin met with great applause in her violin solos, the audience showing unusual attention and appreciation.

This composer of jolly melodies is a German by birth, but an American by choice and marriage. He brings an unusually complete equipment to the task of writing light operatic music. He studied composition, harmony and thorough bass under Heinrich Petri in Leipzig, and came to this country in 1885. After serving under contract as a leader with a traveling organization, he settled in Chicago. He produced many popular compositions, one of them well known to every theater-goer in the United States, being "An Afternoon On the Midway Plaisance." All the popular orchestras and military bands have played this piece, and Sousa made a great hit with it in Europe. Others of his compositions are "The Japanese Baby" and "In Dear Old London." He also wrote the music for "Little Robinson Crusoe" and "By the Sad Sea Waves." Doubtless, he will be heard from a good deal in the future.

ER. May 1st 1901 - 25

Sousa Signally Honored.

DURING his career as bandmaster John Philip Sousa has had conferred upon many him many honors. The latest distinction given him is a gratifying one. In recognition of his services in connection with the musical features of the Paris Exposition the French Government has made him a member of the French Academy and decorated him as such. A cablegram conveying this information has just been received from M. Couesnon, head of the great band instrument factory of Paris. Following it rapidly came many congratulatory messages from Mr. Sousa's friends and admirers in Paris, among whom are the foremost French musicians.

This is an unprecedented honor for an American musician, and is justly appreciated by the recipient. To become an officer of the Academy is the laudable ambition of every French musician. The honor conferred upon the "March King" is the more to be valued since the graceful act was performed by the French Government of its own volition without any formal request having been made by Mr. Sousa's friends. This is so exceptional as to possess additional value.

As will be remembered, Sousa's Band was the principal musical organization at the Paris Exposition last year, and was conspicuous in a number of the most important functions. Both as conductor and composer Mr. Sousa was recognized by the press and the people, and the music critics vied with one another in bestowing upon him the most graceful eulogiums. The decoration consists of palm leaves in brilliants, suspended from a piece of royal purple ribbon.

Newspaper Cutting Bureau in the World.

ng from HERALD
Address of Paper Boston
APR 27 1901

ORIGIN OF RAG TIME.

Sousa, the Famous American Bandmaster, Credits It to the Old-Time Western Hoe-Down.

I have read a number of explanations of "rag time" that are mainly interesting because they do not explain, says John Philip Sousa in the New York World. These syncopation of vocal melody is common to all languages and nations having words accented, like "brother," "mother," "liar," "briar."

America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything. They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.

To this class, I believe, belongs the credit of originating the words "rag time." Some years ago one of them sung for me a darky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular rag time," and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords were added the sixth of the scale, a characteristic of French hurdy-gurdy music.

The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in the "western hoe down"—"Everybody rag"—is probably responsible for the invention of the term "rag time" referred to the accompaniment and not to the tune.

ANOTHER SOUSA CONCERT.
The Leader and His Band and the Soloists Are Applauded.

Sousa and his band gave another concert in Symphony Hall last evening, this time for the benefit of the Musicians' Aid Society. The hall was filled with an enthusiastic audience, and every number on the excellent programme was encored. Compositions by the inimitable Sousa were, of course, the most popular, and the accommodating composer and leader gave his well known selections in response to the encores.

The soloists, Mr. Arthur Pryor, trombone player; Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, were,

Boston Herald
Apr 29 1901

May 4th 1901

NEW YORK DRAMATIC NEWS.

PERSONALS.



JOHN PHILIP SOUSA.

SOUSA—The French Government has conferred upon John Philip Sousa the decoration known as Officer of the Academy. This is a highly prized honor, and sought for by musicians all over the world.

Cutting from TRANSCRIPT
Address of Paper BOSTON, MASS.

Date APR 27 1901
discontent.
... Perhaps Wagner did know how to introduce more instruments in writing his music than any other composer ever knew, but even he never thought to get an "effect" by scraping two pieces of sandpaper together as Bandmaster Sousa does.

ing from **NEWS.**
ress of Paper **BURKINGTON, VT.**
APR 9 1901

Sousa Plays With More Spirit Than Ever.
More than ever John Philip Sousa has become the most interesting figure in the American musical world, it may be said with justification. And more than ever, the American public is interested in hearing his music. The stirring events of the last year have left in Sousa's mind and inspiration and given to his whole energy a force that can hardly fail to stamp new and large impress upon his concerts. This fact has been demonstrated daily on the present tour. There is more spirit, dash and vim in his appearances than ever. Naturally, his audiences are inspired by new and increased enthusiasm and their ardor becomes more pronounced than ever before. The present programmes are brimful of new and sparkling music. The soloists are Miss Blanche Duffield soprano, and Miss Bertha Bucklin, violiniste. The band soloists are Arthur Pryor, trombone, Herbert L. Clarke, cornet, Walter B. Rogers, cornet, Franz Helle, fluegelhorn and Simone Mantia, euphonium. Sousa and his band will be here in concert on Thursday evening next at the Howard.

utting from
dress of Paper **BOSTON, MASS.**
APR 30 1901

The brilliantly successful series of concerts at Symphony Hall by Sousa and his band will end this evening, no further Sousa concerts in this city being possible for nearly a year as a long tour abroad will occupy the band during next season. Tonight's programme is well calculated to show this musical organization at its best and to please all tastes. The novelty for the evening in the band numbers is the Intermezzo by Mascagni, "The Dream of Radcliffe"; with a Suppe overture, the "Parsifal" prelude, an "Idyl" by Kling; "Echo des Bastions," the "Magyar Dance" from Dellbes, "Copella," and Sousa's "Three Quotations" as some of the other numbers on the evening's programme. The soloists will be Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; and Mr. Franz Helle, fluegelhorn.

ing from **STANDARD**
ress of Paper **NEW BEDFORD, MASS.**
APR 30 1901

SOUSA'S BAND.
A large and extremely enthusiastic audience greeted John Philip Sousa and his famous band at the theatre last evening. The programme was bright and fresh, while repeated encores, generously granted, afforded an opportunity to listen to the favorite Sousa marches. An encore was demanded to every number on the programme. The band's performance was distinguished by a superb precision and union of the rendering. The soloists were Miss Blanche Duffield soprano and Miss Bertha Bucklin violinist, both of whom fulfilled the expectations of their hearers.
There was a long and aggravating delay in opening the concert, the overture not being given until 8:30 o'clock. The programme:
Overture—Isabella. Suppe
Trombone Solo—The Patriot, (new) Pryor
Arthur Pryor.
Pantomimic Suite—The History of a Pierrot (new). Mario Costa
Soprano Solo—Springtime (new). Leo Stern
Miss Blanche Duffield.
Grand Scene and Ensemble—Andrea Chenier (new). Giordano
Invitation a la Valse. Weber
Serenade Rocco (new).
Meyer Helmund
March—Hail to the Spirit of Liberty (new). Sousa
(Composed especially for the dedication of the Lafayette manumnt and played first by Sousa's band, Paris, July 4, 1900.)
Violin Solo—Second Polonaise in A Major. Wieniawski
Miss Bertha Bucklin.
Suite—Hermione (new). La Rondella

ting from **JOURNAL.**
ress of Paper **BOSTON, MASS.**
MAY 1 1901

THE SOUSA CONCERT.
John Philip Sousa and his band taxed the capacity of Symphony Hall in the last of the six concerts. The soloists were Frank Helle on the fluegel horn, Miss Blanche Duffield and Miss Bertha Bucklin, violiniste, Miss Duffield singing to the accompaniment of the brass orchestra. All the solos were particularly good.
Most of the numbers were encores, and the responses were usually one of Sousa's spirited and popular military marches, or some appropriate popular song.
Of the regular numbers by the band, the selection from Parsifal was greeted most kindly. It seemed as if the organization surpassed itself in this number.

g from **HERALD.**
ress of Paper **BOSTON, MASS.**
MAY 1 1901

SOUSA IN SYMPHONY HALL.
Admirers of Military Music Enjoy a Good Programme.
Sousa and his band gave the third of his concerts in Symphony Hall last night, to an audience that well nigh filled that spacious auditorium. The programme was a feast for admirers of military music. The solo features were particularly good, contributed by Frank Helle on the fluegelhorn, Miss Blanche Duffield vocal fioriture, and Miss Bertha Bucklin, violiniste.
The band, however, the staple feature of the card, lined up to its well won fame and in a selection from Parsifal evinced a wealth of resource in tone and precision, that comes only now and then in the way of the listener.

ing from **NEW YORK SUN**
ress of Paper
MAY 2 1901

Elizabeth Marbury is one of the Americans to whom the French Government has presented the academic palms which were given the other day to John Philip Sousa for his playing at the French Exposition last summer. Miss Marbury got her medal because she had done so much for the interests of French playwrights in the United States. When she first went to Paris after receiving her decoration she proudly pinned it on her gown and took a seat in the front of the box the first time she went to the theatre. It happened that one of the characters in the play, a Duchess, was endeavoring to obtain the order that Miss Marbury was displaying with such pride on her gown. Miss Marbury began to appreciate her order more than ever when a duchess seemed to have to struggle so hard for it. Her satisfaction suddenly decreased when it came out as the climax of the play that the Duchess wanted the decoration for her manure. Miss Marbury did not wear the decoration so conspicuously the next time she went to the theatre in Paris.

Newspaper Cutting Bureau in the World.
Cutting from
Address of Paper
MAY 2 1901

One of the novelties promised by John Philip Sousa, "The March King," for the Pan-American exposition band concerts, is the new Sousa march, "Hail to the Spirit of Liberty," which he composed for the dedication of the Lafayette monument in Paris last Fourth of July.

The concert given in the opera house this afternoon by Sousa, the march king, was greeted by a full house and was of the high order which has made the director and his musicians famous throughout the world.

from **NEWS.**
of Paper **POUGHKEEPSIE, N. Y.**
MAY 2 1901

ORIGIN OF RAG TIME.
Sousa, the Famous American Bandmaster, Credits It to the Old-Time Western Hoe-Down.
I have read a number of explanations of "rag time" that are mainly interesting because they do not explain, says John Philip Sousa in the New York World. These syncopation of vocal melody is common to all languages and nations having words accented, like "brother," "mother," "liar," "briar."
America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything. They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.
To this class, I believe, belongs the credit of originating the words "rag time." Some years ago one of them sung for me a dinky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular rag time," and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords were added the sixth of the scale, a characteristic of French hurdy-gurdy music.
The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in the "western hoe down"—"Everybody rag"—is probably responsible for the invention of the term "rag time" referred to the accompaniment and not to the tune.

ing from **FREE PRESS.**
ress of Paper **BURLINGTON, VT.**
MAY 3 1901

SOUSA'S FAMOUS BAND LAST EVENING.
It was a patient audience that waited until 9:30 o'clock last evening for John Philip Sousa and his famous band to make their appearance on the opera house stage. A party of college students in the gallery enlivened the wait with songs appropriate to the occasion but the thought of the treat that was coming undoubtedly helped much to keep the audience in good humor. The band gave a concert in Montpelier in the afternoon and were to come to this city on the train that is due at 7:30. When they found that the train was more than two hours late they secured a special, with a freight car as a baggage car, and made the trip to this city as rapidly as a small engine and an annoying hot box would permit, arriving here shortly before 9 o'clock. The audience got even with the band for the wait by demanding many encores but Mr. Sousa kept the ball rolling all the time and the concert came to an end shortly after 11 o'clock. There were absolutely no waits between the numbers on the programme, the "intermission" that was called for being just long enough for Mr. Sousa to bow his acknowledgements of the cordial applause.
The programme included some new music, the march king's familiar compositions being played as encores, with the exception of "Hail to the Spirit of Liberty" which had a place on the programme. Everything was rendered with the dash and vim which might be expected of an organization conducted by the composer of such stirring music as Mr. Sousa writes, the large number of instruments being played almost as one, so perfect was the time kept. Mr. Arthur Pryor showed the possibilities that lie in the slide trombone; Miss Blanche Duffield sang Leo Stern's "Springtime" in a delightful manner, the song being well adapted to her pure soprano voice, which runs very high and clear; and Miss Bertha Bucklin played a polonaise by Wieniawski in a brilliant manner, quite in keeping with the band selections. Judging from the enthusiastic manner in which Mr. Sousa and his band were received last evening, they are likely to remain favorites in Burlington for a long time.

ROCKLAND INDEPENDENT

ROCKLAND, MASS., MAY 3, 1901.

THE SOUSA CONCERT.

Favored by a day of sunshine and warmth, last Monday afternoon a large and appreciative audience assembled in the Rockland Opera house, to hear again Sousa's famous band and soloists.

Since this organization first visited this town, it has toured the United States and Europe, everywhere meeting with unqualified success; and we are indeed fortunate in having a local manager whose interest in artistic ventures leads him to secure such attractions.

That this concert was a success goes without saying, for a band composed of such thorough musicians could not fail to meet with success, when led by Sousa, whose personality is magnetic and inspiring, and who is imbued with an artistic spirit that grasps each detail of a composer's meaning, and presents it clearly to his audience.

John Philip Sousa is a man who understands the public, and while maintaining a high musical standard, by judiciously interweaving a popular style with the heavier classics, claims undiminished attention from the beginning to the close of a program.

The program last Monday was exceptionally fine, the opening overture, "Tannhauser," being by request. It was given in a broad, dignified style, the work of the clarinets being especially fine, yet it seems hardly fair to particularize when each instrumentalist did such excellent work.

The second number, a trombone solo, "The Patriot"—Pryor, played by the composer, showed an improvement over what last year seemed marvelous execution, for his tone has gained in smoothness, and the quality is rich and velvety. He received a pronounced recall. The graceful and delicate rendition of his encore number was a revelation of the possibilities of the trombone.

The "Pantomimic Suite" by Costa is a charming composition, which was given a delightful reading.

Of especial interest was the re-appearance of Miss Blanche Duffield, the soprano. As she accompanied this band on their long tours, it would not have been strange had her voice shown traces of the fatigue incidental to such arduous travel, but, to the contrary, in the Valse, "Springtime," by Leo Stern, her well-poised voice, of clear and pleasing quality, has gained in breadth, and the ease with which she executes difficult roudades and cadenzas, her distinct enunciation and finished phrasing, combined with an attractive stage presence, make it not only a pleasure to hear, but to see her sing.

The "Grand Scene and Ensemble," "Andrea Chenier," by Giordano, was superb. It is a masterly inspiration of one of the modern Italian composers, and well may Italy take pride that the spirit of an illustrious musical past yet breathes its influence in the melodic and dramatic fervor of some of her younger composers.

That selection alone was soul-satisfying, and those who heard it played by Sousa's band, are to be congratulated. Sonority of tone, broad, sweeping nuances, effective dynamic contrasts were all produced as by one instrument, while the grand chord at the close, prolonged to the echo, held the audience in breathless silence.

Every number was encored, and generously responded to by the spirited martial music that takes every one along with it, and is stamped with the vital individuality of the composer-leader, Sousa, but in kindly response to a request, the famous sextette from "Lucia di Lammermoor" was played as an encore to the Weber Waltz; then time and space were forgotten, as the music carried us "farther than soul can reach." But, alas! both time and space must limit this account, and the dainty "Serenade Roccoco"—Meyer-Helmund, the brilliant "Hail to the Spirit of Liberty"—Sousa, and the suite, "Hermione"—La Rondinella, must be hastily passed over, for the violin solo by Miss Bertha Bucklin was an important feature of the concert, deserving extended notice.

Her selection, "The Second Polonaise in A Major" by Wieniawski, was very difficult, but the soloist was equal to its requirements. Her bowing is free, the tone is broad and sympathetic, and her execution brilliant and clean. Her playing is characterized by an intelligent, musicianly sentiment, while her manner is grace-

ful and easy, and by its quiet dignity, commands respect.

And now, in conclusion, we would express the hope that it may be our good fortune to have this same band and the same soloists here next season, for they have gladdened our hearts and enlivened a too lethargic musical condition.

MARIE W. FOBERT.
Rockland, May 2, 1901.

SOUSA.

I do not often ask anyone to write my criticisms for me, but my time is so limited I cannot do Sousa justice this week. And, beside, Mrs. Fobert, who has written for me, is far more competent to write a musical criticism in its technical character than I, indeed, a musical criticism that would hold value in the world of art.

I will not say that she is a better judge of music than I, for she cannot judge for me, though, unquestionably, her criticism would carry more weight in musical circles, as it ought.

And, so, I have several times asked her to write such criticisms for me, but they have always been over her own name. I think she is the only person I have ever asked to write for me in the capacity of critic of any kind whatever.

We agree perfectly on Sousa and the worth of his program, so she reflects my sentiments in this instance.

Of Sousa's perfection as a band-master. I cannot refrain from speaking. He draws from those 65 instruments in his band the harmonies of Heaven. And it is done by virtue of his innate powers, which hold perfect control over all the musical atmosphere in which he delights to live. Sousa, as a band master, has no rival. He has clearly demonstrated that by his European trip last summer. He captured even the old masters of Germany, and they fell down at his feet, in astonishment, perhaps, as much as admiration. For how could an American bandmaster hold anything for them?

"He poses," my critical friend declares. Poses? As well talk of the pose of a kitten, who cannot move a muscle without driving the true artist wild. In the "Invitation a la Valse," that perfect witchery of music, I watched that left hand of his lead the music round, without music, without consciousness, even: every movement of a finger kept pace with the music; the motions were so slight as to be invisible to any but a close observer, and the whole hand had played every part with the same entrancing power of the instruments themselves.

"Poses," does he? May be. But he doesn't know it himself.

"He does not speak to his men on the street," you say. Ah, well, that may be true. A perfect artist is seldom anything else. It may be. Yet I do not believe it till it has been demonstrated to me. Probably he does not see them, as his gaze must be fixed on the music they produce.

Never mind about his character. He cannot afford to scrutinize too closely. He does not pose as an artist. It is the man who lays down the law, or for government, that is responsible for his character.

It is Sousa, the Divine, still, whose movements and to hear his music, is to enjoy at least a part of

from HERALD
of Paper MONTRÉAL, CAN.
MAY 4 1901

THE SOUSA CONCERTS

The two Sousa concerts in the Arena yesterday set a high-water mark in patronage which will probably not be exceeded for some time to come. At a rough calculation, Mr. Murphy, under whose management the concerts were given, estimated the receipts as at least \$1,200 in excess of those for any previous visit of the March King.

The bumper house, of course, was that of the evening, when over 3,000 people turned out to hear the two-steps and marches which have endeared the name of Sousa to posterity. There were other numbers, but it took the crashing swing of a favorite two-step or the rollicking jiggling of a rag-time melody to set the house in an uproar.

It can truly be said that never before in Montreal has the band been heard to such good advantage. It needs a vast, unconfined space like the Arena to be able to give free play to the mighty brasses and the multitudinous reeds. Not even when the bandmen blew their mightiest was there any oppressive quantity of sound, which is rather unique in local experience with band concerts.

Mr. Sousa has with him still two soloists whose names are indissolubly linked with his. Arthur Pryor and Herbert Clarke, both Canadians, by the way, are without doubt the best trombone and cornet players in America to-day. Miss Duffield and Miss Bucklin, who were also with the band last year, were not heard to as good advantage in the Arena as in Her Majesty's, but both were capable and pleasing.

Of the programme, the two numbers which seemed to find—and with reason—the most favor, were a scene and ensemble from Giordano's "Andrea Chenier," which was magnificent, and "The Lost Chord," which was played, so the programme announced, in loving remembrance of its great composer.

Not the least gratifying feature of the engagement is the unquestioned success which has attended Mr. and Mrs. Murphy on their first venture in the field as independent impresarios. It is to be hoped this is but the harbinger of many, such experiences in the future.

cutting fr
dress of WINGER
Sousa's
Sousa's Sick Time.
noon in Montreal yesterday after-
Burlington was billed for
which should be. The train
tination at 8. The band
so the band left at its des-
in Burlington and arrived
the entertainment and arriv-
hardly time to commence
for the leader. There was
ments. The pieces
knowledge.

Cutting from POST
Address of Paper PITTSBURG, PA.
Date MAY 3 1901

performance.
Decoration for a Woman.
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The "Pantomimic Suite" by Costa is a charming composition, which was given a delightful reading.

Of especial interest was the re-appearance of Miss Blanche Duffield, the soprano. As she accompanied this band on their long tours, it would not have been strange had her voice shown traces of the fatigue incidental to such arduous travel, but, to the contrary, in the Valse, "Springtime," by Leo Stern, her well-poised voice, of clear and pleasing quality, has gained in breadth, and the ease with which she executes difficult roudades and cadenzas, her distinct enunciation and finished phrasing, combined with an attractive stage presence, make it not only a pleasure to hear, but to see her sing.

The "Grand Scene and Ensemble," "Andrea Chenier," by Giordano, was superb. It is a masterly inspiration of one of the modern Italian composers, and well may Italy take pride that the spirit of an illustrious musical past yet breathes its influence in the melodic and dramatic fervor of some of her younger composers.

That selection alone was soul-satisfying, and those who heard it played by Sousa's band, are to be congratulated. Sonority of tone, broad, sweeping nuances, effective dynamic contrasts were all produced as by one instrument, while the grand chord at the close, prolonged to the echo, held the audience in breathless silence.

Every number was encored, and

ful and easy, and by its quiet dignity, commands respect.

And now, in conclusion, we would express the hope that it may be our good fortune to have this same band and the same soloists here next season, for they have gladdened our hearts and enlivened a too lethargic musical condition.

MARIE W. FOBERT.
Rockland, May 2, 1901.

SOUSA.

I do not often ask anyone to write my criticisms for me, but my time is so limited I cannot do Sousa justice this week. And, besides, Mrs. Fobert, who has written for me, is far more competent to write a musical criticism in its technical character than I, indeed, a musical criticism that would hold value in the world of art.

I will not say that she is a better judge of music than I, for she cannot judge for me, though, unquestionably, her criticism would carry more weight in musical circles, as it ought.

And, so, I have several times asked her to write such criticisms for me, but they have always been over her own name. I think she is the only person I have ever asked to write for me in the capacity of critic of any kind whatever.

We agree perfectly on Sousa and the worth of his program, so she reflects my sentiments in this instance.

Of Sousa's perfection as a band-master, I cannot refrain from speaking. He draws from those 65 instruments in his band the harmonies of Heaven. And it is done by virtue of his innate powers, which hold perfect control over all the musical atmosphere in which he delights to live. Sousa, as a band master, has no rival. He has clearly demonstrated that by his European trip last summer. He captured even the old masters of Germany, and they fell down at his feet, in astonishment, perhaps, as much as admiration. For how could an American bandmaster hold anything for them?

"He poses," my critical music declares. Poses? As well talk of a kitten, who cannot move without driving the true artist. In the "Invitation a la Valse," perfect witchery of music, I watched his hand lead the music round out music, without conscious every movement of a finger with the music; the motions slight as to be invisible to any observer, and the whole hand has every part with the same entrancement of the instruments themselves.

"Poses," does he? May be. doesn't know it himself.

"He does not speak to his me street," you say. Ah, well, that true. A perfect artist is seldom anything else. It may be. You not believe it till it has been demonstrated to me. Probably he see them, as his gaze must be to the music they produce.

Never mind about his character cannot afford to scrutinize too artist. He does not pose as a It is the man who lays down me, or for government, that I sponsible for his character.

It is Sousa, the Divine, still, whose movements and to hear sic, is to enjoy at least a part

from HUBA
s of Paper MONTR
MAY 4 1901

THE SOUSA CONCERTS

The two Sousa concerts in the Arena yesterday set a high-water mark in patronage which will probably not be exceeded for some time to come. At a rough calculation, Mr. Murphy, under whose management the concerts were given, estimated the receipts as at least \$1,200 in excess of those for any previous visit of the March King.

The bumper house, of course, was that of the evening, when over 3,000 people turned out to hear the two-steps and marches which have endeared the name of Sousa to posterity. There were other numbers, but it took the crashing swing of a favorite two-step or the rollicking jiggling of a rag-time melody to set the house in an uproar.

It can truly be said that never before in Montreal has the band been heard to such good advantage. It needs a vast, unconfined space like the Arena to be able to give free play to the mighty brasses and the multitudinous reeds. Not even when the bandmen blew their mightiest was there any oppressive quantity of sound, which is rather unique in local experience with band concerts.

Mr. Sousa has with him still two soloists whose names are indissolubly linked with his. Arthur Pryor and Herbert Clarke, both Canadians, by the way, are without doubt the best trombone and cornet players in America to-day. Miss Duffield and Miss Bucklin, who were also with the band last year, were not heard to as good advantage in the Arena as in Her Majesty's, but both were capable and pleasing.

Of the programme, the two numbers which seemed to find—and with reason—the most favor, were a scene and ensemble from Giordano's "Andrea Chenier," which was magnificent, and "The Last Chord," played, so the programme announced, in loving remembrance of its great composer.

Not the least gratifying feature of the engagement is the unquestioned success which has attended Mr. and Mrs. Murphy on their first venture in the field as independent impresarios. It is to be hoped this is but the harbinger of many, such experiences in the future.

cutting from POST
Address of Paper PITTSBURG, PA.
Date MAY 3 1901

Sousa Plays Quick Time.

Sousa's band played yesterday afternoon in Montpelier and was billed for Burlington in the evening. The train which should have arrived at its destination at 7:30 was two hours late so the band hired a special and arrived in Burlington in time to commence the entertainment at 9:30. There was hardly time enough between the pieces for the leader to bow his acknowledgements.

Cutting from POST
Address of Paper PITTSBURG, PA.
Date MAY 3 1901

Decoration for a Woman.

Elizabeth Marbury is one of the Americans to whom the French government has presented the academic palms which were given the other day to John Philip Sousa for his playing at the French exposition last summer. Miss Marbury got her medal because she had done so much for the interests of French playwrights in the United States. When she first went to Paris after receiving her decoration she proudly pinned it on her gown and took a seat in the front of the box the first time she went to the theater. It happened that one of the characters in the play, a duchess, was endeavoring to obtain the order that Miss Marbury was displaying with such pride on her gown. Miss Marbury began to appreciate her order more than ever when a duchess seemed to have to struggle so hard for it. Her satisfaction suddenly decreased when it came out as the climax of the play that the duchess wanted the decoration for her manicure. Miss Marbury did not wear the decoration so conspicuously the next time she went to the theater in Paris.

In Pittsburg, Pa. For days the city in the hands of the mob, and the mi did not avail. As I remember, it was estimated that some fifteen million dollars worth of property was destroyed. A wards they whose property was so destroyed collected payment for the same the county in which Pittsburg was situated. At least, I remember to have seen so stated. The collector of that payment was law and order in Pittsburg, and "tribute." Why not the same principle in China? Desperate mobs in many communities

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ing from
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Date MAY 4 1901

SOUSA'S BAND CONCERTS.

Sousa, the "March King," and his splendid band, gave a couple of most enjoyable concerts in the Arena yesterday, and, as usual, played to big houses. More particularly was this the case at the evening concert, when the big auditorium was practically filled. True, there were some empty seats at the sides, but the stalls, floor and the cheaper seats were crowded. There must have been upwards of 3,000 people present, and it is safe to say that every one of the 3,000 went away delighted with the concert and with the efforts of Sousa and his performers to tickle and please the popular fancy, for the programme was replete with popular selections, such as Sousa's marches, old-time and familiar overtures, Sullivan's "Lost Chord," Scotch airs, etc. There were also a number of new features, such as Pryor's "The Patriot," Mario Costa's "The History of Pierrot," and Sousa's "Hail to the Spirit of Liberty," which was composed especially for the dedication of the Lafayette Monument in Paris, and played for the first time in that city on Independence Day, 1900. Besides the regular numbers, several encores were given, and these, of course, consisted chiefly of the famous marches of the "March King." They were given with a dash and vim, and an evenness delightful to the ear, while the tone quality and the sharpness of the attacks were all that could be desired. These numbers gave the audience an excellent opportunity of understanding just in what manner the Sousa marches should be played and interpreted.

In regard to the regular programme, it was so excellent and it embraced so many musical gems of a high order that it is hard to say which of its numbers was most acceptable to the audience. There is no doubt, however, but that Sullivan's "Lost Chord" was a general favourite. This was "played in loving remembrance of the great English composer," and its rendition was superb.

MR. CLARKE, A CANADIAN.

Mr. Herbert L. Clarke, who, by the way, is a Canadian, and a Torontonian, took the obligato parts, and rendered them in such a manner as to win a perfect torrent of applause at the conclusion of the number. The finale was magnificent, the clash of cornets and trombones and drums and cymbals, and the sweep of the reeds, being particularly effective. No wonder the number was encored.

In response to the persistent demand, the "Sextette" from "Lucie de Lammermoor," was given and its rendition was probably just as pleasing as that of the number which preceded it. The sextette was arranged for cornet, first second and third trombones, French horn, euphonium, and the effect of the blending of these instruments against the subdued accompaniment of reeds, was delightful. The overture "Isabella," and the "Pantomimic Suites," were given with much attention to detail and effect. Especially gratifying was the latter number, and particularly striking was its finale, which was rendered in a most peculiar style. It was, perhaps, in this number that the excellence and finish of Sousa's musical organization was best shown, and it was also in this number that its power and at the same time its delicacy were revealed. The pianissimo passages were a treat to listen to, while the more sonorous and forte passages were never, at any time too brassy or too glary. Other commendable selections were the grand scene and ensemble from Giordano's "Andrea Chenier," and the fantasia on Scotch airs.

CANADA'S NATIONAL ANTHEM.

One of the encore numbers, which especially pleased the audience, was an arrangement of Canada's National air "The Maple Leaf For Ever." So cleverly was the theme of this song concealed in an intricate musical setting and accompaniment, that it was some moments after the commencement of the number that the audience began to realize just what the band was playing. When it did, however, it showed its appreciation of Sousa's compliment to Canadian patriotism, by applauding the number most generously.

Of the soloists a great deal might be written. Miss Blanche Duffield has a pure and exceedingly well cultivated soprano voice, of great range and flexibility. She gave a most pleasing rendition of Stern's "Spring-time," and in response to an encore sang a pretty ballad song "Bob o'Link." Miss Bertha Bucklin, the violiniste, is an artist of exceeding promise. She has a great command of her instrument and plays with considerable spirit and feeling. Mr. Arthur Pryor handles the trombone with consummate ease, and makes of it a pleasing solo instrument. He played Pryor's "The Patriot" with great smoothness and delicacy, and as an encore gave a pleasing rendition of the waltz song from "The Burro-master."

JOURNAL

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Date

SOUSA'S BAND CONCERT.

Famous Band Rendered a Choice Programme in Ogdensburg.

Sousa's band gave a concert at the opera house Saturday afternoon and a small audience, even for a matinee crowd, was in attendance. Those present were Sousa's friends and admirers, and a number of neighboring places were represented in the audience by music lovers who were willing to travel to hear music which could have could have been heard by the indifferent absentees among Ogdensburg's amusement-goers without that trouble. The pressure of business of Saturday afternoon was a sufficient reason for the non-appearance of many of the city's most enthusiastic music-lovers.

Sousa's directing is as of old one of the features of the concert. His individuality in the role of conductor is so marked that it was long ago made a subject of burlesque. His band is up to the standard of former years and is the beau ideal of a concert band. Mr. Pryor is still with the organization and manipulates an exceedingly elastic trombone which he stretches out longer than any one else's trombone in the band. His solos were very effective and he is a popular youth. Miss Blanche Duffield, a sweet-voiced, good looking girl, pleased the audience to such an extent that they made a disturbance that Mr. Sousa considered sufficient to require another appearance, when she sang a very pretty ballad. Miss Bertha Bucklin, who is very much in earnest about her violin, shared the same fate as Miss Duffield. Her efforts so pleased the audience that she was recalled.

The programme was rich and varied—the dainty, the dignified, the whimsical, the pathetic, the martial, the tender, the free and easy, the patriotic and the memory-haunting, succeeded each other and each variety especially pleased the taste of a portion or the whole of the audience as the case was. All were satisfied when the programme was finished and felt indebted to the accomplished bandmaster and popular composer for a pleasant afternoon.

Sousa's Concert.

Sousa's celebrated band delighted a fair sized audience last night at the Lyceum Theater. That a larger number did not turn out was doubtless due to the fact that the weather was extremely warm. Even though the audience was small the band did not play less enthusiastically. Altogether the concert was up to the Sousa standard of excellence.

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Address of Paper

Sousa and his band gave an enjoyable programme at the Lyceum last evening. The audience was not large—that is compared with the usual Sousa audience—but it was enthusiastic, and every number was encored. Arthur Pryor, Miss Duffield and Miss Bucklin were the soloists.

Montreal page 116

HERALD, N. Y.

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Date

BY SOUSA'S BAND

Fine Concert Last Evening at the Lyceum.

USUAL DEMAND FOR ENCORES

Programme Lengthened by Half a Score of Extra Numbers — Soloists Well Received — Programme for Madame Schumann Heink's Recital Next Saturday — Theater Notes.

John Philip Sousa and his great band made their second appearance of the season in Rochester last evening at the Lyceum and delighted an assemblage of music lovers as only a Sousa concert can. Sousa's magnetically musical personality dominates his concerts from beginning to end. Whatever is done, it bears the stamp of Sousa's individuality in music. There are the ringing, rhythmic Sousa marches, with their swing and dash, literally reeking with the spirit of liberty, as one writer has aptly phrased it. Then there is the wonderful accompanimental work of the band, when Sousa employs his musicians with marvelous delicacy to provide a tonal background for the human voice or the violin or for Mr. Pryor's velvet notes from the trombone. When the band offers something new the listener realizes that in future the composition will never sound quite right unless played precisely as Sousa plays it; and when a familiar melody is played the listener discovers new beauties in it. Sousa is temperamentally manysided; and each side, as it is presented by the changes afforded by the programme, seems to reveal the bandmaster composer at his best.

Ten encore selections the audience persuaded Mr. Sousa to add to his programme of nine numbers last evening; and there was a disposition to hold the band for still another after the electrically played "Zampa" overture which brilliantly concluded the concert. It is not probable that any other musical organization in the world could duplicate Sousa's reading of Herold's fine old overture. With absolute reliance on the individual virtuosity of his players the director imposes a series of tempos that are simply bewildering. The entire programme afforded no better display of the amazing technique of the band or of the director's control thereof.

The concert opened with an early overture by Verdi, valuable by reason of its inherent beauty and interesting because revealing the composer at a period when he represented purely the Italian school. It was written probably forty years ago.

The excerpts from "Carmen" were well selected and were played in a fashion that brought out the red and black and yellow of Bizet's music. A tremendously heavy selection was the prologue from Boito's "Mefistofele," with its weird and curious effect of celestial trumpets answered by earthly echoes. The style of composition rather suggested Wagner. As a medium for the display of the sustained tone capacity of the band, especially the brasses, and for the production of massive and mighty tone effects the composition served admirably.

One of the best enjoyed numbers of the evening was Sousa's "Band Came Back," a fantastic medley that introduced the players in groups, according to their instruments. The selections introduced included the following: "When You Aint Got No Money You Needn't Come Round," "Mocking Bird," "Campbells Are Coming," "Ben Bolt," played by the three huge tubas, "Man Who Broke the Bank at Monte Carlo," "Miserere" from Verdi's "Trovatore," "Just Because She Made Dem Googoo Eyes," played as a German street band might play it, "Sweet and Low," by the four horns, "Annie Laurie," "Dixie," "Suwannee River," "Massa's in de Cold, Cold Ground" and "Sister Ruth"—the last five being harmonized so as to be played together, though preserving the identity of each air, a wonderful feat in harmony—"Two Little Girls in Blue," "Twinkling Stars" and "Washington Post." As the band swept into Sousa's own music the director, who had been absent during the entire number, appeared and took his place at the stand.

Sousa's latest march, was enjoyed again; and the new seemed to improve on a se...

ng from **DEMOCRAT**
ess of Paper **CHRONICLE**
ROCHESTER, N. Y.

AMUSEMENTS.

Lyceum Sousa's Band
Baker Theater... Benefit of House Employees

The concert given by Sousa and his band at the Lyceum last night was like all other Sousa concerts here except that, for once the audience wasn't more than half as large as it ought to have been or as Sousa's Rochester audiences ordinarily are. This variation was due partly to the fact that the weather was of the sort that makes many prefer outdoors to indoors, partly to the fact that the concert was given on a Sunday evening, and largely to the fact that this was Sousa's second visit to Rochester within little more than a month. But the band played as splendidly, encores were demanded as insistently and granted as liberally, the applause was as enthusiastic, the "rapport" between performers and audience as perfect as if the house had been packed. Specially enjoyed numbers last evening were the "Carmen" excerpts, the prologue to Bolto's "Meistofele," and of course the solos by Arthur Pryor, Miss Duffield and Miss Bertha Bucklin. Miss Duffield was in particularly good voice last night and her selections were especially happy. Both she and Miss Bucklin, the violinist, deepened the very favorable impression made by them when they were heard here with the band a few weeks

g from **LEADER**
s of Paper **CLEVELAND, OHIO.**

CHEERS FOR SOUSA.

They Are Given at Afternoon Concert by School Children—Two Excellent Band Programmes.

School children cheered the "March King" yesterday afternoon as he stepped upon the platform at the Grays' Armory. Sousa has always been a general favorite with the little folks. His afternoon programme contained music of a light and tuneful character. Miss Blanche Duffield, soprano, gave two pretty solos, and Miss Bertha Bucklin gave as a violin solo a Polish mazourka. In encores Sousa was particularly generous.

The evening concert programme contained some excellent music, including an overture by Verdi, "Avaldo," given for the first time here. Excerpts from "Carmen" and a new Arabian intermezzo entitled "Zamona," were among the most ambitious numbers on the programme. Miss Bucklin played two solos and Miss Duffield gave "The Pearl of Brazil" with a flute obligato played by D. A. Lyons. Both of the concerts were well attended.

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ing from **NEW YORK EV'G POST**
ress of Paper

Rehearsals of "El Capitan," Sousa's best opera, and which is to be the opening feature of the summer season at Terrace Garden, on Saturday evening, May 25, have already begun there under the personal direction of Mr. William Parry, stage manager of the Metropolitan Opera-house, who will supervise this and each of the succeeding productions intended to be made during the superheated period.

*Meadville - Pa. May 6
Tribune Republican.*

AT THE ACADEMY.

of remarkable compass and good volume, and she sings with a grace and naturalness that is charming. Miss Bertha Bucklin, the violinist, is a marvel. Her rendition of the Wienawski number, "Second Polonaise in A Major," displayed to advantage her wonderful skill in a most difficult and at the same time beautiful composition, and her encore number, a waltz, "Nymphalla," demonstrated

from **NEWS.**
of Paper **BUFFALO, N. Y.**
MAY 12 1901

A better concert than that which Sousa gives can scarcely be imagined. The musicians seem inspired by the cordial friendship which they have no difficulty in recognizing as existing between them and their hearers, as well as by the intangible yet all powerful control maintained by their great leader, and they play with an intensity that in its supreme moments is positively uplifting. The Sousa Band goes at its work with an assurance which comes only from complete confidence in themselves and their master, and with the balance between the various instrumental groups so admirably maintained there is never the slightest deviation from tone quality.

When one stops to consider the work performed by the Sousa Band in comparison with that of any other musical organization in the world amazement is coupled with admiration. Where an orchestra gives perhaps 100 concerts in a year in a few cities, involving but limited travel, the Sousa Band during the current years plays uninterruptedly for 48 weeks, giving 550 concerts, playing in every State of the Union as well as in Canada, England, Scotland and Ireland, traveling more than 40,000 miles. The physical effort expended in this work, irrespective of the mental strain, is enormous and certainly the success that these strenuous labors return is well deserved and well earned.

For the benefit of the many people who will be in the city for the dedication ceremonies of the Exposition, Sousa has arranged to give a special concert at the Teck Theater on Sunday evening, May 19, at which he will offer a particularly attractive programme. Popular prices, 25 cents to \$1, will prevail. A number of distinguished people will occupy the boxes. The sale of seats will open at the Peter Paul Book Company Thursday morning, May 16.

Mr. Rupert Hughes, in his "Contemporary American Composers," pays the following tribute to Sousa: "It is only the plain truth to say that Sousa's marches have founded a school; that he has indeed revolutionized march music." "The glory of Sousa is that he was the first to write in this style; that he has so stirred the musical world that countless imitators have sprung up after him. There is probably no composer in the world with a popularity equal to that of Sousa. Though he sold his "Washington Post" march outright for \$35, his "Liberty Bell" march is said to have brought him \$3500.

Cutting from **PRESS**
Address of Paper **CLEVELAND, OHIO.**
Date **MAY 8 1901**

Sousa in Town.
John Philip Sousa and his band spent Wednesday in the city. The band gave a school children's matinee at Grays' armory at 3:30 and will give another concert, Wednesday evening.

ing from **NEWS HERALD**
ess of Paper **CLEVELAND, OHIO.**
MAY 9 1901

CHEERS FOR SOUSA.

They Are Given at Afternoon Concert by School Children—Two Excellent Band Programmes.

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ing from **ENQUIRER**
ess of Paper **BUFFALO, N. Y.**
MAY 10 1901

GREATER BUFFALO.

DESCRIBING THE MAKING OF RECORDS

LYNCHINGS, OCEAN STORMS, SESSIONS OF CONGRESS, COUNTY FAIRS AND GRAND CONCERTS MANUFACTURED.

HOW THEY GET SOUSA'S AND OTHER BIG BANDS.

"Kill him! Kill him! Hang the brute! Shoot the legs off of him!" roared the four collarless and coatless men of the mob; but just then the infuriated organization suffered the loss of its leader, for he became the negro who was being lynched and begged, "Oh—h—h—, doan hurt me. I didn' do it, deed I did'n' do it."

Then, as leader of the mob once more, he roared:

"Pull away on the rope, boys!" and the 'boys' screeched and howled. "Erow—ow—ow! Lynch 'em! Lynch the black—erow—ow. Shoot 'im as 'e goes up. Erow—wow!" and the little round-shouldered desperado who screamed in such a high tone, turned his attention to the shooting part of the hanging bee by rapping with a pair of sticks the pine board box set up in their midst till it cracked like a score of rifles and revolvers.

This all sounds very terrible, but they were only making phonograph records and they hang and shoot the poor black man every fifteen minutes, all day long, twice a week, in some big back rooms in a certain big building.

The making of phonograph records has come to be a science in which there is the sharpest competition, though there are not more than four firms which make claims to fine concert work. One of these has recently taken two quick steps in advance of the rest. It is Norcross, the inventor of a tiny little aluminum dome which, placed on the glass diaphragm which vibrates and gives out the sounds, increases the volume by about four diameters. Then he has a secret shape of receiving horn which will register clearly and purely the notes of a high soprano voice, something no one else has succeeded in doing. But it will not be long till some competitor scores an equal triumph.

The millions of listeners to phonographs who hear famous bands and great artistes announced, and there after a number which seems to be genuine, do not know that they would not recognize the record of the original if they heard it, for it must be tampered with in the imitation before it sounds like the real thing.

There is a little old man with a black beard and a huge girth who lives over on 3d Avenue and sings De Reszke's and Pol Plancon's numbers one day out of the week. Placed side by side with them on the Metropolitan Opera House stage, the difference would be laughable, but if Plancon sang into the phonograph with the volume which the little man attains, it would cause an unpleasant blast in the diaphragm.

Then there is a tall, heavy woman, who lives over the river and wears

The singers in a storm, and so on. The best thing attempted is ten minutes of an excited debate in Congress. This, however, demands much more expertness in getting the book of the little unseen play and the voices of the actors to resemble those of the well-known men who are supposed to participate.

green goggles, who is the best-known phonographic imitator of all the operatic sopranos.

Then there are several frowsy-looking Italians and semi-somnambulist Germans, who make up a band that plays patiently all day, and is either Innes's, Sousa's or Banda Rossa, in fact, whatever organization of which the plant needs new records.

If it is Sousa, the second violin lays down his instrument, which he has been using to give the string effect in the Banda Rossa, and picks up a trombone, to abet the euphonium in giving the Sousa brass effect.

In making records, a great rack containing a dozen machines run at perfectly even speed by carefully regulated batteries occupies one end of the music room, where even the window-sashes are adjusted so that they will not vibrate with a sympathetic tone.

The machines have each its fresh wax roll, its sound-stylus, with its little dome on the diaphragm, and all the long, narrow receiving horns, converging to one central point. The little band plays at this cluster of horn mouths, the soprano stands on a box and sings at them, and just behind the singer's back is the piano for accompaniment, with the back of the piano fronting the horns.

It is in the eccentric records that the really funny and interesting procedures occur. In the lynching scene each man has his part written out as if in a play and it is thoroughly rehearsed till it moves without a break or halt.

"The County Fair" is a queer ensemble record. The brazen voiced announcer steps up in front of the bunch of horns and sings out: "The Country Fair, Norcross record," and straight way a band in the far corner of the room begins to play, four men to the

might begin a steady hum of chatter, calling out:

"Hey, there, Bill; how's the folks?"
"Oh, pretty well. I see you got a new buggy."

"Yes—"

"Hot corn, hot corn."
"Peanuts, peanuts—"

"Right this way—this way—"

"Corn—peanuts—the genuine wild—pies and lemonade. Hi, there, Sadie—form Borneo—Ha! ha! ha—by gum."

The watcher of this travesty in shirt sleeves laughs till tears roll down his face, and yet when the record of these words is heard, the band, the lowing

the, cracking whips, shooting gallery

chatting men and women, calling

awkers and of the gambling game

akers, makes up an altogether interesting and certainly accurate reproduction of the sounds of a county fair.

he same way with the sounds of a department store including the arguments between clerks and customers, the noise at Mrs. Van Astorbilt's dinner dance, a ship's crew and pas-

Cutting from TOWN TOPICS.
Address of Paper _____
Date _____

The series of afternoon organ recitals inaugurated by W. B. Colson Wednesday afternoon at the Old Stone church, should be a valuable addition to our two musical activities. It should afford an excellent opportunity for a hearing of a worthy class of music by students and those musically inclined who can take a half hour down town to advantage. Wednesday's recital did not call out the attendance the succeeding ones will undoubtedly have. The new idea had not found appreciation it seemed and then there was the more popular Sousa matinee. Mr. Colson presented two organ numbers fresh from the press, by American organists. One was a prelude and fugue in A flat major, by S. P. Warren of New York; the second a series of twelve church pieces by Henry M. Dunham of Boston. The second series was the most interesting. The twelve are arranged to give pleasing contrast and were successfully characteristic of their titles. Mr. Colson played them with finish and appropriate variety of expression. The pedalling in the Andantino and the singing melodic theme of the Intermezzo were particularly well brought out.

from THE GLOBE
of Paper _____
MAY 11 1901

After traversing the length and breadth of the continent, Sousa is coming again to this city for his customary spring concerts. Few people can realize the amount of hard work involved in such a trans-continental concert tour such as the Sousa band makes every two years. Since January the band has visited about 120 different cities in thirty States of the Union, playing twice a day, and travelling more than 15,000 miles without a break or an accident.

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Address of Paper _____
Date _____

Sousa, like King Canute of old, has not attained greatness enough to defy the elements. They administered the same kind of rebuff to him as the historical King of Britian had and there is the same lesson to be observed as the old king drew.

King Canute when he had conquered Britian was flattered by his courtiers as absolute in his power; able to do anything he wished. He had his chair placed at the seashore while the tide was rising. The tide wet his feet and he commanded it to recede. Naturally it kept on and Canute rebuked his courtiers and showed them that he recognized the limitations of human conquest. This lesson of Nature's rebuke to pride fits the Sousa case.

Sousa on his return visit, made in the confident assurance that the magic of his name and the popularity of his band would draw audiences under any conditions, was taught how unstable calculations on public favor are. The elements interposed and at their fiat audiences and managers had to bow. Sousa's band is the best exploited affair of its kind today. It has the strongest grip on popular favor and gets more free advertising than any enterprise contingent on public favor along musical lines. But the storm of Wednesday reduced the receipts to a shrinkage far below Sousa standards, though the sum total was better than other bands can secure under the most favorable conditions. It is well that these things happen sometimes to teach the needed lesson. I trust that just such experiences will teach Sousa and his advisers that they must not trade on public favor so far as to forget to keep up the standard of the band and to deserve as well as win praise and prosperity. There is a slight tendency to careless work born of over confidence in this fine body of players. Success is too assured and too easy. They should be put on their mettle a little more. When they were at their best they did the splendid, sonorous, finely balanced playing that has made this the pre-eminent concert band of America. At other times there were unnecessary weak spots. They do not play Carmen and Boito's Mefistofele as the Banda Rossa, that ill-fated Italian organization, did. Its interpretation remains unique.

The solosists, Miss Duffield, soprano, and Miss Bucklin, violinist, redeemed somewhat the bad impression of the previous concerts.

Cutting from DRAMATIC NEWS.
Address of Paper _____
Date _____

CHICAGO, May 13.—John Philip Sousa and his band concluded a three days' engagement at the Auditorium last night, and have been very cordially received. All of Sousa's popular marches met with the usual encores. Manager Milward Adams is making elaborate preparations for Brady's production of Uncle Tom's Cabin, which will star Wilton Lackaye as Uncle Tom. The piece opens at the Auditorium on Monday 27.
At Powers' Theatre the regular summer at-

Cutting from AMERICAN.
Address of Paper _____
Date _____

SOUSA PLEASURES AT AUDITORIUM

Rain Prevents Large Attendance, but Musicians Are Not Discouraged.

EN ROUTE FOR LONG TOUR

SOUSA'S popularity, at least during recent years, has never been questioned, but it received a slight shock last night when the bandmaster and his men returned for a post-engagement at the Auditorium and discovered few faces in the vast house.

This did not dampen the ardor of the musicians, so far as could be determined from the manner of their playing. On the contrary, it seemed as though every man who wore a Sousa uniform made up his mind to give the people who were brave enough to face the driving rain full return for the money and discomfort spent in being present.

It was equally true of Bertha Bucklin, the petite violinist, and of Blanche Duffield, whose lyric soprano has charmed thousands. It mattered naught to them how few sat in the big, heavily cushioned seats of Manager Milward Adams' theater. So long as they pleased the audience there was no occasion to pick flaws and so everybody, Sousa included, was in kindly humor, a condition altogether to the fancy of those who approve of encores.

The band was in fine playing form; the numbers on the programme and those given in response to insistent demands for more were interpreted with boldness, freedom and admirable tonal quality. The compositions possessing a broad, strongly defined rhythm received the best treatment. It is doubtful if some of the marches offered ever had a more satisfying interpretation.

Arthur Pryor gained his customary recognition for a well chosen trombone solo and was recalled until he granted additional music. Miss Duffield sang Gounod's "Oh, Divine Redeemer" with repose and in good style, and Miss Bucklin repeated her success gained here a few weeks ago for her artistic violin playing.

This afternoon and evening two concerts with different programmes will be given at the Auditorium, and to-morrow night the final array of compositions, a repetition of last evening's programme, will be brought out. The band is en route to Buffalo, New York City, England, Cuba and Mexico. These places are to be visited in the order named, and judging from the distance to be traversed it will be some months before Sousa will grace the local concert room with his presence.

Newspaper Cutting Bureau in the World

Cutting from _____
Address of Paper _____
Date _____

THEATRICAL ADVERTISING.

George Frederick Hinton, formerly a New York dramatic editor and for the last few years Sousa's representative, writes from Cleveland:

"Inclosed are two advertisements cut from a Chicago and a Cleveland paper of today. I don't know if you have heard before of this method of advertising a New York attraction. It strikes me as an interesting development of the theatrical business. I suppose all the big cities are covered in the same way."

The advertisement referred to is a large one in the Sunday theatrical advertising columns of the principal papers in all the leading cities. It requests the reader to see "Florodora" at the Casino, and adds that the musical comedy will not be presented in any other city or town outside of New York this season.

Cutting from ENTER-OCEAN.
Address of Paper _____
Date _____

SOUSA AND HIS BAND HERE.

Large Audience Hears the Players at the Auditorium.

Sousa and his band gave a double bill before more than a thousand persons at the Auditorium Friday night. The band played in its usual fortissimo form, and is evidently in training for its outdoor work at the Buffalo exposition this summer. Sousa conducted in the way he has made his own, and which makes him half the show. He shooed geese, dandled and spanked the baby, bored holes, and introduced a novelty in his "Hail to the Spirit of Liberty," his Paris exposition march, ticking off the notes with an admonitory forefinger, like a country school-teacher.

He was always graceful and always musicianly, and is developing the bald spot which seems to be the hallmark of virtuosity

in a conductor. Along with his mannerisms he is increasing his fondness for encores, in which he was enthusiastically aided and abetted by an audience bent upon hearing all the old Sousa marches, none of which appeared upon the programme. Arthur Pryor, the trombone player; Blanche Duffield, soprano, and Bertha Bucklin, violinist, were the soloists. There will be new programmes at the concerts this afternoon and evening and tomorrow night.

from COURIER
Address of Paper _____
Date _____

There are six songs in the cycle.
More than ever John Philip Sousa has become the most interesting figure in the American musical world. And more than ever the American public is interested in hearing his music. The stirring events of the past year must have left in Sousa's mind an inspiration, and given to his whole energy a new and larger impress upon his stamp.

This fact has been demonstrated more spirit, dash and vim in his appearances than ever. Naturally, his audiences are inspired by new and increased enthusiasm and their ardor becomes more pronounced than ever before. The present programmes are brimful of new and sparkling music. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. The band soloists are Arthur Pryor, trombone; Herbert L. Clarke, cornet; Walter B. Rogers, cornet; Franz Helle, flugelhorn, and Simone Mantia, euphonium. Sousa and his band will return to Buffalo for a single concert at the Teck Theater on Sunday evening, May 19th. The sale of seats will open at the Peter Paul Book Company's store on Thursday morning, May 16th.

from ENQUIRER
Address of Paper _____
Date _____

Bandmaster Sousa has written a march entitled "The Spirit of Niagara," in honor of the Pan-American Exposition.

Newspaper Cutting Bureau in the World.
from COURIER
Address of Paper _____
Date _____

PERSONAL MATTERS.
John Philip Sousa, jr., son of the noted composer, is a candidate for the position of first-base on the Princeton base ball team.

Buffalo, N. Y.
MAY 12 1901

John Philip Sousa is much more of a national institution today than he was when 10 years ago he made the band of the United States Marine Corps the musical flower. Perhaps it would be nearer correct to say that now Sousa is an international institution, he having successfully established himself in the good graces of those European countries he visited last summer, and because his pre-eminence in his field had been officially recognized by the French Government in bestowing upon the American conductor the much coveted decoration of the French Academy. Sousa has performed for his own country the valuable service of making band concerts both musically respectable and genuinely popular. His constant aim has been a happy mean between that music which is exclusively for the musically educated and that which aims to please the fancy of the general public without regard to intrinsic musical worth. Be it said to his credit Sousa never descends to the banal in music. A composition to secure a hearing at a Sousa concert must have a genuine value, irrespective of any jingling qualities that may have brought it ephemeral popularity. Besides which Sousa seems to have the faculty of imparting new airs and graces to even the most hackneyed of melodies, and his readiness and unflinching courtesy in meeting the wishes of his auditors goes far towards maintaining the "March King" secure in the affections of the people.

That Sousa can please the critic and the public at the same time is a rare achievement in any art. He was accepted as a revelation in military music in musical Germany last summer, and in his own land the Sousa Band takes rank only after the great symphony orchestras. The band's accompaniments to the vocal and violin solos which customarily diversify the programs are among the most remarkable achievements of Sousa and his skilled musicians. They are full of richness and variety of musical effects, woodwind, brass and tympani, all being used with marvelous taste and discretion, and while they enrich the violin's voice with color and emphasis they never dominate it or distract from it. They are perfect accompaniments, always helpful and never obtrusive.

In order to participate, in a measure, in the dedication of the Pan-American Exposition, Sousa has arranged to bring his great band to the Teck Theater on Sunday evening, May 19th, for a special concert of popular music at popular prices. Seats will be on sale at the Peter Paul Book Co. Thursday, May 16th.

984.

Cutting from MUSICAL COURIER
Address of Paper New York City
Date MAY 15 1901

NEW HAVEN, Conn., April 27, 1901.
Connecticut seems to have gone Sousa-wild this week, not only Hartford but especially New Haven, where Sousa and his band played recently before two large and demonstrative audiences, despite the inclement weather. The program was attractive and embraced much which is classic. A captivating conductor, a well disciplined organization, three excellent soloists, encores galore, including most of the march king's famous writings, and a local composition, "Yale Boolea," arranged by George Atwater, which the genial conductor played at each concert, to the joyous and demonstrative delight of the students, of course being redemand, were some of the features. Three clever soloists were the Misses Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombone. ERZÄHLER.

Cutting from ENQUIRER
Address of Paper Buffalo, N. Y.
Date MAY 16 1901

Sousa's New March.
A dispatch from Chicago says: Before leaving Chicago this time John Philip Sousa held the first rehearsal of his new march at the Auditorium Saturday afternoon. No name has been given it yet, but it is composed in honor of the Pan-American Exposition. It will be played for the first time in public in Philadelphia on Decoration Day, and will be heard in the Bison City June 10th on the opening day of the band's engagement at the Exposition. It is the fourth in a cycle of exposition marches. "Liberty Bell" was written in honor of the World's Fair in Chicago; the Atlanta Exposition furnished the inspiration for "King Cotton"; "Hail to the Spirit of Liberty" was composed for the dedication of the Lafayette Monument at the Paris Exposition and first played in the city on the Seine July 4th last year. "The Spirit of Niagara" was suggested as the title for the new march, but the bandmaster has not yet made up his mind to accept that name. "I have confidence in the success of my new march," Mr. Sousa said at the Auditorium yesterday. "I have had a rest of ten months, during which time I have not done any composing, so when I went to work on this new march my mind was fresh and my inspiration fruitful. "It is what I would call one of my 'sunshiny' marches, full of sentiment, humor and comedy like 'The Stars and Stripes.' It is unlike 'Hands Across the Sea,' which is what I call a war march. The air is rollicking and symbolic of the glorious prosperity now abroad in the land, exemplified by the meeting of the two Americas in peace and good will at the Pan-American Exposition. "This summer I may also start to work on a new opera, the book for which will be written by Charles Klein, the librettist of 'El Capitan,' and Frank Pixley, the author of 'The Burgomaster.' "After imparting the above information and pinning the five illustrious medals on his coat, the picturesque bandmaster excused himself with one of those Sousaesque bows that drive caricaturists to despair.

Cutting from WEEKLY REPUBLICAN
Address of Paper FRESNO, CAL.
Date MAY 16 1901

WHAT "RAG TIME" MEANS.
(John Phillip Sousa in N. Y. World.)
I have read a number of explanations of "rag time" that are mainly interesting because they do not explain. The syncopation of vocal melody is common to all languages and nations having words accented like "brother," "mother," "liar," "briar." America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything. They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment. To this class I believe belongs the credit of originating the word "rag time." Some years ago one of them sang for me a darky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular 'rag time,'" and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords, were added the sixth of the scale, a characteristic of French peasant hurdy-gurdy music. The movement of the right hand at the piano suggested the rythm of hand-clapping used in some of our country dances. The common "call" in a "western hoe-down"—"Everybody rag"—is probably responsible for the invention of the term "rag time." I believe that the term "rag time" referred to the accompaniment and not to the tune.

Cutting from MUSICAL COURIER
Address of Paper _____
Date MAY 15 1901



CHICAGO, May 11, 1901.
THE popularity of Sousa was illustrated last night at the Auditorium, when the famous American conductor and his band presented a characteristically brilliant program. Arthur Pryor played an original trombone solo, "Love Thoughts," which was responsible for a number of encores. The gifted young soprano, Blanche Duffield, sang Gounod's "Oh, Divine Redeemer," a selection which seemed to meet with the approval of her hearers, though better suited to her buoyant voice were the playful songs which she contributed in response to enthusiastic recalls. Does Miss Duffield contemplate entering the light opera arena? Why not?
Another acceptable soloist was Bertha Bucklin, violinist, whose talents, like Miss Duffield's, won favorable comment upon recent occasions in New York. Miss Bucklin played artistically and she, too, was encored.
The band gave selections by Suppe, Lajarto, Goldmark, Massenet, Bosc, Dvorak and Deakin. They performed Sousa's spirited march, "Hail to the Spirit of Liberty," and there were two-steps galore.
The event just described was the first of a series. Sousa and his band will give concerts in the Auditorium this afternoon, this evening and to-morrow night.

Cutting from THE SUN
Address of Paper _____
Date MAY 20 1901

One of the novelties promised by John Philip Sousa, "The March King," for the Pan-American Exposition Band Concerts, is the new Sousa March, "Hail to the Spirit of Liberty," which he composed for the dedication of the Lafayette Monument in Paris last Fourth of July.

Cutting from THE AMERICAN
Address of Paper TRENTON, N. J.
Date MAY 21 1901

One of the novelties promised by John Philip Sousa, "The March King," for the Pan-American Exposition Band Concerts, is the new Sousa March, "Hail to the Spirit of Liberty," which he composed for the dedication of the Lafayette Monument in Paris last Fourth of July.

Cutting from DEMOCRAT
Address of Paper GRAND RAPIDS, MICH.

Sousa's Special Killed Horses.
Lake Odessa, May 16.—The special train bearing Sousa and his band passed through this village at a terrific rate of speed late yesterday afternoon. At the Heaton grist mill a cut in the roadbed is quite deep and as Nathan Hastings attempted to cross with a team and wagon the engine struck the horses, carrying them eight rods and cutting them in pieces. Hastings was thrown under the wheels and lost his right leg, which was cut off below the knee. He also received several scalp wounds. He is 22 years old and will recover.

Cutting from DISPATCH
Address of Paper PITTSBURG, PA.

Rocereto's Band at Oakwood.
The rain in the afternoon did not interfere with the pleasure of the several thousand people who went to Oakwood Park. The attractions were Rocereto's Quartet and Fred High, a humorous park entertainer. In honor of the coming of John Philip Sousa Conductor Rocereto had a Sousa day programme, all of the prominent marches of the march king being on the bill. The park—always a picturesque spot—is now looking its prettiest.

Grand Rapids Int
May 16 - 1901
AMUSEMENTS.
The Sousa concert given at Powers' yesterday afternoon was again a demonstration of the wonderful ability of this man and of his no less wonderful band. From grave to gay, from rag-time to classical, from the quiet spirit of a reverie to the crashing enthusiasm of a military march, the program ranged, and every number was as good as need be asked. The feature of the afternoon for the local audience, which, by the way, was shamefully small, was the rendition of the waltz suite composed by Ellis Brooks, and in which the band was led by Mr. Brooks himself. The soloists were pleasing as ever, Miss Bucklin, the violinist, especially so.

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aper Cutting Bureau in the World.

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MAY 20 1901

SOUSA'S BAND CONCERT.

Enjoyable Affair at the Teck Theater Last Evening.

Sousa's Band gave one of its characteristic concerts at the Teck Theater last night. As usual, the great Sousa and his musicians were well received by a large audience. Besides the several delightful numbers by the full band, Miss Blanche Duffield, the vocal soloist, and Miss Bertha Bucklin, the violinist, gave several charming selections.

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MAY 19 1901

COMMERCIAL

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MAY 20 1901

SOUSA'S BAND.

An Excellent Concert Was Given at the Teck Theatre Last Evening.

The concert given at the Teck Theatre last evening by John Phillip Sousa and his band was attended by a large audience. Many strangers in the city took advantage of the opportunity, and the audience was thus less a Buffalo one than ordinary. It is needless to say that the entertainment was a thoroughly enjoyable one. The program was rendered as published in the Commercial on Saturday, and every selection was enthusiastically encored. The new march, "Hall to the Spirit of Liberty," which was so well received here on Sousa's last visit, proved equally popular last evening.

The soloists had all been heard in Buffalo before, having been with Sousa on the occasion of his last visit. They sang and played with the same sweetness and ability which made friends for them when they were first heard here, and added to the popularity which they had already attained.

Sousa will be heard at the exposition grounds for four weeks in July.

ENQUIRER

ting from _____
ress of Paper _____
MAY 20 1901

Sousa's Concert.

Sousa's Band gave one of its characteristic concerts at the Teck Theater last night. As usual, the great Sousa and his musicians were well received by a large audience. Besides the several delightful numbers by the full band, Miss Blanche Duffield, the vocal soloist, and Miss Bertha Bucklin, the violinist, gave several charming selections.

DISPATCH

Cutting from _____
Address of Paper _____
Date _____
MAY 19 1901

Musical folk seem to be endeavoring to crowd as much excitement into a waning season as is compatible with a dignified wane. There are three events scheduled for this week with Sousa and his band at Duquesne Garden for the biggest of the trio. The "March King" and his concert organization has been confined to expositions and music halls upon previous appearances here, but this time he is to give himself to Duquesne Garden, and the result may be expected to be doubly satisfying. About the only deplorable thing about it all is that he comes for only two performances, the first a matinee next Wednesday afternoon and the second the same night. As long as Herbert Clark and Arthur Pryor are in the Sousa Band he is always sure of satisfying soloists, for the trombone of the latter and the cornet

DAY OF THE DAUGHTERS AT BUFFALO.

JUNE 17 will be Daughters of the Revolution day at the Pan-American Exposition. A reception will be held in the New England Building, which is one of the most successful buildings designed by the architect, Miss Josephine Wright Chapman of Boston. Miss Chapman is a daughter of Mrs. Mary A. Chapman, who has the literary programme in charge. Mrs. Chapman is the state regent of the Daughters of the Revolution of Massachusetts.

The musical programme is under the able management of Mrs. Frank E. Fitz, who is fast winning a leading position among the many society ladies now entering the field of composition. Her songs have been generously welcomed by the lovers of refined and enduring music, and she has reached the hearts of the people through the sincerity of her writings. She is a daughter of David Siade, for more than fifty years a prominent business man of Boston, through him having inherited the same sterling qualities which made her early ancestry prominent in the social and political life of revolutionary Massachusetts, and is directly descended from that illustrious Nicholas Danforth identified with the founding of Harvard College. She is an ardent patriotic worker.

The Dramatic Review, in a recent issue, said: "While for four years Mrs. Fitz has given to the public occasional compositions of rare charm, which have met with responsive appreciation, she achieved the highest encomium of her work when at the farewell concert of the Twentieth Century Exposition

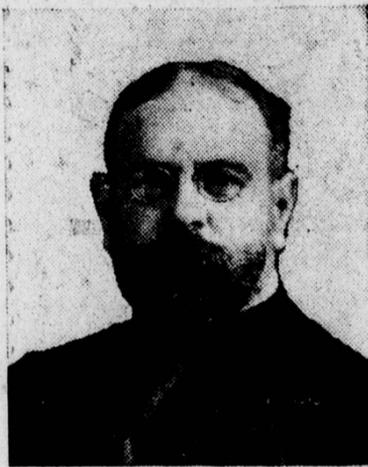


MRS. FRANK E. FITZ.

that eminent master leader, John Phillip Sousa, played her leading composition, "America Columbia." The applause which followed is a promise of the popular favor with which it is bound to meet." This song has been adopted by the Daughters of the Revolution as their song.

Mrs. Fitz in the meantime has not neglected home or social duties. She is the wife of Frank E. Fitz, and three sturdy boys furnish inspiration to achieve success. She is a true, earnest and helpful friend, of quick sympathies, making and retaining many friends.

With two such interesting women in charge of the literary and musical programmes, the Daughters of the Revolution are looking forward to a rare treat, which will make June 17, 1901, a day long to be remembered in the history of the society.



JOHN PHILIP SOUSA.

of the former are responsible for much of the entertainment of a Sousa concert. But this time he comes with two special soloists, Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano.

Sousa is a good programme-maker—something of an art, by the way. For the afternoon among his numbers are his own "Hall to the Spirit of Liberty," an idyl by Lumbye called "Pictures in a Dream," Verdi's "Hymn of the Nations" and others in addition to solo numbers. In the evening another Verdi number, some excerpts from "Carmen," the "Zampa" overture, Sousa's own fantasia, "The Band Came Back," and the solos are programmed. Of course, the famous marches will be heard, but principally by way of encore.

An interesting feature of the evening programme is an arrangement with two intermissions that Sousa has made to conform with what the Garden patrons have been enjoying. It is the first time in the band's career that this has been done. This Pittsburg engagement also marks the first time that Sousa has given a popular 25-cent matinee, and the matinee is particularly for out-of-town folks.

Sousa Band Concerts.

John Phillip Sousa and his famous band gave two concerts on Saturday at Massey Hall, to fairly large audiences. The playing of the band was marked by exquisite light and shade effects, and rare perfection in detail. Herbert L. Clarke, the old Toronto boy, in cornet solos, won the warmest of applause, and Mr. Pryor, trombone soloist, was greeted enthusiastically. Miss Blanche Duffield, soprano, the vocal soloist, has a pleasing voice, especially good in the upper notes. Miss Bertha Bucklin, violinist, is a first rank artist, and her numbers were enhanced by superb accompanying. Indeed, in all the accompaniments, the band was as effective as an orchestra.

Toronto World
May 20

ADVERTISER

g from _____
s of Paper _____
MAY 20 1901

One of the novelties promised by John Phillip Sousa, "The March King," for the Pan-American Exposition Band Concerts, is the new Sousa March, "Hall to the Spirit of Liberty," which he composed for the dedication of the Lafayette Monument in Paris last Fourth of July.

N. Y. EV'G SUN.

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MAY 24 1901

The opening of Terrace Garden to-morrow night will show some novelties. The Parry Opera Company, the principals of which are among the recognized stars, will produce "El Capitan." Mr. W. C. Mandeville will play the leading rôle and Miss Mamie Gilroy will play the popular part of *Estrada*.

John Phillip Sousa has been invited by Stage Manager William Parry to conduct the opera to-morrow evening. The Garden is extremely pretty this summer, having been remodelled and rehabilitated. The "Isle of Champagne" and the "Princess Nicotine" will follow "El Capitan."

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MUSIC AND DRAMA

AY, MAY 20, 1901, D. M

SOUSA DELIGHTS
A BIG AUDIENCE

PRESENTS A NEW MARCH THAT
WILL BE POPULAR AND SOME
FINE SOLO WORK.

The majority of concert goers are always glad when Sousa and his band return to Buffalo. Last night they appeared here for the second time this season, playing in the Teck Theater. The audience that greeted them was large and included many of Buffalo's representative people as well as a large number of strangers who are in the city. The most ambitious number on last night's programme was a prologue "In Paradise," from "Mefistofele." It was capitally played and was encored, though not as enthusiastically as some of the lighter selections. The first number was an overture "Avoldo," new to Buffalo audiences as was also an Arabian Intermezzo "Lemoria" both of which were well received, and Sousa's new march, "Hail to the Spirit of Liberty," played for the first time at the Paris Exposition, delighted the audience to such a degree that it was repeated. It has the swing and rhythm that characterizes all Sousa's music and was played with a dash and boldness that made it immensely popular. The second part of the programme opened with a fantastic medley "The Band Came Back," in which all the different instruments have solos, playing popular airs and bits of favorite operas. The soloist of the evening, Arthur Pryor, Miss Blanche Duffield and Miss Bertha Bucklin are all favorites in Buffalo. Mr. Pryor's trombone solo, "Love Thoughts," was one of the best selections. Miss Duffield who has a clear, flute-like soprano voice sang "Pearl of Brazil" with flute obligato by D. Syon. Her voice is pure, her imitation true and her enunciation exceptionally good. As an encore she sang a bird song that suited her voice admirably. Miss Bucklin played a violin solo with good effect. She is an artistic performer, playing with much expression and careful attention to technique.

After an absence of two years Mr. Sousa and his band reappeared at the Massey Hall on Saturday in two concerts. There was a good-sized audience on each occasion, there being an overflowing gallery at the matinee, while in the evening the assemblage was fairly distributed through the auditorium. The programmes possessed scarcely so many features of distinction as marked many of those given by the band in the past, and although the band played with all its accustomed dynamical brilliancy and crispness of accent the quality of the collective tone seemed to have fallen off to some degree. At the matinee Goldmark's overture, "Sakuntala" was the opening number, and perhaps the most important work. As arranged for brass and reeds, however, it had a slightly monotonous effect. A second number of importance was an arrangement of the duet and finale from Verdi's "Aida," but in a transcription of the kind it was inevitable that there should be some dragging moments. The "Soldiers' Chorus" from "Faust," at the finale of which the trombone section were brought to the front of the band, of course made a great popular hit. Mr. Sousa conducted the lighter numbers, which included several encores, an Egyptian suite by Luigini, an Intermezzo by Loraine, and Strauss' "Czardas," "Ritter Pasman," with a prodigal recourse to those comic and superfluous gestures in direction for which he has become noted. The serious works he conducted quietly and unostentatiously, and thereby secured the approval of thoughtful musical people. His "funny business," however, in the marches and trivial selections caused much amusement to the general audience. He took the occasion to introduce his new march, "Hail to the Spirit of Liberty," a commonplace and noisy production, in which the trombone section were again pretentiously paraded. The vocal soloist was Miss Blanche Duffield, a soprano with a sweet, light and flexible voice, who introduced Sousa's new song, "Where is Love?" and as an encore gave Stern's "Spring Song." Miss Bertha Bucklin, the solo violinist, contributed Wienlawski's "Souvenir de Moscou," in which she displayed a surprising degree of virtuosity. The very difficult introduction, with its prolonged shake and accompanying part, was very cleverly and deftly executed, while the exacting second variation to the air of the "Red Sarafan" was an equally brilliant feat of technique, both in regard to the arpeggios and the harmonies. Miss Bucklin made a most favorable impression, and was enthusiastically recalled and encored. Mr. Herbert Clarke gave a brilliant cornet solo entitled "Arbucklenian," by Hartman, and as an encore "The Holy City." While Mr. Clarke evidently did not find the pyrotechnics of the Hartman solo mere trifles, he surmounted the various difficulties very skilfully. The beauty of his tone was best shown in "The Holy City." The evening programme was of a popular order, and was received with great applause, encores being numerous.

Matthews leave town en route for England at the end of June or the beginning of July.

Those who attended the Sousa band concert in Massey hall on Saturday night had a delightful treat. Miss Blanche Duffield was prettily frocked in pale blue taffeta, with mousseline-de-soie overdress, the skirt ornamented with narrow frills, edged with ribbon, the corsage draped and arranged with chiffon and finished with silver sequin trimming, and belt and sash of blue ribbons. Miss Bertha Bucklin wore a white Liberty satin, the skirt trimmed with applications of white insertion, the bodice with a lace bolero, opening over a soft front of chiffon, a ceinture of turquoise blue velvet, with shoulder knots of the same, and a pink rose in her hair. Some of those in the audience were:—Mr. and Mrs. W. L. Matthews, Miss Matthews, Mrs. Gzowski, Miss Gzowski, Mr. and Mrs. George Deason, Mr. and Mrs. Herbert Cawthra, Mrs. Melvin Jones, Miss Melvin Jones, Miss McMillan, Mrs. Plummer, Miss Plummer, Mr. Henry Cawthra, Miss Cawthra, Mr. and Mrs. C. Walker, Miss May Dawson, Miss Perkins, Mrs. Massey, Mrs. Treble, Mrs. J. Fraser Macdonald, Mr. and Mrs. Stuart Houston, Miss Honor Clayton, Mrs. R. S. F. McMaster, Mr. McMaster, the Hon. A. S. Hardy, the Misses Scarth, the Misses Kingsmill, Mr. Kingsmill, Dr. Ryerson, Captain Churchill Cockburn, V.C., Mr. Gordon Jones, Captain Barker, Mr. David Harman, and Mr. Morphy.

from

EXPRESS

of Paper

MAY 20 1901

SOUSA'S CONCERT.

PROGRAMME MORE CLASSIC THAN USUAL—SOLOISTS HEARTILY ENCORED.

A large audience, which included many of the strangers now assembled in the city, as well as numbers of those Buffalonians who are enthusiastic admirers of fine band music, attended the Sousa concert at the Teck Theater last evening. The programme was an excellent one, with perhaps a little more of the classic element than usual. The overture to "Avoldo," by Verdi, played for the first time here; the "In Paradise" prologue from Boito's "Mefistofele," and the overture to "Zampa" were laudable numbers of this kind of musical writing, while the spirited "Carmen" selection and Sousa's own "Hail to the Spirit of Liberty" march awoke the usual tempestuous applause. The march had to be repeated, and, as is always the case at a Sousa concert, the encores throughout the programme doubled and almost trebled the official numbers.

The soloists were the same as at the last concert given here by Mr. Sousa. Miss Blanche Duffield, soprano, sang with much flexibility and sweetness of voice, and clearness of enunciation, the "Pearl of Brazil" aria, the flute obligato of which was well played by D. A. Lyons. Miss Bertha Bucklin, violinist, played with great artistic feeling and abandon the Raff "Tarantella." Mr. Pryor gave his own composition for trombone, "Love Thoughts," in which he was heard to such advantage on a former occasion. All the soloists were cordially received and heartily encored, and, as usual, the work of the band under Mr. Sousa's direction compelled genuine admiration. The next appearance of this organization in Buffalo will be in July, for a four-week engagement at the exposition.

Cutting from MUSICAL COURIER

Address of Paper New York City

MAY 22 1901

CHICAGO, May 16, 1901.

At the Studebaker Hall, Fine Arts Building, Sousa's popular opera, "El Capitan," has this week been presented by the Castle Square Opera Company. Local coloring, including a Chicago verse in one of the songs, has been introduced, while at the end of Act II, electric lights, representing the Stars and Stripes, have succeeded in arousing much enthusiasm. Although these departures pleased the audiences, it cannot be said that they have been instrumental in adding intrinsic value to the performance as a performance. Art is rigid. The fact that an interpolation may deal with matters of civic or even national importance does not necessarily serve as an adequate apology for incongruity. The significant, thus misplaced, becomes insignificant.

Next week "King Dodo" will be produced by the Castle Square Opera Company at the Studebaker Hall.

THE MARCH KING.

He Was Here Last Night and His Band Also Appeared.

Sousa and his band were at the Wagner last night and entertained a large and fashionable audience with a splendid musical program. The members of the band occupied every bit of space on the stage and the quality of their music, as well as the quantity, (if this description be permissible) was very pleasing. The band filled and thrilled the ruins of the Opera House with soul-stirring melody. John Philip Sousa was there, with his sable whiskers, white gloves, eye glasses and medals. His baton described the poetry of motion with precision and grace. His rag-time gesticulations were especially eloquent. John Philip, as a special feature almost beats the band. He was greeted with frequent applause and was generous in responding to encores. At the commencement of part second, in "The Band Came Back," the members came on in bunches and introduced some very peculiar looking instruments. Two serious-looking musicians blew into long pipes during this number, and the result was a musical pipe-dream. A man with a double-barreled euphonium "rendered" "Annie Laurie" and was aided by others who worked in relays. There was an amusing exhibition of sounding brass when a heavy bass trio played "Ben Bolt." It is seldom that music is laugh-provoking, but "The Band Came Back" was funny. This was the program:

- 1. Overture—"Isabella".....Suppe
 - 2. Trombone Solo—"The Patriot" (new).....Pryor
 - Mr. Arthur Pryor.
 - 3. Pantomimic Suite—"The History of a Pierrot" (new).....Marie Costa
 - 4. Soprano Solo—"Springtime" (new).....Loo Stern
 - Miss Blanche Duffield.
 - 5. Grand Scene and Ensemble—"Andrea Chenier" (new).....Giordano
 - Intermission:
 - 6. Fantastic Melodies—"The Band Came Back".....Sousa
 - 7. (a) "Serenade Rocco" (new).....Moyer Helmund
 - (b) March—"Hail to the Spirit of Liberty" (new).....Sousa
 - Composed especially for the dedication of the Lafayette monument and played first by Sousa's band, Paris, July 4th, 1900.
 - 8. Violin Solo—"Second Polonaise in A Major".....Wieniawski
 - Miss Bertha Bucklin.
 - 9. Suite—"Hernione" (new).....La Rondella
- Mr. Pryor's trombone solo, Miss Duffield's soprano solo and Miss Bucklin's violin solo were especially fine. Sousa's "Hail to the Spirit of Liberty" was a grand number. The concert throughout was excellent.

Bradford Pa
"Enla"
May 21st 1901

Toronto Ont.
Daily Star May 18-1901

SOUSA HERE.

He Plays Before a Large Audience This Afternoon—Program For This Evening.

Sousa and his band gave their first performance at Massey Hall this afternoon to a very large audience. The band has never been playing in better form or with more magnetism than at present. Their program was made up of new and charming selections, and the soloists, who include Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; Mr. Herbert L. Clarke, cornetist; and Mr. Arthur Pryor, trombonist, are all admirable. Mr. Herbert L. Clarke received quite an ovation from his old-time friends, who were numbered by legions. The program for this evening is as follows:

1. Overture—"Isabella" Suppe
2. Trombone solo—"The Patriot" Mr. Arthur Pryor.
3. Overture—"Isabella" Suppe
3. Pantomimic Suite—"The History of Pierrot" (new) Marlo Costa
4. Soprano solo—"Springtime" (new) Leo Stern
Miss Blanche Duffield.
5. Grand scene and ensemble—"Andrea Chemier" (new). Giordano
6. Gems from "I Pagliacci". Leoncavallo
7. (a) Serenade Rococo (new) Meyer Helmund
(b) March—"Hall to the Spirit of Liberty" (new) Sousa
(Composed especially for the dedication of the Lafayette monument, and played first by Sousa's band, Paris, July 4, 1900.)
8. Violin solo—"Second Polonaise in A major" Wienlawski
Miss Bertha Bucklin.
9. Suite—"Hermione" (new) La Rondella

Buffalo Courier - May 20th

SOUSA'S BAND CONCERT.

Enjoyable Affair at the Teck Theater Last Evening.

Sousa's Band gave one of its characteristic concerts at the Teck Theater last night. As usual, the great Sousa and his musicians were well received by a large audience.

Besides the several delightful numbers by the full band, Miss Blanche Duffield, the vocal soloist, and Miss Bertha Bucklin, the violinist, gave several charming selections.

SOUSA'S BAND IN STRATFORD

Audience Delighted With Fine
Harmonies and Variations
by Masterly Players

SOUSA'S WINNING FIGURE

The famous John Philip Sousa and his band honored Stratford with a flying visit of about four and a half hours yesterday and entertained an audience at the Theatre Albert that included many visitors from Mitchell, St. Marys and other nearby points. Sousa is now on the home stretch of his fifth transcontinental and eighteenth semi-annual tour of America. Bands may come and bands may go, but the popularity of Sousa and his men shows no diminution from competition. In no small measure his popularity is due to the fact that he is honest with his followers and gives



them the kind of music they desire, without, at the same time, lowering the high standard of his organization.

The concert at Stratford opened at 2.15 p.m. and continued until about 4, as the organization was due to leave for the east by the 4.35 p.m. train. The band numbered here about fifty players, of whom 22 were on clarinets and other wood instruments, three hand-drummers, and the remainder brass. The special soloists are Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist. The band soloists include Arthur Pryor, trombone; Herbert L. Clarke, cornet; Walter B. Rogers, cornet; Frank Helie, flugelhorn; and Simone Mantia, euphonium.

The program was presented with a degree of perfection only attained by superb organizations of the rank of Sousa's. The players are all musicians of a high type, largely of European birth, many countries being represented in the membership of this cosmopolitan band. To belong to Sousa's is in itself a certificate of musical standing. The exquisite effects of the softer parts in Sousa's pieces and the brilliancy of the variations will long be a delicious dream to the hearers. At the close of the first part was a happy medley in which appeared "The Maple Leaf," "Yankee Doodle," an imitation of the bagpipes, winding up with "Rule Britannia," amid the enthusiastic furor of the audience. Miss Duffield was a charming singer in Stern's "Springtime," a difficult composition, and Miss Bucklin is a clever artiste on the violin. "God Save the King," was played at the close.

Sousa is an attraction in himself through his winning personality. He is a poem as a conductor. The eyes that strayed much from his handsome figure, and graceful, unconscious poses must have been tempted by a strong attraction.

Sousa's Band came to Stratford by special train from Port Huron, going on to Guelph for last night. They are in Toronto to-day and at Buffalo Sunday.

MR. J. P. SOUSA'S BAND CONCERTS.

Famous Organization Heard
in Two Fine Programmes.

MISS HEINRICH'S RECITAL.

Young Pianiste Scores a Notable
Success—Attractions This
Week.

The famous bandmaster, John Philip Sousa, gave two concerts on Saturday at Massey hall before large audiences. Since his European tour Mr. Sousa not only plays much better programmes, but his band seems to be in better shape. Its playing, in respect of unanimity, fine shading, and exquisite precision, was perfect on Saturday. In the composition of his organization Mr. Sousa does not follow the ideas of the grand bandmasters, Patrick Gilmore and Dan Godfrey, of introducing a large number of saxophones and other instruments to blend and soften the general tone. A very large choir of clarionettes is opposed to a heavy brass section, and the line of demarcation is perceptible to every ear. Brilliance is frequently attained, but the sensuous charm of the tone of the Godfrey band, for instance, is lacking. Mr. Sousa's particular mannerisms, which have been food for many comedians, are perceptible now only when he is playing one of his own marches. Then he throws on the frills in a manner that makes the performances of his mimics seem tame. In playing really good music he is usually graceful and dignified. The attack of his band is magnificent, and the swells, the fine diminuendoes, the thundering dynamic effects, crisp short chords, and other feats of the performance which make band-playing interesting, were done to perfection. His brass choir is vastly improved, and the various sections played delightfully in the florid and dramatic compositions.

The chief interest of the concerts lay in the genuine novelties which Mr. Sousa played. In the afternoon Goldmark's overture to his national Bohemian opera, "Sakuntala," a favourite orchestral composition in the United States, but one with which the Toronto public is not familiar, was finely rendered, and proved a most rich, melodious, and romantic composition. It will be remembered that the same composers of "Cricket on the Hearth" delighted those who heard the Paur orchestra two years ago. Another charming work was a new Egyptian suite by Luigini, in which the oboe—which resembles in tone the Turkish pipe that we knew on the Midway Plaisance, is liberally used. The numbers are full of colour, and the finale, ending with a long wall on the oboe, to the accompaniment of softly-beaten drums, is very thrilling. Verdi's masterpiece, so unfamiliar to local audiences, that of Aida's death scene, was another welcome number. The duet carried by the cornet and trombone was most delightfully played. The afternoon programme concluded by a novelty in the shape of a very brilliant Czardas composed by the late Johann Strauss, and played with immense fire by the band.

In the evening the overtures to Von Suppe's "Isabella" opened the programme; it is a tuneful work, abounding in the contrasted dynamic and lyrical effects which Von Suppe enjoys, and was brilliantly rendered. A new pantomimic suite by Mario Costa, "The History of Pierrot," proved a pleasing grotesque ending in a very stirring tarentelle. The great number of the day was the grand scene and ensemble from Giordana's recent opera of the French revolution, "Andrea Chenier." The selection was full of dramatic fire and melody, and possessed Wagnerian grandeur. It would stand many hearings before its beauties were exhausted. The gems from "I Pagliacci" were in part brilliant and in part commonplace. The familiar prologue was beautifully rendered on the trombones accompanied pianissimo by the full band. Two very tuneful novelties were Meyer Helmund's serenade Rococco, and La Rondella's suite "Hermione."

Mr. Sousa interspersed his own marches and other light compositions. Miss Bertha Bucklin, a young violinist of more than feminine breadth and power, excellent tone and fine, dashing technique, played Wienlowski's "Souvenir de Moscow," and his second polonaise in A major. Miss Blanche Duffield, the possessor of a clear, sweet, and powerful soprano voice, sang Mr. Sousa's waltz song, "Where is Love?" and Leo Stern's waltz song, "Springtime," with unusually brilliant artistic skill. Mr. Herbert L. Clarke, the ever popular cornetist, played solos at both performances, and in "The Lost Chord" especially did some rarely smooth and attractive legato playing. His Canadian patrol, introducing patriotic songs, was a popular number at both performances. Mr. Arthur Pryor, the trombone soloist, also played very smoothly and expressively.

Miss Heinrich's Recital.

NEWS

Cutting from _____
Address of Paper _____
Date _____

One of the novelties promised by John Philip Sousa, "The March King," for the Pan-American Exposition Band Concerts, is the new Sousa March, "Hail to the Spirit of Liberty," which he composed for the dedication of the Lafayette Monument in Paris last Fourth of July. ORR, 1894.

ing from _____
ress of Paper _____

When in Chicago, we heard Sousa's band at the Auditorium, and we will go to hear it every chance we get. You may say what you please, the people like band music. They like lots of it, too. Sousa had good crowds at the Auditorium, although you can scarcely tell what is a big crowd at that immense entertainment hall. It seems as if one were in a fair ground or a base ball park. We were in the balcony and it was so far away from the band that the players looked like pigmies. It looked as it does along the long side of a kite-shaped race track. And how they play. We do not agree with those who say that Innes, who was here last fall, is better. Sousa may be a charlatan and all that sort of thing. He may play to the gallery and he may be a grandstand bluff, yet he can catch the popular ear as no other band leader at this time can. He still carries the same soprano soloist and the same violinist and also Arthur Pryor, the trombone genius. He was recalled and recalled till he was worn out, and how gratifying it must be to a genius to be thus recognized. The only new piece they played was the march "The Spirit of Liberty," which Sousa composed last year for the dedication of the La Fayette monument at Paris. They go to the Buffalo exposition and for that he has another new march. His "Spirit of Liberty," is not as catchy nor as musical as "The Stars and Stripes;" and by the way, no band can play that march like Sousa's own. It is as nearly perfect as they get them. We believe that brass bands ought to be encouraged. We think we all ought to do as well by our own local band as we can afford to do. It is a good thing and it cultivates a taste for music, which is better than to cultivate a taste and a habit for loafing. We may not be able to support a Sousa band, but why not do as well as we can? We think there ought to be a tax levied to support good bands in order that people might hear good music once a week at least.

ing from _____
ess of Paper _____

The son of Sousa, the band master, is a candidate for first base on the Princeton College ball team. Naturally he ought to be on one of the bases.

108 *Baltimore Sun*
Jan 12-1901

MANY FRIENDS GREET SOUSA
Standing Room Eagerly Sought At Music Hall.

Sousa continues to pose and compose and the crowds continue to come to see and hear the results.

Few composers pose more and not many compose better marches. They contain none of your anemic promenade measures, but for blattant and howling "strenuosity" they are unique.

When the home-stretch of one of the famous marches is reached and the bandmaster calls out all his trumpeters and lines them up and commands them to "let go" most of the audience feel as though they would like to get into the procession. These are the stirring moments of the Sousa concerts, and these frenetic excitements are what the bandmasters' admirers are in quest of when they come to his concerts.

The concert of Sousa and his band last night at Music Hall was full of these fervent passages and had the same degree of success that always marks their concerts in Baltimore. It was his first appearance here since his visit to the Paris Exposition last summer, and the event was signalized first by the presentation to the director on his first appearance of a big bunch of flowers and second by the presence of one of the largest audiences ever contained in Music Hall. Every seat in the house was sold and standing room was eagerly sought after.

A Sousa assemblage in this city is always large and remarkable. There is a frank appearance of enjoyment on the faces of all the auditors, as well as upon the countenance of the management. Hypocritical talk about musical culture has a recess and the hearer settles himself to hear what he likes—and he usually gets it, for, although the canny director presents sometimes quite a cultured-looking program, it is generally not long before the program is stamped under foot by the encore after encore of two-steps and coon songs.

The band was assisted last night by a competent trio of soloists—Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano, and Arthur Pryor, trombone. All of them were heartily received and added very much to the great success of the concert.

Several novelties were presented, two by Sousa himself—a soprano solo, "Where Is Love?" and a march, "Hall to the Spirit of Liberty," which was composed for the dedication of the Lafayette Monument, Paris, July 4, 1900. This new two-step is in Sousa's characteristic vein and forms an important addition to his remarkable list of marches.

The complete program was given in THE SUN yesterday morning.

DISPATCH
PITTSBURG, Pa

SOUSA PLAYED TO MANY PEOPLE AT THE GARDEN

Matinee Was a Scant Gathering, but the Evening Throng Compensated.

THE AUDIENCE WAS BRILLIANT

Encores Numerous and March King Was in the Humor for Them.

WORE A NEW HONOR DECORATION

Pittsburg heard Sousa last night. At least the municipal organization, from its humblest music-loving component to its best financial vertebrae, was represented with beautiful thoroughness to the number of some 6,000 persons at Duquesne Garden. There was a scant delegation in the afternoon, the weather having worked shrinkage upon the gathering; but the audience last night compensated. And the people heard Sousa properly, too, for it requires a place like the Garden for the Sousa scope.

The crowd was one that impressed the spectator with its kaleidoscopic beauty, made one uncomfortable by its size and inspired respectful awe by its brilliance. The boxes were all filled by perfectly garbed women and the auditorium chairs were all taken by a splendid crowd, while a formidably massed throng stood in the promenade aisle, with outskirts wedged on widow sills, and still other hundreds occupied what chairs there were of stood in the palm garden. There was a reflection of interior brilliancy upon the outside, for around the Garden there were long lines of carriages in all directions, while here and there an automobile held a place in the line of vehicles.

Sousa pleased this audience. He played and played and played and he performed the work of conducting in his own unique manner, that makes him as much as is the music itself. The encores ate into the time for intermissions, and the crowd seemed to forget the attractions of the multi-colored and digestion-destrorying beverages of the beautiful onyx soda fountain while Sousa gracefully gathered from around him great clusters of music and juggled it much after the manner of the Hindoo mystifier who draws his paraphernalia from the atmosphere. And whatever may be the merits of a symphony orchestra Sousa is the past grand bandmaster. In his field he is unexcelled. His band has a tonal quality that no other similar organization attains, and that soft, velvet brass tone is found nowhere else. It is part of the

famous Sousa ensemble. He gets a delicious orchestral effect at times. His last number was a march by Simeon Bissell, a Pittsburger.

He has four good soloists. They are Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Arthur Pryor, trombonist, and Herbert Clark, cornetist, the last two named being of the band. Pryor and Clark are, of course, well known here. Miss Duffield has a good voice, and while Miss Bucklin is not among the great violin players she has a pleasing quality.

Sousa was rather in his glory last night, for he wore for the first time a decoration that had been conferred upon him by the French Academy. He received it a few days ago and with it a letter from Minister Cambon felicitating him upon the honor.

from **LEADER**
of Paper **PITTSBURG, PA**

SOUSA DID NOT PAY.

Trouble Over Engaging the Carnegie Music Hall for Last Night's Concert.

John Philip Sousa, while bowing and smiling before a most appreciative audience at the Duquesne garden last evening, was having troubles of his own. His manager had engaged the Carnegie music hall for the concert and the advance agent learning of the large crowds that were filling the Duquesne garden during the Pittsburg orchestra concerts, decided

that that was the place for Sousa to win the plaudits of the multitude.

Yesterday a message was received from George Wilson, the manager of the Carnegie hall, who is now in Baltimore with the orchestra, stating that Mr. Sousa would be held to his agreement and would be made to pay for the building. The news of this action was taken to Mr. Sousa, who stated that if that be the case he would require that the hall be lighted and ushers secured to care for the people. As this was not done he refused to pay and the matter was dropped by him. It is not known what action will be taken by Mr. Wilson, as there was no written agreement.

Mr. Sousa might well have used the Carnegie hall last night for the overflow from his regular concert. There never was such a large crowd in the garden. The numbers were repeatedly encored and many of Sousa's marches were played.

Mr. Sousa and his band left for Johnstown this morning, where they will give a concert.

CHRONICLE
from **TELEGRAPH**

of Paper **PITTSBURG, PA**

Sousa Concerts.

Two very large audiences heard Sousa and his band at Duquesne Garden yesterday afternoon and evening. The evening audience was an overflow one, hundreds of people standing around the walls and crowding the lobby spaces. The programs were of a popular character and were greatly enjoyed. Sousa's band is a popular fad rather than a great musical organization. It is only when the leader swings into one of his popular marches or cake walk melodies that the crowds grow enthusiastic. Last evening these were as noisily encored as ever before, but in the more serious music there was a lack of Sousa's old spirit. The horns seemed to predominate last evening and some of the delicate shading that might have been given the selections from Andrew Chenier and I Paggiacci were lost, but the Carmen excerpts were highly enjoyable. Miss Blanche Duffield sang sweetly, though her voice is by far too weak for so large an auditorium. Her encore song, "Bobolink," last evening, however, was quite a charmingly rendered morcean and the singer well deserved the big bunch of red roses that were handed over the footlights. Arthur Pryor's trombone solos were a special feature of the entertainment. His rendition of the Kangaroo Song from the program. Miss Bertha Bucklin was the violin soloist and her one number was enjoyable.

Sousa himself is gaining rotundity with fame and wealth. He is no longer the dapper little leader of five years ago, but in breadth of shoulder and girth shows the effects of prosperity and high living.

INSTRUCTIONS TO THE CAPTAINS OF DISTRICTS
AGAINST VICE

Cutting from **NEW YORK EV'G POST**

Address of Paper _____

Date _____

Mr. John Philip Sousa has been invited to personally conduct his "El Capitan" this evening at the opening of the Terrace Garden season. "The Isle of Champagne" and the "Princess Nicotine" will follow "El Capitan."

Cutting from **OAKLAND CAL.**

Address of Paper _____

Date **MAY 25 1901**

Sousa's band has lately been playing in the Auditorium in Chicago.

Cutting from **NEW YORK MAIL AND EXPRESS**

Address of Paper _____

Date **MAY 23 1901**

At the opening of Terrace Garden this evening, the Perry Opera Company will produce "El Capitan." Mr. W. C. Mandeville will play the leading role, and Miss Mamie Gilroy will play the part of Estralda. John Philip Sousa has been invited by Stage Manager William Parry, to conduct the opera this evening. The "Isle of Champagne" and the "Princess Nicotine" will follow "El Capitan."

ing from **NEW YORK PRESS**

ess of Paper _____

Date **MAY 20 1901**

Prosperity rewarded his munificence. One summer his average receipts were \$20,000 a week. All went well with the Olympian so long as his mascot monkey lived. Ophelia was a simian of sentiment. She became enamored of Mr. Sousa, who is a professional beauty of great romance to the ladies. Ophelia never told her love, but let concealment, like a worm in the bud, prey upon her whiskered cheek until she could endure her unhappy fate no longer. The mascot monkey drowned himself after the fashion of her famous namesake in the play, and when Hammerstein walked around the lake, as was his habit, at break of day, there 'n the morning, cold and gray, lifeless but unbeautiful, she lay in the mimic tide, all for the love of John Philip. Ophelia's demise carried the luck out of Olympia, and shortly afterward a soulless corporation took Oscar's house away from him.

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Standing Room Eagerly Sought At Music Hall.

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When the home-stretch of one of the famous marches is reached and the bandmaster calls out all his trumpeters and lines them up and commands them to "let go" most of the audience feel as though they would like to get into the procession. These are the stirring moments of the Sousa concerts, and these frenetic excitements are what the bandmasters' admirers are in quest of when they come to his concerts.

The concert of Sousa and his band last night at Music Hall was full of these fervent passages and had the same degree of success that always marks their concerts in Baltimore. It was his first appearance here since his visit to the Paris Exposition last summer, and the event was signaled first by the presentation to the director on his first appearance of a big bunch of flowers and second by the presence of one of the largest audiences ever contained in Music Hall. Every seat in the house was sold and standing room was eagerly sought after.

A Sousa assemblage in this city is always large and remarkable. There is a frank appearance of enjoyment on the faces of all the auditors, as well as upon the countenance of the management. Hypocritical talk about musical culture has a recess and the hearer settles himself to hear what he likes—and he usually gets it, for, although the canny director presents sometimes quite a cultured-looking program, it is generally not long before the program is stamped under foot by the encore after encore of two-steps and coon songs.

The band was assisted last night by a competent trio of soloists—Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano, and Arthur Pryor, trombone. All of them were heartily received and added very much to the great success of the concert.

Several novelties were presented, two by Sousa himself—a soprano solo, "Where Is Love?" and a march, "Hall to the Spirit of Liberty," which was composed for the dedication of the Lafayette Monument, Paris, July 4, 1900. This new two-step is in Sousa's characteristic vein and forms an important addition to his remarkable list of marches.

The complete program was given in THE SUN yesterday morning.

from LEADER
of Paper PITTSBURG, PA

SOUSA DID NOT PAY.

Trouble Over Engaging the Carnegie Music Hall for Last Night's Concert.

John Philip Sousa, while bowing and smiling before a most appreciative audience at the Duquesne garden last evening, was having troubles of his own. His manager had engaged the Carnegie music hall for the concert and the advance agent learning of the large crowds that were filling the Duquesne garden during the Pittsburg orchestra concerts, decided

that that was the place for Sousa to win the plaudits of the multitude.

Yesterday a message was received from George Wilson, the manager of the Carnegie hall, who is now in Baltimore with the orchestra, stating that Mr. Sousa would be held to his agreement and would be made to pay for the building. The news of this action was taken to Mr. Sousa, who stated that if that be the case he would require that the hall be lighted and ushers secured to care for the people. As this was not done he refused to pay and the matter was dropped by him. It is not known what action will be taken by Mr. Wilson, as there was no written agreement.

Mr. Sousa might well have used the Carnegie hall last night for the overflow from his regular concert. There never was such a large crowd in the garden. The numbers were repeatedly encored and many of Sousa's marches were played.

Mr. Sousa and his band left for Johnstown this morning, where they will give a concert.

DISPATCH
PITTSBURG, PA

SOUSA PLAYED TO MANY PEOPLE AT THE GARDEN

Matinee Was a Scant Gathering, but the Evening Throng Compensated.

THE AUDIENCE WAS BRILLIANT

Encores Numerous and March King Was in the Humor for Them.

WORE A NEW HONOR DECORATION

Pittsburg heard Sousa last night. At least the municipal organization, from its humblest music-loving component to its best financial vertebrae, was represented with beautiful thoroughness to the number of some 6,000 persons at Duquesne Garden. There was a scant delegation in the afternoon, the weather having worked shrinkage upon the gathering; but the audience last night compensated. And the people heard Sousa properly, too, for it requires a place like the Garden for the Sousa scope.

The crowd was one that impressed the spectator with its kaleidoscopic beauty, made one uncomfortable by its size and inspired respectful awe by its brilliance. The boxes were all filled by perfectly garbed women and the auditorium chairs were all taken by a splendid crowd, while a formidably massed throng stood in the promenade aisle, with outskirts wedged on widow sills, and still other hundreds occupied what chairs there were of stood in the palm garden. There was a reflection of interior brilliancy upon the outside, for around the Garden there were long lines of carriages in all directions, while here and there an automobile held a place in the line of vehicles.

Sousa pleased this audience. He played and played and played and he performed the work of conducting in his own unique manner, that makes him as much and as enjoyable a part of his concert as is the music itself. The encores ate into the time for intermissions, and the crowd seemed to forget the attractions of the multi-colored and digestion-destroying beverages of the beautiful onyx soda fountain while Sousa gracefully gathered from around him great clusters of music and juggled it much after the manner of the Hindoo mystifier who draws his paraphernalia from the atmosphere. And whatever may be the merits of a symphony orchestra Sousa is the past grand bandmaster. In his field he is unexcelled. His band has a tonal quality that no other similar organization attains, and that soft, velvet brass tone is found nowhere else. It is part of the

from CHRONICLE
of Paper PITTSBURG, PA

Sousa Concerts.

Two very large audiences heard Sousa and his band at Duquesne Garden yesterday afternoon and evening. The evening audience was an overflow one, hundreds of people standing around the walls and crowding the lobby spaces. The programs were of a popular character and were greatly enjoyed. Sousa's band is a popular fad rather than a great musical organization. It is only when the leader swings into one of his popular marches or cake walk melodies that the crowds grow enthusiastic. Last evening these were as noisily encored as ever before, but in the more serious music there was a lack of Sousa's old spirit. The horns seemed to predominate last evening and some of the delicate shading that might have been given the selections from Andrew Chenier and I Pagliacci were lost, but the Carmen excerpts were highly enjoyable. Miss Blanche Duffield sang sweetly, though her voice is by far too weak for so large an auditorium. Her encore song, "Bobolink," last evening, however, was quite a charmingly rendered morcean and the singer well deserved the big bunch of red roses that were handed up over the footlights. Arthur Pryor's trombone solos were a special feature of the entertainment. His rendition of the Kangaroo Song from the Burgomaster was one of the delights of the program. Miss Bertha Bucklin was the violin soloist and her one number was enjoyable.

Sousa himself is gaining rotundity with fame and wealth. He is no longer the dapper little leader of five years ago, but in breadth of shoulder and girth shows the effects of prosperity and high living.

famous Sousa ensemble. He gets a delicious orchestral effect at times. His last number was a march by Simeon Bissell, a Pittsburger.

He has four good soloists. They are Miss Bertha Bucklin, violinist; Miss Blanche Duffield, soprano; Arthur Pryor, trombonist, and Herbert Clark, cornetist, the last two named being of the band. Pryor and Clark are, of course, well known here. Miss Duffield has a good voice, and while Miss Bucklin is not among the great violin players she has a pleasing quality.

Sousa was rather in his glory last night, for he wore for the first time a decoration that had been conferred upon him by the French Academy. He received it a few days ago and with it a letter from Minister Cambon felicitating him upon the honor.

Cutting from NEW YORK MAIL AND EXPRESS
Address of Paper _____
Date OAKLAND CAL. MAY 25 1901

Mr. John Philip Sousa personally conduct his evening at the opening of the "Princess Nicotine" Capitan."

Cutting from OAKLAND CAL.
Address of Paper _____
Date MAY 25 1901

Sousa's band has lately been playing in the Auditorium in Chicago.

from NEW YORK MAIL AND EXPRESS
Address of Paper _____
Date MAY 22 1901

At the opening of Terrace Garden this evening, the Perry Opera Company will produce "El Capitan." Mr. W. C. Mandeville will play the leading role, and Miss Mamie Gilroy will play the part of Estralda. John Philip Sousa has been invited by Stage Manager William Parry, to conduct the opera this evening. The "Isle

of Champagne" and the "Princess Nicotine" will follow "El Capitan."

from NEW YORK PRESS
Address of Paper _____
Date MAY 20 1901

Prosperity rewarded his munificence. One summer his average receipts were \$20,000 a week. All went well with the Olympian so long as his mascot monkey lived. Ophelia was a simian of sentiment. She became enamored of Mr. Sousa, who is a professional beauty of great romance to the ladies. Ophelia never told her love, but let concealment, like a worm in the bud, prey upon her whiskered cheek until she could endure her unhappy fate no longer. The mascot monkey drowned herself after the fashion of her famous namesake in the play, and when Hammerstein walked around the lake, as was his habit, at break of day, there in the morning, cold and gray, lifeless but unbeautiful, she lay in the mimic tide, all for the love of John Philip. Ophelia's demise carried the luck out of Olympia, and shortly afterward a soulless corporation took Oscar's house away from him.

Baltimore Sun
American
Jan 17, 1901

THE MARCH KING AT MUSIC HALL.

Sousa's First Concert Since His Return From His Triumphant Tour in Europe.

Notwithstanding the drenching rain last night people crowded Music Hall to hear Sousa in his first concert since his return from his triumphal tour in Europe. All the seats were filled, and scores stood upon both floors. The March King presented an excellent program, his men never played better, and the people, judging by the applause and calls for encores, were pleased with the performance. Sousa's new march, "Hall to the Spirit of Liberty," composed by him for the dedication of the Lafayette monument at Paris on July 4 last, was cordially received by the audience. It is a splendid, stirring march in the Sousa vein, and was rendered in such a brilliant manner that it was repeated. A fine effect was produced by 10 players on the brass instruments lining up in front and blowing away in grand style. In the sextet from "Lucia," one of the encore pieces, six of the performers stood in front in the same position and gave an artistic rendering of the familiar but beautiful melody.

Miss Blanche Duffield, who has a clear, sweet soprano voice, sang "Where is Love?" a new song by Sousa, and, as an encore, "Spring is Coming." Both pieces were delightfully sung.

Miss Bertha Bucklin, a young violinist, led with success Ries' "Adagio and Moto Capetain," and Mr. Arthur Pryor, the trombone soloist of the band, gave, in his excellent manner, "The Patriot," a new piece composed by himself. Among the fine selections played by the band were a ballet suite, "The History of a Pierrot" (new), by Mario Costa, and the grand scene "Oh, Fatal Stone," from Verdi's "Aida." Sousa gave as encore pieces a number of his marches, and some rag-time pieces, which went, as usual with great vim, and greatly pleased the audience.

from PITTSBURG PA
of Paper

MAY 23 1901

SOUSA REFUSED TO PAY.

"MARCH KING" WOULD NOT SETTLE THE HIRE OF CARNEGIE HALL.

Claimed That Manager George H. Wilson Had Not Kept His Contract—Had Scouts Out to Watch Telegram to Have A. H. Brockett Hold Out the Price Was Ignored. Immense Audience at Duquesne Garden Last Night.

John Phillip Sousa and his band appeared at Duquesne Garden last night to the biggest audience that had ever assembled there while the Garden was in theater form. Incidentally Sousa and his manager had a fierce fight with George H. Wilson over payment for the hire of Carnegie music hall, where Sousa intended originally to appear. Sousa refused to pay and Mr. Wilson, who is in Baltimore, telegraphed to Alonzo H. Brockett to take the amount out of the box office receipts, but this was prevented and Sousa left without paying. There were over 5,000 people in attendance and the receipts were sufficient to justify Sousa in paying anything demanded of him, for which a contract was held, but, unfortunately for Mr. Wilson, the manager of Carnegie hall did not have any written agreement. Sousa said that he would pay the hire of Carnegie hall for afternoon and evening, which amounted to \$175, if the lights there were lighted and the ushers were ready to show the audience to their seats. This is the precaution usually taken by a manager who expects that there may be something wrong with a contract he has made as to his hall or theater. Sousa had scouts out and they reported that there was not a light in Carnegie hall, that the doors were locked and no ushers in attendance. Sousa then said that by his contract he was supposed to pay for the light, the ushers and the tickets, and as none of them had been supplied, he would not pay for the hall, especially as Manager Wilson refused to give any rebate on the price.

Made a Verbal Contract.

During the matinee Miss Margaret Martin, Manager Wilson's stenographer, was at Duquesne garden trying to arrange the payment on behalf of Mr. Wilson, but Sousa would not listen to anything until he had heard that the full contract had been carried out. In the evening Manager Wilson telegraphed from Baltimore, where he is this week with the Pittsburgh Symphony orchestra, telling A. H. Brockett to take the \$175 from the box office receipts, which Mr. Brockett was handling. This could not be done and a satisfactory statement be made up, so Sousa telegraphed Mr. Wilson to meet his manager later in New York.

The trouble arose from the fact that neither Sousa nor his manager knew of the capabilities of Duquesne garden. Sousa's advance agent made a verbal contract with Manager Wilson for yesterday afternoon and evening at Carnegie hall, Schenley park. This was early in the week that the Pittsburgh orchestra was playing at Duquesne garden. The advance agent, J. A. Hinton, thought that Duquesne garden was the place for Sousa when he saw the audiences there, and so he made another dicker with Manager James W. Conant. There was no written contract with Manager Wilson, of Carnegie hall, although the latter tried to get one later. Sousa was willing to carry out his part of the program if all that he contracted for was supplied in the way of lights, ushers and tickets, but this was not done and Manager Wilson would not give a rebate when these things were missing.

Missed a Local March.

Sousa did more business at popular prices yesterday at Duquesne garden than if he had raised his prices and played at Carnegie hall. In the afternoon the big auditorium was half filled and in the evening it was packed so tightly that it was inconvenient even to move around. All of the seats were taken and the people were standing four and five deep back of the last row. The palm garden was

packed and even out in the space around the soda fountain there was not room to move around. The audience was very enthusiastic and almost every number was applauded to the echo. The well-known soloists were given hearty receptions. In the afternoon Herbert L. Clarke, one of the best cornetists in this country, got an ovation, and in the evening Arthur Pryor was given a similar reception. Miss Blanche Duffield, who sang at both performances, proved to be a very pleasing soprano, who, besides singing sweetly, was faultless when it came to vocal acrobatics. Miss Bertha Bucklin, a violinist, was given a hearty encore at both performances. The band was not up to the standard of former appearances. It was much more like a brass band than it used to be, although it had lost none of the absolute precision that marked it on former occasions. At both performances it was very evident that it was not the classical numbers the audience wanted so much as the rollicking two-steps and marches which have made Sousa famous. Perhaps the number that gave most satisfaction was a concert by Sousa played in the evening called "The Band Came Back," in which almost every instrument played a solo, or groups gave quartets and duets, and the import of which was so obvious that every other person in the audience was telling his neighbor just what was going to happen. A march called "Endeavorer," composed by Simeon Bissell, of Pittsburgh, was on the evening program as the last number, but some of the score went astray and it could not be played.

Sousa was so pleased with his success that he may devote a week to Pittsburgh next spring.

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

ing from PUBLIC LEDGER PHILADELPHIA

ess of Paper

MAY 24 1901

The outdoor park season will open tomorrow. At Willow Grove Sousa and his band will give concerts, afternoon and evening. The programmes he has prepared for the opening performances are varied and attractive, including Wagnerian and classical music and solo performances by distinguished players. After each number one of Sousa's popular marches and other compositions will be played. The Park grows in attractiveness year by year, and is now at its best. "Ye Olde Mill" and is the latest amusement feature, and will be added to the standard attractions familiar to the public. With the opening of the Park a full line of cars will be put on the Eighth and Thirteenth street lines. Chestnut Hill Park also will have its opening to-morrow. Phinney's United States Band will furnish the music, giving two concerts daily. The Park has been beautified by landscape artists and florists, and new amusement features have been introduced, among them the armatograph, a life motion picture device.

ing from DEMOCRAT
s of Paper

MAY 24 1901

AMUSEMENTS.

SOUSA'S BAND CONCERT.

The greatest that can be said of the concert by Sousa's band yesterday afternoon at the Cambria Theatre is that it came up to the highest expectations. The program was well selected and perfectly rendered. In consequence no one part can be picked out for special mention. Miss Blanche Duffield, the soprano, was pleasing, as was also the violinist, Miss Bertha Bucklin. The program follows: Overture—"Isabella" (Suppe). Trombone solo—"The Patriot," new (Pryor)—Mr. Arthur Pryor. Pantomimic suite, "The History of Pierrot," new (Marie Costa). Soprano solo—"Springtime," new (Leo Stern)—Miss Blanche Duffield. Grand scene and ensemble—"Andrea Chenier," new (Grirdano). After the intermission: Fantastic melodies—"The Band Came Back" (Sousa). (a) "Serenade Recco," new (Moye) Helmund. (b) March, "Hail to the Spirit of Liberty," new (Sousa)—Composed especially for the dedication of the Lafayette monument and played first by Sousa's band Paris, July 4, 1900. Violin solo, "Second Polonaise in A Major" (Wienawski)—Miss Bertha Bucklin. Suite—"Hernieno," new (La Rondella)

ing from BEACON
ss of Paper

MAY 24 1901

Vice of the American Society AT FULTON OPERA HOUSE.

John Phillip Sousa and his famous band will no doubt be greeted by a big audience at Fulton Opera House this evening, the great composer and director always receiving a hearty welcome in this city. There was a time when Sousa was a novelty, but that time has passed. He is now known in every city, town and hamlet in the broad expanse of these United States. He stands at the top, but even then there is nothing particularly new to expect of him or to say of him. He plays a wide range of music, giving his patrons the best and newest of the world's output of melody and harmony, thus contributing to the enlargement of the musical horizon of the public, yet no inconsiderable element of his strength lies in the fact that he gives audiences just the kind of music they most desire. One of his characteristic programmes will be rendered. The band is assisted by Blanche Duffield, soprano, and Bertha Bucklin, violinist, as soloists.

ing from COMMERCIAL GAZETTE

ess of Paper

MAY 25 1901

Another Sousa Bill.

Rocereto's Eighteenth Regiment band made such a hit with its Sousa day program at Oakwood park last Sunday that Signor Rocereto has arranged another Sousa bill for his two entertainments at Calhoun park to-morrow. In addition to the band will be the Empire orchestra from Willow Grove park, Philadelphia; the Orient quartet of rag-timers; the Hearts of the Blue Ridge quartet and Fred High. Decoration day there will be two balloon ascensions, with fireworks, free dancing and concerts by the Duquesne Grays band.

ing from MATIN EMPIRE

ss of Paper

TORONTO CAN. MAY 25 1901

One has had enough fun out of Sousa's mannerisms in one's time and therefore one can afford to praise him when he does something aloof from that aspect of charlatanism which his efforts sometimes wear. Why Mr. Sousa should comport himself as he does when conducting one of his own marches he alone knows. It is clearly not due to nervous excitement. Some conductors let themselves go when they stand up before an audience because they cannot help themselves. But Mr. Sousa is a very cool customer and calculates his scenic effects very nicely. He will, it is certain, have to drop them in the long run. There was a time when they perhaps served to awe the uninitiated, but now that every variety comedian imitates them or burlesques them the illusion has vanished. Their value as an advertising medium is exhausted. Mr. Sousa has struck a much better scheme for the future in playing programmes that will compel critical attention. It was assuredly this fact, and all round excellence of his organization which won him such success in Europe last year. I doubt moreover if his performances there presented quite so many incongruities. For instance last Saturday after playing the delightful Egyptian suite ending with its weird cry on the oboes, he responded in an interval of less than half a minute with a coarse and brutal coon song that completely destroyed the effect of the previous number. In the evening after the genuine beauty and grandeur of the closing passages of the "Andrea Chenier" number he started in on a melody of patriotic songs which produced the same baneful effect. There ought not to be the slightest difficulty in selecting an encore number which should be in some measure in keeping with the previous composition. Even Mr. Bispham, whose programmes surpass all others in charm and distinction, has been known to blunder in this way. Last February we heard him follow up his magnificent rendering of Loewe's sombre ballad "Edward" with the fainty trifle "Oh! the Pretty, Pretty Creature." Despite the genuine versatility involved the effect was absolutely incongruous.

ating from BEACON

Address of Paper

WICHITA, KAN.

Society has been on the qui vive this week, it being the beginning of the commencement exercises, entertainments and various functions incidental to the closing of the school year. The weather man has been exceedingly kind in giving Wichita such delightfully cool weather, so that the gathering together of hundreds of enthusiastic young people under one roof with comfort was made possible. These various functions presented the opportunity for the appearance of many new costumes. Pretty girls, prettily gowned, has become synonymous with graduation exercises, and the girls have made the most of every opportunity, some very small gowns having been seen. The exercises really began on Sunday morning when Rev. F. N. Lynch of the First Methodist church preached the baccalaureate sermon from his pulpit. The church was crowded to overflowing, the senior class with the teachers, and the members of the board of education occupying seats near the pulpit. Delightful music was furnished by a choir of sixteen voices, under the direction of Mr. [Name]. A vocal solo was rendered by Moses Johnson. The exercises were very interesting and impressive. The [Name] Auditorium was packed to its utmost capacity on Monday evening.

EMPIRE
Toronto
MAY 25 1901

POST
WASHINGTON, D.C.
MAY 26 1901

spaper Cutting Bureau in the World.
ITEM
Philadelphia, Pa.
MAY 26 1901

WILLOW GROVE PARK

The Handsome Resort Opened Yesterday.

NEW FEATURES ADDED

Delighted Crowds Heard Sousa and His Famous Band.

If the weather of to-day is clear, or if the evening is pleasant, it should devolve upon you as a duty to visit Willow Grove Park. It matters not if you have been there a hundred times and know every inch of the ground, there is something there at present that you have not seen, and there is something that you have not heard. You owe it to yourself to visit the park.

While improvements are noticeable in all parts of the beautiful resort, there are three attractions that stand out prominently. This may be due to the fact that they are new, or it may be that it is because they are decidedly out of the ordinary, but, at any rate, they are interesting and entertaining, and are sure to become popular. They are bound to amuse thousands who will flock to the pretty Summer resort during the season.

Yesterday was the opening day at Willow Grove Park. It rained, at times the downpour was heavy, while again it just drizzled. But the crowd was there. Of course, it was not as big as it would have been had the day been pleasant, but even in the face of the adverse circumstances and conditions more than 5,000 people braved the rain and went to the park.

Many went just to see the far-famed Sousa and to hear his band. For, he is known, this celebrated musical organization, with its distinguished leader, give two concerts daily, at 3 o'clock in the afternoon and 8 o'clock in the evening. The concerts are free, no admission being charged for entrance to the pavilion where the concerts are given. What additional inducements could be offered to music lovers? It is for them to profit by the presence of Sousa's band.

Turning from the music pavilion, the crowd approaches the "Mirror Maze." Do not mistake the name, and confuse it with the "Mystic Maze." It is the "Mirror Maze," and is something new. As the name implies, mirrors are the source of amusement within the building, and it is different from the style in vogue years ago. It is more confusing, and there is more amusement to be found in the place. Mirrors are bent into many shapes, and, while standing in front of the same, the human form is converted into so many different forms and positions as to make one's appearance ridiculous, yet laughable. An idea of the extensiveness of the "Maze" may be gleaned through the knowledge that it cost \$18,000 for the mirrors, which were brought here from the Paris Exposition.

Leaving the "Maze," the crowd will next see the theatre, and from there "Ye Olde Mill." This is really the novel feature of the park and, as an attraction, will probably serve to take more people to Willow Grove than any of the others. It requires a visit to fully appreciate its beauty. To begin with, the device derives its name from the outside appearance of the building. In the interior, the change is amazing, surprising, and interesting. The device is a sort of combination of a scenic railway, with its secret passages and a shoot-the-chute boat ride. Gondollers take the place of the roller cars, and sail along upon a waterway that is fifteen inches in depth and about 120 feet long. The course of the waterway is winding, and as the boat progresses in its passages, the occupants are treated to elaborate spectacles of scenic paintings. For instance, the first scene is that of a fairy kingdom, and then comes the ruins of an old abbey, and the clanging of the chimes as the boat passes the old church into a dark tunnel, only to emerge a few seconds later in the Arctic regions. Through one more tunnel and the boat passes into the tropics. Another turn of the course shows Mephistopheles in life-size figures presiding over the Inferno. Such scenes continue throughout the building, which is 500 feet in length and 100 in width. A strong current is kept flowing in the waterway, by a large wheel in front of "Ye Olde Mill," and which adds beauty to the construction of the building. An electric motor of twenty-five horse power operates the machinery, and fifteen boats are kept on the go all the time, at intervals of fifteen seconds. It requires three minutes to make the trip through "Ye Olde Mill."

There are a number of other improvements, such as the erection of a large pavilion at the scenic railway, and an addition of a large pavilion at the soda fountain. An electric launch on the lake is another pleasing feature that is new, but rain prevented its use yesterday.

In its present condition, with its many charming new features, Willow Grove Park is, in the opinion of those who saw it yesterday, the handsomest and best-equipped resort now open to the public.

TO-DAY'S MUSIC.

The musical programme for to-day is as follows:

- Grand Religious Fantasia.
- Songs of Grace and Songs of Glory.
- Gems from the most admired compositions of Carl Maria von Weber.
- Solo, "Juliette de Chamade."
- Grande Scene and Ensemble, "Andrea Chenier."
- PART II. 4.30.
- Overture, "Triumphale."
- Scenes from Masterpieces of Italian Composers.
- Cornet Solo, "Inflammatus."
- "Stabat Mater."
- Mr. Herbert L. Clarke.
- Finale to "Macon Lescaut."
- A Scandinavian Fantasia.
- EVENING PROGRAMME.
- PART I. 8 O'CLOCK.
- "Pilgrims' Chorus" and "Romance."
- "Tannhauser."
- Cornet Solo, "The Volunteer."
- Mr. Walter B. Rogers.
- "The Knights of the Holy Grail."
- Entr'acte Act to "Cricket on the Heath."
- PART II. 9.30.
- Overture, "Rienzi."
- Capriccio, "Italian."
- Trombone Solo, "Love Thoughts."
- Mr. Arthur Pryor.
- a. "Christmas Bells."
- b. March, "Halls to the Spirit of Liberty."
- "A Dream of Wagner."

LIFE IN LOURENCO MARQUEZ

Consul Hollis Talks of Portuguese Official Band.

Americans Are Second in the Quantities of Imports to that City, Which Figured Extensively in the Boer War— City of Workmen.

Mr. W. Stanley Hollis, of Melrose, Mass., United States consul at Lourenco Marquez, the seat of much activity during the Boer war, is at the Arlington, after over twelve years' residence in South Africa. He first went to Cape Town in a clerical capacity, but has served as consul several years at his present post.

While being averse to talking for publication about events in that quarter of the world, Mr. Hollis spoke entertainingly yesterday of that far-off city and its inhabitants. "Lourenco Marquez," said he, "really consists of two parts—the downtown portion of the city, built on a sand-spit, and the upper portion. It is somewhat unhealthy, and as the census is always taken in January, when all the white women and children are absent in more healthy localities, only the working population and a few Kafir women and pickaninnies are enumerated. In normal times the white residents send their families during the unhealthy season away to the Transvaal. The census shows the city to consist of about 4,000 or 5,000 people. The Portuguese lead in the imports to Lourenco Marquez and the Americans come next. We send almost everything imaginable in trade there.

"My work is so exacting that I have found little time to mingle with people," added Consul Hollis. "One of the pleasant recreations there is to visit the kiosks, or cafes, along the central square, whence the city is built out within a radius of two miles, while the fine government band is playing. It may seem a strange statement for that city, which is distant from Washington a seventy-days' voyage, but the Portuguese are extremely fond of the Sousa marches. Their band played them almost continuously for a time, and they are yet very much in vogue. "The Washington Post March" was perhaps the most popular of all. Sousa is a Portuguese name that one hears very frequently wherever Portuguese live, and there is a strain running through his music that catches them. When I return to South Africa, which will be soon, I intend to take along with me a bundle of the latest Sousa marches to present to the Portuguese governor."

Mr. Hollis departed from Lourenco Marquez in January on leave of absence, and in hope of regaining his health during the long voyage here and back again. He is in Washington to report to the State Department and attend to routine matters pertaining to his office.

Telephone booths dot the grounds, new pavilions have been erected and 1500 new benches have been scattered over the beautiful landscape, making 5000 in all, with a seating capacity of 20,000 persons. Special Agent Weaver was busy yesterday pointing out a score of other new improvements, and among the prettiest was a herd of 30 snow-white sheep, with a shepherd in the garb of a Scottish Highlander. Sousa's Band will be heard in a different programme every afternoon and evening during the remainder of the engagement of the noted organization.

scenic effects and novel surprises. Seated in comfortable boats that gently glide along the channel the visitors seem like explorers, passing through all kinds of lands, from the Polar regions to the Tropics. As one is carried by the boat into the subterranean canal a beautiful church is seen on the right bank, and the music of its chimes is heard. Civilization is soon left behind, and the mimic traveler is borne along rugged valleys, past vast prairies, through dense forests, and frequently into the inky blackness of tunnels, finally emerging from Hades itself into real daylight. The canal being only 15 inches deep no danger attends the delightful voyage. Of all Willow Grove's novelties "Ye Olde Mill" will have widespread popularity.

Another popular addition to the park's attractions is the Mirror Maze, the one that puzzled hundreds of thousands of sight-seers at the Paris Exposition last year. President Parsons had it brought to Willow Grove Park in its entirety. To add to the convenience of the peo-

ple telephone booths dot the grounds, new pavilions have been erected and 1500 new benches have been scattered over the beautiful landscape, making 5000 in all, with a seating capacity of 20,000 persons. Special Agent Weaver was busy yesterday pointing out a score of other new improvements, and among the prettiest was a herd of 30 snow-white sheep, with a shepherd in the garb of a Scottish Highlander. Sousa's Band will be heard in a different programme every afternoon and evening during the remainder of the engagement of the noted organization.

om RECORD
Paper PHILADELPHIA, PA.
MAY 26 1901

per cutting bureau in the world.

NEW YORK DAILY NEWS

rom

of Paper

MAY 26 1901

OPERA AT TERRACE GARDEN.

'El Capitan' Pleared a Large and Fashionable Audience Last Night.

Notwithstanding the rain, the Lexington Avenue Opera House, 58th st. and Lexington ave., was crowded last night by a representative audience of New Yorkers, who came to witness the opening of the summer opera season at that house. The tuneful and pleasing "El Capitan" of Sousa and Klein was the vehicle selected by Messrs. Suesskind and Rehfeldt, the new proprietors of Terrace Garden, of which the Lexington Avenue Opera House is a part, for the initial production.

The new owners have made many improvements in the cozy summer theater. It has been renovated, and in some respects remodeled, since last season, and now presents a decidedly attractive and inviting appearance.

The playhouse was tastefully decorated last night in honor of the occasion with a great profusion of potted palms and cut flowers, and the balcony was draped in American flags and bunting.

The audience which braved the weather was a fashionable one, and the brilliant hues of the ladies' gowns only added to the general kaleidoscopic color scheme and picturesqueness of the scene.

William C. Mandeville, the well-known comedian, was seen in the title role, and took advantage of its possibilities to win many well-deserved encores. He was particularly successful in the march song in the first act, which is unquestionably the most popular and pleasing number in the March King's score.

Miss Mamie Gilroy, petite and dainty, was Estrelida, the daughter of Senor Cazarro, the ex-vicecro, and looked particularly pretty in the vivandiere costume in which she made her first appearance. Miss Gilroy, while not possessed of a strong voice nor one with much range, yet she is graceful and pliant and depends more upon her personality than her voice to please her audience. But please them she does, and she was even more successful last night than usual, despite a little nervousness, which slightly marred her opening number.

Miss Villa Knox looked pretty as the vicecro's daughter and sang her numbers with much spirit. Mathilde Cottrelly was the vicecro's wife, and handled the role with her customary dash and vim. Harry Carter made a captivating insurgent, and sang in good voice. Frank Deshon created much merriment as the chamberlain, and George Wharnocke, as the former vicecro, and Frank Knight, as a gentleman of Peru, played their respective roles with much spirit and appreciation. Bob Foote, John Wheeler, Ed Lassalle, Nellie Doug-

lass and Adele Spencer were quite pleasing in the minor parts.

The ensemble was quite attractive, both personally and in voice, and the concerted numbers were sung with a spirit and color rarely heard in summer opera companies.

The costumes were tasteful and varied, and the production, taken as a whole, one that reflected much credit upon the liberality of the new proprietors and the stagecraft of William Parry, the manager.

If the same standard is observed throughout the summer the success of light opera at Terrace Garden is an assured thing.

ing from

PHILADELPHIA, PA.

ress of Paper

MAY 26 1901

THOUSANDS JOURNEY TO WILLOW GROVE

Sousa and His Band on Hand at the Opening

To witness the opening of Willow Grove Park and to hear the inimitable Sousa and his famous band in their first appearance in any park fully 5000 persons braved the chilly atmosphere and drizzling rain yesterday. From the moment the band struck up the overture until the last selection with its encores had been rendered the crowd lingered around the music pavilion. After that they began a pilgrimage through the grounds to view and visit the numerous new attractions which the management has provided for this summer.

The very newest attraction and one which will without doubt demand many a visit from the guests of the park is "Ye Olde Mill." Winding through a great building, covering in its course over a quarter of a mile, is a canal or mill race, its waters propelling a big old-fashioned water wheel. Seated in a boat it takes about three and a half minutes to follow the windings of the stream through beautifully illuminated and decorated caves and caverns, displaying in different shades and shadows many magnificent works of art. Along the route the boat passes through several caverns dark as the famed Plutonian shore—just why nobody seems interested enough to ask.

Another fascinating feature is the mirror maze which occupies the site of the old Moorish maze. In this building are wondrously weird ways leading past mirrors that seem akin to witchery. These mirrors were purchased in Paris at the close of the Exposition by President John B. Parsons. Other features are the Willowgraph with its animated pictures, the carousel, toboggan chute, scenic railway and electric fountain. For the comfort of visitors 1500 new benches had been placed throughout the park. This will furnish a seating capacity for 6000 persons. Sousa and his band, which needs no introduction to Philadelphians, begin their program at 3 o'clock in the afternoon and 8 o'clock in the evening. Among the masterpieces on this afternoon's program are grand scene and ensemble from "Andre Chenier," Glordano; and "Inflammatus," "Stabat Mater," Rossini. On the evening's program are "Pilgrim's Chorus" and Romanze from "Tannhauser," Wagner, and "The Knight of the Holy Grail," from Persifal.

from RECORD HERALD

of Paper CHICAGO, ILL.

MAY 26 1901

By special permission of John Phillip Sousa his most recent composition, "O'Reilly's Kettle Drums," will be introduced in the third act of "King Dodo" at the Studebaker next week. The choir of St. Joseph Roman Catholic Church.

ing from NEW YORK TRIBUNE

ress of Paper

MAY 26 1901

TERRACE GARDEN OPENS.

The summer season of light opera was opened at the Lexington Opera House, Terrace Garden, last night, with the presentation of Sousa and Klein's "El Capitan" by the Parry Opera Company. The garden, which has for years been a favorite resort during the warm season, has been beautified by the new proprietors, and the opera house looked inviting in its decoration. A large audience witnessed the performance, which was liberally applauded. The cast included William C. Mandeville, Frank Deshon, Miss Gilroy, Mathilde Cottrelly and Villa Knox.

ting DISPATCH

ress of Paper

PITTSBURGH, PA. MAY 26 1901

MUSIC

John Phillip Sousa was pleased when he found what an admirable place for a band concert Duquesne Garden is, and the result of his engagement here last week will be a return next season. But more important than his return is the fact that he is going to give a concert here devoted entirely to Pittsburg composers. His engagement next season will be for

probably three nights, instead of one. If he had known of Duquesne Garden this season he said he would have remained longer, but hitherto unless he came during the Exposition season there was nothing but the Music Hall for him, and, while that is an admirable place for symphony concerts or events of a high, exclusive, classical tone, a concert appealing to all classes, as do the Sousa concerts, does not fare so well in such a hall.

Sousa expressed himself while he was here as being well disposed toward Pittsburg composers. Indeed, this season there was a march of Simeon Bissell's upon the programme in the evening. But next season he will give an entire evening to the Pittsburgers. Before coming he will request that all local composers send him something meritorious, and, of course, will reserve the right for himself to reject or accept any or all. Anything worthy of being played, and which is adaptable to advantageous treatment at the hands of a brass band, will be given.

This means much to Pittsburg composers. Whatever opportunities there may be for Pittsburgers to hear the works of their fellow townsmen the local composers have failed to take advantage of them in the right way. They have made no properly considered effort to bring their own works through a popular medium. Sousa instead offers them the opportunity, and probably there will be much work done between now and the return of Sousa. The next Duquesne Garden appearance of Sousa must of necessity be deferred until next spring, about this time, for after the season of summer opera at the Garden the skating season will begin and last through the winter. Then the season of spring concerts at the Garden will commence.

In the meantime Sousa is to come to Pittsburg again, for his band will sound the first note in the new Exposition building next fall. He has been engaged to give the opening concerts at the Expo during the first week. The work on the Exposition is going on at a most amazing rate, and it is anticipated that the building will be entirely ready for the opening.

from NEW YORK SUN

ress of Paper

MAY 27 1901

TERRACE GARDEN REOPENS.

Opera Company Starts a Summer Season of Revivals With "El Capitan."

Terrace Garden is so well arranged that Saturday night's start of a summer season was not affected by the rain and chill outside. Yet the resort can be made one of the city's comfortable retreats from the warmest weather. A comic opera company introduced itself and began an all-summer stay, which is to be devoted to revivals of familiar musical farces and comedies. "El Capitan" was a good choice for the introduction because it has so much merit of its own.

Charles Klein's story is above the average devised for comic operas, and told with more dramatic effect and humor than is usually found in such pieces. John Phillip Sousa's music is better than he has put into any of his later operettas. Although the now famous "El Capitan" march predominates, there are several other numbers of pleasing tunefulness.

The performance indicated that the new company will be frequently worth seeing, or at least able to do justice to light musical pieces. William Mandeville in the part written for DeWolf Hopper, acquainted his hearers with a good voice and a humorous personality. Mamie Gilroy in Edna Wallace Hopper's old rôle was agreeably vivacious and had songs well within her vocal limitations. Villa Knox sang beautifully. The others in the company filled the lesser parts generally satisfactorily, and the chorus work was excellent. The production was adequate. Applause was frequent and hearty, particular after the stirring Sousa climax to the second act.

POST

per PITTSBURG, PA.

MAY 26 1901

AN HOUR WITH SOUSA AT THE DINNER TABLE.

NEXT YEAR at Duquesne Garden He Will Give Up a Night to Pittsburg Composers—Has a New March That Will First Be Played on May 30.

PITTSBURG certainly has been good to us," was John Philip Sousa's grateful comment after his band had finished playing for that brilliant audience that fairly packed Duquesne garden last Wednesday evening. The army of Sousa enthusiasts in these parts clearly is enlarging, and where formerly they numbered thousands, now they are counted by tens of thousands. At the Wednesday matinee, owing to the inclement weather, the audience was not an overflowing one by any means, and the great garden looked tremendously large, but how changed in the evening! With thousands pouring in as rapidly as the perspiring doorkeepers could accept their tickets the big garden looked ridiculously small.

H. B. Brackett, who had charge of the ticket sale at the Garden, declares that in all his experience he never has been called upon to face so enormous a crowd. Less capable men than Mr. Brackett and his assistants would have been overwhelmed by the crush. Every seat in the house was sold and 2,100 people were glad to pay for standing room.

Of enthusiasm and appreciation there was no end, as was evidenced by incessant encore demands. Musical critics, who attack the quality of the Sousa concerts, find they have a long score to settle with the people who crowd them and find full enjoyment therein. A confidential peep into Mr. Sousa's private tour book for the present extended season shows an amazing and ever-widening interest in the great bandmaster's programs. In city after city from coast to coast of this great country have the people flocked to hear them.

Sousa concerts are distinctively and strongly rhythmical, and for that reason, it would seem, appeal to the restless, neurotic, aggressive Americans, who know not the meaning of repose. In his field Sousa is unapproachable.

Worthy of highest commendation are those two conscientious young soloists who appeared in connection with the band, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Wrapped up in their art and ambitious in the extreme, both made lasting impressions by reason of their intense sincerity. In her high notes Miss Duffield displayed exceptional beauty and clarity of tone, then add to this an intonation not far from flawless and the result was unmistakable. In the cadenza of the "Staccato Polka" with its tonal embroidery on flute and clarinet Miss Duffield's work reminded of Melba's in the mad scene of "Lucia." Her approximation vocally to the colors of the wood winds was nothing if not artistic. A compliment she prizes highly was that of a Michiganander, who, amazed at her superb colorature work, was led to exclaim: "Gosh, ain't she a climber!"

The violinist, Miss Bertha Bucklin, developed surprising facility of execution in the difficult passages of the Wieniawski polonaises, and a velvety, rich tone in the cantabile portions of her encores. A California critic, commenting on her efforts, stated learnedly that the solo playing of "Miss Wieniawski," together with the Andrea Chenier band number and Miss Duffield's solos alone were worth the price of admission to the Sousa concert.

A cluster of monster-blood-red, fragrant roses handed over the footlights to each of these aspiring young artists emphasized to them the brilliance and warmth of a Pittsburg musical audience and suggested happy memories of the "City of Grime."

During Mr. Sousa's stay in Pittsburg he received the decoration recently granted him by the French government in making him an officer of the French academy. This consists of crossed palms of solid silver, beautifully enameled and inlaid with gems, the whole suspended from a ribbon of deep purple. Accompanying it was a personal, eulogistic letter from Jules Cambon, France's ambassador at Washington.

Turning now from the concert hall to the dining room, say of Hotel Schenley, the reader is introduced to the happy Sousa family, composed in this case of the bandmaster, his two women soloists and a newspaper man. Little neck clams came first, and then Miss Duffield softly intoned the melody of a new Sousa march that will have its initial presentation at Philadelphia on Decoration day. Irresistibly exhilarating is the rhythmic flow of this march melody, a recurring hitch adding zest and piquancy. Across the table sat Miss Bucklin, imitating vocally the embroidery, a la piccolo, found in the score. Naturally the conversation led

to the art of composing, and in answer to an inquiry Mr. Sousa said:

"This new march, whose title must be kept a secret until after Decoration Day, was written while I was riding on the cars. There are a number of features in the principal theme that are absolutely new, they coming to me like a flash at the moment when the proper mood was upon me, a mood, that I declare, carried me away beyond the things of this earth.

"By the way, if I can arrange next year year to play several nights in Duquesne garden I propose to give local composers the glad hand. Pittsburg is becoming a great musical center, and I for one am eager to encourage her composers. So my plan is to arrange an entire evening's program for their benefit, only Pittsburg compositions to appear thereon.

"The weakest spot in our whole elaborate serious scheme for developing musical taste in this country is the disregard shown for the efforts of American musicians. How are these men ever to learn of their errors and pitfalls if the opportunity is steadily denied them of hearing their works performed by first class organizations? In every musical center of this country I would have a committee located competent to pass regularly upon the merits of American works, point out their weakness and select for performance by the permanent musical body the meritorious ones. Let the standard be as high as you please, but give Americans every possible chance, and let it be done systematically!"

"Understand me, though, Americans have much to learn of the art of composing, and especially must they be willing to accept the advice and suggestions of experienced leaders. There should be no spirit of antagonism, but only of mutual helpfulness."

Now our genial host, John Philip, is at his best discussing serious musical problems, in a manner that displays deep thought and keen insight, but the hour for the evening concert is not far away, and humorous incidents of his remarkable transcontinental tour of 25,000 odd miles just ending, are in order. All told, these reminiscences would fill a volume and make most interesting reading. So only a few of them here:

At Cripple Creek one of the auditors inquired if there were any classical music on the program. On being assured there was, he sent this word: "You tell that 'Sousay' that if there ain't some other kind of music played to-night but the classical there'll be all kinds of shooting." Needless to say he got the "other kind."

In a Western town where the band had been booked for an afternoon and evening concert, washouts and wrecked bridges made it impossible to appear for the first one and delayed the second one until 10 p. m. Determined to keep the engagement Mr. Sousa appeared at this late hour, and to his amazement found the local manager hiding in the furnace under the stage, whither he had gone in mortal fear of his life at the hands of the disappointed audience. The concert was given entire, continuing until long after midnight, but not until the impresario had been dragged out from under the ashes.

During the concert at Flint, Mich., an effeminate woman jumped onto the stage, and threatened all manner of damage until attendants quieted her and led her to a place of safety.

While Miss Duffield was singing her solo at Ventura, Cal., a pug dog, mistaking her for its mistress, who also sang a little, trotted down the aisle, looked the soloist squarely in the face and seemed to say: "Hello, Annie, is that you?"

"But we must go, said the famous bandmaster," and he drew a hearty laugh by telling the waiter: "Please have Mr. Schenley send in his bill."

A wrong and unjust impression has gone out as to Mr. Sousa's attitude toward George H. Wilson in the matter of the rental of Carnegie music hall. The latter was optioned by verbal agreement for Wednesday, May 22, and later a cancellation of the date was requested because Duquesne Garden was held to be more available and suitable for a Sousa concert. Mr. Wilson believes that the rental should be paid in full, Mr. Sousa's manager believes there should be a rebate of the actual charges for light, ushers, tickets, etc. As Mr. Wilson was out of the city on Wednesday, the day of the Sousa concert, an amicable settlement is to be arranged from the band's New York office. There is absolutely no attempt to escape the obligation, with the exception noted above. G. S.

ing from PHILADELPHIA, PA.

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MAY 26 1901

MANY HEAR SOUSA AT WILLOW GROVE

A Mackintosh and Umbrella Crowd of 5000 Attends His Opening Concert at the Pleasure Park.

A NEW MARCH PROMISED

He Will Introduce "The Invincible Eagle" on Memorial Day — Big Improvements Made in the Resort. Many Novelties Shown.

John Philip Sousa's name proved so great a magnet that in defiance of the rain 2500 people journeyed to Willow Grove Park yesterday afternoon to hear the "March King" open the season at that resort with the first of series of sixteen concerts. It was Sousa's first appearance at any American park and his initial offering, the "Isabella" overture by Suppe, was twice encored. As is his custom, Sousa responded to the encores by rendering selections from his own compositions.

To signalize his engagement at Willow Grove he has composed a new march, "The Invincible Eagle," which will receive its first rendition at the park on the afternoon of Memorial Day.

Many new features have been added to the park since last season. Fifteen hundred more benches have been placed about the grounds and this means seats for 6000 additional visitors. A large new soda water pavilion has been built and numerous minor improvements have been made. Two new amusement enterprises, a "Mirror Maze" and "Ye Olde Mill," have been added. In the maze are about twenty glasses, which cause comical distortions of the figures of all who look into them, one set representing the trolley standing on his head. These mirrors were purchased by John B. Parsons at the Paris Exposition. In order to preserve the mirrors from the attacks of indignant patrons, a rule has been fixed requiring all visitors to the maze to check their canes and umbrellas at the entrance.

"Ye Olde Mill" forms a diversion new in Philadelphia. Boarding a boat the patron is carried for about a quarter of a mile along a tortuous sluiceway constructed in a building the exterior of which is fashioned to represent an old mill with a huge wooden wheel, which supplies the motive power for the boats. Along the sides of the sluiceway are paintings representing scenes from the Inferno, the Arctic regions and the tropics, relieved by stretches of dark passageway. The entire affair is operated by electricity and is an invention of Captain Paul Boynton.

Many of last year's amusement features are retained, including the electric fountain, the "Willowgraph" with its moving pictures and the toboggan chute and scenic railway.

The visitors to the park during the afternoon and evening numbered about 5000. The trains for once secured the greater part of the patronage, the November-like weather causing the open trolley cars to be viewed with disapproval by the public. It was a mackintosh and umbrella crowd, and the fine spray blown in from the lake by the breezes was responsible for the elevation of many umbrellas in the music pavilion. One man was present in a straw hat, skeleton serge suit, low shoes and open work hose, but while those around him were shivering in overcoats and wraps he seemingly sat in perfect comfort.

ing from PHILADELPHIA, PA.

ss of Paper

MAY 27 1901

SOUSA'S NEW MARCH

"The Invincible Eagle" an Instantaneous Hit at Willow Grove.

The opening day at Willow Grove Park was not all that might have been desired in the matter of weather, but in that respect alone. Even the weather could not mar the day's enjoyment of those who went there to see the many improvements and to listen to the music of the men who play under the baton of America's march king, John Philip Sousa. Every number at both the afternoon and evening entertainments was enthusiastically applauded, but the hit of the day was undoubtedly made by the march, "The Invincible Eagle." It has never been heard in this city before, but it instantly captured its hearers, who insisted upon numerous repetitions. It unquestionably ranks with any of Sousa's most famous compositions.

Puisque cœurs ont été retenus, parmi lesquels se trouvent en premier lieu le Sangerfest, composé de 5000 voix mixtes.

Vingt-deux corps de musique sont toujours sur les terrains de l'exposition. Souza, le roi des Marches, y occupe une des principales places, avec son corps de musique composé de soixante-cinq membres.

Il est tout à fait impossible de décrire convenablement le Temple de Musique. C'est l'une des principales attractions de cet important concours. L'acoustique de l'édifice a fait le sujet d'études sérieuses parmi les meilleurs experts des Etats-Unis.

Les architectes qui ont dirigé les plans de l'exposition Pan-Américaine ont tellement compris la valeur de la musique, qu'ils lui ont donné un des meilleurs emplacements, c'est-à-dire entre l'Esplanade et la Cour des Fontaines.

Le Temple de Musique est de forme octogonale, style Renaissance Espagnol. Il y a des pavillons dans chaque coin. Les murs sont ornés de statues en marbre et en bronze des grands compositeurs. Au milieu de l'appartement central sont quatre groupes en marbre représentant les différentes sortes de musique, dont voici une courte description :

Musique sacrée. — Ste-Cécile jouant de la harpe. Elle est accompagnée par un ange qui semble la suivre en jouant du violon.

Musique héroïque. — Un barde chante, inspiré par une muse, qui levant une voile d'une main, indique le passé, tandis que dans l'autre elle tient un laurier, symbole de la gloire de l'héroïsme.

Musique lyrique. — Un jeune homme inspiré par Evus, raconte son amour à sa fiancée. Il accompagne son madrigal avec une lyre.

Musique de danse. — Bacchus, le dieu de la joie, jouant du chalumeau, invitant en même temps à la danse, une Bacchante et un jeune homme, qui figurent à ses côtés.

L'auditorium du Temple de Musique contient 2,200 sièges.

PETITES NOTES

Un accident qui aurait pu avoir des

A VIS AUX MERES.—Le Sirop Calmant de Mme Winslow (Mme Winslow's Soothing Syrup) devrait toujours être employé quand les enfants font leurs dents. Il soulage le petit malade immédiatement ; il produit un sommeil naturel, paisible en soulageant l'enfant de sa douleur et le petit chérubin s'éveille aussi brillant qu'un bouton de rose. Il est très agréable au goût. Il calme l'enfant, amoilît ses gencives, diminue la douleur, fait disparaître les gaz, régularise les intestins, et c'est le meilleur remède connu pour la diarrhée, qu'elle provienne de sa dentition ou autres causes. Vingt-cinq centins la bouteille. Soyez certain de demander le Sirop Calmant de Mme Winslow. 1611 an

peuves, requis pour illuminer cette ville magique. La Tour Electrique seule, réclame 2,400 forces, le reste étant employé pour les terraces, la Cour des Fontaines, la Plaza, l'Esplanade et les autres édifices, des arts, de l'horticulture, des machines etc., etc.

La superficie totale du terrain est de 1,400,000 pieds carrés, soit trois fois la grandeur de l'exposition d'Omaha en 1898; deux fois et demie plus grande que le World's Fair de 1893 à Chicago, et presque le double de l'exposition de Paris, l'année dernière.

J'ai visité l'exposition de Chicago en 1893, et je n'hésite aucunement à déclarer que la Pan-American la dépasse d'un grand pas au point de vue de l'illumination.

Parmi les centaines d'édifices illuminés, ceux qui attirent le plus l'attention des visiteurs sont: La Tour Electrique; les édifices du gouvernement des Etats-Unis près du Pont du Triomphe; le temple de musique, le temple de colonnades, la tour des colonnades et l'édifice des machines.

Comme Midway ne vient que d'être ouvert au public je ne puis vous parler de toutes les principales attractions. Je dois mentionner ici simplement la vision imaginaire dite : Darkness and Dawn (Le Paradis et l'Enfer.)

Les personnes nerveuses auront quelque peine à visiter "l'enfer", mais comme il faudra passer par "l'enfer" avant d'entrer dans le "paradis", les visiteurs devront se résigner à aller en "enfer". En entrant dans l'édifice, après avoir parcouru un long corridor très sombre et drapé de guirlandes rouges et dorées, on aperçoit des fontaines de soufre et de feu. Ces fontaines sont vraiment extraordinaires. Le visiteur entre ensuite dans le "Cabaret de la Mort", une reproduction exacte du café du même nom, à Paris. Ici on peut boire et manger, assis sur des rochers, et servis par des squelettes. Des fantômes dont la vue fait frémir se promènent dans cette lugubre pièce, car ils sont chargés de maintenir le bon ordre. Le visiteur est alors informé qu'avant d'entrer dans le séjour des damnés, il faut mourir, afin que, dépourvue de son enveloppe terrestre, l'âme du damné puisse guider celles des autres. Il y a toujours parmi les visiteurs des employés qui connaissent le truc. Alors l'un d'eux s'avance et dit qu'il consent à se sacrifier. On le fait alors entrer dans un cercueil perpendiculaire, et par une illusion d'optique des plus réussies, les spectateurs voient les chairs se sécher sur son corps, ses cheveux tomber, et tout à coup il devient une forme presque invisible. Il sort alors du tombeau et se dirige vers un gouffre situé plus loin, on dirait même très loin, suivi par les visiteurs effrayés et haletants. Pen-

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MAY 27 1901

SOUSA, IN THE RAIN, TALKS OF RAG-TIME



THE SOUSING OF SOUSA AT WILLOW GROVE

"It is Not New," He Says, While He Deplores the Weather at Willow Grove

It was a May Sunday. I wonder where sweet May got it. It drizzled, and it was very cold rain. It blew, and the wind was icy. Sweet May must have borrowed the day from next November.

But trolley officials knew the calendar. All were open-work cars that went to Willow Grove yesterday. John Philip Sousa rode out there in one. Several other persons just as nice, if not as famous, did the same. He had to beat himself often to prevent incipient ossification. Other persons did too. Some ossified. One rheumatic fat man tried to limber up after the trip. It is a fact that for five minutes he succeeded only in creaking mournfully. When he did walk it was by inches.

Everything Was Weeping.

Did you ever read of the "Dank tarn of Ostler and the ghoul-haunted woodland of Wier?" Both were cheerful spots compared to Willow Grove yesterday. The atmosphere was a gruesome gray. The willows were weeping copiously, the maples moped and the elms groaned. The pathways gushed mud at the press of one's foot, and when you reached the roofed but sideless music pavilion you found the benches clammy and every little while wild gusts of cold, cold drizzle slapped your face and suggested the shivers.

But Sousa appeared. He had a new medal on his chest—he received it only yesterday from France. It was a silver medal. In design it has a branch of laurel and a branch of palm. It hangs on a purple ribbon. But the medal was hidden, because Sousa wore a heavy paddock overcoat. He sacrificed a pair of new white kid gloves. He sacrificed for the second time the curls in his moustaches.

The sad glance that Sousa cast at the close of the concert was not all in self-pity. When he began playing it was to one hundred and three mackintoshes (human fillers), seventeen women, wearing furs, twenty aspen-like youths in flannels and fancy hosiery, ten sensible persons in winter overcoats and goloshes, and one hundred and twelve motormen and conductors who had expected to be working. When he made his final bow Sousa faced ninety-three incipient cases of pneumonia; typhoid fever, two; bronchitis, six; rheu-

matism, two hundred and one, to say nothing of an epidemic of cold feet.

And Sousa Looked Hurt.

I saw Sousa during the intermission. He looked hurt.

"Philadelphia never treated me this way. It isn't exactly a frost, but I guess the thermometer will show that it is very near it. Will I have to leave in a boat?"

"Better days are coming. I hope Decoration Day will be warm and fine. On Decoration Day I will play in public for the first time my latest march, 'The Invincible Eagle.'"

Says Ragtime is Old.

"Mr. Sousa, what do you think of ragtime?" I knew that Dvorak had included ragtime in his American symphony as music characteristic. It would be interesting to hear the famous American bandmaster's opinion. What he said was rather surprising. He began:

"Ragtime isn't new, you know. Not a bit of it. Years ago I heard a country pianist play ragtime. The name originated, I think, at country dances, where the final figure is called 'rags.' They chopped the music to suit the movement. I suppose ragtime was created unconsciously by the clapping of the hand after the stamp of the foot. It is odd, but in timing a dance a person always claps after the beat of time with the foot. That's ragtime. But the Spanish dances and the Hungarian waltzes have ragtime, too—that is, syncopation of the melody. So ragtime isn't new. But it has recently swept into favor to high degree. I think that the demand has reached the high-water mark, but I do not think that ragtime will ever cease to be more or less popular. It has spirit. It has vim. It is good music."

Mr. Sousa picked up his baton. Mr. Sousa smiled. Mr. Sousa went out on the platform to beat the raindrops and lead his band.

CHARLES SOMERVILLE.

SOUSA WELCOMED TO WILLOW GROVE

Famous March King Played to Thousands Saturday and Yesterday Despite Bad Weather.

"YE OLDE MILL" IS GREAT

Although the great March King, Sousa, and his famous band is the chief attraction, and deservedly so, at Willow Grove, by far the greatest amount of amusement is sure to be found in that new attraction which has been added to the popular pleasure resort. While Sousa, with his stirring marches and soothing overtures, thrills and electrifies the music-loving soul and entertains thousands and thousands of persons, "Ye Olde Mill" will amuse the same number of individuals and give them a heretofore unknown pleasure. And the novelty of this pleasure will never wear out.

The beauty of Willow Grove is known to all Philadelphians. Its numerous attractions in the past have drawn to the spot hundreds of thousands pleasure-seekers. No one has ever returned home disappointed; no one has ever appeared to have enough of the place, for they all come again and again, and now that this amusement is added to the list of amusements it can hardly be figured out how "Ye Olde Mill" will be able to accommodate all who will make it the chief object of their visit to Willow Grove.

But let us begin at the beginning and enumerate the points of interest in the Grove. First of all, there is Sousa. John Philip Sousa stands to-day pre-eminent in the musical world as a band leader and composer of martial music. He and his band have played in almost every large city on the globe.

Millions of people have listened to him enraptured and entranced. His marches are found in every home where there is a piano. The pianist who has never played or heard of Sousa's "Stars and Stripes Forever" is a back number. Wherever he has appeared high prices have been charged to hear him and see him, and yet the theatre wherein he played was always thronged. And now he is at Willow Grove, where all can hear him without any charge for the pleasure. Is it then a surprise that despite the nasty weather of Saturday and yesterday thousands of people were at Willow Grove just to hear Sousa? When the great leader made his first appearance Saturday afternoon 2,500 persons were on hand to give him a cordial reception, and twice that number were there when the evening concert began. Needless to say that during the remainder of his stay Sousa will play to the largest crowds that ever came to Willow Grove.

Now let us turn to the various sources of amusement for both little ones and their elders. On the right of the band stand is the combination toboggan and shoot-the-chutes. The boat, before diving into the water, is taken on a long ride high in the air over a curving course of smooth tracks. This ride in itself furnishes plenty of fun, and when the deep shoot into the water is made the pleasure is doubled. From the shoot we come to the "Mirror Maze." This, by the way, is another novelty at Willow Grove. At a cost of \$18,000 a group of mystic mirrors were purchased in Paris and brought to Willow Grove. These mirrors amused the sight-seers at the Paris Exposition and were declared to be the most wonderful creation in concave glass. If you want to see yourself as you are not, and if you want to enjoy a hearty laugh, don't miss these mirrors. The human form is transposed into hideous shapes of all kinds. You marvel at what you might have been and thank your stars that you are yourself.

Adjoining the "Mirror Maze" is the theatre where excellent biographic pictures are on view. Then there is a merry merry-go-round, and the large scenic railway. But we turn from all these to stop and gaze at "Ye Olde Mill." First we look in awe and wonder, then with a tinge of curiosity, and then with a feeling of "I guess I'll see what it is." Of course you put your guess into action and take a seat in one of the comfortable boats which are at your disposal. These boats are run along a smooth but winding watercourse extending through channels and tunnels, in all 1,500 feet in length. The water power which drives these boats is furnished by a large mill wheel.

Gliding through the channels, the silence of which is only broken by the murmuring roar of rushing waters, we appear as if journeying through lands of romance and chivalry. Here and there we are greeted by scenes of splendid ruins of famous castles; a tottering cloister and the remains of a once famous abbey rise in the distance; the soft chiming of the church bells, breaking out clear and sweet upon the cool night air, sending a thrill of ecstasy through your frame. These chimes follow you all through your travels; now loud and clear, now low and sweet as if muffled by the shrouds of blackness through which you glide.

When you reach the outside world again a feeling of regret comes over you as you find yourself once more within a cold, everyday, unromantic planet, and find the lands you have just seen were nothing but a vanishing dream of beauty.

The programme for to-day follows:—

- MONDAY, MAY 27, 1901.
- Part I, 3 o'clock.
- 1. Overture, "Carnival Romaine".....Berlioz
- 2. Scenes from "Lohengrin".....Wagner
- 3. Trombone Solo, "Blue Bells of Scotland" Pryor

- Mr. Arthur Pryor.
- 4. (a) Intermission, "Love in Idleness".....Macbeth
- (b) "The Spirit of Liberty".....Sousa

- 5. (a) Idyl, "A Little Dresden Shepherdess" Stulto
- (b) March, "The Bride-Elect".....Sousa
- 10. Gems from "The Fortune Teller".....Herbert

- EVENING PROGRAMME.
- Part I, 8 o'clock.
- 1. Scenes from "Die Meistersinger".....Wagner
- 2. "Invitation a la Valse".....Weber
- 3. Euphonium Solo, "Air American".....Mantia

- Mr. Simone Mantia.
- 4. (a) Largo.....Handel
- (b) March, "King Cotton".....Sousa
- 5. Fantasia, "A Jolly Evening in Berlin" Elnoodshofer

- Part II, 9.30.
- 6. Gems from "The Runaway Girl".....Monckton
- 7. Pastoral Suite, "The History of a Pierrot".....Mario Costea
- 8. Cornet Solo, "Bride of the Waves".....Clarke

- Mr. Herbert L. Clarke.
- 9. (a) Serenade, "Bococo".....Mayer-Helmond
- (b) March, "Manhattan Beach".....Sousa
- 10. Gems from "The Bride-Elect".....Sousa

ing from PUBLIC LEDGER
Philadelphia, PA
Address of Paper
MAY 27 1901

OPENING OF THE PARKS.
The weather was so exceptionally disagreeable on Saturday that the parks, though formally opened for the season, had a very small attendance of visitors. Willow Grove was at its best in everything but weather conditions, and there were some hundreds of people who braved the inclemency of the weather to welcome Sousa and his band, one of the most popular attractions the park has ever offered. The new attraction, "Ye Olde Mill," is a variation of the scenic railway, boats taking the place of cars and running on a raceway through painted scenery and tunnels to the old mill which gives name to the device. The mill and boats are operated by electricity. With better weather the public will give Willow Grove Park a real opening, and then a better opportunity will be given to note its attractions. Of the Sousa Band performances little is to be said that is new. The players are musicians of distinction, they are led with distinction and the programmes arranged are varied and attractive. Mr. Sousa, without sacrifice of art, makes his programmes of a popular character by means of the encores given. He has written a new march, which is to be given for the first time on Memorial Day.
Chestnut Hill Park suffered, like the other open air resorts, from the disagreeable weather on opening day. The park has been beautified by landscape gardeners, new amusement features have been introduced and Phinney's United States Band has been engaged to furnish the music.
Woodside Park was opened on Saturday with Tasca's King Humbert's Royal Artillery Band furnishing the music. New amusement features have been added to those heretofore provided, and the park is prepared for a great throng of visitors.

Newspaper Cutting Bureau in the World.
ing from AMERICAN
Philadelphia, PA
Address of Paper
MAY 28 1901

THE SUMMER PARKS
Sousa Will Present His New March at Willow Grove on Thursday.
Sousa has decided to make Decoration Day at Willow Grove the occasion for producing for the first time his latest composition—"The Invincible Eagle." This march, written in the famous band master's characteristic style, is said to be quite up to the high merit of his other marches. If indeed, it does not surpass all of them. In addition to this, most of his soloists will render selections during the afternoon and evening and a fine general programme has been prepared for the band. Decoration Day at Willow Grove will also witness an innovation on the lawn opposite the toboggan chute, where, at 6 o'clock, there will be an old-fashioned May Day celebration, participated in by 250 little girls. The celebration will be given by the Luther League of St. Luke's Evangelical Lutheran Church. Special programmes will be printed and distributed for the occasion. "Ye Old Will," has proven an attraction of great merit and popularity at the park, and is among the most favored of the new features. Additional trolley facilities to and from Willow Grove will be furnished on Eighth and Thirteenth streets for the day.

ing from RECORD
Philadelphia, PA
Address of Paper
MAY 30 1901

Sousa's New March, "The Invincible Eagle."
John Philip Sousa's new march, which he has named "The Invincible Eagle," is to be played for the first time at Willow Grove Park to-day. The new march is the fourth of a cycle of Exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States Exposition at Atlanta. The third was "Hall to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagle," to soon triumph over the Pan-American Exposition at Buffalo. It has been Sousa's custom to give his new marches their first public hearing in Philadelphia. "There is perhaps a sentimental reason for my partiality for Philadelphia in this respect," remarked the "March King" yesterday, "for it was here that I received my first assurances that my music was beginning to make itself felt. The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches," continued Mr. Sousa. "Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards and the gleam of polished steel, and all its other picturesque features."

ing from ITEM
Philadelphia, PA
Address of Paper
MAY 28 1901

Decoration Day at Willow Grove.
The season at Willow Grove has been thoroughly started by Mr. Sousa and his band. Although the weather has been very disagreeable since the park opened, many people journeyed to Willow Grove and enjoyed the concerts. Mr. Sousa has been obliged to do double work with his band since his engagement. The band is a most efficient body of musicians, and all play with great precision, and Mr. Sousa, as a conductor, directs his band with elegance and authority. His reputation already is a great one, and will certainly be greater when he finishes his engagement at Willow Grove. For Decoration Day he has prepared an elaborate programme, many of his soloists being scheduled to play with the band. It will be thoroughly a musical treat of the highest order. His new march, "The Invincible Eagle," will be produced for the first time at both concerts. This is Mr. Sousa's latest composition, and like all others, will certainly make a big hit.
A new innovation will be introduced on Decoration Day evening at six o'clock on the lawn opposite the chute toboggan, at which time an old-fashioned May Day celebration will take place. The May Queen will be crowned with flowers, and a fitting celebration by 250 little girls, dressed in white. She will be drawn by one hundred flower girls, in a chariot, from the Casino to the Throne. Very few among the girls of the present generation ever witnessed the charming scene of the crowning of a May Queen, and this event, undoubtedly, will be long remembered. The participants will be taken to Willow Grove by special cars in the morning, and will picnic there all day. The celebration will be given by the Luther League of St. Luke's Evangelical Lutheran Church, Rev. Charles L. Fry, pastor. Special programmes will be printed and distributed for the occasion.
Ye Olde Mill attraction has proved a great success, and is patronized by many each day. It is really a charming amusement, and the new Mirror Maze at once sprung into popular favor.
Additional trolley facilities will be furnished on Eighth and Thirteenth streets all day.

ing from INQUIRER
Philadelphia, PA
Address of Paper
MAY 30 1901

Sousa's New March at Willow Grove
John Philip Sousa's new march, which he has named "The Invincible Eagle," is to be played for the first time at Willow Grove Park to-day, Decoration Day. The new march is the fourth of a cycle of Exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States Exposition at Atlanta. The third was "Hall to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagle," to soon triumph over the Pan-American Exposition at Buffalo. "The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches," said Mr. Sousa yesterday. "Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards and the gleam of polished steel and all its other picturesque features."

ing from NEW YORK TRIBUNE
Philadelphia, PA
Address of Paper
MAY 28 1901

W. Stanley Hollis, the United States Consul at Lourenco Marques, who is visiting in this country on a leave of absence, says: "My work is so exacting that I have found little time to mingle with people. One of the pleasant recreations there is to visit the kiosks, or cafes, along the central square, whence the city is built out within a radius of two miles, while the fine government band is playing. It may seem a strange statement for that city, which is distant from Washington a seventy days' voyage, but the Portuguese are extremely fond of the Sousa marches. Their band played them almost continuously for a time, and they are yet very much in vogue. The Washington Post March' was perhaps the most popular of all. Sousa is a Portuguese name that one hears very frequently wherever Portuguese live, and there is a strain running through his music that catches them. When I return to South Africa, which will be soon, I intend to take along with me a bundle of the latest Sousa marches to present to the Portuguese Governor."

Newspaper Cutting Bureau
ing from JOURNAL
Philadelphia, PA
Address of Paper
MAY 21 1901

MUSICAL AND DRAMATIC NOTES
At Willow Grove Park yesterday John Philip Sousa's new march, "The Invincible Eagle," was presented for the first time, to the delight of large audiences. The new march is the fourth of a cycle of Exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States Exposition at Atlanta. The third was "Hall to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagle" to soon triumph over the Pan-American Exposition at Buffalo.

ing from INQUIRER
Philadelphia, PA
Address of Paper
MAY 28 1901

Memorial Day at Willow Grove
The season at Willow Grove has been thoroughly started by Mr. Sousa and his band. Although the weather has been very disagreeable since the park opened, many people journeyed to Willow Grove and enjoyed the concerts. Mr. Sousa has been obliged to do double work with his band since his engagement. For Decoration Day he has prepared an elaborate program, many of his soloists being scheduled to play with the band. His new march, "The Invincible Eagle," will be produced for the first time at both concerts. This is Mr. Sousa's latest composition, and like all others, will certainly make a big hit.
A new innovation will be introduced on Decoration Day evening at 6 o'clock on the lawn opposite the chute toboggan, at which time an old-fashioned May Day celebration will take place. The May Queen will be crowned with flowers and a fitting celebration by 250 little girls, dressed in white. She will be drawn by 100 flower girls in a chariot from the casino to the throne. The participants will be taken to Willow Grove by special cars in the morning, and will picnic there all day. The celebration will be given by the Luther League of St. Luke's Evangelical Lutheran Church, Rev. Charles L. Fry, pastor. Special programmes will be printed and distributed for the occasion.

ing from PRESS
Philadelphia, PA
Address of Paper
MAY 30 1901

PLEASURE PARK
Decoration Day at Willow Grove and Central Park.
Although the weather has been very disagreeable since the park opened, many people have journeyed to Willow Grove and enjoyed the concerts. Mr. Sousa has been obliged to do double work with his band since his engagement. For Decoration Day he has prepared an elaborate programme, many of his soloists being scheduled to play with the band. It will be a musical treat of the highest order. His new march, "The Invincible Eagle," will be produced for the first time at both concerts. A new innovation will be introduced on Decoration Day evening at 6 o'clock on the lawn opposite the chute toboggan, at which time an old-fashioned May Day celebration will take place. The May Queen will be crowned with flowers and a fitting celebration by 250 little girls dressed in white. She will be drawn by one hundred flower girls, in a chariot, from the Casino to the throne. Very few among the girls of the present generation ever witnessed the charming scene of the crowning of a May Queen, and this event, undoubtedly, will be long remembered. The celebration will be given by the Luther League, of St. Luke's Evangelical Lutheran Church, Rev. Charles L. Fry, pastor.

Cutting from SPIRIT OF THE TIMES.
Address of Paper New York City
Date JUN 1 1901
Terrace Garden re-opened last Saturday with El Capitan; but Sousa did not conduct his opera; he will have that pleasure later. The rain does not interfere with the enjoyment of the audiences at the Garden.

AMERICAN
PHILADELPHIA, PA.
MAY 30 1901

SOUSA POSES BEFORE A CAMERA ON THE NORTH AMERICAN BUILDING



SOUSA IN A RAG-TIME POSE

John Philip Sousa studied fog effects and posed for photographs yesterday morning on the roof of The North American Building. "This is my ragtime pose," said he. So saying, he struck an attitude as rapt and intent as that of a man who sees a \$2 bill in the near distance. He said the Paris photographers liked his pose and couldn't get enough of it. "This is planissimo," explained the bandmaster, assuming another pose. No stage fairy queen summoning, with her attendant elves, could have done it better than Sousa. If terfered one could almost have seen the music dripping from h Willow Grove to-day Sousa will give the initial rendition of 'The Invincible Eagle,' which he has composed in honor of the Par tion. The new march is the latest in a cycle of compositions honor of the World's Fair, the Atlanta Exposition and the Pa

ing from
PHILADELPHIA, PA.
MAY 30 1901

SOUSA'S NEW MARCH

"The Invincible Eagle" to be Played To-Day.

AT WILLOW GROVE PARK

Thousands of Philadelphians Are Anxious to Hear It.

Thousands of people will listen with keen interest and great deight, to-day, to the first rendition of John Philip Sousa's new march, which he has named "The Invincible Eagle." "The Invincible Eagle" will be played by Sousa's great band, late this afternoon and evening, at beautiful Willow Grove Park, and, like everything that the great march king writes, is musicianly correct, yet always comprehensible. The Item has no doubt that his latest work will be as successful as his earlier ones.

Once a year Sousa writes a march, and in the Springtime the dance devotees and the soldiery of the United States are accustomed to look for this new tribute of melody from the pen of "The March King." The new march is the fourth of a cycle of Exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States Exposition at Atlanta. The third was "Hail to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagle" to soon triumph over the Pan-American Exposition at Buffalo.

"For many years it has been John Philip Sousa's custom to give his new marches their first public hearing in Philadelphia. Just four years ago 'The Stars and Stripes Forever' was introduced in this city, and 'Hands Across the Sea' had its first performance at the Academy of Music two years later.

WHAT SOUSA SAYS.

"There is perhaps a sentimental reason for my partiality for Philadelphia in this respect," remarked the "March King" at Willow Grove, "for it was here that I received my first assurances that my music was beginning to make itself felt. One day while in Philadelphia on Government business while I was at the head of the United States Marine Band, walking on Broad street I chanced to hear a hand-organ grinding out a melody that sounded familiar to my ears. Listening more intently I was surprised to recognize my own 'Gladiator' march. It was one of the proudest moments of my life, for I felt I had struck the popular chord. Another time, while giving a concert with the Marine Band at the Academy of Music, a man rose in the audience and shouted: 'Play us the "High School Cadets," Mr. Sousa!' a composition that I had never suspected possessed more than a local Washington reputation.

"The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches," continued Mr. Sousa. "Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards, and the gleam of polished steel and brass, other pieces.

Heartford Conn.
Telegram 4/20/1901

SOUSA'S CONCERTS.

Two Brilliant Performances at Foot Guard Hall.

Sousa and his band gave two concerts at Foot Guard hall yesterday afternoon and evening under the auspices of the Foot Guard and at both performances there were large and enthusiastic audiences. Sousa is indeed a monarch of quickstep airs and under his direction they are forcibly brought out and reflect in a marked degree the type of the American music. Each musician is himself an artist, and the grouping of the different instruments is well disciplined.

There were also selections from Verdi, Gounod, Loraine and Strauss, and although Sousa's interpretation may have differed somewhat from the readings of others they showed the individuality of the man and were greatly enjoyed.

The soloists were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Mr. Herbert L. Clarke, cornetist. Miss Duffield's voice is full and strong, of excellent range, and her enunciation very clear. Miss Bucklin executed beautifully the difficult selections which she had undertaken, and Mr. Clarke on the cornet did good work and was heartily applauded.

Cutting from
Address of Paper
Date

News from Buffalo.

(Special Correspondence.)

BUFFALO, May 24. - Star Theatre, J. R. Sterling, mgr: The house was dark 20-22. Annie Russell in A Royal Family 23 25. Advance sale good. E. S. Willard 27 1.

Shea's Theatre, M. Shea, mgr: Packed houses are greeting The Girl with The Auburn Hair 20 25. Miss Auburn's act is not new to Buffalo but still proves a drawing card. Hills and Selviany have a remarkably good bicycle act. Eddie Girard is clever and funny in a well written farcical sketch. Julia Kingsley and Nelson Lewis have an entertaining sketch. Jess Dandy, in Hebrew parodies, is popular. Collins and North are above the average. The Reed trio do some clever harp and violin work. The entire company takes exceedingly well. Otis Harlan 27-1.

Teck Theatre, John Laughlin, mgr: Sousa's Band gave a splendid concert Sunday night to good-business. The scenery and stage equipment for Constantinople which will be given here for the Pan American season has arrived.

Cutting from
Address of Paper
Date

TORONTO.

E. S. Willard revived The Professor's Love Story at the Grand May 20 and delighted a large audience. Tom Finch 21. The Middleman 22. The Professor's Love Story 23. 24. David Garrick 25. The more one sees of Mr. Willard the more one is struck with his great debt to his co., which is one of the finest ever seen here. Without wishing to intimate that this fine actor has been overrated, it can still be realized that if he received the support of the average American co. the very cream would be taken from his performances. This visit will be long remembered in Toronto as one of the few oases in the theatrical desert of the past season.

Robert B. Mantell chose The Face in the Moonlight for his vehicle 20-25, and a good house greeted him. A tendency to make one of the dual roles rather more humorous than it is generally played was perhaps the most noticeable feature of the performance. Mr. Mantell will appear in several Shakespearean roles 27-1.

The Valentine Stock co. closed its long and successful engagement at the Princess Theatre 20-25 with a fine production of The Merchant of Venice. Miss Maynard's personation of Portia places her in very high rank among the young actresses seen here. Her work was almost flawless. The support was adequate. Anne Blanche received a testimonial in the shape of a benefit performance of Young Mrs. Winthrop 22. From time to time fault has been found with the Valentine co. for playing profitable melodramas to the exclusion of good stage literature, but in justice to this excellent co. it should be stated that the only most noticeable things were practically rejected by Toronto audiences were sensational plays adopted. The co. however, when presenting the most trumpery pieces has played with earnestness and enthusiasm, and in a manner far superior to the methods of the ordinary traveling co. On the whole, the visit of the Valentine people has been a distinct gain for Toronto, and they leave here carrying many warm wishes for their future success.

Sousa's Band gave two largely attended and enjoyable concerts in Massey Hall 18. The solo numbers were especially good, while the concerted pieces were played with much vigor. J. V. McAREE.

AMERICAN
PHILADELPHIA, PA.
MAY 30 1901

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ing from
PHILADELPHIA, PA.
MAY 30 1901

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Hartford Conn.
Telegram 4/20/1901

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Sousa and his band gave two concerts at Foot Guard hall yesterday afternoon and evening under the auspices of the Foot Guard and at both performances there were large and enthusiastic audiences. Sousa is indeed a monarch of quickstep airs and under his direction they are forcibly brought out and reflect in a marked degree the type of the American music. Each musician is himself an artist, and the grouping of the different instruments is well disciplined.

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The soloists were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Mr. Herbert L. Clarke, cornetist. Miss Duffield's voice is full and strong, of excellent range, and her enunciation very clear. Miss Bucklin executed beautifully the difficult selections which she had undertaken, and Mr. Clarke on the cornet did good work and was heartily applauded.

cutting from
DRAMATIC NEWS
New York City
Address of Paper
Date JUN 1 1901

News from Buffalo.

(Special Correspondence.)

BUFFALO, May 24. - Star Theatre, J. R. Sterling, mgr: The house was dark 20-22. Annie Russell in A Royal Family 23 25. Advance sale good. E. S. Willard 27 1.

Shea's Theatre, M. Shea, mgr: Packed houses are greeting The Girl with The Auburn Hair 20 25. Miss Auburn's act is not new to Buffalo but still proves a drawing card. Hills and Selviary have a remarkably good bicycle act. Eddie Girard is clever and funny in a well written farcical sketch. Julia Kingsley and Nelson Lewis have an entertaining sketch. Jess Dandy, in Hebrew parodies, is popular. Collins and North are above the average. The Reed trio do some clever harp and violin work. The entire company takes exceedingly well. Otis Harlan 27-1.

Teck Theatre, John Laughlin, mgr: Sousa's Band gave a splendid concert Sunday night to good business. The scenery and stage equipment for Constantinople which will be given here for the Pan American season has arrived.

Sousa's... able concerts in... were especially good, which played with much vigor.

SOUSA AND HIS BAND.

Fresh from his European triumphs and cheered by new victories since his return to this country, John Phillip Sousa, the march king and America's greatest bandmaster, appeared before a large audience Thursday night at the Oliver. More than usual interest attached to this concert because it was the first given here since Mr. Sousa's famous trip abroad. His admirers watched with keen interest to see if the band had taken on anything new as a result of European experiences. They found that more delicacy and finish were shown than ever, but after all it was the same old Sousa, and the people gave themselves up wholly to the swing and charm of his music. For years the band has been coming here regularly, and it always seems to be better with each new appearance. This time enjoyment was enhanced by the production of a number of new and striking selections on the regular program, with nearly all of the old favorites, including the most celebrated marches, thrown in as encores. After every regular number the audience applauded vigorously. With the grace and graciousness that are so characteristic of the man, Sousa would respond with a favorite march, and in every instance the audience interrupted the opening bars with applause and emphasized the closing strains with delighted hand clapping. Selections like the Isabella overture, the scene from "Aida," Weber's invitation to dance, and the walking "Dervish chorus" were greatly admired, but it was the Sousa music in the encores that made the house sway in unison with the conductor's baton.

In Germany, where music is made so much of, the critics took Sousa seriously and gravely discussed his style, the tone colors of his music and all the niceties and profundities of his art. It is gratifying to Americans to know that these bespectacled gentlemen gave a deliberate verdict of approval. We do not know much about such things over here. We enjoy Sousa and would enjoy him whether the critics approved or not, but it will dim nobody's pleasure to know that the critical Germans found his program worthy of admiration and the technical

*Worcester Telegram and Gazette
Jan 19th 1901*

FULL HOUSE HEARS SOUSA

Audience Well Pleased With The Concert.

Band's Popularity is Due to Its Leader.

A Particular Star of His Constellation is Mr. Arthur Pryor, the Trombonist.

Sousa's band was greeted with a full house at Staub's theater last night; in fact standing room was at a premium

*Joplin Mo
Jan 25th 1901*

Sousa's Band

It was no small undertaking, that of a concert tour of Europe with an American band, and the tremendous success achieved by Sousa on the continent, particularly in Germany, the home of the Military band, is, therefore, all the more remarkable. The result was a vindication of Sousa's pet theory, that human nature, even in music, is the same the world over, for he soon found that his foreign audiences liked the same kind of musical pabulum that finds greatest favor with his American listeners. The dash and nerve of American music in general and the swing and spirit of the Sousa marches in particular, appealed to them strongly.

The Sousa band made a sensation in Europe for the precision and smoothness of its ensemble, the richness and softness of its tone and the brilliancy of its interpretations, and the press were a unit in accord in their praise. "Such a perfection of ensemble-playning, such tone-volume and tone-purity, such rythmical accuracy," said the critic of the Nachrichten. Hamburg, Germany "is not to be found elsewhere, even in our very best military bands. The visit of the Sousa to Hamburg is a musical event. The band is of unusual artistic ability."

The character of the Sousa concerts was very different from the accepted ideas, but the audiences took very kindly to the Sousa encores and the constant succession of musical numbers, something that has never been known before in Europe. Sousa will be warmly welcomed when he brings his great band here for a concert at the Club theatre Saturday, January 26. The soloists will be Blanche Duffield, soprano, and Bertha Bucklin, violiniste. From the band the

instrumental soloists will be selected from among Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

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The following set program was offered last night, but it gives an inadequate idea of the concert, for double and triple encores were the rule from the opening to the close:

- Overture, "Isabella," Suppe.
- Trombone solo, "The Patriot," Pryor.
- Arthur Pryor.
- Ballet suite, "History of a Pierrot," Mario Costa.
- Soprano solo, "Where is Love," Sousa.
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- Grand Scene from Aida, "Oh Fatal Stone," Verdi.
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- March, "Hail to the Spirit of Liberty," Sousa.
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Of the numbers the second, the third, the fourth, the sixth, the seventh and the last are new.

The stirring march, "Hail to the Spirit of Liberty," was composed for the dedication of the Lafayette monument in Paris last July.

Justice can hardly be done to all of the good features of the concert, but it will not do to omit mention of Mr. Pryor's beautifully mellow trombone solo, the clear, flexible and altogether pleasing singing of Miss Duffield, and the masterly violin playing of Miss Bucklin. All of these artists were recalled again and again. Miss Bucklin achieved the distinction of two strong encores toward the close of a rather long program.

Frederick Hobbs "Wash Journal" 1901

*Montreal Gazette
May 4th*

SOUSA'S BAND AT ARENA

Two Large Audiences Greet the American March King.

Sousa's band gave two performances yesterday at the Arena. It secured a large attendance. It is four years since the organization was here, and they seem, if anything, to have improved. The old-time smoothness and the excellent shading are as evident as ever, and their programme gives them a very varied selection of music from Sousa's own marches to the mournful strains of Verdi's "Death of Aida." With so large a number of musicians it is possible to give their true value to all the subtle harmonies and underlying tones which in the ordinary band and either lost or come out too obtrusively. Here they form part of one great whole; they are heard, but they seem to fit into the general scheme and to be necessary elements in the final effect. All this is done apparently without effort. Sousa has always been noted for the absence of the gesticulation which some conductors find necessary, and he seems to be still quieter now. Indeed, in some of his own compositions and other pieces familiar to the band, he ceases to beat time altogether and merely points out where some effect is to come in. The musicians almost manage themselves, and the result is the perfect smoothness for which they are famous.

The overture to Goldmark's "Sakuntala" opened the afternoon concert, and in response to the applause Sousa's "March and Stripes" and "The Stars and Stripes" were played. Then followed a cornet solo by Mr. Herbert L. Clarke, Hartman's "Bucklenian." He played with purity and fullness of tone, but variations gave the impression of a reference of technique to musical generations. However, his encore, "Adams' Holy City," was free from this reproach and was interpreted with deep feeling. In marked and effective contrast came the Egyptian Suite, by Luigini. The weird, mystic strains were rendered admirably, and in spite of the lightness necessary for such music, the same of tone was well maintained. Miss Blanche Duffield then sang Sousa's "Where is Love?" and A. Pryor's "Band Contest." She has a good voice of great compass and power, and the human voice is not a cornet. It is impossible for any man or woman to fill the Arena, with its open seating, satisfactorily. Moreover, Miss Duffield had to sing to the accompaniment of the orchestra, which, though wonderfully subordinated, was a powerful contrast. The member of the first part was Verdi's "Death of Aida," in which the strains and passionate walls were excellently treated. As an encore, the "Dervish" chorus from Gounod's "Faust" gave an opportunity for martial effects and the trombone, Messrs Pryor, Lyons, Mantia and Wardwell, accomplished themselves admirably in the piece. Then came two new pieces, "March to Loraine's 'Zamona'."

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The soldiers' chorus from Gounod's "The Trovatore" gave an opportunity for the martial effects and the trombone section, Messrs Pryor, Lyons, Adams, Mantia and Wardwell, acquitted themselves admirably in the march. Then came two new pieces, Sousa's "Hail to the Spirit of Liberty," and Miss Bertha Bucklin playing a violin solo Wieniawski's "Souvenir di Moscow," and as her encore Sousa's "Nymphallian." She has great command of the instrument and plays with great feeling, especially in the latter piece. Johann Strauss' "Ritter Pasman" brought a very enjoyable concert to a close. In the evening Mr. Clarke played Sullivan's "Lost Chord" in remembrance of the great English composer. The attendance in the evening was unusually large.

Frederick Hobbs, "Spoke Journal" 1901

A LITTLE SENSE AND NONSENSE.

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Chattanooga - Tenn
"Times" Jan 20 - 1901

Denver - Col.
"Times" Feb 4th

Denver - Col.
"Republican" Feb 4

SOUSA'S GREAT BAND

A RARE TREAT GIVEN MUSICAL PEOPLE YESTERDAY.

Two Concerts by the Famous Musicians. Directed by the Popular Composer and Leader, John Philip Sousa.

The famous Sousa and his band gave Chattanooga a treat yesterday afternoon and evening that will not soon be forgotten by those who attended the concerts, especially the lovers of music.

A good audience attended the matinee and listened entranced to the stirring strains of the great band. Sousa's marches are known to all musical people, and for that matter to thousands who are not musical. The familiar strains of many of them were heard in yesterday's concert, and the perfect playing of the band under the skilled conductor, was delightful to hear. The afternoon programme was well selected, consisting of numbers by Westmeyer, Saint-Saens, Giordano, Liebling, Sousa and others, which were heartily enjoyed.

Mr. Sousa played in response many of his own marches, which were much appreciated.

The soloists at the afternoon concert were Mr. Clarke, cornetist, and his facile execution of fast passages and cadenzas is very fine indeed.

The ballet suite and the Giordano number received much applause, as did also Sousa's "Hail to the Spirit of Liberty."

EVENING CONCERT.

The evening concert attracted another good audience, and one that showed much discrimination in applauding the different numbers. Be it said to the credit of the audience last night that the finest music received the most prolonged applause. The opening number, by Suppe, was played with the most consummate artistic finish. It is very doubtful if the tones of clarionets can be made to do finer work than that which was done last evening. There was plenty of woodwind, and even at the most terrific tempos all seemed to play as one instrument.

This, of course, is possible only for the best players, and under a leader who is a thorough and hard-working musician. Constant and arduous rehearsals, and the playing together of practically the same artists for a number of years. These are the factors that bring about such results.

In contrast to the bright and stirring marches, were the numbers by Verdi and Sebek, both of grave character, the Verdi number from "Aida," being well suited to the capabilities of the band.

The number, "In the Soudan," by Sebek, is in the minor mode and has the distinctly Oriental character. It is plaintive and slow as if voicing the troubles of the children of the desert. Its effectiveness was enhanced by the great contrast to the next number, which was Sousa's "Hail to the Spirit of Liberty."

This number has a pronounced motive which was taken up by cornets, trombones and then by the wood instruments, and finally, near the close of the number, eleven men—five trombone players and six cornets—ranged themselves along the front of the stage and blew a blast that might easily have been heard on top of Raccoon mountain. Such a blaring of brass has not been heard before, and it seemed as though the opera house fairly shivered.

The sextette, from "Lucia," was also played as an encore by six bass instruments. This beautiful composition was much enjoyed, especially by the vocalists present, many of whom had sung the music at various times.

The soloists of the evening were Mr. Arthur Pryor, Miss Blanche Duffield and Miss Bertha Bucklin.

Mr. Pryor's trombone solo was played in smooth and artistic fashion. Miss Duffield possesses a light and pretty coloratura soprano voice, which she handles easily. She sings with good style and was heartily encored, responding with a pretty spring song.

Miss Bucklin is one of the most finished and artistic violin players who has ever favored Chattanooga with a visit. Her dainty and beautiful playing was a delight to all, and the Ries Adagio and perpetual motion were numbers which were most acceptable to the audience. The Adagio is a very high-class composition and the playing of the accompaniment by the band was par excellence.

The accompaniment itself is a most delicate piece of artistry, and lead by the skilful Sousa the ensemble was delightful and satisfying to the most critical musician.

In fact, all of Sousa's accompaniments are correct. They are not too loud or pronounced, and the playing of the obligatos was to the last degree satisfactory.

Sousa is an easy and graceful director and his control of his players is absolute from the faintest piano to the most crashing forte. There is abundant brass, but it does not overpower the wood. It is to be hoped that Sousa will favor Chattanooga with a visit again in the near future.

Those of the audience who sat in the parquet circle were much annoyed by the constant loud talking of several young men who sat near the rear seats. "Such ill manners," said a visitor to a Chattanooga Times reporter, "should not be allowed in the theater." There was much angry comment among those who wanted to hear the music.



Sousa the Bandmaster.

To be a great bandmaster and a successful bandmaster, measured in gold, must be gratifying; but to be the one bandmaster beloved of the people, to be the idol of the great human mass whose musical education is natural rather than acquired, must be joy indeed.

That is the title more than any other which belongs to John Philip Sousa—he is the bandmaster of the people. It doesn't deteriorate from his standing as a musician, and it elevates the man.

The audiences at both concerts yesterday were representative. There were few, very few, box parties; but there was much applause. There was liberal approval for the semi-classic numbers of the program, cheers for the familiar marches of the leader and a virtual stampede when the big band and the picturesque conductor went so far as to play ragtime. "You have to play ragtime" if you want to get very close to folks these days, to judge from the reception it receives in all kinds of entertainments, from the men who play on tin things to the acrobatic pianistic performer.

Sousa doesn't seem to take as much enjoyment in catering to this crude but honest sentiment as he used to do. There is a somewhat tired expression playing about his inspired beard, and his expressive back rails to twitch with the rhythmic delight which was noticeable before the last three figures were added to the bank account.

But, nevertheless, Sousa, and his band, does play popular music, intermingled with the better grade, and so long as he does the people have cause to rejoice.

Last night's program was received with many manifestations of delight. The band played with a firm command and gave a delicate swing to the familiar Weber "Invitation a la Valse" which was delightful. The adaptability and the fine versatility of the American band, under the American conductor, is always noticeable. They take the heavier selections and present them as expressively as the lighter, and they find shades and accentuations which are true to the theme. Among the new pieces of the program a ballet suite, "History of a Pierrot" (Mario Costa), and a Dervish chorus, "In the Soudan" (Sebek), were the best.

The new Sousa march, "Hail to the Spirit of Liberty," is hardly up to the Sousa standard, either in directness of theme or melodic quality. It is as though the old Sousa had seated himself to write the annual march, and, taking his pen in hand, had cried, "Get thee behind me" to the new Sousa. However, it is a dangerous thing to prophesy as to the future of a Sousa march. It makes good use of the composer's beloved horns, and is not without merit.

The soloists last evening were Miss Bucklin, who played three violin selections with true feeling and splendid tone; Miss Duffield, who sang in a light though well-pitched soprano, and the well-liked Mr. Pryor, whose trombone solos possess all the beauty of a baritone voice. The audience was scant in the afternoon and large in the evening.

The program for tonight follows:
Overture—"Carneval Roman"..... Berlioz
Cornet solo—"A Soldier's Dream" (new)
..... Rogers
..... Walter B. Rodgers.
(a) "Slavonic Dance No. 2"..... Dvorak
(b) "Hungarian Dance No. 6"..... Brahms

Des Moines Jan 30
"State Register"

AT THE THEATERS.

Thomas and Strauss reach the few but Sousa, the great and only Sousa, reaches them all. He and his famous band, now completing a tour of the world, played to two large audiences at the Auditorium on Tuesday under the management of Mr. Wm. Foster, and fairly enchanted their hearers.

Sousa brought to Des Moines the same band of sixty-five pieces he took abroad—the same band that made such a wonderful impression at the Paris exposition and in all of the European capitals—and with him he brought the most attractive music he gathered in the old world. Several of these new pieces are very fascinating, but it was when he played his own marches as encores that the audience became most enthusiastic. In fact it seemed that some of the numbers were encores for the sake of hearing the Sousa march that was almost sure to come.

Sousa's new march, "Hail to the Spirit of Liberty," could hardly be called a Sousa hit, however, and it was the only disappointing thing in the two programmes. It was good, but it was not what was expected of Sousa and the audiences were somewhat disappointed. This new march, written for the dedication of the Lafayette monument presented on the Fourth of July last to the people of France by the Americans, has the Sousa dash and vim, but it failed to bring forth the novelty that has distinguished its predecessors. The programmes were as follows:

MATINEE.
Overture, "Kaiser," Westmeyer.
Cornet solo, "The Bride of the Waves," Clarke, Mr. Herbert L. Clarke.
Ballet suite, "Henry VIII," Et. Saisis, Soprano solo, "Printemps," (new), Leo Stern, Miss Blanche Duffield.
Grand scene and ensemble, "Andrea Chenier," (new), Giordano.
Valse Frau Luna (new), Lincke.
(a) Serenade Roccoco (new), Myer-Helmund.
(b) March, "Hail to the Spirit of Liberty," (new), Sousa.
Violin solo, "Polonaise in A Major," Weinski, Miss Bertha Bucklin.
Suite, "Hermione," (new), La Rondelia.

EVENING.
Overture, "Isabella," Suppe.
Trombone solo, "The Patriot," (new), Pryor, Mr. Arthur Pryor.
Ballet suite, "History of the Pierrot," (new), Mario Costa.
Soprano solo, "Where is Love?" (new), Sousa, Miss Blanche Duffield.
Grand scene, "Oh, Fatal Stone," (Aida), Verdi.
"Invitation a la Valse," Weber.
(a) Dervish chorus, "In the Soudan," (new), Sebek.
(b) March, "Hail to the Spirit of Liberty," Sousa.
Violin solo, "Adagio and Moto Perpetum," Ries, Miss Bertha Bucklin.
Czardas, "Ritter Pasman," (new), Johann Strauss.

Immediately following the intermission Mr. Walter B. Rogers, an old Des Moines boy, who was formerly a member of Phinney's Iowa State Band, played a cornet solo "A Soldier's Dream," and was given quite an ovation. Sousa, who is always obliging, heard the calls from the audience for Rogers and promptly gave him a place of honor on the programme. Arthur Pryor, the

OFFERINGS IN THE THEATERS

That John Philip Sousa has not lost his popularity in Denver was attested by two large audiences which filled the Broadway theater yesterday to listen to the two concert programmes which he provided. Indeed, Denver is one of the banner towns in the Sousa tours, for whereas he is greeted with only moderate enthusiasm in Chicago and in many other cities, he never fails to draw well when he comes west.

Sousa's programme last night contained twenty-seven numbers. Only nine of these appeared on the programme, but it is an understood thing at a Sousa concert that the director will play at least two encores for every number on the programme. The first is to be a march or a cakewalk and the second may be some light little bit of dance music. This is a code of ethics which Sousa never violates and one reason for his popularity is because he always keeps faith with the public in this respect. Even Arthur Pryor follows all the traditions. He first plays an air with variations and then for an encore chooses a popular song. The audience always waits to hear the song just as it goes to the concert to hear the encores which Sousa gives.

Nevertheless Sousa deserves to be considered more seriously and to be judged from the nine numbers which he puts on his programme. His band this year is in many respects better than it has been on former occasions. He has a woodwind section that is thoroughly excellent. Its precision of attack, unity of sentiment and thoroughness in every detail are things to be highly commended. The brass, of course, is good, for it necessarily is something to which the conductor gives most of his attention. A novelty which he introduced last night was the sextette from "Lucia di Lammermoor," played with three trombones, two cornets and a horn. One of his most pleasing numbers was the "History of a Pierrot," by Mario Costa, a quaint little composition, characteristic in every note, and thoroughly enjoyable. The scene from "Aida," in the last act, in which the duet between the tenor and soprano is sustained by a cornet and a trombone also was quite a novelty in the way of orchestration and was well carried out.

The soloists, Blanche Duffield and Bertha Bucklin are quite as good as any whom Sousa has carried with him for some time and helped make his concerts yesterday very enjoyable.

Denver - Col.
"Daily News" Feb 4

AMUSEMENTS.

Sousa the Leader.

John Philip Sousa's two programmes at the Broadway yesterday were a surprise. One may expect soon to hear of the famous bandmaster becoming instead the leader of a symphony orchestra. Americans used to think Patsy Gilmore had "summed the count" of refinement in the music of military instruments, but the attainments of Mr. Sousa in this line of work since his recent trip to Europe, creeping upon us so suddenly that they amount almost to a repute, put him far and away ahead of any reputation he has hitherto borne. Henceforth the March King is not to be known as such, but as Sousa the Music Master, having brought his band of players almost to the level, one may say, of a symphony orchestra in its breadth, its radiance, its refinement, its scholarly purpose. The marches of those subtle effects brought from the instruments commonly put apart for the services of the street. Not that their qualities are not fully appreciated, but that they are so rarely utilized in America for the finer work of the orchestra—that is, aside from the orchestra where they are servile to the strings.

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Tabor Grand.

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"Times" Jan 20-1901

"Times" Feb 4 1901

SOUSA'S GREAT BAND

A RARE TREAT GIVEN MUSICAL PEOPLE YESTERDAY.

Two Concerts by the Famous Musicians, Directed by the Popular Composer and Leader, John Philip Sousa.

The famous Sousa and his band gave Chattanooga a treat yesterday afternoon and evening that will not soon be forgotten by those who attended the concerts, especially the lovers of music.

A good audience attended the matinee and listened entranced to the stirring strains of the great band. Sousa's marches are known to all musical people, and for that matter to thousands who are not musical. The familiar strains of many of them were heard in yesterday's concert, and the perfect playing of the band under the skilled conductor, was delightful to hear. The afternoon programme was well selected, consisting of numbers by Westmyer, Saint-Saens, Giordano, Liebling, Sousa and others, which were heartily encored.

Mr. Sousa played in response many of his own marches, which were much appreciated.

The soloists at the afternoon concert were Mr. Clarke, cornetist, and his facile execution of fast passages and cadenzas is very fine indeed.

The ballet suite and the Giordano number received much applause, as did also Sousa's "Hail to the Spirit of Liberty."

EVENING CONCERT.

The evening concert attracted another good audience, and one that showed much discrimination in applauding the different numbers. Be it said to the credit of the audience last night that the finest music received the most prolonged applause. The opening number, by Suppe, was played with the most consummate artistic finish. It is very doubtful if the tones of clarionets can be made to do finer work than that which was done last evening. There was plenty of woodwind, and even at the most terrific tempos all seemed to play as one instrument.

This, of course, is possible only for the best players, and under a leader who is a thorough and hard-working musician. Constant and arduous rehearsals, and the playing together of practically the same artists for a number of years. These are the factors that bring about such results.

In contrast to the bright and stirring marches, were the numbers by Verdi and Sebek, both of grave character, the Verdi number from "Aida," being well suited to the capabilities of the band.

The number, "In the Soudan," by Sebek, is in the minor mode and has the distinctly Oriental character. It is plaintive and slow as if voicing the troubles of the children of the desert. Its effectiveness was enhanced by the great contrast to the next number, which was Sousa's "Hail to the Spirit of Liberty."

This number has a pronounced motive which was taken up by cornets, trombones and then by the wood instruments, and finally, near the close of the number, eleven men—five trombone players and six cornets—ranged themselves along the front of the stage and blew a blast that might easily have been heard on top of Raceoon mountain. Such a blaring of brass has not been heard before, and it seemed as though the opera house fairly shivered.

The sextette, from "Lucia," was also played as an encore by six bass instruments. This beautiful composition was much enjoyed, especially by the vocalists present, many of whom had sung the music at various times.

The soloists of the evening were Mr. Arthur Pryor, Miss Blanche Duffield and Miss Bertha Bucklin.

Mr. Pryor's trombone solo was played in smooth and artistic fashion.

Miss Duffield possesses a light and pretty coloratura soprano voice, which she handles easily. She sings with good style and was heartily encored, responding with a pretty spring song.

Miss Bucklin is one of the most finished and artistic violin players who has ever favored Chattanooga with a visit. Her dainty and beautiful playing was a delight to all, and the Ries Adagio and perpetual motion were numbers which were most acceptable to the audience. The Adagio is a very high-class composition and the playing of the accompaniment by the band was par excellence.

The accompaniment itself is a most delicate piece of artistry, and lead by the skillful Sousa the ensemble was delightful and satisfying to the most critical musician.

In fact, all of Sousa's accompaniments are correct. They are not too loud or pronounced, and the playing of the obligatos was to the last degree satisfactory.

Sousa is an easy and graceful director and his control of his players is absolute from the faintest piano to the most crashing forte. There is abundant brass, but it does not overpower the wood. It is to be hoped that Sousa will favor Chattanooga with a visit again in the near future.

Those of the audience who sat in the parquet circle were much annoyed by the constant loud talking of several young men who sat near the rear seats. "Such ill manners," said a visitor to a Chattanooga Times reporter, "should not be allowed in the theater." There was much angry comment among those who wanted to hear the music.



Sousa the Bandmaster.

To be a great bandmaster and a successful bandmaster, measured in gold, must be gratifying; but to be the one bandmaster beloved of the people, to be the idol of the great human mass whose musical education is natural rather than acquired, must be joy indeed.

That is the title more than any other which belongs to John Philip Sousa—he is the bandmaster of the people. It doesn't deteriorate from his standing as a musician, and it elevates the man.

The audiences at both concerts yesterday were representative. There were few, very few, box parties; but there was much applause. There was liberal approval for the semi-classic numbers of the program, cheers for the familiar marches of the leader and a virtual stampede when the big band and the picturesque conductor went so far as to play ragtime. "You have to play ragtime" if you want to get very close to folks these days, to judge from the reception it receives in all kinds of entertainments, from the men who play on tin things to the acrobatic pianistic performer.

Sousa doesn't seem to take as much enjoyment in catering to this crude but honest sentiment as he used to do. There is a somewhat tired expression playing about his inspired beard, and his expressive back falls to twitch with the rhythmic delight which was noticeable before the last three figures were added to the bank account.

But, nevertheless, Sousa, and his band, does play popular music, intermingled with the better grade, and so long as he does the people have cause to rejoice.

Last night's program was received with many manifestations of delight. The band played with a firm command and gave a delicate swing to the familiar Weber "Invitation a la Valse" which was delightful. The adaptability and the fine versatility of the American band, under the American conductor, is always noticeable. They take the heavier selections and present them as expressively as the lighter, and they find shades and accentuations which are true to the theme. Among the new pieces of the program a ballet suite, "History of a Pierrot" (Mario Costa), and a Dervish chorus, "In the Soudan" (Sebek), were the best.

The new Sousa march, "Hail to the Spirit of Liberty," is hardly up to the Sousa standard, either in directness of theme or melodic quality. It is as though the old Sousa had seated himself to write the annual march, and, taking his pen in hand, had cried, "Get thee behind me" to the new Sousa. However, it is a dangerous thing to prophesy as to the future of a Sousa march. It makes good use of the composer's beloved horns, and is not without merit.

The soloists last evening were Miss Bucklin, who played three violin selections with true feeling and splendid tone; Miss Duffield, who sang in a light though well-pitched soprano, and the well-liked Mr. Pryor, whose trombone solos possess all the beauty of a baritone voice. The audience was scant in the afternoon and large in the evening.

The program for tonight follows:
Overture—"Carneval Romahn".... Berlioz
Cornet solo—"A Soldier's Dream" (new)

- Rogers
- Walter B. Rodgers.
- (a) "Slavonic Dance No. 2".....Dvorak
- (b) "Hungarian Dance No. 6".....Brahms

Chattanooga Jan 30
"State Register"

AT THE THEATERS.

Thomas and Strauss reach the few but Sousa, the great and only Sousa, reaches them all. He and his famous band, now completing a tour of the world, played to two large audiences at the Auditorium on Tuesday under the management of Mr. Wm. Foster, and fairly enchanted their hearers.

Sousa brought to Des Moines the same band of sixty-five pieces he took abroad—the same band that made such a wonderful impression at the Paris exposition and in all of the European capitals—and with him he brought the most attractive music he gathered in the old world. Several of these new pieces are very fascinating, but it was when he played his own marches as encores that the audience became most enthusiastic. In fact it seemed that some of hearing the Sousa march that was almost sure to come.

Sousa's new march, "Hail to the Spirit of Liberty," could hardly be called a Sousa hit, however, and it was the only disappointing thing in the two programmes. It was good, but it was not what was expected of Sousa and the audiences were somewhat disappointed. This new march, written for the dedication of the Lafayette monument presented on the Fourth of July last to the people of France by the Americans, has the Sousa dash and vim, but it failed to bring forth the novelty that has distinguished its predecessors. The programmes were as follows:

- MATINEE.**
Overture, "Kaiser," Westmyer.
Cornet solo, "The Bride of the Waves," Clarke, Mr. Herbert L. Clarke.
Ballet suite, "Henry VIII," St. Saens.
Soprano solo, "Printemps," (new), Leo Stern, Miss Blanche Duffield.
Grand scene and ensemble, "Andrea Chenier," (new), Giordano.
Valse Frau Luna (new), Lincke.
(a) Serenade Roccoco (new), Myer-Helmund.
(b) March, "Hail to the Spirit of Liberty," (new), Sousa.
Violin solo, "Polonaise in A Major," Weinski, Miss Bertha Bucklin.
Suite, "Hermione," (new), La Rondelia.

- EVENING.**
Overture, "Isabella," Suppe.
Trombone solo, "The Patriot," (new), Pryor, Mr. Arthur Pryor.
Ballet suite, "History of the Pierrot," (new), Mario Costa.
Soprano solo, "Where is Love?" (new), Sousa, Miss Blanche Duffield.
Grand scene, "Oh, Fatal Stone," (Aida), Verdi.
"Invitation a la Valse," Weber.
(a) Dervish chorus, "In the Soudan," (new), Sebek.
(b) March, "Hail to the Spirit of Liberty," Sousa.

Violin solo, "Adagio and Moto Perpetuum," Ries, Miss Bertha Bucklin.
Czardas, "Ritter Pasman," (new), Johann Strauss.

Immediately following the intermission Mr. Walter B. Rogers, an old Des Moines boy, who was formerly a member of Phinney's Iowa State Band, played a cornet solo "A Soldier's Dream," and was given quite an ovation. Sousa, who is always obliging, heard the calls from the audience for Rogers and promptly gave him a place of honor on the programme. Arthur Pryor, the greatest of all trombone players, is with the band of course—it would not seem like Sousa's band without Pryor—and when he appeared his welcome was nothing short of royal. Surely if this man can not make a trombone talk no man can. The singing of Miss Blanche Duffield, a soprano with a voice of remarkable sweetness and range, and the violin solos by Miss Bertha Bucklin, furnished a pleasant variety in the programmes, and both were well received. The two concerts will long be remembered.

OFFERINGS IN THE THEATERS

That John Philip Sousa has not lost his popularity in Denver was attested by two large audiences which filled the Broadway theater yesterday to listen to the two concert programmes which he provided. Indeed, Denver is one of the banner towns in the Sousa tours, for whereas he is greeted with only moderate enthusiasm in Chicago and in many other cities, he never fails to draw well when he comes west.

Sousa's programme last night contained twenty-seven numbers. Only nine of these appeared on the programme, but it is an understood thing at a Sousa concert that the director will play at least two encores for every number on the programme. The first is to be a march or a cakewalk and the second may be some light little bit of dance music. This is a code of ethics which Sousa never violates and one reason for his popularity is because he always keeps faith with the public in this respect. Even Arthur Pryor follows all the traditions. He first plays an air with variations and then for an encore chooses a popular song. The audience always waits to hear the song just as it goes to the concert to hear the encores which Sousa gives.

Nevertheless Sousa deserves to be considered more seriously and to be judged from the nine numbers which he puts on his programme. His band this year is in many respects better than it has been on former occasions. He has a woodwind section that is thoroughly excellent. Its precision of attack, unity of sentiment and thoroughness in every detail are things to be highly commended. The brass, of course, is good, for it necessarily is something to which the conductor gives most of his attention. A novelty which he introduced last night was the sextette from "Lucia di Lammermoor," played with three trombones, two cornets and a horn. One of his most pleasing numbers was the "History of a Pierrot," by Mario Costa, a quaint little composition, characteristic in every note, and thoroughly enjoyable. The scene from "Aida," in the last act, in which the duet between the tenor and soprano is sustained by a cornet and a trombone also was quite a novelty in the way of orchestration and was well carried out.

The soloists, Blanche Duffield and Bertha Bucklin are quite as good as any whom Sousa has carried with him for some time and helped make his concerts yesterday very enjoyable.

Denver, Col.
"Daily News" Feb 4

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Mr. Sousa has learned that to hold the attention of an audience through a long programme he must interest the mind. He must not be a mere incident, such as a cracked aggregation holding sway in the stern of a Fourth of July excursion boat. He has thrust aside his marches for the momentary uses of recall numbers, having the good judgment to know that he is no longer living under the glamour of being a march king. Such numbers as the "Capriccio Italien" by the lamented Tschaiakowsky, were among the rarest musical treats that have been heard in Denver. Without the coloring of the violins, he has all but produced symphony, and realizing this the great director has begun to talk more than usual pride in his programmes, labeling his and that selection "new," after the manner of the orchestral impresario. It is suggestive that in one of Mr. Sousa's characteristic poses during the refined passages, he lifts his nervous left hand as if enjoying a microscopic vision of the harmonies he analyzes. We were prone to regard Eduard Strauss as a mountebank in his gymnastic freaks of leadership—geneflections and Deistartean spasms that lent no purpose. On the contrary, the American bandmaster furnishes pleasure in his many poetic poses, suggestive as they are of motives and spiritual attitudes. An artist might gather an interesting series of silhouettes from them.

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Tabor Grand.

Richard Golden, assisted by a good cast, opened a week's run last night at the Tabor Grand in "Old Jed Prouty," in four acts. The play follows the lines of "The Old Homestead" and "Way Down East" and serves as a vehicle to introduce to Denver theatergoers Mr. Golden as Old Jed in which he has made a big reputation for himself. He is a clever actor and his portrayal of the part was in keeping with the play itself. Katherine Kittleman as Martha Giddens looked charming and her acting was excellent. Robert Craig was certainly the terror of the village, while Maurice Pike, as Joe Stover, Melville Collins, as Beacon Hill, and Harry Morse, as Zeb Hardy, deserve special mention. The play is full of heart-interest that will appeal to the average theatergoer nowadays. It is well staged and worth going to see. Usual matinees on Wednesday and Saturday afternoons.

CORRECTION



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

SOUSA AND HIS BAND.

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In Germany, where music is made so much of, the critics took Sousa seriously and gravely discussed his style, the tone colors of his music and all the niceties and profundities of his art. It is gratifying to Americans to know that these bespectacled gentlemen gave a deliberate verdict of approval. We do not know much about such things over here. We enjoy Sousa and would enjoy him whether the critics approved or not, but it will dim nobody's pleasure to know that the critical Germans found his program worthy of admiration and the technical

Brooklyn Times

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Joplin Mo
Jan 25th 1901

Sousa's Band

It was no small undertaking, that of a concert tour of Europe with an American band, and the tremendous success achieved by Sousa on the continent, particularly in Germany, the home of the Military band, is, therefore, all the more remarkable. The result was a vindication of Sousa's pet theory, that human nature, even in music, is the same the world over, for he soon found that his foreign audiences liked the same kind of musical pabulum that finds greatest favor with his American listeners. The dash and nerve of American music in general and the swing and spirit of the Sousa marches in particular, appealed to them strongly.

The Sousa band made a sensation in Europe for the precision and smoothness of its ensemble, the richness and softness of its tone and the brilliancy of its interpretations, and the press were a unit in accord in their praise. "Such a perfection of ensemble-playning, such tone-volume and tone-purity, such rythmical accuracy," said the critic of the Nachrichten, Hamburg, Germany "is not to be found elsewhere, even in our very best military bands. The visit of the Sousa to Hamburg is a musical event. The band is of unusual artistic ability."

The character of the Sousa concerts was very different from the accepted ideas, but the audiences took very kindly to the Sousa encores and the constant succession of musical numbers, something that has never been known before in Europe. Sousa will be warmly welcomed when he brings his great band here for a concert at the Club theatre Saturday, January 26. The soloists will be Blanche Duffield, soprano, and Bertha Bucklin, violiniste. From the band the

instrumental soloists will be selected from among Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

perfection of his playing deserving of all praise.

The following set program was offered last night, but it gives an inadequate idea of the concert, for double and triple encores were the rule from the opening to the close:

- Overture, "Isabella," Suppe.
- Trombone solo, "The Patriot," Pryor, Arthur Pryor.
- Ballet suite, "History of a Pierrot," Mario Costa.
- Soprano solo, "Where is Love," Sousa, Miss Blanche Duffield.
- Grand Scene from Aida, "Oh Fatal Stone," Verdi.
- "Invitation a la Valse," Weber.
- Dervish chorus, "In the Soudan," Sebek.
- March, "Hail to the Spirit of Liberty," Sousa.
- Violin solo, "Adagio and Moto Perpetuum," Ries, Miss Bertha Bucklin.
- Czardas, "Ritter Pasman," Johann Strauss.

Of the numbers the second, the third, the fourth, the sixth, the seventh and the last are new.

The stirring march, "Hail to the Spirit of Liberty," was composed for the dedication of the Lafayette monument in Paris last July.

Justice can hardly be done to all of the good features of the concert, but it will not do to omit mention of Mr. Pryor's beautifully mellow trombone solo, the clear, flexible and altogether pleasing singing of Miss Duffield, and the masterly violin playing of Miss Bucklin. All of these artists were recalled again and again. Miss Bucklin achieved the distinction of two strong encores toward the close of a rather long program.

Montreal Gazette
May 4th

SOUSA'S BAND AT ARENA

Two Large Audiences Greet the American March King.

Sousa's band gave two performances yesterday at the Arena. It secured a large attendance. It is four years since the organization was here, and they seem, if anything, to have improved. The old-time smoothness and the excellent shading are as evident as ever, and their programme gives them a very varied selection of music from Sousa's own marches to the mournful strains of Verdi's "Death of Aida." With so large a number of musicians it is possible to give their true value to all the subtle harmonies and underlying tones which in the ordinary band and either lost or come out too obtrusively. Here they form part of one great whole; they are heard, but they seem to fit into the general scheme and to be necessary elements in the final effect. All this is done apparently without effort. Sousa has always been noted for the absence of the gesticulation which some conductors find necessary, and he seems to be still quieter now. Indeed, in some of his own compositions and other pieces familiar to the band, he ceases to beat time altogether and merely points out where some effect is to come in. The musicians almost manage themselves, and the result is the perfect smoothness for which they are famous.

The overture to Goldmark's "Sakuntala" opened the afternoon concert, and in response to the applause Sousa's "Stars and Stripes" and "The Stars and Stripes" were played. Then followed a cornet solo by Herbert L. Clarke, Hartman's "Buckleyan." He played with great purity and fullness of tone, but his variations gave the impression of a preference of technique to musical considerations. However, his encore, John Adams' "Holy City," was played with deep feeling. In the Egyptian Suite, by Luigini. The mystic strains were rendered admirably, and in spite of the lightness of tone was well maintained. Blanche Duffield then sang Sousa's "Where is Love?" and A. Pryor's "Band Contest." She has a good voice of great compass and power, and her human voice is not a cornet. It is impossible for any man or woman to fill the Arena, with its open air, satisfactorily. Moreover, Miss Duffield had to sing to the accompaniment of the orchestra, which, though

Frederick Hobbs "Stock Journal" 1901

A LITTLE SENSE AND NONSENSE.

Dinks—Going to see Sousa?
Blinks—What do you think I'm wearing my summer pants and going without an overcoat for?

"That man," remarked the great de.

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*Montreal Gazette
May 4th*

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Two Large Audiences Greet the American March King.

Sousa's band gave two performances yesterday at the Arena. It secured a large attendance. It is four years since the organization was here, and they seem, if anything, to have improved. The old-time smoothness and the excellent shading are as evident as ever, and their programme gives them a very varied selection of music from Sousa's own marches to the mournful strains of Verdi's "Death of Aida." With so large a number of musicians it is possible to give their true value to all the subtle harmonies and underlying tones which in the ordinary band and either lost or come out too obtrusively. Here they form part of one great whole; they are heard, but they seem to fit into the general scheme and to be necessary elements in the final effect. All this is done apparently without effort. Sousa has always been noted for the absence of the gesticulation which some conductors find necessary, and he seems to be still quieter now. Indeed, in some of his own compositions and other pieces familiar to the band, he ceases to beat time altogether and merely points out where some effect is to come in. The musicians almost manage themselves, and the result is the perfect smoothness for which they are famous.

The overture to Goldmark's "Sakuntala" opened the afternoon concert, and in response to the applause Sousa's "Stars and Stripes" and "The March to Williams' Salome" were played. Then followed a cornet solo by Mr. Herbert L. Clarke, Hartman's "Bucklinian." He played with great purity and fullness of tone, but his variations gave the impression of the preference of technique to musical considerations. However, his encore, John Adams' "Holy City," was quite free from this reproach and was played with deep feeling. In the Egyptian Suite, by Luigini. The mystic strains were rendered admirably, and in spite of the lightness necessary for such music, the fullness of tone was well maintained. Blanche Duffield then sang Sousa's "Where is Love?" and A. Pryor's "Band Contest." She has a good range of great compass and power, and the human voice is not a cornet. It is impossible for any man or woman to fill the Arena, with its open floor, satisfactorily. Moreover, Miss Duffield had to sing to the accompaniment of the orchestra, which, though

*Knoxville Ten
Journal-Tribune
Jan 19th 1901*

FULL HOUSE HEARS SOUSA

Audience Well Pleased With The Concert.

Band's Popularity is Due to Its Leader.

A Particular Star of His Constellation is Mr. Arthur Pryor, the Trombonist.

Sousa's band was greeted with a full house at Staub's theater last night; in fact, standing room was at a premium and those who cared not to stand were turned away. It was an audience well pleased with the concert, as was evidenced by the cordial applause which greeted every number of the program and the number of encores secured. The program was not particularly well selected, and the encores run quite a good deal to the "rag time."

The band is a remarkable one, of course, and the happy methods of the presiding genius accounts for its wonderful popularity. No leader of a band ever leads more thoroughly, and none, whose very movements are more instinctive with harmony.

A particular star of his constellation is the trombonist, Mr. Arthur Pryor. Under his manipulation the trombone is mellow and smooth to a degree unsuspected by those who have not heard him or perhaps his equal. By special request, Mr. Harry Clark, leading cornetist, played "The Holy City," and responded to an encore, both of which selections were well rendered.

Accessory to the band were Miss Blanche Duffield, soprano soloist, and Miss Bertha Bucklin, violinist.

Miss Duffield shows splendid technique and took the difficult passages with exquisite neatness. Her voice was perhaps not as clear as ordinarily on account of a slight cold, but it was nevertheless much admired.

Miss Bucklin was encored for her violin solo. She presented the only stringed instrument in the entire concert, and makes of it a very delightful diversion.

*1901
Journal*

*Joplin Mo
Jan 25th 1901*

Sousa's Band

It was no small undertaking, that of a concert tour of Europe with an American band, and the tremendous success achieved by Sousa on the continent, particularly in Germany, the home of the Military band, is, therefore, all the more remarkable. The result was a vindication of Sousa's pet theory, that human nature, even in music, is the same the world over, for he soon found that his foreign audiences liked the same kind of musical pabulum that finds greatest favor with his American listeners. The dash and nerve of American music in general and the swing and spirit of the Sousa marches in particular, appealed to them strongly.

The Sousa band made a sensation in Europe for the precision and smoothness of its ensemble, the richness and softness of its tone and the brilliancy of its interpretations, and the press were a unit in accord in their praise. "Such a perfection of ensemble-playning, such tone-volume and tone-purity, such rythmical accuracy," said the critic of the Nachrichten, Hamburg, Germany "is not to be found elsewhere, even in our very best military bands. The visit of the Sousa to Hamburg is a musical event. The band is of unusual artistic ability."

The character of the Sousa concerts was very different from the accepted ideas, but the audiences took very kindly to the Sousa encores and the constant succession of musical numbers, something that has never been known before in Europe. Sousa will be warmly welcomed when he brings his great band here for a concert at the Club theatre Saturday, January 26. The soloists will be Blanche Duffield, soprano, and Bertha Bucklin, violiniste. From the band the

instrumental soloists will be selected from among Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

A LITTLE SENSE AND NONSENSE.

Dinks—Going to see Sousa?
Blinks—What do you think I'm wearing my summer pants and going without an overcoat for?

"That man," remarked the great de.

cert because it was the first given here since Mr. Sousa's famous trip abroad. His admirers watched with keen interest to see if the band had taken on anything new as a result of European experiences. They found that more delicacy and finish were shown than ever, but after all it was the same old Sousa, and the people gave themselves up wholly to the swing and charm of his music. For years the band has been coming here regularly, and it always seems to be better with each new appearance. This time enjoyment was enhanced by the production of a number of new and striking selections on the regular program, with nearly all of the old favorites, including the most celebrated marches, thrown in as encores. After every regular number the audience applauded vigorously. With the grace and graciousness that are so characteristic of the man, Sousa would respond with a favorite march, and in every instance the audience interrupted the opening bars with applause and emphasized the closing strains with delighted hand clapping. Selections like the "Isabella" overture, the scene from "Aida," Weber's invitation to dance, and the walking "Dervish chorus" were greatly admired, but it was the Sousa music in the encores that made the house sway in unison with the conductor's baton.

In Germany, where music is made so much of, the critics took Sousa seriously and gravely discussed his style, the tone colors of his music and all the niceties and profundities of his art. It is gratifying to Americans to know that these bespectacled gentlemen gave a deliberate verdict of approval. We do not know much about such things over here. We enjoy Sousa and would enjoy him whether the critics approved or not, but it will dim nobody's pleasure to know that the critical Germans found his program worthy of admiration and the technical

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"That man," remarked the great de-

perfection of his playing deserving of all praise.

The following set program was offered last night, but it gives an inadequate idea of the concert, for double and triple encores were the rule from the opening to the close:

Overture, "Isabella," Suppe.
Trombone solo, "The Patriot," Pryor, Arthur Pryor.
Ballet suite, "History of a Pierrot," Mario Costa.

Soprano solo, "Where is Love," Sousa, Miss Blanche Duffield.
Grand Scene from Aida, "Oh Fatal Stone," Verdi.
"Invitation a la Valse," Weber.
Dervish chorus, "In the Soudan," Sebek.

March, "Hail to the Spirit of Liberty," Sousa.

Violin solo, "Adagio and Moto Perpetuum," Ries, Miss Bertha Bucklin.
Czardas, "Ritter Pasman," Johann Strauss.

Of the numbers the second, the third, the fourth, the sixth, the seventh and the last are new.
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Sousa's Soldiers' chorus from Gounod's "Faust" gave an opportunity for splendid martial effects and the trombone section, Messrs Pryor, Lyons, Williams, Mantia and Wardwell, acquitted themselves admirably in the refrain. Then came two new pieces, the intermezzo to Loraine's "Zamona" and Sousa's "Hail to the Spirit of Liberty." Miss Bertha Bucklin played as a violin solo Wienlawski's "Souvenir di Moscow," and as her encore Sousa's "Nymphallian." She has great command of the instrument and plays with great feeling, especially in the latter piece. Johann Strauss' "Ritter Pasman" brought a very enjoyable concert to a close. In the evening Mr. Clarke played Sullivan's "Lost Chord" in remembrance of the great English composer. The attendance in the evening was unusually large.

*Montreal Gazette
May 4th*

*1901
Bertha Bucklin*

Chattanooga - Tenn
"Times" Jan 20 - 1901

Denver - Col.
"Times" Feb 4th

Denver - Col
"Republican" Feb 4

SOUSA'S GREAT BAND

A RARE TREAT GIVEN MUSICAL PEOPLE YESTERDAY.

Two Concerts by the Famous Musicians, Directed by the Popular Composer and Leader, John Philip Sousa.

The famous Sousa and his band gave Chattanooga a treat yesterday afternoon and evening that will not soon be forgotten by those who attended the concerts, especially the lovers of music.

A good audience attended the matinee and listened entranced to the stirring strains of the great band. Sousa's marches are known to all musical people, and for that matter to thousands who are not musical. The familiar strains of many of them were heard in yesterday's concerts, and the perfect playing of the band under the skilled conductor, was delightful to hear. The afternoon programme was well selected, consisting of numbers by Westmyer, Saint-Saens, Giordano, Liebling, Sousa and others, which were heartily encored.

Mr. Sousa played in response many of his own marches, which were much appreciated.

The soloists at the afternoon concert were Mr. Clarke, cornetist, and his facile execution of fast passages and cadenzas is very fine indeed.

The ballet suite and the Giordano number received much applause, as did also Sousa's "Hail to the Spirit of Liberty."

EVENING CONCERT.

The evening concert attracted another good audience, and one that showed much discrimination in applauding the different numbers. Be it said to the credit of the audience last night that the finest music received the most prolonged applause. The opening number, by Suppe, was played with the most consummate artistic finish. It is very doubtful if the tones of clarionets can be made to do finer work than that which was done last evening. There was plenty of woodwind, and even at the most terrific tempos all seemed to play as one instrument.

This, of course, is possible only for the best players, and under a leader who is a thorough and hard-working musician. Constant and arduous rehearsals, and the playing together of practically the same artists for a number of years. These are the factors that bring about such results.

In contrast to the bright and stirring marches, were the numbers by Verdi and Sebek, both of grave character, the Verdi number from "Aida," being well suited to the capabilities of the band.

The number, "In the Soudan," by Sebek, is in the minor mode and has the distinctly Oriental character. It is plaintive and slow as if voicing the troubles of the children of the desert. Its effectiveness was enhanced by the great contrast to the next number, which was Sousa's "Hail to the Spirit of Liberty."

This number has a pronounced motive which was taken up by cornets, trombones and then by the wood instruments, and finally, near the close of the number, eleven men—five trombone players and six cornets—ranged themselves along the front of the stage and blew a blast that might easily have been heard on top of Raccoon mountain. Such a blaring of brass has not been heard before, and it seemed as though the opera house fairly shivered.

The sextette, from "Lucia," was also played as an encore by six bass instruments. This beautiful composition was much enjoyed, especially by the vocalists present, many of whom had sung the music at various times.

The soloists of the evening were Mr. Arthur Pryor, Miss Blanche Duffield and Miss Bertha Bucklin.

Mr. Pryor's trombone solo was played in smooth and artistic fashion.

Miss Duffield possesses a light and pretty coloratura soprano voice, which she handles easily. She sings with good style and was heartily encored, responding with a pretty spring song.

Miss Bucklin is one of the most finished and artistic violin players who has ever favored Chattanooga with a visit. Her dainty and beautiful playing was a delight to all, and the Ries Adagio and perpetual motion were numbers which were most acceptable to the audience. The Adagio is a very high-class composition and the playing of the accompaniment by the band was par excellence.

The accompaniment itself is a most delicate piece of artistry, and led by the skillful Sousa the ensemble was delightful and satisfying to the most critical musician.

In fact, all of Sousa's accompaniments are correct. They are not too loud or pronounced, and the playing of the obligatos was to the last degree satisfactory.

Sousa is an easy and graceful director, and his control of his players is absolute from the faintest piano to the most crashing forte. There is abundant brass, but it does not overpower the wood. It is to be hoped that Sousa will favor Chattanooga with a visit again in the near future.

Those of the audience who sat in the parquet circle were much annoyed by the constant loud talking of several young men who sat near the rear seats. "Such ill manners," said a visitor to a Chattanooga Times reporter, "should not be allowed in the theater." There was much angry comment among those who wanted to hear the music.



Sousa the Bandmaster.

To be a great bandmaster and a successful bandmaster, measured in gold, must be gratifying; but to be the one bandmaster beloved of the people, to be the idol of the great human mass whose musical education is natural rather than acquired, must be joy indeed.

That is the title more than any other which belongs to John Philip Sousa—he is the bandmaster of the people. It doesn't deteriorate from his standing as a musician, and it elevates the man.

The audiences at both concerts yesterday were representative. There were few, very few, box parties; but there was much applause. There was liberal approval for the semi-classic numbers of the program, cheers for the familiar marches of the leader and a virtual stampede when the big band and the picturesque conductor went so far as to play ragtime. "You have to play ragtime" if you want to get very close to folks these days, to judge from the reception it receives in all kinds of entertainments, from the men who play on tin things to the acrobatic pianistic performer.

Sousa doesn't seem to take as much enjoyment in catering to this crude but honest sentiment as he used to do. There is a somewhat tired expression playing about his inspired beard, and his expressive back rails to twitch with the rhythmic delight which was noticeable before the last three figures were added to the bank account.

But, nevertheless, Sousa, and his band, does play popular music, intermingled with the better grade, and so long as he does the people have cause to rejoice.

Last night's program was received with many manifestations of delight. The band played with a firm command and gave a delicate swing to the familiar Weber "Invitation a la Valse" which was delightful. The adaptability and the fine versatility of the American band, under the American conductor, is always noticeable. They take the heavier selections and present them as expressively as the lighter, and they find shades and accentuations which are true to the theme. Among the new pieces of the program a ballet suite, "History of a Pierrot" (Mario Costa), and a Dervish chorus, "In the Soudan" (Sebek), were the best.

The new Sousa march, "Hail to the Spirit of Liberty," is hardly up to the Sousa standard, either in directness of theme or melodic quality. It is as though the old Sousa had seated himself to write the annual march, and taking his pen in hand, had cried, "Get thee behind me" to the new Sousa. However, it is a dangerous thing to prophesy as to the future of a Sousa march. It makes good use of the composer's beloved horns, and is not without merit.

The soloists last evening were Miss Bucklin, who played three violin selections with true feeling and splendid tone; Miss Duffield, who sang in a light though well-pitched soprano, and the well-liked Mr. Pryor, whose trombone solos possess all the beauty of a baritone voice. The audience was scant in the afternoon and large in the evening.

The program for tonight follows:

- Overture—"Carneal Roman".... Berlioz
- Cornet solo—"A Soldier's Dream" (new) Rogers
- Rogers
- Walter B. Rodgers.
- (a) "Slavonic Dance No. 2".....Dvorak
- (b) "Hungarian Dance No. 6"....Brahms

Memphis Jan 30
"State Register"

AT THE THEATERS.

Thomas and Strauss reach the few but Sousa, the great and only Sousa, reaches them all. He and his famous band, now completing a tour of the world, played to two large audiences at the Auditorium on Tuesday under the management of Mr. Wm. Foster, and fairly enchanted their hearers.

Sousa brought to Des Moines the same band of sixty-five pieces he took abroad—the same band that made such a wonderful impression at the Paris exposition and in all of the European capitals—and with him he brought the most attractive music he gathered in the old world. Several of these new pieces are very fascinating, but it was when he played his own marches as encores that the audience became most enthusiastic. In fact it seemed that some of the numbers were encored for the sake of hearing the Sousa march that was almost sure to come.

Sousa's new march, "Hail to the Spirit of Liberty," could hardly be called a Sousa hit, however, and it was the only disappointing thing in the two programmes. It was good, but it was not what was expected of Sousa and the audiences were somewhat disappointed. This new march, written for the dedication of the Lafayette monument presented on the Fourth of July last to the people of France by the Americans, has the Sousa dash and vim, but it failed to bring forth the novelty that has distinguished its predecessors. The programmes were as follows:

- MATINEE.
- Overture, "Kaiser," Westmyer.
- Cornet solo, "The Bride of the Waves," Clarke, Mr. Herbert L. Clarke.
- Ballet suite, "Henry VII," St. Saens.
- Soprano solo, "Printemps," (new), Leo Stern, Miss Blanche Duffield.
- Grand scene and ensemble, "Andrea Chenier," (new), Giordano.
- Valse Frau Luna (new), Lincke.
- (a) Serenade Rococco (new), Myer-Helmond.
- (b) March, "Hail to the Spirit of Liberty," (new), Sousa.
- Violin solo, "Polonaise in A Major," Weinski, Miss Bertha Bucklin.
- Suite, "Hermione," (new), La Rondelia.

- EVENING.
- Overture, "Isabella," Suppe.
- Trombone solo, "The Patriot," (new), Pryor, Mr. Arthur Pryor.
- Ballet suite, "History of the Pierrot," (new), Mario Costa.
- Soprano solo, "Where is Love?" (new), Sousa, Miss Blanche Duffield.
- Grand scene, "Oh, Fatal Stone," (Aida), Verdi.
- "Invitation a la Valse," Weber.
- (a) Dervish chorus, "In the Soudan," (new), Sebek.
- (b) March, "Hail to the Spirit of Liberty," Sousa.
- Violin solo, "Adagio and Moto Perpetum," Ries, Miss Bertha Bucklin.
- Czardas, "Ritter Pasman," (new), Johann Strauss.

Immediately following the intermission Mr. Walter B. Rogers, an old Des Moines boy, who was formerly a member of Phinney's Iowa State Band, played a cornet solo "A Soldier's Dream," and was given quite an ovation. Sousa, who is always obliging, heard the calls from the audience for Rogers and promptly gave him a place of honor

OFFERINGS IN THE THEATERS

That John Philip Sousa has not lost his popularity in Denver was attested by two large audiences which filled the Broadway theater yesterday to listen to the two concert programmes which he provided. Indeed, Denver is one of the banner towns in the Sousa tours, for whereas he is greeted with only moderate enthusiasm in Chicago and in many other cities, he never fails to draw well when he comes west.

Sousa's programme last night contained twenty-seven numbers. Only nine of these appeared on the programme, but it is an understood thing at a Sousa concert that the director will play at least two encores for every number on the programme. The first is to be a march or a cakewalk and the second may be some light little bit of dance music. This is a code of ethics which Sousa never violates and one reason for his popularity is because he always keeps faith with the public in this respect. Even Arthur Pryor follows all the traditions. He first plays an air with variations and then for an encore chooses a popular song. The audience always waits to hear the song just as it goes to the concert to hear the encores which Sousa gives.

Nevertheless Sousa deserves to be considered more seriously and to be judged from the nine numbers which he puts on his programme. His band this year is in many respects better than it has been on former occasions. He has a woodwind section that is thoroughly excellent. Its precision of attack, unity of sentiment and thoroughness in every detail are things to be highly commended. The brass, of course, is good, for it necessarily is something to which the conductor gives most of his attention. A novelty which he introduced last night was the sextette from "Lucia di Lammermoor," played with three trombones, two cornets and a horn. One of his most pleasing numbers was the "History of a Pierrot," by Mario Costa, a quaint little composition, characteristic in every note, and thoroughly enjoyable. The scene from "Aida," in the last act, in which the duet between the tenor and soprano is sustained by a cornet and a trombone also was quite a novelty in the way of orchestration and was well carried out.

The soloists, Blanche Duffield and Bertha Bucklin are quite as good as any whom Sousa has carried with him for some time and helped make his concerts yesterday very enjoyable.

Denver - Col.
"Daily News" Feb 4

AMUSEMENTS.

Sousa the Leader.

John Philip Sousa's two programmes at the Broadway yesterday were a surprise. One might expect soon to hear of the famous bandmaster becoming instead the leader of a symphony orchestra. Americans used to think Patsy Gilmore had "summed the count" of refinement in the music of military instruments, but the attainments of Mr. Sousa in this line of work since his recent trip to Europe, creeping upon us so suddenly that they amount almost to a mystery, put him far and away ahead of any reputation he has hitherto borne. Henceforth the March King is not to be known as such, but as Sousa the Music Master, having brought his band of players almost to the level, one may say, of a symphony orchestra in its breadth, its radiance, its refinement, its scholarly purpose. The marches of Sousa are all but forgotten in the hearing of those subtle effects brought from the instruments commonly put apart for the services of the street. Not that their qualities are not fully appreciated, but that they are so rarely utilized in America for the finer work of the orchestra—that is, aside from the orchestra where they are servile to the strings.

Mr. Sousa has learned that to hold the attention of an audience through a long programme he must interest the mind. He must not be a mere incident, such as a cracked aggregation holding sway in the stern of a Fourth of July excursion boat. He has thrust aside his marches for the momentary uses of recall numbers, having the good judgment to know that he is no longer living under the glamour of being a march king. Such numbers as the "Capriccio Italien," by the lamented Tchaikowsky, were among the rarest musical treats that have been heard in Denver. Without the coloring of the violins, he has all but produced symphony, and realizing this the great director has begun to take more than usual pride in his programmes, labeling this and that selection "new," after the manner of the orchestral impresario. It is suggestive that in one of Mr. Sousa's characteristic poses during the refined passages, he lifts his nervous left hand as if enjoying a microscopic vision of the harmonies he analyzes. We were prone to regard Edward Strauss as a mountebank in his gymnastic freaks of leadership—geneflections and Delsartean spasms that lent no purpose. On the contrary, the American bandmaster furnishes pleasure in his many poetic poses, suggestive as they are of motives and spiritual attitudes. An artist might gather an interesting series of silhouettes from them.

Denver Theater.

The management of this theater certainly deserves great credit in securing such an attraction as "Ole Olson" for a week's engagement, beginning yesterday afternoon and evening, at both performances, the Denver theater was packed to the doors. People went there to be amused and they certainly were highly entertained by the peer of all Swedish dialect comedians, Ben Hendricks, who is ably assisted by a competent company of artists. One feels in a better frame of mind after witnessing "Ole Olson" for it is a "sure cure for the blues." The first act is full of clever specialties, as also is the last. The Swedish quartet rendered several selections in such a pleasing manner that they brought it numerous encores. Miss Sadie Connolly still continues to play the part she originated, that of Mrs. Bridget O'Mannigan, in a way that kept the audience laughing all the time she was on the stage. As for Ben Hendricks, "who ben a purty good faller," as he says, also managed to keep his auditors in a continual uproar from the rise of the first curtain until its final fall. He is, without a doubt, the cleverest artist that has ever been in Denver in the role of Ole Olson. Bertie Conway gave a careful portrayal of the part of Bene Dimple. The other characters were excellently handled. Usual matinees this week on Thursday and Saturday afternoons.

Tabor Grand.

Richard Golden, assisted by a good cast, opened a week's run last night at the Tabor Grand in "Old Jed Prouty," in four acts. The play follows the lines of "The Old Homestead" and "Way Down East" and serves as a vehicle to introduce to Denver theatergoers Mr. Golden as Old Jed, in which he has made a big reputation for himself. He is a clever actor and his portrayal of the part was in keeping with the play itself. Katherine Kitleman as Martha Giddens looked charming and her acting was excellent. Robert Craig was certainly the terror of the village, while Maurice Pike, as Joe Stover, Melville Collins, as Beacon Hill, and Harry Morse, as Zeb Hardy, deserve special mention. The play is full of heart-interest that will appeal to the average theatergoer nowadays. It is well staged and worth going to see. Usual matinees on Wednesday and Saturday afternoons.

SOUSA'S GREAT BAND

A RARE TREAT GIVEN MUSICAL PEOPLE YESTERDAY.

Two Concerts by the Famous Musicians, Directed by the Popular Composer and Leader, John Philip Sousa.

The famous Sousa and his band gave Chattanooga a treat yesterday afternoon and evening that will not soon be forgotten by those who attended the concerts, especially the lovers of music.

A good audience attended the matinee and listened entranced to the stirring strains of the great band. Sousa's marches are known to all musical people, and for that matter to thousands who are not musical. The familiar strains of many of them were heard in yesterday's concerts, and the perfect playing of the band under the skilled conductor, was delightful to hear. The afternoon programme was well selected, consisting of numbers by Westmyer, Saint-Saens, Giordano, Lieblich, Sousa and others, which were heartily enjoyed.

Mr. Sousa played in response many of his own marches, which were much appreciated.

The soloists at the afternoon concert were Mr. Clarke, cornetist, and his facile execution of fast passages and cadenzas is very fine indeed.

The ballet suite and the Giordano number received much applause, as did also Sousa's "Hail to the Spirit of Liberty."

EVENING CONCERT.

The evening concert attracted another good audience, and one that showed much discrimination in applauding the different numbers. Be it said to the credit of the audience last night that the finest music received the most prolonged applause. The opening number, by Suppe, was played with the most consummate artistic finish. It is very doubtful if the tones of clarionets can be made to do finer work than that which was done last evening. There was plenty of woodwind, and even at the most terrific tempos all seemed to play as one instrument.

This, of course, is possible only for the best players, and under a leader who is a thorough and hard-working musician. Constant and arduous rehearsals, and the playing together of practically the same artists for a number of years. These are the factors that bring about such results.

In contrast to the bright and stirring marches, were the numbers by Verdi and Sebek, both of grave character, the Verdi number from "Aida," being well suited to the capabilities of the band.

The number, "In the Soudan," by Sebek, is in the minor mode and has the distinctly Oriental character. It is plaintive and slow as if voicing the troubles of the children of the desert. Its effectiveness was enhanced by the great contrast to the next number, which was Sousa's "Hail to the Spirit of Liberty."

This number has a pronounced motive which was taken up by cornets, trombones and then by the wood instruments, and finally, near the close of the number, eleven men—five trombone players and six cornets—ranged themselves along the front of the stage and blew a blast that might easily have been heard on top of Raccoon mountain. Such a blaring of brass has not been heard before, and it seemed as though the opera house fairly shivered.

The sextette, from "Lucia," was also played as an encore by six bass instruments. This beautiful composition was much enjoyed, especially by the vocalists present, many of whom had sung the music at various times.

The soloists of the evening were Mr. Arthur Pryor, Miss Blanche Duffield and Miss Bertha Bucklin.

Mr. Pryor's trombone solo was played in smooth and artistic fashion.

Miss Duffield possesses a light and pretty coloratura soprano voice, which she handles easily. She sings with good style and was heartily enjoyed, responding with a pretty spring song.

Miss Bucklin is one of the most finished and artistic violin players who has ever favored Chattanooga with a visit. Her dainty and beautiful playing was a delight to all, and the Ries Adagio and perpetual motion were numbers which were most acceptable to the audience. The Adagio is a very high-class composition and the playing of the accompaniment by the band was par excellence.

The accompaniment itself is a most delicate piece of artistry, and lead by the skillful Sousa the ensemble was delightful and satisfying to the most critical musician.

In fact, all of Sousa's accompaniments are correct. They are not too loud or pronounced, and the playing of the obligatos was to the last degree satisfactory.

Sousa is an easy and graceful director and his control of his players is absolute from the faintest piano to the most crashing forte. There is abundant brass, but it does not overpower the wood. It is to be hoped that Sousa will favor Chattanooga with a visit again in the near future.

Those of the audience who sat in the parquet circle were much annoyed by the constant loud talking of several young men who sat near the rear seats. "Such ill manners," said a visitor to a Chattanooga Times reporter, "should not be allowed in the theater." There was much angry comment among those who wanted to hear the music.



Sousa the Bandmaster.

To be a great bandmaster and a successful bandmaster, measured in gold, must be gratifying; but to be the one bandmaster beloved of the people, to be the idol of the great human mass whose musical education is natural rather than acquired, must be joy indeed.

That is the title more than any other which belongs to John Philip Sousa—he is the bandmaster of the people. It doesn't deteriorate from his standing as a musician, and it elevates the man.

The audiences at both concerts yesterday were representative. There were few, very few, box parties; but there was much applause. There was liberal approval for the semi-classic numbers of the program, cheers for the familiar marches of the leader and a virtual stampede when the big band and the picturesque conductor went so far as to play ragtime. "You have to play ragtime" if you want to get very close to folks these days, to judge from the reception it receives in all kinds of entertainments, from the men who play on tin things to the acrobatic pianistic performer.

Sousa doesn't seem to take as much enjoyment in catering to this crude but honest sentiment as he used to do. There is a somewhat tired expression playing about his inspired beard, and his expressive back rails to twitch with the rhythmic delight which was noticeable before the last three figures were added to the bank account.

But, nevertheless, Sousa, and his band, does play popular music, intermingled with the better grade, and so long as he does the people have cause to rejoice.

Last night's program was received with many manifestations of delight. The band played with a firm command and gave a delicate swing to the familiar Weber "Invitation a la Valse" which was delightful. The adaptability and the fine versatility of the American band, under the American conductor, is always noticeable. They take the heavier selections and present them as expressively as the lighter, and they find shades and accentuations which are true to the theme. Among the new pieces of the program a ballet suite, "History of a Pierrot" (Mario Costa), and a Dervish chorus, "In the Soudan" (Sebek), were the best.

The new Sousa march, "Hail to the Spirit of Liberty," is hardly up to the Sousa standard, either in directness of theme or melodic quality. It is as though the old Sousa had seated himself to write the annual march, and, taking his pen in hand, had cried, "Get thee behind me" to the new Sousa. However, it is a dangerous thing to prophesy as to the future of a Sousa march. It makes good use of the composer's beloved horns, and is not without merit.

The soloists last evening were Miss Bucklin, who played three violin selections with true feeling and splendid tone; Miss Duffield, who sang in a light though well-pitched soprano, and the well-liked Mr. Pryor, whose trombone solos possess all the beauty of a baritone voice. The audience was scant in the afternoon and large in the evening.

The program for tonight follows:
Overture—"Carneval Romahn".... Berlioz
Cornet solo—"A Soldier's Dream" (new)..... Rogers

Walter B. Rodgers.
(a) "Slavonic Dance No. 2".....Dvorak
(b) "Hungarian Dance No. 6"....Brahms

Saskoonia Jan 30
"State Register"

AT THE THEATERS.

Thomas and Strauss reach the few but Sousa, the great and only Sousa, reaches them all. He and his famous band, now completing a tour of the world, played to two large audiences at the Auditorium on Tuesday under the management of Mr. Wm. Foster, and fairly enchanted their hearers.

Sousa brought to Des Moines the same band of sixty-five pieces he took abroad—the same band that made such a wonderful impression at the Paris exposition and in all of the European capitals—and with him he brought the most attractive music he has gathered in the old world. Several of these new pieces are very fascinating, but it was when he played his own marches as encores that the audience became most enthusiastic. In fact it seemed that some of the numbers were encores for the sake of hearing the Sousa march that was almost sure to come.

Sousa's new march, "Hail to the Spirit of Liberty," could hardly be called a Sousa hit, however, and it was the only disappointing thing in the two programmes. It was good, but it was not what was expected of Sousa and the audiences were somewhat disappointed. This new march, written for the dedication of the Lafayette monument presented on the Fourth of July last to the people of France by the Americans, has the Sousa dash and vim, but it failed to bring forth the novelty that has distinguished its predecessors. The programmes were as follows:

MATINEE.
Overture, "Kaiser," Westmyer.
Cornet solo, "The Bride of the Waves," Clarke, Mr. Herbert L. Clarke.
Ballet suite, "Henry VIII," St. Saens.
Soprano solo, "Printemps" (new), Leo Stern, Miss Blanche Duffield.
Grand scene and ensemble, "Andrea Chenier" (new), Giordano.
Valse Frau Luna (new), Lincke.
(a) Serenade Roccoco (new), Myer-Helmond.
(b) March, "Hail to the Spirit of Liberty," (new), Sousa.Violin solo, "Polonaise in A Major," Weinski, Miss Bertha Bucklin.
Suite, "Hermione," (new), La Rondelia.

EVENING.
Overture, "Isabella," Suppe.
Trombone solo, "The Patriot," (new), Pryor, Mr. Arthur Pryor.
Ballet suite, "History of the Pierrot," (new), Mario Costa.
Soprano solo, "Where is Love?" (new), Sousa, Miss Blanche Duffield.
Grand scene, "Oh, Fatal Stone," (Aida), Verdi.
"Invitation a la Valse," Weber.
(a) Dervish chorus, "In the Soudan," (new), Sebek.
(b) March, "Hail to the Spirit of Liberty," Sousa.Violin solo, "Adagio and Moto Perpetuum," Ries, Miss Bertha Bucklin.
Czardas, "Ritter Pasman," (new), Johann Strauss.

Immediately following the intermission Mr. Walter B. Rogers, an old Des Moines boy, who was formerly a member of Phinney's Iowa State Band, played a cornet solo "A Soldier's Dream," and was given quite an ovation. Sousa, who is always obliging, heard the calls from the audience for Rogers and promptly gave him a place of honor on the programme. Arthur Pryor, the greatest of all trombone players, is with the band of course—it would not seem like Sousa's band without Pryor—and when he appeared his welcome was nothing short of royal. Surely if this man can not make a trombone talk no man can. The singing of Miss Blanche Duffield, a soprano with a voice of remarkable sweetness and range, and the violin solos by Miss Bertha Bucklin, furnished a pleasant variety in the programmes, and both were well received. The two concerts will long be remembered.

OFFERINGS IN THE THEATERS

That John Philip Sousa has not lost his popularity in Denver was attested by two large audiences which filled the Broadway theater yesterday to listen to the two concert programmes which he provided. Indeed, Denver is one of the banner towns in the Sousa tours, for whereas he is greeted with only moderate enthusiasm in Chicago and in many other cities, he never fails to draw well when he comes west.

Sousa's programme last night contained twenty-seven numbers. Only nine of these appeared on the programme, but it is an understood thing at a Sousa concert that the director will play at least two encores for every number on the programme. The first is to be a march or a cakewalk and the second may be some light little bit of dance music. This is a code of ethics which Sousa never violates and one reason for his popularity is because he always keeps faith with the public in this respect. Even Arthur Pryor follows all the traditions. He first plays an air with variations and then for an encore chooses a popular song. The audience always waits to hear the song just as it goes to the concert to hear the encores which Sousa gives.

Nevertheless Sousa deserves to be considered more seriously and to be judged from the nine numbers which he puts on his programme. His band this year is in many respects better than it has been on former occasions. He has a woodwind section that is thoroughly excellent. Its precision of attack, unity of sentiment and thoroughness in every detail are things to be highly commended. The brass, of course, is good, for it necessarily is something to which the conductor gives most of his attention. A novelty which he introduced last night was the sextette from "Lucia di Lammermoor," played with three trombones, two cornets and a horn. One of his most pleasing numbers was the "History of a Pierrot," by Mario Costa, a quaint little composition, characteristic in every note, and thoroughly enjoyable. The scene from "Aida," in the last act, in which the duet between the tenor and soprano is sustained by a cornet and a trombone also was quite a novelty in the way or orchestration and was well carried out.

The soloists, Blanche Duffield and Bertha Bucklin are quite as good as any whom Sousa has carried with him for some time and helped make his concerts yesterday very enjoyable.

Henry Col.
"Daily News" Feb 4

AMUSEMENTS.

Sousa the Leader.

John Philip Sousa's two programmes at the Broadway yesterday were a surprise. One may expect soon to hear of the famous bandmaster becoming instead the leader of a symphony orchestra. Americans used to think Patsy Gilmore had "summed the count" of refinement in the music of military instruments, but the attainments of Mr. Sousa in this line of work since his recent trip to Europe, creeping upon us so suddenly that they amount almost to a mystery, put him far and away ahead of any reputation he has hitherto borne. Henceforth the March King is not to be known as such, but as Sousa the Music Master, having brought his band of players almost to the level, one may say, of a symphony orchestra in its breadth, its radiance, its refinement, its scholarly purpose. The marches of Sousa are all but forgotten in the hearing of those subtle effects brought from the instruments commonly put apart for the services of the street. Not that their qualities are not fully appreciated, but that they are so rarely utilized in America for the finer work of the orchestra—that is, aside from the orchestra where they are servile to the strings.

Mr. Sousa has learned that to hold the attention of an audience through a long programme he must interest the mind. He must not be a mere incident, such as a cracked aggregation holding sway in the stern of a Fourth of July excursion boat. He has thrust aside his marches for the momentary uses of recall numbers, having the good judgment to know that he is no longer living under the glamour of being a march king. Such numbers as the "Capriccio Italien," by the lamented Tchaikowsky, were among the rarest musical treats that have been heard in Denver. Without the coloring of the violins, he has all but produced symphony, and realizing this the great director has begun to take more than usual pride in his programmes, labeling this and that selection "new," after the manner of the orchestral impresario. It is suggestive that in one of Mr. Sousa's characteristic poses during the refined passages, he lifts his nervous left hand as if enjoying a microscopic vision of the harmonies he analyzes. We were prone to regard Eduard Strauss as a mountebank in his gymnastic freaks of leadership—geneflections and Delsartean spasms that lent no purpose. On the contrary, the American bandmaster furnishes pleasure in his many poetic poses, suggestive as they are of motives and spiritual attitudes. An artist might gather an interesting series of silhouettes from them.

Denver Theater.

The management of this theater certainly deserves great credit in securing such an attraction as "Ole Olson" for a week's engagement, beginning yesterday afternoon and evening, at both performances the Denver theater was packed to the doors. People went there to be amused and they certainly were highly entertained by the peer of all Swedish dialect comedians, Ben Hendricks, who is ably assisted by a competent company of artists. One feels in a better frame of mind after witnessing "Ole Olson" for it is a "sure cure for the blues." The first act is full of clever specialties, as also is the last. The Swedish quartet rendered several selections in such a pleasing manner that they brought it numerous encores. Miss Sade Connolly still continues to play the part she originated, that of Mrs. Bridget O'Flannigan, in a way that kept the audience laughing all the time she was on the stage. As for Ben Hendricks, who ben a purty gute faller," as he says, also managed to keep his auditors in a continual uproar from the rise of the first curtain until its final fall. He is, without a doubt, the cleverest artist that was ever seen in Denver in the role of Ole Olson. Bertie Conway gave a careful portrayal of the part of Gene Dimple. The other characters were excellently handled. Usual matinees this week on Thursday and Saturday afternoons.

Taber Grand.

Richard Golden, assisted by a good cast, opened a week's run last night at the Taber Grand in "Old Jed Prouty," in four acts. The play follows the lines of "The Old Homestead" and "Way Down East" and serves as a vehicle to introduce to Denver theatergoers Mr. Golden as Old Jed in which he has made a big reputation for himself. He is a clever actor and his portrayal of the part was in keeping with the play itself. Katherine Kittelman as Martha Giddens looked charming and her acting was excellent. Robert Craig was certainly the terror of the village, while Maurice Pike, as Joe Stover, Melville Collins, as Beacon Hill, and Harry Morse, as Zeb Harry, deserve special mention. The play is full of heart-interest that will appeal to the average theatergoer nowadays. It is well staged and worth going to see. Usual matinees on Wednesday and Saturday afternoons.

AND THE BAND PLAYED ON.
Sousa, the Master Musician, and
His Versatile Performers.

Great is Sousa and His Band. But
greater still is Sousa and His Band's Pro-
gram. It is a wondrous hodge-podge, this
program, of Rles and rag-time, Costa and
cake-walk, constructed in the regulation
Sousa style. At the Academy last night
Sousa, fresh from his European triumph,
served up Verdi and gave us a "coon"
balled for an encore and his wisdom in
retaining the coon contribution for last
was manifested in the thunderous applause
that greeted it—applause that quite
smothered the Verdi plaudits. Thus Sousa
ran the whole gamut, besides reviving a
couple of his old marches, as popular as
ever. He was liberal in encores, and the
audience—need we add it?—was delighted.
Sousa's soloists this year are Miss
Blanche Dunfield, soprano, and Miss
Bertha Bucklin, violinist. Between them
and the band the Academy last evening
was a concord of sweet sounds.

Reading
Herald
Jan 14 1901

THE DANCING

two tours of the principal German cities. After the first tour and during the exposition series, Mr. Sousa was overwhelmed with letters and telegrams from various parts of the German empire, offering dates, places and contracts. He was often requested to name his own terms. Had our future arrangements not been definitely planned, we could easily have stayed a year longer in Germany alone.

Yet when on our way to fill the first German engagement of the series there was some uneasiness as to the way in which our efforts would be received. We might have save ourselves any worry on that account. The German audiences were not so vivacious, as demonstrative as those in Paris, because the German people are not built that way, but in their own fashion they even excelled the French in warmth of welcome and friendly expressions of approval.

The tour was a glorious triumph throughout. Mr. Sousa and the members of his organization have made hosts of friends in Europe. When we return, the nature of our welcome is assured. From the day we left these shores until we landed safely again, there was nothing—absolutely nothing—to mar enjoyment of the trip. Mr. Sousa's habitual thoughtfulness and care for his men were well evidenced every day and every hour during our absence.

St. Joseph Mo.
THE DANCING MASTER.

Pryor Talks of European Trip.

Music Trade Review.



Arthur Pryor the talented assistant director of Sousa's band, speaking with the Review recently concerning the success of his organization

during the tour recently ended, said: "We were not at all sure, before reaching Paris, how the natives of the French capital and the visitors from other European countries would receive us.

For this reason we looked forward with considerable anxiety to the opening event. Before the first concert had been half completed, however, all doubts were dispelled. The dash and precision of our work pleased them immensely. Our famous leader's usual swinging action whilst conducting was to them a revelation. They immediately recognized the manifest advantages of his method and by their unbounded applause demonstrated their unqualified approval. The prompt response to their applause by the immediate rendering of an encore—Mr. Sousa's custom, as you know—won a very warm place for us in their affections. Their enthusiasm practically knew no bounds.

Wherever Mr. Sousa went after each performance he was followed by admiring, applauding crowds. From a distance we could tell his whereabouts within the grounds by the motion of a moving mass of humanity of which he was the central figure. Nor could he easily escape their pleasing yet sometimes inconvenient signs of adulation. One reason for this is his easily distinguished personality. In a less conspicuous way, yet very noticeable, individual members of the band were similarly treated.

The doors of every place of amuse-

ment and entertainment in Paris were thrown wide open to us. Our uniform was the 'open sesame.' Proffers to pay for admission were useless. When in uniform our money was refused in nine cases out of ten and, instead, we were greeted with words of welcome as effusive as they were evidently sincere. The French reputation for genuine courtesy, sometimes disputed by foreigners, was fully sustained in our case.

Strongly marked among the many interesting features of our visit to the exposition was a manifest desire on the part of every audience at our concerts to show, through us, their friendly feeling for America. You will recollect that when we reach 'The Stars and Stripes Forever' on our program, the cornets and trombones advance to the front and center of the stage. It is a decidedly effective way of riveting the attention of an assembly.

At the exposition grounds we had two standard bearers—one at each side of the stage—and each of these held a furled flag of the United States. When the time came for the chorus to be rendered, the cornets and trombones advanced, the flags were unfurled, and, with unity of motion, the standard-bearers waved the Stars and Stripes to and fro. The scene, repeated over and over again by our listeners whenever these details were gone through, simply baffles description.

Every hat was raised and waved, 'vivas' were heard as far as the ear could reach, the listeners, young and old, male and female, seemed almost literally carried off their feet for the time being, and, as the band dispersed the crowd divided, following one or other of us hither and thither, wherever we went within the exposition boundaries. Certainly it was an unique and highly gratifying experience.

We went to Berlin twice and made

Presse, Montreal, May 1901

THE FANFARE OF THE GREAT MUSICIAN GREATLY APPLAUDED HERE
AT THE ARENA/

John Philip Sousa and his famous band met here with the usual success which is accorded him wherever he goes. The Arena is admirably adapted for band music on account of its size, but we can hardly understand how Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, have been able to make themselves ~~so well heard~~ heard, so clearly and so distinctly.

Mr. Herbert Clarke came out very strong in his cornet solo as well as Mr. Arthur Pryor in his solo on the trombone.

Mr. Sousa is a great musician; he also composes well, and knows how to conduct his artists. We can very readily understand, how France in justice to his achievements has pinned upon his chest the decoration of officier d'academie.

Le programme, etc.

Journal Presse
 Date : 4 MAI 1901
 Adresse : Montreal
 Signé : _____

SOUSA

La fanfare du grand musicien vivement applaudie, hier à l'Aréna

John Philip Sousa et sa fameuse bande ont obtenu hier, le succès habituel qui les accueille partout où ils vont. L'Aréna était propice à une bande de haute envergure, mais nous avons peine à comprendre comment Mlle Blanche Duffield, soprano, et Mlle Bertha Bucklin, violiniste, ont pu si bien se faire entendre et d'une façon aussi nette et aussi distincte.

M. Herbert Clarke a été très fort dans son solo de cornet, et M. Arthur Pryor dans son solo de trombone.

Sousa est un grand musicien, il compose très bien, et surtout, il sait très bien conduire ses artistes. Nous comprenons que c'est avec la plus grande justice que la France vient d'épingler sur sa poitrine la décoration d'officier d'academie.

Le programme suivant a été exécuté en matinée et en soirée :

MATINEE

1. Ouverture — "Sakuntala" . Goldmark.
2. Solo de cornet — "Arbucenian" Hartman.
M. Herbert L. Clarke.
3. Egyptian, suite.—A. "Dance of the Bashibasouk"
B. "The Odalisque"
C. Dervish Chorus, "In the Soudan" Luigini.
4. Solo de soprano. — "Where is Love ?" (nouveau). Sousa
Mlle Blanche Duffield.

5. Grande scène et duo — "Mort d'Aida". Verdi.

Intermède.

6. Grande scène et chœur des soldats, de "Faust" Gounod
"Glory and Love to the Men of old"
Trombone. MM. Pryor, Lyons, Williams, Mantia et Wardwell.
7. A.—Intermezzo — "Zamona" (nouveau). Loraine.
B.—Marche — "Hail to the Spirit of Liberty" (nouveau) Sousa
8. Solo de violon — "Souvenir de Moscou" Wieniawski.
Mlle Bertha Bucklin.
9. Czardas — "Ritter Pasman" (nouveau) Johann Strauss.

SOIREE

1. Ouverture — "Isabella" Suppé
2. Solo de trombone, "The Patriot" (nouveau). Pryor
M. Arthur Pryor.
3. Pantomimis Suits — "The History of Pierrot (nouveau) Mario Costa.
4. Solo de soprano — "Springtime" (nouveau). Leo Stern.
Mlle Blanche Duffield.
5. Grande scène et ensemble — "André Chénier" (nouveau) Giordano.
Intermède.
6. A.—Fantaisie sur les airs écossais Robert Bruce Bonnisseau.
B.—Chant "The Lost Chord" Sullivan
Obligato, par Herbert L. Clarke.

ing from **BEE.**
Address of Paper **ORAMENTO. CAL.**
MAY 28 1901.

SOUSA LOST HIS SUIT FOR DAMAGE.

(From the Woodland Democrat.)
The argument in the Sousa-Antone damage suit, sent from Washington, was concluded late Saturday afternoon. The jury was out only a few minutes, and the verdict in favor of the defendant was unanimous.

from **TIME.**
of Paper **CLM JOURNAL CO.**
MAY 20 1901

MEMORIAL DAY GENERALLY OBSERVED BY VETERANS.

The Usual Parades and Inspiring Patriotic Music—The Day Was Auspicious, Many Places Being Selected for the Dedication of Monuments.

There was the general observance of Memorial day throughout the union. While the weather in many places was unpropitious and the street and lines of march were soaked, the ardor of the paraders could not be dampened.

PHILADELPHIA, May 30.—Memorial day was fittingly observed by the local Grand Army posts. The veterans of the civil war, many of them maimed and feeble, visited the various cemeteries and there paid their annual homage to their fallen brothers in arms. Not alone were the graves of those departed heroes decorated with spring flowers, but at each burial place visited by the old soldiers special religious and patriotic exercises were held. The floral display was probably the most elaborate that has ever been seen in this city. The principal exercises of the day were held at Keneseth Israel temple under the auspices of Col. Fred. Taylor post. United States Senator Boies Penrose was the orator of the day. The tomb of Robert Morris and the pews of George Washington and Betsy Ross in old Christ church were decorated by Pennsylvania Reserve post and the grave of the latter was looked after. At Willow Grove Park, John Philip Sousa played his new march, "The Invincible Eagle," for the first time to an enormous crowd.

utting from **TELEGRAPH.**
Address of Paper **HARRISBURG, PA.**
MAY 30 1901

AT OTHER PLACES.

How the Day Was Observed at New York, Washington and Philadelphia.

Philadelphia, May 30.—Memorial Day was fittingly observed by the local Grand Army posts. The veterans of the Civil war, many of them maimed and feeble, visited the various cemeteries and there paid their annual homage to their fallen brothers-in-arms.

The principal exercises of the day were held at Keneseth Israel Temple, under the auspices of Colonel Fred. Taylor Post. United States Senator Boies Penrose was the orator of the day.

The tomb of Robert Morris and the pews of George Washington and Betsy Ross, in Old Christ Church, were decorated by Pennsylvania Reserve

Post and the graves of the latter was also looked after.

At Willow Grove Park John Philip Sousa played his new march, "The Invincible Eagle," for the first time to an enormous crowd.

ington, May 30.—Memorial Day

utting from **TRUTH.**
Address of Paper **SCRANTON, PA.**
MAY 21 1901

Sousa's Latest March.

John Philip Sousa's new march, which he has named "The Invincible Eagle," was played for the first time at Willow Grove Park yesterday. The new march is the fourth of a cycle of Exposition marches written by Sousa during the last eight years, says the Philadelphia Inquirer. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States Exposition at Atlanta. The third was "Hail to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagle," to soon triumph over the Pan-American Exposition at Buffalo. "The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches," said Mr. Sousa yesterday. "Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards and the gleam of polished steel and all its other picturesque features."

1884.

utting from **COURIER.**
Address of Paper **EVANSVILLE, IND.**
MAY 31 1901

SOUSA PLAYS NEW MARCH FIRST TIME FOR VETERANS

"The Invincible Eagle" Heard by Thousands of People

PHILADELPHIA, Pa., May 30.—The principal exercises of the day were held at Keneseth Israel Temple under the auspices of the Colonel Fred Taylor Post. United States Senator Penrose was the orator of the day. The tomb of Robert Morris and the pews of George Washington and Betsy Ross in old Christ church were decorated by Pennsylvania reserve post and the grave of the latter was looked after. At Willow Grove park, John Philip Sousa played his new march "The Invincible Eagle" for the first time to an enormous crowd.

1884.

utting from **COLLETTIN.**
Address of Paper **PHILADELPHIA, PA.**

WILLOW GROVE

Mr. Sousa and his Band will remain at the Grove until Sunday evening, June 9, and his concerts, now, although the weather is not of the best, are attended by large crowds. The Children's May Day Celebration, which was scheduled to take place on Decoration Day afternoon, was postponed until this afternoon, on account of the dampness of the grounds. This will be the first original May Day Celebration given in this country for some time and the exercises will take place promptly at 6 o'clock in the evening, and will be participated in by 250 little girls dressed in white. The May Queen will be drawn in a chariot by 100 little girls to the throne, at which time a genuine May Day program will be carried out.

1884.

om **ENQUIRER.**
of Paper **ENQUIRER.**
MAY 28 1901

OFFICE SHOULD SEEK MAN.

Cincinnati, May 28, 1901.

TO THE EDITOR OF THE ENQUIRER.
I saw an article in your issue of May 26, in which the Cincinnati Musicians' Protective Association objects to engaging Liberati's Band, or perhaps, for that matter, any other musical talent which might, perchance, not happen to be a resident of Cincinnati, for the Zoo concerts.

Is it possible that the standard of our music-loving people of Cincinnati must be lowered to satisfy a greedy and jealous union, to be compelled to listen to its music when it would much rather stay away? We have good musicians and bands in Cincinnati, and also a lot of mighty poor musicians, as every one knows. The public is willing to listen to good music furnished by Cincinnati bands, but the public likewise wants a change. It wants something new and novel, and the management of the various resorts of amusement know it. To be compelled to listen to a band of musicians at a first-class establishment, which participates at every opportunity in street parades, great or small, may do for a little while, but the music loving public gets tired of it. What would the Queen City be without ever having heard Thomas, Sousa, Gilmore, Straus and many other great leaders, with their aggregations of musicians? We might as well not have the name of Cincinnati on the map, and consider ourselves a small country town.

You can take a horse to water, but you cannot make him drink, and so it is with the public, to listen to music which it does not care for. The public of Cincinnati want the best music that can be had, and is willing to pay for it. It patronizes home talent, and grows at times enthusiastic over it, but it also wants a change, and wants to listen to something new at times, and, what is more, it has a right to ask for what it wants, and a voice to say what it does not want. Labor unions are perfectly proper, and they have certain rights, but music is no labor union. It is still considered an art, with the exception of street organs, which should be classed as machines, and ought to be on a strike. A READER.

from **TELEGRAPH.**
of Paper **PHILADELPHIA, Pa.**
MAY 31 1901

SOUSA AND HIS BAND.

Thursday Was the Banner Day for Willow Grove.

Never has Philadelphia had the opportunity of listening to such a musical treat as was given at Willow Grove Park on Decoration Day by John Philip Sousa and his band. Mr. Sousa's new march, "The Invincible Eagle," made an instantaneous hit, and during the afternoon and evening concerts he was obliged to play it six times. It is stated that on the first day of its sale over seventeen thousand copies were disposed of. The weather was all that could be desired, and it is estimated that over 100,000 people passed through the portals and on the paths of Willow Grove. Never in the park's history has such a crowd been present. The trolley cars leading to the park were taxed to their utmost capacity from 10 o'clock in the morning until 9.30 in the evening, and the steam cars were packed to the doors. The visitors not only came by trolley and railroad cars, but every kind of conveyance was used in bringing the big crowd to the park. Automobiles, tallyho coaches, single and double carriages, hay wagons, etc., were put in use. It is doubtful if ever such enthusiasm was bestowed upon Mr. Sousa. The audience rose en masse and cheered his band upon its fine interpretation of patriotic music. His programme was truly a Memorial Day treat. To give an idea of the number of people in and around the band shell, it is said that 25,000 programmes were distributed in front of the Casino. This is in itself a record-breaker. The farewell concerts of Mr. Sousa and his band will begin to-morrow and continue for one week, at which time his engagement ends.

The Children's May Day Celebration, which was to have taken place at Willow Grove on Decoration Day afternoon, was postponed on account of the dampness of the grounds until this afternoon. This celebration, together with the fine musical programmes which have been arranged, will make a gala day for the park. The May Day Celebration will be participated in by two hundred and fifty little girls, dressed in white, carrying flowers. The crowning of the May Queen will take place on the lawn opposite the schute at 6 o'clock. The May Queen will be drawn in a chariot to the throne by one hundred little girls, at which time they will render a special musical programme.

Support from Abroad

On the whole, foreign nations have come in well. The United States will show their ingenuity in the Machinery Hall. Russia has come over with a nice little sum of £30,000 in its pockets, and is building three big pavilions, of which I shall have more to say later. France and Austria, Japan and Denmark, Mexico and Persia, with our Colonies of Canada, Queensland, British South Africa, and South Australia, are among others that are officially supported.

There is one section before which the truly virtuous pro-Beer must perforce turn away and mingle his tears with what may be obtained at the nearest refreshment room; it is that which contains specimen products of the farm of the cruel and rapacious Rhodes!

In the art section will be an admirable collection of loan pictures. The King is lending several of great interest to Scotchmen: and many owners of famous galleries have followed his example. It is astonishing to find the number of historic pictures that hang in the galleries of the great Glasgow merchants.

Music hath Charms.

From the States comes Sousa's famous band, and his marches will soon be competing with the best efforts that the bagpipes can produce. A competition between them, conducted after the fashion of the Yorkshire brass bands, could not fail to be instructive.

The international yacht races on the Clyde will drive Cowes into the shade, for the Shamrocks are to compete, and probably the American flyer, Defender. The Exhibition offers a cup of £500, and Sir Thomas Lipton has promised another 200 guineas.

The position of the buildings has been well chosen. Even Glasgow has one romantic spot. Kelvin-grove is renowned in song and story as the meeting place of people who murmur soft nothings in the closest proximity to each other.

For a time the hovering cupids must desert the groves for others more suitable to the season and the occasion. An army of men is at work night and day, painting, plastering, running about with giant castings, digging flower beds, and hammering and banging with that noise which, especially in the early morning, ever rejoices the carpenter's heart! For time presses, and great must be the effort if things are to be in order by the opening day.

The architecture of the various buildings that have sprung up in the little valley is strange, but on the whole effective; and they seem all the more curious, overshadowed as they are by the huge bulk of Glasgow Uni-

versity, that stands in its grey severity along the northern crest.

The main building is constructed in what may be described as the international Renaissance—at least I can think of no other word for it. A broad flight of steps leads up to a classic colonnade. Above the balustrade that tops the columns are set ornamented vases, after the fashion of suburban villas. To right and left are red-roofed structures apparently modelled on Chinese gate-houses.

The huge door, which would look well in a cathedral, is surmounted by a stained-glass representation of Progress. The lady is flanked by a perspective, also in stained glass, of smoky chimneys on the left and smoky steamer funnels on the right. Surely all smoke and no beauty is likely to make Progress a dull girl!

Above the gate sweeps the central tower, ending in a gilded dome that has a Russian ecclesiastical flavour. Around the dome rise four minarets that are distinctly eastern in their appearance. The whole building is thus an architectural compliment to its visitors.

Of what is being prepared within the grounds I will speak to-morrow.

from **PHILADELPHIA, PA**
of Paper
JUN 1 1907

WILLOW GROVE PARK.

Although the weather has been decidedly unfavorable to park opening, Sousa and his band have made a decided hit at Willow Grove Park. Every day, at both concerts, people flock to the band shell to listen to his bright and inspiring music. For his whole engagement he has made a specialty of musical selections, reserving all of his own compositions for encores, and thus far, every concert has been more than doubled, he being obliged to play as high as five encores for one selection. An elaborate program was prepared for Decoration Day, all of his principal soloists appearing, and for Saturday and Sunday he has prepared a musical feast, which no doubt will be enjoyed by many.

"Ye Olde Mill" has proved to be one of the best attractions ever offered at this beautiful park. It at once fell into favor, and it was a common occurrence to see a line formed in front of the ticket box, anxious to take the journey through the large water-way which has been built. The scenery is indescribable, and the novelties introduced are wonderful. The "Mirror Maze" is also a wonder, and people are seen departing from this building laughing at the funny shapes of themselves as they appeared in the mirrors. The maze alone is worth the trip to Willow Grove. The scenic railway has had more than its compliment of passengers, and the new Willograph presents pictures far superior than heretofore exhibited.

At no time in the park's history has it presented the appearance it does to-day. The voices of all say it is beautiful. The trees are heavily laden with leaves, and the flowers in full bloom, and all the improvements have been touched up, thus presenting, together with the thousands of electric lights at night, a fairyland appearance.

Sousa and his band will give two concerts daily until the end of his engagement, which is Sunday, June 9th. For the last three days Mr. Sousa will make a special effort for the music lovers of Philadelphia, due notice of which will be given later. Mr. Sousa will be followed by Mr. Walter Damrosch and his famous New York Symphony Orchestra for an engagement of a few weeks.

NEWS.

Address of Paper
JUN 1 1907

May 16 John Philip Sousa gave a matinee concert at Flint with his band. The program was broken into at one time by an altogether extraordinary occurrence. It was the sudden mania of an insane patient from the Sanitarium, who with an attendant was present at the concert. During the playing of the humorous composition "When the Band Comes Back," she suddenly started for the stage and in some way dragged herself up on it (a height of about five feet) and dashed in among the much surprised men, several of whom immediately rose and were forced off the stage at the side when her attendant overtook her. It was really startling but as evidence of their thorough discipline "The Band Came Back" without a single break in the music.

many breezes that help to make them attractive. Willow Grove has every artificial inducement that the management could devise, and, with fair days, may be expected to do an immense business. John Philip Sousa and his band serve as a great attraction, for the musical programmes are of a high order, as well as popular, and the band one of the best in the country. "Ye Olde Mill" is another attraction by reason of its novelty, and the park is filled, as in former years, with places of refreshment and entertainment. Its natural scenic attractions are improved by time, and altogether Willow Grove can scarcely be excelled as a summer resort.

from **PHILADELPHIA, PA**
of Paper

Willow Grove's Banner Day. Sousa and Band.

Never has Philadelphia had the opportunity of listening to such a musical treat as was given at Willow Grove Park on Decoration Day by John Philip Sousa and his band. Mr. Sousa's new march, "The Invincible Eagle," made an instantaneous hit, and during the afternoon and evening concerts he was obliged to play it six times. It is stated that on the first day of its sale over seventeen thousand copies were disposed of. The weather was all that could be desired, and it is estimated that over one hundred thousand people passed through the portals and on the paths of Willow Grove. Never in the park's history has such a crowd been present. The trolley cars leading to the park were taxed to their utmost capacity from ten o'clock in the morning until nine-thirty in the evening, and the steam cars were packed to the doors. The visitors not only came by trolley and railroad cars, but every kind of conveyance were used in bringing the big crowd to the park, automobiles, trolley coaches, single and double carriages, hay wagons, etc., were in use. It is doubtful if ever such an enthusiasm was bestowed upon Mr. Sousa. The band as was given a band leader and his audience arose in mass and cheered his patriotic upon his fine interpretation of patriotic music. His programme was truly a Memorial Day treat. To give an idea of the number of people in and around the band shell, it is said that twenty-five thousand programmes were distributed in front of the Casino. This is in itself a record breaker. The farewell concerts of Mr. Sousa and his band will begin tomorrow and continue for one week, at which time his engagement ends. The children's May Day celebration, which was to have taken place at Willow Grove on Decoration Day afternoon, was postponed on account of the dampness of the grounds until this afternoon. This celebration, together with the fine musical programmes which have been arranged, will make a gala day for the park. The May Day celebration will be participated in by two hundred and fifty little girls dressed in white, carrying flowers. The crowning of the May Queen will take place on the lawn opposite the chute at six o'clock. The May Queen will be drawn in a chariot to the throne by one hundred little girls, at which time they will render a special musical programme.

from **PHILADELPHIA, PA**
of Paper
JUN 1 1907

THE SUMMER PARKS.

"March King" John Philip Sousa and his splendid band will remain at Willow Grove Park but ten days longer. Despite the unfavorable weather which has prevailed recently, the attendance at this popular resort has been uniformly large, while every clear afternoon and evening has been taken advantage of by thousands of music lovers to hear this fine organization. There will be a special attraction this afternoon at Willow Grove in the children's May-day celebration. Several hundred daintily-costumed children will be engaged in the festivities. The new Aquarama, which has been styled Ye Olde Mill, is one of the most popular of the amusement features. The various windings and surprising turns of the miniature river give passengers the impression of having traversed a far greater distance, and the short while required in making the voyage is a matter of astonishment to all who visit this charming enterprise. Panoramic caves have been constructed, through which the rider passes during his journey through the mill race. Another feature at the park this year is the Mirror Maze. This building is one of the most unique in the park. The park at this time presents a most beautiful appearance, and many are taking advantage of the spring ride along the picturesque Old York road.

newspaper Cutting Bureau
from **PHILADELPHIA, PA**
Address of Paper

SEASONABLE OUTINGS

Willow Grove, Washington Park and Other Resorts in Full Swing.

Sousa's new march, "The Invincible Eagle," has made an immediate hit at Willow Grove Park, where, on Memorial Day, it is estimated 100,000 persons cheered it enthusiastically, and went away humming and whistling the inspiring air. The children's May-day celebration, which was postponed on Memorial Day because of the dampness of the ground, will be held at the park to-day. It should be an event of peculiar charm, since it will be participated in by 250 little girls, dressed in white and carrying flowers. The crowning of the May Queen will take place on the lawn, opposite the chute, at 6 o'clock. Seated in a chariot she will be drawn to the throne by 100 companions. Then the special musical programme will be rendered. Sousa will also have a large programme for to-day, including "The Invincible Eagle," and all the other attractions at the park will be in full swing during the day and evening.

from **PHILADELPHIA, PA**
of Paper

Willow Grove Park

John Philip Sousa and his band begin their series of farewell concerts at the park to-day, his engagement ending next Sunday evening, June 9. The crowds at Willow Grove during Mr. Sousa's engagement have been tremendous, and all of his programs have been received with expressions of great delight. Every concert has been a double bill, and many numbers he was obliged to play several encores. For to-day choice musical selections have been arranged for both this afternoon and evening concerts. For to-morrow afternoon past first, Mr. Sousa has arranged a program known as the "Five Roses," and for part two, the "Five Girls," with special musical selections for the evening. "Ye Olde Mill" is the talk of Willow Grove to-day. More enjoyment is obtained by passing through the winding channels and waterway of the old mill than any other amusement in the park for such a short time. The "Mirror Maze" is also a winner. New pictures are introduced in the Willograph every week.

from **PHILADELPHIA, PA**
Address of Paper
JUN 2 1907

During the past few weeks so much has been written about the size of the stage of the Auditorium that laymen would be excusable had they forgotten that the house possesses a body. A body it has, however, with a seating capacity ranging from 1,000 to 1,600 greater than is that of the Grand Opera House in San Francisco, the Boston Theater in Boston, the Academy of Music in New York, or other large theaters throughout the country. An audience which really crowded the Auditorium would comfortably fill any four local temples of the

drama—Powers', McVickers', the Illinois and the Studebaker.

This being true, it may be seen readily that the possibilities in a financial way at the Auditorium are well-nigh limitless. John Philip Sousa, charging \$1 for his best seats has had receipts of \$2,300 in an evening there. His record has been beaten frequently in cases where tickets were higher priced, and the figures of the late grand opera season, were they obtainable, would make interesting reading. Perhaps the most wonderful business ever done at the Congress street house, however, was done by Kiraly during the world's fair, when the spectacle "America" was the attraction. Manager Milward Adams is authority for the statement that this monster show drew \$66,000 in one week, two performances being given daily and orchestra chairs bringing \$1. Nothing of the sort, prices considered, ever has been accomplished since; had never been accomplished before.

The seating capacity of the Auditorium is something over 4,000. The space for standing is enormous, moreover, on each of the floors. Manager C. D. McCaull avers that 5,879 persons witnessed the performance of "Uncle Tom's Cabin" on Monday evening, equal numbers attending subsequent performances. Even such a concourse is handled without much difficulty by means of a rack system, which permits of three men selling tickets simultaneously. Three lines

were in front of the windows all day Tuesday, though Treasurer Edward Adams estimates that his assistants can care for 100 purchasers every ten minutes. Altogether the Auditorium is a great big place throughout, and Chicago has reason for being proud of it.

Prelude to "Lohengrin" Tschalkowsky
Grand Russian Festival March Tschalkowsky
Overture, "Solonelle, 1812" Tschalkowsky
Scenes from "Carmen" Bizet
Airs from "William Tell" Rossini
"Ye Olde Mill" is the talk of Willow Grove. More enjoyment is obtained by passing through the winding channels and waterway of the old mill than any

other amusement in the park, for such a short time. "The Mirror Maze" is also a "winner" and the visitors to this building are more than pleased with the fine collection of mirrors. Mr. Sousa has arranged to present, the latter part of his engagement, selections from Willard Spenser's comedy-opera, "Miss Bob White."

RECORD

from PHILADELPHIA, PA

JUN 2 1907

Willow Grove Park.

John Philip Sousa and his band begin their series of farewell concerts at Willow Grove to-day, his engagement ending next Sunday evening. The crowds at Willow Grove during Mr. Sousa's engagement have been tremendous. Every concert has been a double bill, and many numbers he was obliged to play several encores. For to-day choice musical selections have been arranged for both this afternoon and evening concerts. A few of the numbers which the band will play are as follows: Overture, "Tannhauser," Wagner; prelude, "Communion," Baliste; scenes from "Aida," Verdi; prelude to "Lohengrin," Wagner; Grand Russian Festival March, Tschalkowsky; overture, "Solonelle, 1812," Tschalkowsky; scenes from "Carmen," Bizet; airs from "William Tell," Rossini; cornet solos by Mr. Herbert L. Clark and Mr. Walter B. Rogers; trombone solo by Mr. Arthur Pryor.

For to-morrow afternoon, part first, Mr. Sousa has arranged a programme known as the "Five Roses," as follows: "Rose of Schiras," Ellenberg; "Rose Mousse," Bosc; "Rose of Persia," Caryl; "My Love is Like the Red, Red Rose," Old Rugluts; "Roses From the South," Johann Strauss. For part two the "Five Girls": "The Girl From Paris," Caryl; "The Telephone Girl," Kerker; "The Bohemian Girl," Balife; "The Circus Girl," Jones; "The Runaway Girl," Monekton. Mr. Sousa will present, the latter part of his engagement, selections from Willard Spenser's opera, "Miss Bob White." He has also received from London an arrangement for military band of the music of "Florodora," which he will also play during his engagement. Selections from the "Messenger Boy," which is the latest musical success in London, and which will be produced in this country next fall, will also be rendered during the week.

PUBLIC LEADER

from PHILADELPHIA, PA

JUN 4 1907

AT THE PARKS.

Willow Grove.

Yesterday's beautiful weather attracted an immense number of people to Willow Grove, where Sousa and his band are beginning the last of their series of afternoon and evening concerts. After his engagement in this city, which ends with next Sunday evening's performance, Mr. Sousa goes to the Pan-American Exposition for one month, then to Manhattan Beach, and from there to Glasgow, touring the Continent. Already forty-eight weeks of the year are contracted for. Mr. Walter Damrosch and his famous symphony orchestra will begin his series of concerts next Monday afternoon. The new attractions this year are proving immensely popular. "Ye Olde Mill," "Mirror Maze," "Willow-graph," "Scenic Railway" and "Schute Toboggan" are running continually.

IDEAS

from BOSTON, MASS

JUN 1 1907

Pan-American Notes

[Special Correspondence of BOSTON IDEAS.]

A rumor to the effect that visitors to the Pan-American Exposition are called upon to pay an admittance fee to each of the exhibit building after paying to pass through the gates, appears to have gained some circulation in certain quarters. It is entirely unfounded. The fact is that the visitor after paying the gate fee has the privilege of going through all of the dozens of exhibit buildings absolutely free of expense. The prices of admission are; for adults 50c; for persons under fourteen years of age, 25c.

The Exposition proper does not include the Midway, which is a collection of amusement enterprises conducted by private companies. To these attractions small admittance fees, ranging from 10c. to 25c. are charged.

Flag Day, June 14th, will be observed at the Pan-American Exposition by the Daughters of the American Revolution.

Bunker Hill Anniversary, June 17th, has been set apart as a special day for the Daughters of the Revolution.

Seventy-five organists, representing nearly every prominent musical center in the United States and Canada, will give daily recitals on the grand organ in the Temple of Music during the entire Exposition. Prominent among these masters of the instrument who will participate are Clarence Eddy of Chicago, S. P. Warren of New York City, Frederick Archer of San Francisco, John Porter Lawrence of Washington City, Gaston Marie Dethier of New York City; William J. Gomp of Buffalo (the official organist of the Pan-American Exposition) and many others.

The organ is one of the largest in America. It occupies a recess prepared for it, in one of the arches of the auditorium of the Temple of Music, and is about thirty-six feet wide by forty-four feet high, with a depth of thirty-five feet. The key-boards are located several feet in advance and the player sits facing the organ. The displayed pipes are gilded on a rough surface and present a rich appearance, there being no wood-work above their toes. Staff wrought out in a most elaborate design, takes the place of the usual case of wood; the casing of the console, however, is of quartered oak, carved and finished in the style most appropriate to such a noble instrument.

Two orchestras have been engaged. One is conducted by the distinguished maestro, Victor Herbert of Pittsburg. The other, the Pan-

from MOND, VA

s of Paper JUN 2 1907

D. A. R. AT BUFFALO.

They Will Be at the Great Exposition on June 14th.

The Daughters of the American Revolution will meet in Buffalo on Friday, June 14th, Flag Day. The Hotel Kenilworth will be headquarters for the Daughters while in Buffalo.

The exercises of the day will be held in the Temple of Music of the Pan-American Exposition and will consist of an address of welcome by Mrs. M. N. Thompson, Regent of the Buffalo Chapter, and an address by Mrs. Charles Fairbanks, President-General of the National Society of the Daughters of the American Revolution, on the subject of "Patriotism in the Americas." Other addresses will follow, with patriotic music suitable for the occasion. A celebrated organist from Boston will preside at the largest organ in this country, and Sousa's fine military band will furnish patriotic music. The invocation will be made by the Rt. Rev. Bishop Walker.

There will be no business transactions of any kind, and the programme will consist of addresses and music, but it is earnestly desired that every member of the D. A. R. should feel that she will receive a welcome and that the invitation is general.

At the close of the exercises a reception will be given by the Board of Women Managers of the Pan-American Exposition to all the visitors. There will be a grand electrical illumination in the evening. Mrs. Charles W. Fairbanks will have a reception given in her honor on Wednesday, June 12th, at the residence of Mrs. John Miller Horton, Vice-Regent of the Buffalo Chapter, and all the visiting D. A. R. will be cordially welcome. The visiting and local Daughters of the American Revolution are expected to participate in the ceremonies in the Temple of Music in the afternoon at 2 o'clock of June 14th. All are invited to the reception in the Women's Building on the Pan-American grounds from five to seven, June 14th.

NEW YORK SUN

ng from

ess of Paper JUN 6 1907

MUSIC AT THE EXPOSITION.

All the Bands to Be Combined in One of 450 Pieces With Sousa as Leader.

BUFFALO, June 5.—The persons in charge of the musical features of the exposition purpose soon after Sousa arrives for his season to combine his band, the Mexican National Band, the Royal Bavarian, the Hamilton, (Ont.), the Elgin, the Sixty-fifth Regiment, the Seventy-fourth Regiment and all the Midway bands into one band of 450 pieces. Ten compositions, which are played by all these organizations, will be the programme for an evening in the Stadium, with Sousa as leader. The directors have decided to reduce the price of admission after 7 o'clock at night to 25 cents for adults and 15 cents for children. The consent of the bondholders will be necessary, and the reduction will be ordered as soon as that is secured.

The Exposition has received official notice that President McKinley will not be able to attend on June 13, the date originally set for President's Day. Mrs. McKinley's health will not permit him to come. Secretary Whitford of the Y. M. C. A. got a telegram to-day from Lieut. Richard Pearson Hobson, saying that the telegram announcing his father's death was a mistake, and he found his father in good health. Lieut. Hobson will return here from Greensboro, Ala., at once.

paper Cutting Bureau in the World.

MISSISSIPPI

ss of Paper

Sousa Day at Calhoun.

Owing to the heavy rain all of last Sunday the excellent Sousa day program arranged at Calhoun park, which was interfered with, will be given, in its entirety to-morrow. The long list of attractions includes Rocereto's Eighteenth Regiment band, the Orient quartet, the Empire orchestra, Fred High, the humorous entertainer, and the "Hearts of the Blue Ridge" theatrical quartet. With this big bill all tastes of park patrons will be sat-

ting from PHILADELPHIA, PA

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Sousa's Final Week.

John Philip Sousa and his band are in the final week of their Willow-Grove Park engagement. The fine weather yesterday afternoon and evening resulted in an increase in the attendance, and the band-stand was the centre of interest. The "march-king's" new composition, "The Invincible Eagle," was played at both the afternoon and evening performances, and was received with enthusiasm.

American Orchestra, was formed especially for the Exposition by one of the most accomplished musicians in America, Mr. John Lund of Buffalo. The Pan-American Orchestra is composed of fifty artists selected from the best local talent, the New York Philharmonic and Boston Symphony Orchestras.

The concert master of this superb organization is Eugene Boegner, who was similarly associated with Theodore Thomas.

Several choruses will participate in the musical festivals that will mark the progress of the Pan-American Exposition. Most conspicuous among these is the Saengerfest of the North American Saengerbund. This splendid chorus of 5,000 trained voices will be led by John Lund. Famous soloists will appear with the organization. Among these Madame Schumann-Heinke, the greatest mezzo-soprano in the world, will sing the "Liebestol" from Tristan and Isolde. The well-known tenor, Evan Williams, will also be heard with this magnificent organization.

The "United Singers of St. Louis," comprising nearly a score of societies will render Johann Pache's "Herbst Traum." The "United Singers of Chicago," 700 men in all, will sing "Wohin" by Edwin Schultz. Another number will be by the "Senefelder Liederkrantz" of Chicago, comprising 80 men.

Rehearsals for the reception concert by the United Male Singers of Buffalo, on the evening of June 24th, have already begun.

Twenty-two of the most famous bands on the continent will give concerts from the beautiful stands erected in the grounds. These "stands" deserve more than a passing notice.

From these will be heard the inimitable Sousa and his sixty-five artists, Innes, with his wonderful

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SOUSA'S FAREWELL CONCERTS.
Sousa and his band have entered on their last week's engagement at Willow Grove, and at every concert Mr. Sousa will present an elaborate programme. Thousands have heard him, and from now on until next Sunday evening thousands more will travel to the park. There is no park in the country that presents such musical attractions, and that is the sole reason that Willow Grove heads the list. After his engagement in this city Mr. Sousa goes direct to the Pan-American Exposition for one month, then to Manhattan Beach, and from there to Glasgow, touring the Continent. Already forty-eight weeks of the year are contracted for. Mr. Walter Damrosch and his famous Symphony Orchestra will begin a series of concerts next Monday afternoon. The new attractions this year are proving great cards: "Ye Olde Mill," "Mirror Maze," "Willowgraph," "Scenic Railway," and "Schute Toboggan" are running continually.

Newspaper Cutting Bureau in the World.
MUSICAL COURIER
utting from New York City
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paper Cutting Bureau in the World
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The exercises of the day will be held in the Temple of Music of the Pan-American exposition and will consist of an address of welcome by Mrs. M. N. Thompson, regent of the Buffalo chapter, and an address by Mrs. Charles Fairbanks, present general of the national society, on the subject of "Patriotism in the Americas." Other addresses will follow, with patriotic music. A celebrated organist from Boston will preside at the largest organ in this country, and Sousa's military band will furnish patriotic music. The invocation will be made by the Rt. Rev. Bishop Walker.

There will be no business transactions of any kind. The programme will consist of addresses and music only. At the close of the exercises a reception will be given the visitors by the board of women managers of the Pan-American exposition. There will be a grand electrical illumination in the evening. Mrs. Charles W. Fairbanks will have a reception given in her honor on Wednesday, June 12, at the residence of Mrs. John Miller Horton, vice regent of the Buffalo chapter, to which the visiting D. A. R.'s will be invited. The visiting and local daughters are to participate in the ceremonies in the Temple of Music in the afternoon at 2 o'clock on June 14, and will be guests at the reception in the women's building on the Pan-American grounds from 5 to 7 on June 14.

ing from NEW YORK TRIBUNE
ress of Paper NEW YORK TRIBUNE
JUN 7 1905

That there will be excellent entertainment at these maritime resorts is assured. The seaside theatre, at first an experiment, is now an enterprise as legitimate and prosperous as the town playhouse. This season, for example, the Manhattan Beach Theatre stood out stiffly for the terms allowed to combination houses in Manhattan and Brooklyn and secured them. Brighton Beach cannot be so independent as its richer neighbor, but in view of its lesser expenses the Brooklyn beach will earn comparatively as much money as its Manhattan rival. Glen Island has no competition. Bergen Beach is equally well situated. The floating theatre has no follower. Each of these amusement places possesses its own clientele, whose favor is constant and whose support is liberal. Summer engagements mean salaries 30 per cent. less than winter rates, so the risk was not serious even at the outset. In these times prosperity awaits any reasonably good programme by the seashore. This change has induced general good fortune. The people secure a better outing by staying longer at the beaches in order to enjoy the vaudeville, operatic or dramatic performance; the hotel landlord profits through his restaurant, and our players, formerly idle through the summer, are now employed. A new field of disbursement and revenue has been opened up by this conjunction of seaside and theatrical enjoyment which is of equal benefit to him that gives and him that receives.

Manhattan Beach has made up its programme for the summer. Its attractions are tempting. "The Casino Gift," which in its amended form has won approval both in New York and London, the successes of Daly's "The Geisha" and "The Runaway Girl," Colonel Savage's Castle Square company in "Pinafore" and "The Mikado," the Jefferson de Angells company and Sousa will occupy the theatre. John Philip cannot be swept by ocean breezes until July 6, as he has other engagements, including the conductor's baton over the Buffalo Exhibition orchestra. Meanwhile his place will be taken, if not filled, by Bandmaster Shannon of the Twenty-third Regiment. Pain is once more helped by war, and the allied forces in China will be the heroes of his display this summer, Mongols the villains. The pyrotechnist, being a peaceful man in spite of his profession, desired to vary his long continued programme of carnage and conflagration by an illustration of pastoral pinwheels. However, Pain lives mostly in the clouds. The wiser judgment of his friends was exercised to bring him to terra firma and prosperity in this matter. His disposition is amiable and his humor mild, but he has wicked partners who are as full of fight as a bag of wildcats. Therefore, though he loves peace, this honest man must go to war once more at the gates of Peking. It is to be hoped that Mr. Pain, like the missionaries, may be able to carry off some loot out of this campaign.

American Orchestra, was formed especially for the Exposition by one of the most accomplished musicians in America, Mr. John Lund of Buffalo. The Pan-American Orchestra is composed of fifty artists selected from the best local talent, the New York Philharmonic and Boston Symphony Orchestras.

The concert master of this superb organization is Eugene Boegner, who was similarly associated with Theodore Thomas.

Several choruses will participate in the musical festivals that will mark the progress of the Pan-American Exposition. Most conspicuous among these is the Saengerfest of the North American Saengerbund. This splendid chorus of 5,000 trained voices will be led by John Lund. Famous soloists will appear with the organization. Among these Madame Schumann-Heinke, the greatest mezzo-soprano in the world, will sing the "Liebestol" from Tristan and Isolde. The well-known tenor, Evan Williams, will also be heard with this magnificent organization.

The "United Singers of St. Louis," comprising nearly a score of societies will render Johann Pache's "Herbst Traum." The "United Singers of Chicago," 700 men in all, will sing "Wohin" by Edwin Schultz. Another number will be by the "Senefelder Liederkrantz" of Chicago, comprising 80 men.

Rehearsals for the reception concert by the United Male Singers of Buffalo, on the evening of June 24th, have already begun.

Twenty-two of the most famous bands on the continent will give concerts from the beautiful stands erected in the grounds. These "stands" deserve more than a passing notice.

From these will be heard the inimitable Sousa and his sixty-five artists, Innes, with his wonderful trombone, Fanciulli, the famous Highlanders of Canada, and the splendid Mexican Band.

P. A.

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MUSICAL COURIER

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Address of Paper New York City

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ing from INQUIRER
ess of Paper PHILADELPHIA, PA.

MUSIC AT BUFFALO

All Bands to be Combined in One of 450 Pieces, With Sousa as Leader.

Buffalo, June 6.—The persons in charge of the musical features of the exposition propose soon after Sousa arrives for his season to combine his band, the Mexican National Band, the Royal Bavarian, the Hamilton (Ont.), the Elgin, the Sixty-fifth Regiment, the Seventy-fourth Regiment and all the Midway bands into one band of 450 pieces.

Ten compositions, which are played by all these organizations, will be the programme for an evening in the Stadium, with Sousa as leader. The directors have decided to reduce the price of admission after 7 o'clock at night to 25 cents for adults and 15 cents for children. The consent of the bondholders will be necessary, and the reduction will be ordered as soon as that is secured.

The Exposition has received official notice that President McKinley will not be able to attend on June 13, the date originally set for President's Day. Mrs. McKinley's health will not permit him to come.

Secretary Whitford, of the Y. M. C. A., got a telegram from Lieut. Richard Pearson Hobson, saying that the telegram announcing his father's death was a mistake, and he found his father in good health. Lieut. Hobson will return here from Greensboro, Ala., at once.

ing from INQUIRER
ess of Paper CINCINNATI, O.

BIG BAND

Of 450 Pieces Will Play at Buffalo, With Sousa Directing.

SPECIAL DISPATCH TO THE ENQUIRER.
Buffalo, N. Y., June 5.—The persons in charge of the musical features of the Exposition are planning a mammoth convention of sound. Soon after Sousa arrives for his season it is proposed to combine his band, the Mexican National Band, the Royal Bavarian, the Hamilton, Ont., the Elgin, the Sixty-fifth Regiment and Fourth Regiment, and all the midway bands into one band of 450 pieces. Ten compositions, which are played by all these organizations, will be the programme for an evening in the stadium, with Sousa as leader.

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ing from DEMOCRAT
ess of Paper ROCHESTER

Sousa to Drive a Wild Team. They are going to have an unusual and probably peculiar band concert at Buffalo. All the bands at the exposition, including the

Mexican National, the Royal Bavarian, the Hamilton, the Elgin, the Sixty-fifth Regiment, the Seventy-fourth Regiment and all the various Midway bands, are to be consolidated and to play a programme of ten numbers under the leadership of Sousa. Whether the great band leader will be able to produce admirable or even tolerable results with such a heterogeneous conglomeration of good, bad and indifferent wind-jamming aggregations is an open question. It is doubtful even if the 450 or so performers will make half as much noise as the projectors of the concert probably think they will. For some mysterious musical reason the volume of tone produced by a big band made up of several smaller bands is often disappointingly weak.

from TELEGRAPH
of Paper PHILADELPHIA, PA.

SOUSA'S LAST CONCERTS.

Only Four Days Remain to Hear the Famous Band.

John Philip Sousa and his band have only four days more at Willow Grove, and magnificent programmes have been prepared for the final concerts. For to-day special numbers have all been selected. For to-morrow afternoon the band will play gems from "Floradora," the "Bell Chorus," numbers from "Miss Bob White," "The Invincible Eagle," and several overtures. At the evening concert a genuine Wagner programme will be rendered. This will be the first time in the history of the park that a full Wagner programme has been given by a military band.

For Saturday several new selections appear, which will receive their first rendering at the park. For the evening concert all bright numbers will be given, together with several popular overtures. The season thus far at the park is away ahead of the same time last year, and surely this increase is due to the appearance of Mr. Sousa and his band. The two final Sousa concerts will take place next Sunday afternoon and evening.

Beginning next Monday afternoon Walter Damrosch and his famous symphony orchestra will occupy the band shell for an engagement.

from PHILADELPHIA
of Paper PHILADELPHIA, PA.

SOUSA'S FAREWELL CONCERTS.

Positively no musical organization in the country has attracted the attention of the people of Philadelphia and surrounding suburbs more than Mr. Sousa and his band, who are now completing their engagement at Willow Grove Park. Never before in the history of Willow Grove were such enthusiastic audiences seen as have been the past few days, and no doubt to-day and to-morrow will equal Decoration Day, at which time the largest crowd was present in the park's history. For this afternoon and evening concerts Mr. Sousa has prepared magnificent programs, and for to-morrow afternoon and evening, Mr. Sousa's last concerts, a musical treat will be given.

Beginning Monday afternoon, Mr. Walter Damrosch and his celebrated Symphony Orchestra will begin a series of concerts at the Park. Mr. Damrosch needs no introduction to a Philadelphia audience, this being his fourth season at the Park.

ing from TIMES
ess of Paper LOS ANGELES, CALIF.

John Philip Sousa says in his opinion "rag-time" will never cease to be more or less popular. He further says it is "good music." There! Now will those Denver musicians who have been kicking so about rag-time be good?

ing from WEEKLY
ress of Paper CINCINNATI, O.

PHILADELPHIA, May 30.—Memorial day was fittingly observed by the local Grand Army posts. The veterans of the civil war, many of them maimed and feeble, visited the various cemeteries and there paid their annual homage to their fallen brothers in arms. Not alone were the graves of those departed heroes decorated with spring flowers, but at each burial place visited by the old soldiers special religious and patriotic exercises were held. The floral display was probably the most elaborate that has ever been seen in this city. The principal exercises of the day were held at Keneseth Israel temple under the auspices of Col. Fred. Taylor post. United States Senator Bois Penrose was the orator of the day. The tomb of Robert Morris and the pews of George Washington and Betsy Ross in old Christ church were decorated by Pennsylvania Reserve post and the grave of the latter was looked after. At Willow Grove Park, John Philip Sousa played his new march, "The Invincible Eagle," for the first time to an enormous crowd.

Newspaper Cutting Bureau in the World.

Cutting from NEWS
Address of Paper HERALD
CLEVELAND, OHIO.

liners. The opening of the Garden Theater on Monday evening, June 10, promises to be a most auspicious event. The company is progressing rapidly in its daily rehearsals of "El Capitan" and a bright opening performance is assured on the festive night. Each member seems perfectly suited to the character in which they are cast, and the musical numbers will be far better handled than by De-Wolf Hopper's original company.

Newspaper Cutting Bureau in the World.

ing from COMMERCIAL
ress of Paper BUFFALO, N. Y.

From a musician's standpoint we predict that a band of a score or more single bands under Sousa's lead would be a failure. Such omnibus musical efforts have always been disappointing.

cutting from COMMERCIAL
Address of Paper BUFFALO, N. Y.

A New Sousa March.

John Philip Sousa has written a march expressly for the Pan-American Exposition, and it will be a feature of the Sousa concerts at the exposition from June 10 to July 7.

Once a year Sousa writes a march, and in the springtime the dance devotees and the soldiery of the United States are accustomed to look for this new tribute of melody from the pen of "The March King." The new march is the fourth of a cycle of exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States Exposition at Atlanta. The third was "Hail to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagle," for the Pan-American Exposition at Buffalo.

"The new march 'The Invincible Eagle,' is what I call one of my sunshine marches," said Mr. Sousa. "Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards, and the gleam of polished steel, and all its other picturesque features."

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ress of Paper

GRIDIRONS' VISIT HERE POSTPONED

PRECARIOUS CONDITION OF MRS. MCKINLEY COMPELS CONSTANT ATTENDANCE OF CORRESPONDENTS.

SOUSA'S BAND IS COMING MONDAY.

Director-General Buchanan Has Set Aside Next Wednesday as Editorial Day, and It Will Be Observed Appropriately.

Announcement was made last night that the proposed trip of the Gridiron Club to Buffalo, which was set down for Sunday night, had been called off, as the correspondents composing the club could not leave Washington, on account of the precarious condition of Mrs. McKinley. Great preparations were under way here for their reception. The publishers of the Buffalo newspapers had combined to prepare for them and many offers had been received by the press department for their entertainment. The trip will take place some time during the summer, and then the opportunity will not be allowed to pass by, without taking care of the Gridirons.

A. W. Hinton, general manager of the famous Sousa Band, arrived at the Exposition Grounds yesterday afternoon, and at once called upon Director-General Buchanan, in the Service Building. According to Mr. Hinton, all arrangements have been completed for the arrival of Sousa and his band at the Exposition Grounds on Monday morning. The band will come direct from Willow Grove, Pa., where they have just finished a three weeks' engagement.

According to present plans, the initial appearance of the band will be in the West bandstand, in the Esplanade, on Monday afternoon, at 3 o'clock. It is said concerts will be given by the band at 3 o'clock in the afternoon and 8 o'clock in the evening, daily, until July 15th.

Director-General W. I. Buchanan of the Pan-American Exposition has set aside Wednesday, June 12th, as Editorial Day. Among the principal speakers at the exercises at the Temple of Music will be Samuel Travers Clover, editor of the Chicago Evening Post. Mr. Clover speaks on "Tabloid and the New Century Newspaper." Others of the best speakers selected for the meeting of the National Editorial Association will be given a place on this special programme for that day.

Besides the National Editorial Association, representatives of editorial associations all over the United States, there will be present during the week the Arkansas Press Association, New York State Association, New York Associated Dailies, Ohio Associated Dailies, Ohio Editorial Association, Lake Superior Press Association, Michigan Press Association, Buckeye Press Association, and a number of other associations will send out delegations, although not coming in a body.

Owing to the lateness of the arrival of the train from the West and the Southwest bearing delegations to the National Editorial Association Convention at Buffalo June 10th to 13th, the meeting which was to open the week's events on Monday evening at 8 o'clock has been postponed to Tuesday morning at 9 o'clock.

The exercises will take place in the Temple of Music. The speakers among others will be: The Hon. Conrad Diehl, Mayor; Director-General W. I. Buchanan, Mark Bennett, Superintendent of Press Department, Pan-American Exposition; George E. Matthews, editor Buffalo Express; W. J. Kline, president New York Press Association; W. G. Brogan, American Press Association.

Commencing tomorrow morning the Official Bureau of Information of the Exposition Company will be open continuously, that is, twenty-four hours each day, seven days in the week, until the jubilee is ended. Also, commencing Monday morning, a branch of this official bureau, will be opened in the southeast corner of the Bazaar Building, under the management of Miss Daisy C. Close.

Yesterday's attendance at the Pan-American Exposition was very good, considering the uncomfortable weather. At the West Amherst gate 10,565 persons entered; 7,005 went in at the Elmwood gate; 1,064 at Lincoln Parkway gate; 326 at the Water gate; 53 at the Meadow gate; 4,549 at the East Amherst gate, and 2,309 at the railroad gate. The total number recorded for the day was 25,871.

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THE SUMMER PARKS.

No musical organization in the country has attracted the attention of the people of Philadelphia more than "March King" Sousa and his band, who are now completing their engagement at Willow Grove Park. Never in the history of Willow Grove were such audiences seen as have been the past few days, and no doubt to-day and to-morrow will equal Decoration Day, at which time the largest crowd in the park's history was present. For this afternoon and evening concerts Mr. Sousa has prepared magnificent programmes, and for to-morrow afternoon and evening, Sousa's farewell concerts, musical treats are promised. Beginning Monday afternoon Walter Damrosch and his Symphony Orchestra will begin a series of concerts at the park. Mr. Damrosch needs no introduction to a Philadelphia audience, this being his fourth season here. The Sousa autograph postal cards can be purchased at the park. The new Aquarama, which has been styled Ye Olde Mill, is one of the most popular of the amusement features. The various windings and surprising turns of the miniature river give passengers the impression of having traversed a great distance, and the short while required in making the voyage is a matter of astonishment to all who visit this quaint enterprise. Panoramic caves have been constructed, through which the rider passes during his journey through the mill race. Another feature at the park this year is the Mirror Maze. The park at this time presents a most beautiful appearance, and many are taking advantage of the beautiful ride along the picturesque Old York road.

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WILLOW GROVE.

Sousa's Farewell Concerts.

Mr. John Philip Sousa has already beaten all records in drawing immense crowds to Willow Grove, and, with the fair weather that is prophesied for to-day and to-morrow, it is not improbable that the attendance will be greater than ever. At this afternoon and evening's band concerts some new pieces will be played for the first time. On Sunday evening Mr. Sousa and his band will play their last and bid farewell to the park and its patrons for the season. Beginning Monday afternoon, Mr. Walter Damrosch and his symphony orchestra will begin a series of concerts at the park. Mr. Damrosch needs no introduction to a Philadelphia audience, for this is his fourth season at the park.

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AT THE PLEASURE PARKS

Sousa's Farewell Concerts at Willow Grove—Fine Music at Woodside and Chestnut Hill.

Positively no musical organization in the country has attracted more attention than Mr. Sousa and his band, who are now completing their engagement at Willow Grove Park. Never before in the history of Willow Grove were such enthusiastic audiences in attendance as have been the past few days, and no doubt to-day and to-morrow will equal Decoration Day, at which time the largest crowd was present in the park's history. For this afternoon and evening fine programmes, and for to-morrow afternoon and evening, Mr. Sousa's last concerts, a musical treat will be given. Beginning Monday afternoon Mr. Walter Damrosch and his celebrated symphony orchestra will begin a series of concerts at the park. Mr. Damrosch needs no introduction to a Philadelphia audience, this being his fourth season at the park.

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Terrace Garden reopened with "El Capitán," but Sousa did not conduct his opera; he will have that pleasure later. The rain does not interfere with the enjoyment of the audiences at the garden.

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

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SOUSA'S FAREWELL

Brilliant Programmes for To-Day and To-Night.

Positively no musical organization in the country has attracted the attention of the people of Philadelphia and surrounding suburbs more than Mr. Sousa and his band, who are now completing their engagement at Willow Grove Park. Never before in the history of Willow Grove were such enthusiastic audiences seen as have been the past few days, and no doubt to-day and to-morrow will equal Decoration Day, at which time the largest crowd was present in the park's history. For this afternoon and evening concerts Mr. Sousa has prepared magnificent programmes, and for to-morrow afternoon and evening Mr. Sousa's last concerts, a musical treat will be given.

- SATURDAY, JUNE 8TH, 1901.
- PART I, 3 O'CLOCK.
1. Overture, "The Beautiful Galatea".....Suppe
 2. Gems from "San Toy".....Jones
 3. Cornet Solo, "The Whirlwind".....Godfrey
Mr. Herbert L. Clarke.
 4. a. Serenade, "Rocco".....Meyer-Helmund
b. March, "The Invincible Eagle" (New),
Sousa
 5. Valse, "Forget Me Not" (New).....Brooks
- PART II, 4.30.
6. Reminiscences of Mendelssohn.....Godfrey
 7. a. "The American Military" (New),
Bruna Oscar Klein
b. Virginia Reel (New), Bruno Oscar Klein
 8. Piccolo Solo, Polka Caprice.....Dann
Mr. Marshall Lufsky.
 9. a. Valse, "Delaina" (New).....Herrie
b. March, "The Invincible Eagle" (New),
Sousa
 10. Airs from "The Runaway Girl,"
Caryll-Monckton
- EVENING PROGRAMME.
- PART I, 8 O'CLOCK.
1. Overture, "Il Guarany".....Gomes
 2. Scenes from "Faust".....Gounod
 3. Cornet Solo, Air and Variations.....Rogers
Mr. Walter B. Rogers.
 4. a. Mazurka, "Reverie" (New).....Gay
b. March, "The Invincible Eagle" (New),
Sousa
 5. Excerpts from "The Bride-Elect".....Sousa
- PART II, 9.30.
6. Overture, "William Tell".....Rossini
 7. Gems from "I Pagliacci".....Leoncavallo
 8. Trombone Solo, "Felic".....Liberati
Mr. Arthur Pryor.
 9. a. Morceau, "Love in Idleness".....Macbeth
b. March, "The Invincible Eagle" (New),
Sousa

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SOUSA'S FAREWELL CONCERTS.

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- Beginning Monday afternoon, Mr. Walter Damrosch and his celebrated Symphony Orchestra will begin a series of concerts at the park. Mr. Damrosch needs no introduction to a Philadelphia audience, this being his fourth season at the park. The Sousa autograph postal cards can be purchased at the park for one cent each. To-morrow's programmes follow:—
- Sunday, June 9, 1901—Part I, 3 o'clock.
1. Overture, "Ach wie ist's möglich dann".....Lassen
 2. Second Hungarian Rhapsody.....Liszt
 3. Cornet Solo, "Soldier's Dream".....Rogers
Mr. Walter B. Rogers.
 4. a. "Serenade Enfantine".....Bonnaud
b. March, "The Invincible Eagle" (new) Sousa
 5. Scenes from "Orpheus".....Offenbach
Part II, 4.30.
 6. Prologue, "In Paradiso".....Boito
 7. Scenes from "Cavalleria Rusticana".....Mascagni
 8. Flugelhorn Solo, "Alla Stella Confidente".....Robaudi
Mr. Frank Helle.
 9. a. Arabian Intermezzo, "Zamona" (new) Lorraine
b. March, "The Invincible Eagle" (new) Sousa
 10. Gems from "Martha".....Flotow
- Evening Programme—Part I, 8 o'clock.
1. Overture, "Isabella".....Suppe
 2. Sacred Air from "The Light of the World,"
"And God Shall Wipe Away All Tears,"
Sullivan
 3. Cornet Solo, "Bride of the Waves".....Clarke
Mr. Herbert L. Clarke.
 4. a. Intermezzo, "Salome".....Lorraine
b. March, "The Invincible Eagle" (new) Sousa
 5. Grand Scene from "Faust".....Gounod
"Glory and Love to the Men of Old".....Gounod
Trombone Section—Messrs. Pryor, Lyon,
Williams, Mantia, and Wardwell.
Part II, 9.30.
 6. Fantastic Medley, "The Band Came Back,"
Sousa
 7. Trombone Solo, "Love Thoughts".....Pryor
Mr. Arthur Pryor.
 8. a. Largo.....Handel
b. March, "The Invincible Eagle" (new) Sousa
 9. Humoresque, "Good-Bye".....Sousa

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OURIER
Paper, BUFFALO, N. Y.

GARDEN THEATER.
Mr. La Marche has gathered such a bevy of beauty at his picturesque Garden Theater this season that his patrons will have to take to blinkers or to smoked glasses in their own defense. Elinor Kent, the leading lady, is famous for her beauty, which is of a rare type; Toby Claude is as pretty and as piquant as a clove pink; Emily Gardiner, the other soubrette, smiles approvingly at herself every time she looks in a mirror; and even the grotesque make-up of Amelia Fields, the "character old woman," will not entirely conceal her comeliness. The chorus girls at the gardens have always been noted for their good looks and shapeliness, but the present ones can discount them so far as beauty of face and symmetry of outline are concerned. They can sing, too, as well as make the stage pictures vivid with beauty.

"El Capitan" has been selected for the opening opera. Nothing could be better for it has the drollest kind of plot, an abundance of comic situations, and lots of movement. Sousa never wrote better music than he put in this, and the great march, which closes the second act, can never be heard too often. The costumes are gorgeous and artistic, also, and there each act. Mr. Carleton, who takes the part Hopper played, will suaver nothing in comparison. He has a fine voice and voice is as fine as her face and she acts as well as she sings. Klaw and Erlanger have just engaged her for "Foxy Quill" for next season. Miss Gardiner will have an excellent chance to show her sauciness as a soubrette in the role Edna Ling, who, as the handsomest tenor in America, comes naturally in this galaxy of beauty, will be heard and seen to the best advantage.

Mr. La Marche is going to have everything beautiful at the gardens this year. The gardens themselves will look prettier than ever after his artistic housecleaning, and he is going to make the stage bloom with equal fairness. To that end he has engaged the handsomest principals and chorus that the gardens have ever known and the theater there established a standard with its first season of light opera. Elinor Kent, the principal soprano, is a handsome woman of a refined and well bred type seldom seen behind the footlight. Ritchie Ling is the handsomest tenor in America and he might not come out last in

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JUN 9 1906

Garden Theater.
COMIC OPERA.

Mr. La Marche is going to have everything beautiful at the gardens this year. The gardens themselves will look prettier than ever after his artistic housecleaning, and he is going to make the stage bloom with equal fairness. To that end he has engaged the handsomest principals and chorus that the gardens have ever known and the theater there established a standard with its first season of light opera. Elinor Kent, the principal soprano, is a handsome woman of a refined and well bred type seldom seen behind the footlight. Ritchie Ling is the handsomest tenor in America and he might not come out last in

a foreign beauty show. Toby Claude, that fascinating Irish lassie who took the hearts of New York by storm, has all the traditional beauty of her race; Amelia Fields, the "character old woman," cannot make herself too comical to wholly obscure her good looks, and Emily Gardiner, the soubrette, has a saucy comeliness of face and figure that puts her well in the race with her sisters. It is the chorus girls, though, that win in this beauty cakewalk. They have been recruited from the companies where the homeliest girl is above par in good looks and only the very cream of these companies have been engaged. A handsome chorus is one of the most effective weapons of a modern opera company and the garden chorus is a regular battery of beauty. It can sing, too, which is another important point in its favor.

A wise choice of an opening opera has been made. "El Capitan" is the bill. With its jolly plot, its amusing characters and situations and with its delightful music, it is the best thing in all the modern repertory that could be taken. Carleton will play Hopper's part and will make a big hit. He has a magnificent voice and is very funny. Later on, he will be found to have talent for sentimental and romantic parts, too. Emily Gardiner will have Edna Wallace Hopper's role and will leave nothing to be desired. Elinor Kent's beautiful voice will have ample opportunity for display, and Ritchie Ling will look fetching and sing in his usual golden manner. The opening tomorrow night promises to be a notable affair.

SOUSA HAS WRITTEN "THE INVINCIBLE EAGLE" FOR PAN-AMERICAN



JOHN PHILIP SOUSA.

BEGINS HIS CONCERT SEASON HERE MONDAY

Buffalo music lovers will be delighted with the coming of John Philip Sousa, the noted march king, to the Pan-American Exposition with his world's famous band for a series of Exposition concerts, commencing Monday and lasting until July 7th. In honor of the Exposition Sousa has written a march for this event and it will be played by his band as a feature of the concerts.

Once a year Sousa writes a march, and in the spring time the dance devotees and the soldiery of the United States are accustomed to look for this new tribute of melody from the pen of "The March King." The new march is the fourth of a cycle exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States' Exposition at Atlanta. The third was "Hail to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagles," to soon triumph over the Pan-American Exposition at Buffalo. While in Buffalo Mr. Sousa will have apartments at Hotel Lenox.

In speaking of his latest effort, Mr. Sousa says: "The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standard, and the gleam of polished steel and all its other picturesque features. It is one of the simplest of my marches and lies easily under the fingers of the average pianist, at the same time lending itself readily to song and to dance."

The programme for the initial concert at the Exposition on Monday afternoon is as follows:

- AFTERNOON.**
Overture—Isabella.....Suppe
Scenes from the "Works of Wagner"
.....Winterbottom
Cornet Solo—"Bride of the Waves"
.....Clarke
.....I. Clarke.

- (a) Largo—Haendel
(b) March—"The Invincible Eagle"
(new).....Sousa
(Written for the Pan-American Exposition.)

- Valse—Jolly Fellows.....Volstedt
Suite—Hermione (new).....La Rondella
Intermission.

- Gems from San Toy.....Jones
Second Hungarian Rhapsody.....Liszt
Flugelhorn Solo—Bright Star of Hope
.....Rabaudi

- Mr. Franz Helle.
(a) Rondo de Nult.....Gillet
(b) March—Hands Across the Sea.
.....Sousa

- Excerpts from "Carmen".....Bizet
EVENING.

- Overture—Kaiser.....Westmeyer
Scenes from La Boheme.....Puccini
Cornet Solo—A Soldier's Dream.....Rogers
Mr. Walter B. Rogers.

- (a) Caprice—Sparkling Women.....
.....S. Liebling
(b) March—"The Invincible Eagle".....Sousa
Gems from the Runaway Girl.....Monckton
Intermission.

- Overture—Il Guarany.....Gomez
Scenes from I Pagliacci.....Leoncavallo
Trombone Solo—"The Patriot".....Pryor
Mr. Arthur Pryor.

- (a) Chinese Dance Fan Tan.....Anthony
(b) March—Hail to the Spirit of

- Arthur Pryor, trombone.
Mr. Frank Helle, flugelhorn.
PART I.

- Overture, "The Promised Bride".....
Grand duet, "Oh, Fatal Stone," from
"Aida".....Verdi
Messrs. Arthur Pryor and Herbert L.
Clarke.

- Valse, "Colonial Dames".....Sousa
Selections—

- (a) Paraphrase "Lorelei".....Nesvadba
(b) March, "Liberty Bell".....Sousa
Excerpts from "Romeo and Juliet"
.....Gounod

- Hungarian Dance No. 6.....Brahms
PART II.

- Gems from "The Charlatan".....Sousa
Scenes from "Siegfried".....Wagner
Flugelhorn solo, "Stances".....Flegler
Mr. Frank Helle.

- Selections—
(a) Pasquinade.....Gottschalk
(b) March, "The Invincible Eagle"
(new).....Sousa

- Slavonic Dance No. 5.....Dvorak
EVENING.

- Mr. John Philip Sousa, Conductor.
Mr. Arthur Pryor, trombone.
Mr. Walter B. Rogers, cornet.
PART I.

- Overture, "1812".....Tschalkowski
Reminiscences of Chopin.....Godefrid
Cornet solo, "Souvenir of Naples"
.....Rogers

- Mr. Walter B. Rogers.
Selections—
(a) Valse lente, "Rose Mousse".....Bese
(b) March, "The Invincible Eagle"
(new).....Sousa

- Valse, "Kaiser".....Strauss
Gems from "Olyvette".....Audran
PART II.

- Festival Overture.....Lassen
Excerpts from "Faust".....Gounod
Trombone solo, "Annie Laurie".....Pryor
Mr. Arthur Pryor.

- Selections—
(a) "The Dawn of Redemption".....Pierne
(b) March, "Hail to the Spirit of
Liberty".....Sousa

- Gems from "The Chimes of Normandy"
.....Planquette
Mr. John Philip Sousa, Conductor.
Mr. Frank Helle, Flugelhorn.
Mr. Arthur Pryor, Trombone.

- PART I.**
Overture—"William Tell".....Rossini
Gems from the Works of Verdi".....
.....Godfrey

- Flugelhorn Solo—"Sing, Smile,
Slumber".....Gounod
Mr. Frank Helle.

- (a) Idyl—"Monte Christo" (new).....Kotlar
(b) March—"The Stars and Stripes
Forever".....Sousa

- Valse—"Fata Morgana".....
Scenes from "Lohengrin".....Wagner
PART II.

- Overture—"Sakuntala".....Goldschmidt
Ballet Suite—"Sylvia".....Lamotte
Trombone Solo—"Love Thoughts".....Pryor
Mr. Arthur Pryor.

- (a) "The Electric Ballet".....Suits
(b) "The Invincible Eagle" (new).....Sousa
Gems from "The Wizard of the Nile"
.....Herbert

- EVENING.**
Mr. John Philip Sousa, Conductor.
Mr. Walter B. Rogers, Cornet.
Mr. Simone Mantia, Euphonium.

- PART I.**
Scenes from "The Messenger Boy"
(new).....Monckton
Excerpts from "Die Walkure".....Wagner
Euphonium Solo—"The Evening
Star".....Wagner

- Mr. Simone Mantia.
(a) "La Mariposa".....Diaz
(b) March—"The Invincible Eagle"
(new).....Sousa

- Gems from "The Mascotte".....Audran
PART II.

- Overture—"La Jota Arragonaise".....
.....Glinka
Songs of Meyer Helmund.....
Cornet Solo—"Air and Variations".....

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COUBIER
Paper **BUFFALO, N. Y.**

JUN 9 1906

GARDEN THEATER.

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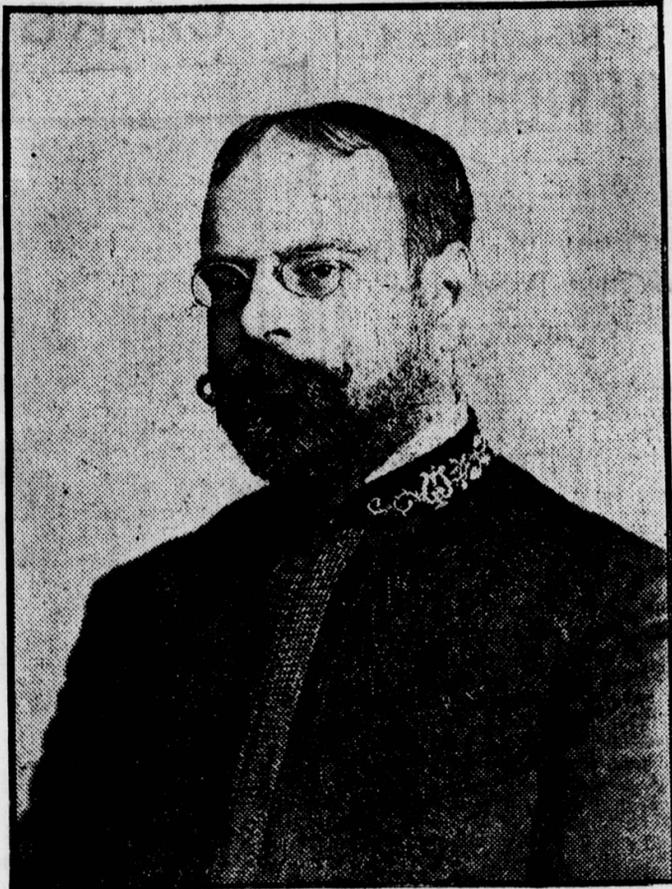
Garden Theater.
COMIC OPERA.

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- AFTERNOON.**
- Overture—Isabella..... Suppe
 - Scenes from the "Works of Wagner".....
 - Winterbottom
 - Cornet Solo—"Bride of the Waves".....
 - Clarke
 - Mr. Herbert L. Clarke.
 - (a) Largo..... Haendel
 - (b) March—"The Invincible Eagle"..... Sousa
 - (new).....
 - (Written for the Pan-American Exposition.)
 - Valse—Jolly Fellows..... Volstedt
 - Suite—Hermione (new)..... La Rondella
 - Intermission.
 - Gems from San Toy..... Jones
 - Second Hungarian Rhapsody..... Liszt
 - Flugelhorn Solo—"Bright Star of Hope".....
 - Rabaudi
 - Mr. Franz Helle.
 - (a) Rondo de Nuit..... Gillet
 - (b) March—Hands Across the Sea.....
 - Sousa
 - Excerpts from "Carmen"..... Bizet
- EVENING.**
- Overture—Kaiser..... Westmeyer
 - Cornet Solo—A Soldier's Dream..... Puccini
 - Rogers
 - Mr. Walter B. Rogers.
 - (a) Caprice—Sparkling Women.....
 - S. Liebling
 - (b) March—"The Invincible Eagle"..... Sousa
 - Gems from the Runaway Girl..... Monckton
 - Intermission.
 - Overture—Il Guarany..... Gomez
 - Scenes from I Pagliacci..... Leoncavallo
 - Trombone Solo—"The Patriot"..... Pryor
 - Mr. Arthur Pryor.
 - (a) Chinese Dance Fan Tan..... Anthony
 - (b) March—"Hail to the Spirit of Liberty"..... Sousa
 - Int. to third act of Lohengrin..... Wagner
- WEDNESDAY AFTERNOON.**
- John Philip Sousa, Conductor.

- Arthur Pryor, trombone.
- Mr. Frank Helle, flugelhorn.
- PART I.**
- Overture, "The Promised Bride"..... Ponchelli
- Grand duet, "Oh, Fatal Stone," from "Aida"..... Verdi
- Messrs. Arthur Pryor and Herbert L. Valse, "Colonial Dames"..... Sousa
- Selections—
- (a) Paraphrase "Lorelei"..... Nesvadba
- (b) March, "Liberty Bell"..... Sousa
- Excerpts from "Romeo and Juliet".....
- Gounod
- Hungarian Dance No. 6..... Brahms
- PART II.**
- Gems from "The Charlatan"..... Sousa
- Scenes from "Stegfried"..... Wagner
- Flugelhorn solo, "Stances"..... Flegler
- Mr. Frank Helle.
- Selections—
- (a) Pasquinade..... Gottschalk
- (b) March, "The Invincible Eagle" (new)..... Sousa
- Slavonic Dance No. 5..... Dvorak

- EVENING.**
- Mr. John Philip Sousa, Conductor.
 - Mr. Arthur Pryor, trombone.
 - Mr. Walter B. Rogers, cornet.
 - PART I.**
 - Overture, "1812"..... Tschalkowski
 - Reminiscences of Chopin..... Godefroid
 - Cornet solo, "Souvenir of Naples"..... Rogers
 - Mr. Walter B. Rogers.
 - Selections—
 - (a) Valse lente, "Rose Mousse"..... Bese
 - (b) March, "The Invincible Eagle" (new)..... Sousa
 - Valse, "Kaiser"..... Strauss
 - Gems from "Olivette"..... Audran
 - PART II.**
 - Festival Overture..... Lassen
 - Excerpts from "Faust"..... Gounod
 - Trombone solo, "Annie Laurie"..... Pryor
 - Mr. Arthur Pryor.
 - Selections—
 - (a) "The Dawn of Redemption"..... Pierne
 - (b) March, "Hail to the Spirit of Liberty"..... Sousa
 - Gems from "The Chimes of Normandy"..... Planquette
 - Mr. John Philip Sousa, Conductor.
 - Mr. Frank Helle, flugelhorn.
 - Mr. Arthur Pryor, Trombone.
 - PART I.**
 - Overture—"William Tell"..... Rossini
 - Gems from the Works of Verdi".....
 - Godfrey
 - Flugelhorn Solo—"Sing, Smile, Slumber"..... Gounod
 - Mr. Frank Helle.
 - (a) Idyl—"Monte Christo" (new)..... Kotlar
 - (b) March—"The Stars and Stripes Forever"..... Sousa
 - Valse—"Fata Morgana"..... Wagner
 - Scenes from "Lohengrin"..... Wagner
 - PART II.**
 - Overture—"Sakuntala"..... Goldner
 - Ballet Suite—"Sylvia"..... Debussy
 - Trombone Solo—"Love Thoughts"..... Pryor
 - Mr. Arthur Pryor.
 - (a) "The Electric Ballet"..... Suits
 - (b) "The Invincible Eagle" (new)..... Sousa
 - Gems from "The Wizard of the Nile".....
 - Herbert
- EVENING.**
- Mr. John Philip Sousa, Conductor.
 - Mr. Walter B. Rogers, Cornet.
 - Mr. Simone Mantia, Euphonium.
 - PART I.**
 - Scenes from "The Messenger Boy" (new)..... Monckton
 - Excerpts from "Die Walkure"..... Wagner
 - Euphonium Solo—"The Evening Star"..... Wagner
 - Mr. Simone Mantia.
 - (a) "La Mariposa"..... Diaz
 - (b) March—"The Invincible Eagle" (new)..... Sousa
 - Gems from "The Mascotte"..... Audran
 - PART II.**
 - Overture—"La Jota Arragonaise".....
 - Glinka
 - Songs of Meyer Helmund.....
 - Cornet Solo—"Air and Variations"..... Rogers
 - Mr. Walter B. Rogers.
 - (a) Idyl—"Echos des Bastions"..... Kling
 - (b) March—"Hail to the Spirit of Liberty"..... Sousa
 - Gems from "La Perichole"..... Offenbach

cutting from **NEW YORK SUN**
Address of Paper

FLAG DAY AT THE EXPOSITION.

Gen. Miles Will Speak, and Sousa Will Play for the First Time His Exposition March.

BUFFALO, June 8.—Lieut.-Gen. Miles has accepted the invitation of the Daughters of the Revolution to speak at their ceremonies in the Temple of Music, Exposition grounds, on Flag day, June 14. This will make quite a military week of it, as Secretary Root is due here to-morrow night with a private party from Washington, which will include Adjutant-General Corbin, Major-Gen. Young, Col. and Mrs. Johnston and Miss Edith Patten. In the presence of this company Sousa and his band will play for the first time his new Exposition march, "The Invincible Eagle," which he says will show the military spirit at its lightest and brightest, the parade spirit in fact.

The dancing masters of America closed their convention to-day and went in a body to the Midway dances, which they characterized not as dances, but "the wriggles of allure and wantonness." Having officially rid themselves of this expression, they went back to see them again individually.

Overcoats were worn in Buffalo to-day, and the most pitiable object was the man with a straw hat. The effect on Exposition visitors was marked early in the day. Yesterday the usual average daily attendance was secured, the total number of visitors being 25,871. The daily attendance must be larger than this if the fair is to come out even, and although exhibitors, concessionaires and stockholders look hopeful and say the crowds will be enormous next month there are many who are not so sanguine.

Criticism of the railroads for not making more favorable excursion rates is pronounced, and this was considered by a committee of bankers, bondholders and Exposition directors yesterday. The consensus of opinion was that the time had arrived for the railroads to offer excursion rates to Buffalo at a price not only reasonable on an excursion basis, but that would tend to draw additional thousands.

cutting from **NEW YORK TRIBUNE**
Address of Paper
JUN 9 1901

FLAG DAY AT THE PAN-AMERICAN.

EXERCISES OF PATRIOTIC CHARACTER UNDER THE DIRECTION OF THE DAUGHTERS OF THE AMERICAN REVOLUTION—AN INTERESTING PROGRAMME.

Flag Day will be observed on June 14 at the Pan-American Exposition in an appropriate manner, and will be one of the big days of the season. This is also Daughters of the American Revolution Day at the exposition, and the exercises have been

placed under the direction of the Daughters, who last winter were invited to meet in Buffalo.

The exercises will be held in the Temple of Music, and, while they will be under the direction of the Daughters of the American Revolution, other patriotic societies will assist in giving a broad character to the observance of the day.

There will be an address of welcome by Mrs. M. N. Thompson, regent of the Buffalo Chapter, and an address by Mrs. Charles Fairbanks, president-general of the National Society of the Daughters of the American Revolution, on the subject of patriotism in the Americas. Mrs. John Miller Horton will preside, and the Right Rev. William D. Walker, Bishop of Western New-York, will deliver the invocation. It is probable that there will be other addresses by high officials of the United States Government.

The music will be appropriate to the patriotic character of the gathering. Sousa's Band will be there, and a recital will be given upon the \$15,000 organ in the Temple of Music by a leading organist.

At the close of the exercises in the Temple of Music a reception will be given by the Board of Managers of the Pan-American to the Daughters. There will be grand electrical illuminations in the evening and other special features.

Mrs. Fairbanks will be the guest of honor at a reception to be given on Wednesday, June 12, at the home of Mrs. John Miller Horton, and to this reception all members of the Daughters of the American Revolution will be welcome.

June 14 will be the 124th anniversary of the adoption of the Stars and Stripes as the national emblem by the Continental Congress, in 1777. The celebration of the day has grown of recent years, and from every schoolhouse and public building, as well as homes throughout the whole country, flags now float in the air on this day.

cutting from **SPRINGFIELD PRESS**
Address of Paper

SOUSA HAS THE SAY.

Committee will ask him to lead combined Bands.

MUSICIANS INTERESTED

ALL SAY THE SCHEME OF BARNUM OF BALTIMORE CONTAINS WONDERFUL POSSIBILITIES.

The grand concert of the consolidated bands at the exposition, proposed by Barnum of Baltimore, will be held if Sousa will lead it. Walter J. Dunham of the music committee, who is doing such excellent work with fine results, said yesterday that the matter would be taken up with Sousa this week, immediately after his arrival and, if he approved and would take charge of the direction of the mammoth band, the concert would be held. Mr. Dunham and other prominent members of the music committee are well acquainted with the great march king and bandmaster and unless there is some unforeseen obstacle it is believed he will agree to do it.

The concert will be held in the Stadium, if it materializes. Sousa's band, Pacheco's Mexican band, Powell's 65th Regiment band, Miller's 74th Regiment band, the Royal Bavarian band, McGarvie's Mexican band, Bostock's band, the Indian Congress band and Akoun's brass band apart from his Orientals will be on the grounds. If more are desired Scinta's band, Hack's band and others are said to be ready to join in making the concert a grand success. But without going outside the exposition grounds there will be over 350 instruments.

It is proposed to have the band of 400 pieces in the middle of the Stadium's arena on chairs with Sousa, flanked by Pacheco, Peuppus, Miller, Powell and the individual band leaders as platform personages, on a raised platform where every member of the colossal band may see him and his baton. Among the numbers, out of compliment to the bands engaged in the concert, may be "La Paloma," the Mexican favorite; "Die Wacht am Rhine," the German favorite; "God Save the King," the Canadian favorite, and, of course, "The Star Spangled Banner." In the programme will be several of Sousa's famous marches. The massed bands will play under his leadership and direction.

The event promises to mark an epoch in band music. The volume of sound will be tremendous, colossal. Sousa has written a new march specially for the exposition. It is the fourth of a cycle of exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago World's Fair. Later came "King Cotton," written for the Cotton States Exposition at Atlanta. The third was "Hail to the Spirit of Liberty," composed in honor of the Paris Exposition of last year, and now comes "The Invincible Eagle," for the Pan-American Exposition at Buffalo.

"The new march 'The Invincible Eagle,' is what I call one of my sunshine marches," said Sousa a few days ago. "Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards and the gleam of polished steel and all its other picturesque features."

The music committee was quick to appreciate the idea of the great concert by the massed bands.

"We will see Sousa about it early in the week," said Mr. Dunham.

Barnum of Baltimore was delighted.

"I will go to Mr. Sousa and tell him that thousands of people have spoken to me urging him to do it," said Barnum of Baltimore. "Also please do not forget to remind the people to come to the Plaza and buy programmes from me."

The date for the grand concert, if Sousa consents, will be announced in time to allow music lovers even from California to attend.

The programme for the initial concert of John Philip Sousa's famous band to-morrow afternoon is as follows:

Overture, Isabella.....Suppe
Scenes from the Works of Wagner.....Winterbottom
Cornet solo, Bride of the Waves.....Clarke
Mr. Herbert L. Clarke.

(a) Largo.....Handel
(b) March, The Invincible Eagle (new).....Sousa
(Written for the Pan-American Exposition.)

Waltz, Jolly Fellows.....Volstedt
Suite, Hermione (new).....La Rondella
Intermission.

Gems From San Toy.....Jones
Second Hungarian Rhapsody.....Liszt
Flugelhorn solo, Bright Star of Hope.....Robaudi
Mr. Franz Helle.

(a) Rondo de Nuit.....Gillet
(b) March, Hands Across the Sea.....Sousa
Excerpts from Carmen.....Bizet

For the evening it is:
Overture, Kaiser.....Westmeyer
Scenes from La Boheme.....Puccini
Cornet solo, A Soldier's Dream.....Rogers
Mr. Walter B. Rogers.

(a) Caprice, Sparkling Women.....S. Liebling
(b) March, The Invincible Eagle.....Sousa
Gems from The Runaway Girl.....Monckton
Intermission.

Overture, Il Guarany.....Gomez
Scenes from I Pagliacci.....Leoncavallo
Trombone solo, The Patriot.....Pryor
Mr. Arthur Pryor.

(a) Chinese dance, Fan Tan.....Anthony
(b) March, Hail to the Spirit of Liberty.....Sousa
Int. to Act III. of Lohengrin.....Wagner

cutting from **PRESS**
Address of Paper **PHILADELPHIA, PA.**
JUN 9 1901

PLEASURE PARKS

Last Day of Sousa at Willow Grove. Fine Music at Woodside and Chestnut Hill.

The farewell concerts, as mapped out for this afternoon and evening by Sousa and his band, at Willow Grove Park is indeed above the ordinary. Several new musical features and selections will be introduced by the band, and all the prominent soloists will take part. It is to be regretted that Mr. Sousa's engagement is at an end, for at no time in the park's history has such immense crowds been present as have been during his sojourn. To give an idea of the popularity of Sousa and his band, it is stated that for his sixteen days' engagement over one hundred and eighty thousand programmes were distributed at the park. This in itself is a record that cannot be equaled by any other park. The estimated number of people being present at Mr. Sousa's concerts, not including to-day, has been close to half a million. Beginning to-morrow afternoon Mr. Walter Damrosch and his famous orchestra will give two concerts daily. The class of music rendered by Mr. Damrosch is well known, and no doubt his initial concerts will be attended by large audiences.

cutting from **TIMES**
Address of Paper **PHILADELPHIA, PA.**
JUN 9 1901

SUMMER PARKS

Sousa and his band will reach the end of their Willow-Grove Park engagement with the performances announced for this afternoon and evening. The engagement has been markedly successful. The big park has been thronged at every performance when the weather permitted; and the "march-king" has scored a greater personal success than any other bandmaster who has ever appeared in an out-doors resort here. Sousa has arranged special performances for both to-day's concerts, with his new two-step composition, "The Invincible Eagle," as the feature. During the past fortnight, he has frequently been requested to revive some of his earlier compositions; and nearly every performance has been marked by a rendering of "The Washington Post," "The High-School Cadets," "King Cotton," and others of the old favorites. Sousa is to be succeeded at Willow-Grove Park by Walter Damrosch and his orchestra, the engagement of the latter to begin to-morrow afternoon.

cutting from **RECORD**
Address of Paper **PHILADELPHIA, PA.**
JUN 9 1901

Sousa's Farewell at Willow Grove.

"March King" Sousa and his band will bid farewell to Willow Grove Park to-night. For the final concerts this afternoon and evening, specially fine programmes have been arranged, this afternoon's numbers including Liszt's Second Hungarian Rhapsody, scenes from Offenbach's "Orpheus," the prologue from Bolto's "In Paradise," Loralne's Arabian Intermezzo, "Zamona," and Sousa's new march, "The Invincible Eagle." The evening concert will be equally interesting, and no doubt a great throng will attend for a final hearing of this fine band. Tomorrow afternoon Walter Damrosch and his famous Symphony Orchestra will begin a brief engagement. This organization is too well known to local lovers of the best music to call for extended reintroduction.

cutting from **TIMES**
Address of Paper **BUFFALO, N. Y.**
Date **JUN 19 1901**

Today the famous band of Sousa begins a month's engagement. There will be concerts afternoon and evening.

taire ? je vous le demandais.
nairement au pied du pot où elles se dressaient superbes. Il n'a même pas l'excuse de s'en nourrir.

Aussi lui tend-on des pièges de toutes sortes auxquels d'ailleurs il se laisse rarement prendre.

Où le moineau est encore gênant, c'est au voisinage des grandes volières. Au Jardin des Plantes, au Jardin d'Acclimatation, c'est un véritable fléau. Grâce à sa taille réduite, il s'introduit dans les volières et se gorge des grains destinés aux oiseaux captifs qu'il affame.

On se trouve bien, dans tous ces cas, de l'emploi du panier reproduit par notre gravure. C'est, en réalité, une sorte de nasse analogue à celles qui sont employées par les pêcheurs. L'ouverture conique laisse aisément pénétrer le pillard attiré par des graines mises au fond, mais la sortie est plus difficile. Ceux qui sont déjà capturés attirent les autres par leurs cris et leurs batailles. Une douzaine de ces gourmands est bientôt en prison et n'en sortira que pour passer dans la poêle à frire, ou pour entrer dans la confection d'un excellent pâté, digne de rivaliser avec les fameux pâtés d'alouettes de Pithiviers.

VICTOR DELOSIÈRE.

La salle des machines presque tout l'intérêt se concentre sur les produits et appareils de l'industrie électrique en moyenne partie d'origine britannique, bien pourtant qu'il y ait une grande proportion de maisons du continent et américaines, celles-ci montrant principalement des machines-outils. La part prise par les maisons et ateliers de constructions électriques anglaises est infiniment plus considérable que ce que nous avons vu à l'exposition de Paris de 1900. L'installation de production et de distribution de lumière et de force motrice révèle un grand sens pratique, elle sera sans contredit visitée avec fruit par les ingénieurs. La salle des chaudières réunit les différents types de chaudières employées jusqu'à ce jour, chaudières aquatubulaires, chaudières marines et de Lancashire, avec alimentation mécanique des foyers ou par l'entremise de chauffeurs, elles fournissent en vapeur une puissance équivalente à environ 5000 chevaux répartie sur une douzaine d'unités motrices comprenant chacune un moteur à vapeur attaquant directement la ou les génératrice, de courant, placées dans la salle des machines et séparées des autres produits exposés par une simple grille.

g from **ENQUIRER**
PHILADELPHIA, PA
ss of Paper

Willow Grove Park

The farewell concerts, as mapped out for this afternoon and evening, by Mr. Sousa and his band at Willow Grove Park, are indeed above the ordinary. Several new musical features and selections will be introduced by the band, and all of the prominent soloists will take part. The programs for the day and evening include: Afternoon—Part I, 3 o'clock, overture, Lassen; second Hungarian rhapsody, Liszt; cornet solo, Mr. Walter B. Rogers; "Serenade Infantine," Bonnaud; march scenes from "Orpheus," Offenbach. Part II, 4.30, prologue, "In Paradise," Boito; scenes from "Cavalleria Rusticana," Mascagni; flugelhorn solo, Robaudi, Mr. Frank Helle; Arabian Intermezzo, "Zamona" (new), Loraine; march, Sousa; gems from "Martha," Flotow. Evening—Part I, 8 o'clock, overture, "Isabella," Suppe; sacred air from "The Light of the World," Sullivan; cornet solo, Mr. Herbert L. Clarke; intermezzo, "Salome," Loraine.

ing from **ITEM**
PHILADELPHIA, PA
ss of Paper

SOUSA'S FAREWELL

The Concerts This Afternoon and Evening.

The farewell concerts, as mapped out for this afternoon and evening, by Mr. Sousa and his band at Willow Grove, are indeed above the ordinary. Several new musical features and selections will be introduced by the band, and all of the prominent soloists will take part. It is to be regretted that Mr. Sousa's engagement is at an end, for at no time in the park's history has such immense crowds been present as have been during his sojourn, to give an idea of the popularity of Mr. Sousa and his band. It is stated that for his sixteen days engagement over one hundred and eighty thousand programmes were distributed at the park. This is a record that can not be equalled by any other park. The estimated number of people being present at Mr. Sousa's concerts, not including to-day, has been close to a half million.

Beginning to-morrow afternoon, Mr. Walter Damrosch and his famous orchestra will give two concerts daily. The class of music rendered by Mr. Damrosch is well known, and no doubt his initial concerts will be welcomed by large audiences. The Sousa autograph and photograph postal cards for sale at the newsstand, one cent each. Below are Sousa's farewell programmes:

SUNDAY, JUNE 9TH, 1901.

PART I, 3 O'CLOCK.

- 1.—Overture, "Ach wie ist's möglich dann" Lassen
 - 2.—Second Hungarian Rhapsody.....Liszt
 - 3.—Cornet Solo, "Soldier's Dream"—Rogers Mr. Walter B. Rogers.
 - 4.—a. "Serenade Infantine".....Bonnaud b. March, "The Invincible Eagle" (New).....Sousa
 - 5.—Scenes from "Orpheus".....Offenbach
- PART II, 4.30.**
- 6.—Prologue, "In Paradise".....Boito
 - 7.—Scenes from "Cavalleria Rusticana" Mascagni
 - 8.—Flugelhorn Solo, "Alia Stella Confidente".....Robaudi Mr. Frank Helle.
 - 9.—a. Arabian Intermezzo, "Zamona" (New).....Loraine b. March, "The Invincible Eagle" (New).....Sousa
 - 10.—Gems from "Martha".....Flotow

EVENING PROGRAMME.

PART I, 8 O'CLOCK.

- 1.—Overture, "Isabella".....Suppe
 - 2.—Sacred Air from "The Light of the World," "And God Shall Wipe Away All Tears".....Sullivan
 - 3.—Cornet Solo, "Bride of the Waves" Clarke Mr. Herbert L. Clarke.
 - 4.—a. Intermezzo, "Salome".....Loraine b. March, "The Invincible Eagle" (New).....Sousa
 - 5.—Grand Scene from "Faust," "Glory and Love to the Men of Old".....Gounod Trombone Section; Messrs. Pryor, Lyon, Williams, Mantia and Wardwell.
- PART II, 9.30.**
- 6.—Fantastic Medley, "The Band Came Back".....Sousa
 - 7.—Trombone Solo, "Love Thoughts," Pryor Mr. Arthur Pryor.
 - 8.—a. Largo, "The Invincible Eagle" Handel b. March, "The Invincible Eagle" (New).....Sousa
 - 9.—Humoresque, "Good-Bye".....Sousa

g from **HERALD**
ss of Paper **PITTSBURGH**
JUN 10 1901

FLAG DAY WILL BE OBSERVED ON A LARGE SCALE

The Daughters of the Revolution Are to Hold Forth at the Pan-American.

SPEAKERS OF PROMINENCE

Senator Chauncey M. Depew One of the Noted Visitors of the Past Week.

NEW STATE ANIMAL EXHIBIT

[SPECIAL TELEGRAM TO THE DISPATCH.]

BUFFALO, June 9.—The next event of importance at the Pan-American Exposition will be the observance of Flag Day June 14. The members of the Daughters of the American Revolution have taken up the project and have arranged elaborate exercises. Members are expected from all over the country, many from Pittsburg, and it will be an important occasion at the Exposition. All patriotic societies have been invited.

The affair will really start on the afternoon of June 13, at which time Mrs. Charles W. Fairbanks, wife of the United States Senator and a former Pittsburger, who is President of the Daughters, will be given a reception in the Women's building.

The Flag Day exercises will be held in the music pavilion. John Philip Sousa and his band will have arrived before that time and will give a concert. The orator of the day will be Lieutenant General Nelson A. Miles, United States Army. Captain R. P. Hobson will represent the Navy and also make an address. Mrs. Mary N. Thompson, regent of the Buffalo chapter, will preside, while the reply to General Miles' address will be made by Mrs. Fairbanks. Mr. Sousa has composed a special Pan-American march, which will be played for the first time in honor of the visit of the ladies.

Senator Chauncey M. Depew concluded his visit to the Exposition to-day. It may shock some to know that he got no farther than the Midway. He was given the "glad hand" everywhere. A special "trip to the moon" was made on the airship Luna in his honor. Senator Depew could not, of course, avoid politics. He talked to the extent of three columns on Mr. McKinley's third-term boom and his arguments have created a profound impression.

Buffalo has had a return to the miserable weather conditions. After two days of sunshine and warmth the sun has again disappeared, a howling wind sweeps down from the lake, scattering everything before it, and the exhibitors, particularly those from warm climes, have almost despaired of receiving anything better during the period of the Exposition. The Exposition officials held a conference yesterday with the officials of railroads entering the city, for the purpose of securing a general reduction of rates. It is probable that this will come with the advent of sunshine. A business house here advertises: "A full line of straw hats; the sunshine has been ordered." It would seem as though the general industrial activity has interfered with the filling of the latter part of the order.

The State of Washington has started to place an animal display in the Ethnology building which promises to be very interesting. It is composed entirely of the wild beasts which inhabit the forests of that State. Every specimen, from the giant reindeer and moose down to the long-eared rabbit, will be shown.

Work on the exhibits in the Electricity building is progressing rapidly. The last of the heavy castings which help to make up the Westinghouse display have been placed in position, and yesterday, for the first time, one of the great dynamos was put in operation. It will only be a short time now until the exhibit, as well as all others in the building, will be complete.

g from **PICAYUNE**
ss of Paper **NEW ORLEANS, LA.**
JUN 10 1901

Ex-Vassar girls enjoy recalling when Miss Sousa, the daughter of the so-called mar king, was with them at college a year ago. She played the piano exactly as her father leads his band, all his poses and mannerisms being as faithfully reproduced as if she were "taking him off" instead of unconscious, exemplifying the laws of heredity. It was the great delight of the other girls, who they had visitors, to get Miss Sousa, untraced, to play the piano, and then have the visitors exclaim, as they invariably did: "Why, she reminds me of Sousa."—New York Evening Sun.

ewspaper Cutting
g from **HERALD**
ress of Paper **BIRMINGHAM, ALA.**

NEWSPAPER MEN.

Large Gathering of Them in Buffalo This Week.

Buffalo, N. Y., June 9.—Accounts of the large number of visiting newspaper men and women expected at the Pan-American Exposition this week, Wednesday, June 12, is announced by Director General Buchanan as editors and publishers day. The meeting of the National Editorial Association and several state associations will bring to the exposition this week the largest number of editors ever gathered together in one place at the same time. It is expected that a total of not less than 1500 will be here. They will hold their meetings at the Temple of Music at the exposition and will be entertained by Sousa's band which has just arrived at the exposition for a month's stay, the Mexican artillery band, sent by President Diaz of Mexico as a compliment to the American people, and other bands and musicians. They will be given excursions by the railways and steamship lines and the freedom of the exposition and the midway has been accorded them.

g from **MERCURY**
ss of Paper **BEDFORD, MASS.**
JUN 10 1901

EDITORS' DAY AT EXPOSITION.

Buffalo, N. Y., June 9.—On account of the large number of visiting newspaper men and women expected at the Pan-American exposition this week Wednesday, June 12, is announced as editors' and publishers' day. The meeting of the National Editorial association and several state associations will bring to the exposition this week the largest number of editors ever gathered together in one place at the same time. It is expected that a total of not less than 1500 will be here. They will hold their meetings at the Temple of Music and will be entertained by Sousa's band, the Mexican Artillery band, sent by President Diaz of Mexico as a compliment to the American people, and other bands. They will be given excursions by the railways and steamship lines and the freedom of the exposition and the Midway.

Cutting from **ENQUIRER**
Address of Paper **PHILADELPHIA, PA.**
JUN 10 1901

SOUSA IS HERE AND READY.

Famous Leader and Composer Arrived on a Morning Train.

John Philip Sousa, wife and daughter, Helen, arrived in Buffalo this morning, and were installed in their apartments at the Lenox. This afternoon the celebrated band leader and composer, and family, enjoyed a ride about the city.

Other arrivals at the Lenox are Mr. and Mrs. W. B. McElroy and six children, and Mrs. J. H. King, Baltimore; Leonard Trefts, Boston; B. F. Welty, New Orleans.

g from TELEGRAPH
PHILADELPHIA, PA.
of Paper
JUN 10 1901

FAREWELL TO SOUSA

Great Throng Bids Enthusiastic Farewell to the American Composer and Bandsman.

John Philip Sousa and his splendid band bid vale to Willow Grove yesterday under skies that made thorough amends for days of rain in the beginning of his engagement. There are many clever bandmasters in the world, and to such as have come within or to her gates Philadelphia has always given a cordial greeting, but cordiality is a weak word to describe the reception given the great American leader and composer yesterday at Willow Grove.

At least 100,000 people journeyed to Willow Grove during the day to hear the final concerts, and to revel once more in the brilliant performance of maestro and band. From early morning until the late evening every trolley car speeding to Willow Grove was crowded from platform to running board with folks anxious to hear Sousa. Never has a leader been given such an ovation as that extended yesterday to Sousa. The music pavilion was a solid mass of seated humanity, and every inch of available space around the sides and walks was taken.

Mr. Sousa's popularity with the American people has been demonstrated time without count, but never has it been more thoroughly shown than by the citizens of the city which was the scene of his early efforts. Encores were repeated, and the repertory of the "March King" was tested. When the final selection, "Good-Bye," was played, the great audience gave vent to an enthusiastic ovation. Sousa responded by the "Stars and Stripes Forever," while two corporals of the 2d Regiment stood beside him waving the rainbow-hued banner of the nation. Then the enthusiasm burst all bounds, and the cheering sounded like a nation's greeting to a conqueror. The leader and his men had to fairly fight their way to the train which was to bear them to Buffalo and the Pan-American Exposition.

To-day Mr. Walter Damrosch and his symphony orchestra commence a six weeks' engagement at Willow Grove, giving two concerts daily, at 3 and at 8. The two programmes for to-day are:—

- AFTERNOON.
Part I, 3 o'clock.
- Overture, "Rienzi".....Wagner
 - Meditation, from "Faust".....Gounod
 - Intermezzo, from "Pagliacci".....Leoncavallo
 - (a) Polonaise.....Beethoven
 - (b) Allegretto, from VIII Symphony.....Beethoven
 - Waltz, "Morning Journals".....Strauss
 - Part II, 4.30.
 - "Neapolitan Scenes".....Massenet
 - "Funeral March of a Marionette".....Gounod
 - Prize Song, from "Die Meistersinger".....Wagner
 - Polonaise, from "Mignon".....Thomas
 - March, from "Faust".....Gounod
- EVENING.
Part I, 8 o'clock.
- Overture, "Tannhauser".....Wagner
 - "Rigaudon" (Old French Dance).....Debols
 - (a) Pizzicato, from "Sylvia".....Debols
 - (b) "Cortege de Bacchus," from "Sylvia".....Debols
 - (a) "Cavatina".....Raff
 - (b) "Pompadour Gavotte".....De Villbac
 - (New; first time.)
 - "Invitation to the Dance".....Weber-Weingartner
 - Part II, 9.30.
 - Prelude to "Lohegrin".....Wagner
 - (a) Air on the G string.....Bach
 - (b) Mazurka.....Wielnawski
 - Overture, "Sakuntala".....Goldmark
 - Hungarian Rhapsody No. 1.....Liszt
 - "Songs at the Camp Fire," arr. by.....Ketterer

m TRADE
Paper CLEVELAND, OHIO.

GARDEN THEATER.

Coming out of the Garden Theater last evening, where Manager LaMarche's opera company had just given its opening performance, with the strains of Sousa's march in "El Capitan" ringing in one's ears—and who can hear this stirring bit of music without having it stay by him for a long while—one's mind was made up perforce of the striking fact that Mr. LaMarche has procured by long odds the best opera company in point of talent he has had there in many a long year; and the same may be said of its general attractiveness. The names of the principals speak for themselves.

The public does not need telling that Richie Ling is the best tenor in the country. Miss Eleanor Kent, who has made a fine reputation as a soprano at the New York Metropolitan Opera House, as well as in London, the leading woman of the company, made a great hit both as singer and actress in the rendition of the character of Isabel. In the solos that fell to her lot she demonstrated that she is not only the possessor of a great and sweet soprano voice, but that she could use it for the expression of all of the most effective musical emotions. Richie Ling found in the role of Count Hernando Verrata a seemingly congenial role for the display of his voice. William P. Carleton as Don Errico sang the music of that part better, with his great baritone, than we ever heard it. Edmund Lawrence as the short chamberlain, Pezzo, displayed low comedy ability of a high order. Emelia Gardner gave an excellent performance of Es trelda, displaying more voice than usually befits soubrette parts in comic opera. George Shields as Don Lirio and Amelia Fields as the Princess gave promise of

being capable members of the company. The orchestra did passably good work under Herman Birringer, its leader. A crowd assembled that filled all of the available seats in the pavilion. "El Capitan" will be kept on the week at the Garden Theater.

from PRESS
of Paper PHILADELPHIA, PA.

A DAY FOR EDITORS

Sousa Will Help Entertain Journalists at Buffalo.

Buffalo, June 9.—On account of the large number of visiting newspaper men and women expected at the Pan-American Exposition this week, Wednesday, June 12, is announced by Director General Buchanan as Editors and Publishers Day.

The meeting of the National Editorial Association and several State associations will bring to the Exposition this week the largest number of editors ever gathered together in one place at the same time. It is expected that a total of not less than 1500 will be here. They will hold their meetings at the Temple of Music and will be entertained by Sousa's Band which has just arrived at the Exposition for a month's stay, and the Mexican Artillery Band sent by President Diaz, of Mexico, as a compliment to the American people.

They will be given excursions by the railways and steamship lines and the freedom of the Exposition and the Midway has been accorded them.

ing from AMERICAN
ress of Paper PHILADELPHIA, PA.

THOUSANDS BID SOUSA GOOD-BYE

Willow Grove Park is Crowded to Hear the Famous Band's Farewell Concert.

More than 100,000 people listened to Sousa and his band at Willow Grove Park yesterday. At no time were there less than 15,000 music-lovers around the band stand, and the enthusiasm displayed by these was of the loud and cheery order. Every number received generous and frequent encores, in some cases going as far as five and six each. When the last selection, "Good-Bye," was given the crowd's enthusiasm swelled into an ovation which even Sousa, with all his triumphs, cannot forget.

After bowing repeatedly to the plaudits, Sousa replied with one of his own selections, "The Stars and Stripes," while two corporals of the Second Regiment stood in the band stand and waved American flags. The uproar was so great for a time that the scene resembled a riot, and the mass of people was with difficulty induced to leave the park. The musicians composing the band left on special trolley cars to Trenton cut-off, where they will take the train for Buffalo, playing a month at the Pan-American Exposition.

Among those present in the vast assemblage were Walter Damrosch, the conductor of the Metropolitan Grand Opera Company, and his assistant, Elliot Schenk. Both displayed great interest in Mr. Sousa's work and applauded vociferously each and every number on the programme.

It is conceded that such an aggregation as thronged the park yesterday has never been seen at any similar resort in or near Philadelphia.

from PRESS
of Paper PHILADELPHIA, PA.

SOUSA LEAVES WILLOW GROVE

A Crowd of Fully 50,000 Persons Attends His Closing Concert.

ALL SING "AULD LANG SYNE"

The Throng Attests Its Admiration by Joining in the Chorus of the Band's Closing Number—The Concerts Very Successful.

To the accompaniment of Sousa's Band, a crowd of fully fifty thousand persons sang "Auld Lang Syne" at Willow Grove Park, last evening. The chorus rang through the grounds and floated over the surrounding country, a fitting farewell to the great conductor and his musicians.

The last number on the programme was "Good-By," a selection composed by Sousa. In it and as a suitable finale had sounded the stirring strains of that patriotic march, "The Stars and Stripes Forever," to the accompaniment of which two sergeants of the Second Regiment, National Guard, in full uniform, waved before the throng of visitors the flag which inspired the music. To applause the leader bowed his acknowledgments and the band moved off their stand. But the audience kept up their applause and in response the men came slowly back to their places, Sousa lifted his baton and the strains of "Auld Lang Syne" began. As with a common impulse the immense gathering joined in and sang it to the end. And not until he had bowed his acknowledgement again and again were Sousa and his men permitted to leave the stand.

Yesterday was a record breaker at the Park. Seventy-five thousand people were there, of which number 25,000 came and went during the afternoon. During the sixteen days the band has played there 180,000 programmes were distributed. As the number was insufficient every day, it is estimated that the daily attendance averaged more than 12,000. Last night they were packed in a solid mass from the rear seats in front of the band stand to the casino, the overflow crowding around the sides and even filling up the space in the rear of the music pavilion. All day long the Park had been filled, but when the evening crowds began to arrive the number of visitors grew to a record-breaking number. They came by trolley, train, carriage, automobile and even in hay wagons from the surrounding country.

"I am mere pleased with Philadelphia and the appreciation shown by its citizens for my music every time I visit this city," said Sousa, at the close of the concert. "I am always glad to come here, and always sorry to leave. We go from here to the Pan-American Exposition in Buffalo, where we open up tomorrow afternoon. I hope to see your people again late in the Winter. We sail for Glasgow, Scotland, on September 25, the close of our Summer season, and will tour England until the holidays, when we will return to America."

The crowd at Willow Grove Park last evening was a typical American one. Trolley cars were crowded to the rails, while railroad trains were run as fast as they could be made up, in the effort to handle the throngs of people. But everyone was good natured, and a little crowding and inconvenience was not minded by the many pretty girls, whose new Summer dresses showed to advantage in spite of the crush. It was long after midnight when the last of the visitors had left the park, and the biggest day since it was opened came to an end.

g from **RECORD**
ss of Paper **PHILADELPHIA, PA.**

SOUSA'S FAREWELL.

Great Crowds Hear the Final Concerts at Willow Grove.

Sousa said good-bye to his friends at Willow Grove last night, and his cheerful and spirited music will be heard there no longer this season. When he made his final bow there was a great clapping of hands, and the bandmaster bowed again, and permitted a smile to light up his grave face. Thereupon the clapping changed to cheering, and loyal shouts rolled musically among the trees. It was a hearty and sincere good-bye, and Sousa seemed pleased by it.

Around the bandstand were some 50,000 people, packed close together, who listened to the band as it played "The Invincible Eagle," the "Stars and Stripes Forever," or the "El Capitan" March, while all around them electric lights glowed among the foliage, and to the left lay the lake, dark and rather mysterious, on which boats moved.

Sousa's programme yesterday afternoon and evening included Liszt's "Second Hungarian Rhapsody," scenes from Offenbach's "Orpheus," the bandmaster's own new march, "The Invincible Eagle," Lassen's "Ach wie ist's möglich dann," Bonnaud's "Serenade Enfantine," scenes from "Cavalleria," Suppe's "Isabella" overture, a sacred air from Sullivan's "Light of the World," a scene from Gounod's "Faust," Sousa's medley of "The Band Came Back," Handel's "Largo" and Sousa's humoresque, "Good-Bye." There were also solos—Walter B. Rogers' cornet solo, "The Soldier's Dream," Frank Helle's flugel-horn solo of "Alla Stella Confidante," Herbert L. Clarke's cornet solo of "Bride of the Waves" and Arthur Pryor's trombone solo of "Love Thoughts."

After every number Sousa gave for an encore one of his own marches. It was

these that pleased the people best; it was to hear these that they were there in such great multitudes. Damrosch succeeds Sousa to-day.

from **RECORD**
s of Paper **PHILADELPHIA, PA.**

GARDEN THEATER.

Coming out of the Garden Theater last evening, where Manager LaMare's opera company had just given its opening performance, with the strains of Sousa's march in "El Capitan" ringing in one's ears—and who can hear the stirring bit of music without having it stay by him for a long while—one's mind was made up of performance of the striking fact that Mr. LaMare has procured by long odds the best opera company in point of talent he has had there in many a long year; and the same may be said of its general attractiveness. The names of the principals speak for themselves. "El Capitan" will be kept on the week at the Garden Theater.

The First Established and Most Complete Newspaper Cutting Bureau in Philadelphia.

cutting from **TIMES**
address of Paper **PHILADELPHIA, PA.**

John Philip Sousa, the music king, accompanied by Mrs. Sousa and their daughter, Miss Helen Sousa, arrived in Buffalo at noon today. They are stopping at the Lenox.

Sousa's Band will be heard at the Exposition grounds throughout the ensuing month.

The band has been playing for the past fortnight at Willow Grove, just out of Philadelphia.

ing from **PUBLIC LEDGER**
ress of Paper **PHILADELPHIA, PA.**

WILLOW GROVE.

Sousa's Farewell Concerts.

However badly the elements may have treated Mr. John Philip Sousa when he opened the season at Willow Grove a couple of weeks ago with his famous band, the glorious weather which attended his farewell concerts yesterday afternoon and evening went far towards effecting all recollection of it. Not a cloud flicked the sky all day long, yet there was sufficient breeze in the daytime to temper the heat of the sun without becoming either cold or boisterous, and at nightfall what wind there was fell away to almost a dead calm, so that the music of the band could easily and plainly be heard at the farthest limits of the enormous crowd which thronged the music pavilion, and spread out on three sides of it full a hundred feet deep, as close as those who were listening could pack themselves. At a conservative computation there must have been fully 20,000 people sitting or standing listening to the band in the evening, and perhaps another 5000 distributed about the grounds. How many visited the park during the day it would be difficult to say, possibly sixty or seventy thousand, but all day long, from 10 A. M. to 10 P. M., street cars brought out a continuous stream of people, and this was supplemented by between forty-five or fifty special trains on the Reading Railway. Without doubt, Mr. Sousa's engagement has proved an immensely popular one. The martial character and the melodious rhythm of the music which he selects and the brilliance and the clean execution of his band are admirably suited to open air concerts. The evidence of his popularity is written large in the immense crowds which availed themselves of the last opportunity to hear his final concert. Encore followed encore last night, his admirers were both to let him go, and at the end Mr. Sousa had to bow his acknowledgments again and again, amid a tempest of applause.

To-day Mr. Walter Damrosch and his symphony orchestra will commence a six weeks' engagement at the park, giving two concerts daily at 3 and at 8. The two programmes for to-day are as follows:

- AFTERNOON.**
PART I, 3 O'CLOCK.
Overture, "Rienzi"..... Wagner
Meditation, from "Faust"..... Gounod
Intermezzo, from "Pagliacci"..... Leoncavallo
(a) Polonaise..... Scriabin
(b) Allegretto, from "Will Sommers"..... Scriabin
Waltz, "Morning Journals"..... Strauss
PART II, 4.30.

ing from **PLAIN DEALER**
ss of Paper **PHILADELPHIA, PA.**

Garden Theater.

"EL CAPITAN."

- Count Hernando Verrada..... Mr. Richie Ling
- Don Errico Medigua..... Mr. William P. Carleton
- Señor Amalido Pezzo..... Mr. Edmund Lawrence
- Don Lirio Cazarte..... George Shields
- Learamba..... Gus Thomas
- Nevado..... Martin Chesman
- Montalba..... Frank Dearduff
- Gen. Herbaya..... Frank Symonds
- Camillo, senry..... J. E. Baulett
- Vivandiers..... Daisy Appella, Helen Beecher, Lulu Farnace, Dot Williams
- Isabel..... Eleanor Kent
- Princess Marghanza..... Amelia Fields
- Estrelida..... Emelie Gardner

The interesting theatrical event of last evening was the opening of the Garden theater for the season. The experiment of returning to comic opera has already proved to be a wise venture, for an audience representative and refined, what completely filled the theater, turned out last night. It was liberal with its applause, but the company pleased everyone and the gardens were resplendent in foliage and lighting effects. It was, from every point of view, the most successful opening the garden theater has enjoyed.

Many improvements have been made in the gardens and they never presented a more inviting appearance than last evening. The organization and management of this company is in competent hands, the company itself is fine and so is the orchestra, under the baton of Mr. Alexander Spencer. Everything combined to make the first production successful and pleasing from every point of view.

The initial opera is "El Capitan," which has always enjoyed a wide popularity on account of its tuneful bits, fine ensemble and mirth. The opera was presented in a complete manner, and all its salient features cleverly developed. It was nicely staged and costumed. The encores were plentiful and widely scattered.

The company itself is a strong one and the prediction that it will grow in popularity each week will not be amiss. It is strong individually and collectively. The chorus is particularly good and effective. It not only pleases the eye, but the ear as well.

Mr. Richie Ling, the new, heads the cast as Count Verrada. He was in fine form last evening. Mr. William P. Carleton made a most favorable impression as a singing comedian in the role of Medigua. Mr. Edmund Lawrence was fine as Pezzo the chamberlain. Miss Eleanor Kent has a pleasing personality and sang with artistic finish. Miss Amelia Fields and Emelie Gardner were likewise effective. The balance of the company were uniformly good. "El Capitan" will be the bill all week.

g from **ITEM**
ss of Paper **PHILADELPHIA, PA.**

AN OVATION TO SOUSA

Thousands Say Farewell at Willow Grove.

A DELIGHTFUL CONCERT

Peerless Band Was Never in Better Form.

Sousa and his splendid band were given a farewell last evening at beautiful Willow Grove that can only be termed royal. It is impossible for any one to accurately estimate the number of people, young and old, who heard the final concert of his engagement, for they appeared to come from everywhere.

When Sousa, baton in hand, took his position for the first number of his programme, he was confronted by a sea of upturned faces. Every seat in the front of the band shell was occupied, and thousands stood closely packed around it. Nearly 100,000 were in that great throng, according to a conservative estimate, and I would no more think of doubting that statement than I would if they had said 150,000. It might have been either.

It was a Sousa audience. That was demonstrated by the enthusiastic applause with which every number was received. The original programme consisted of nine selections, but demands for encores swelled these figures to eighteen. Sousa is always liberal with encores, and the audience appreciated that fact, for they made the farewell concert a continuous ovation for the "March King."

The soloists last evening were Herbert L. Clarke, cornet, and Arthur Pryor, trombone, both of whom made made decided hits. The programme in full was as follows:

- Overture, "Isabella"..... Suppe
- Sacred Air from "The Light of the World," "And God Shall Wipe Away All Tears"..... Sullivan
- Cornet Solo, "Bride of the Waves"..... Clarke
- a. Intermezzo, "Salome"..... Loralne
- b. March, "The Invincible Eagle" (new)..... Sousa
- Grand Scene from "Faust"..... Gounod
- "Glory and Love to the Men of Old"..... Gounod
- Fantastic Medley, "The Band Came Back,"..... Sousa
- Trombone Solo, "Love Thoughts"..... Pryor
- a. Largo..... Handel
- b. March, "The Invincible Eagle" (new)..... Sousa
- Humoresque, "Good-Bye"..... Sousa

Sousa's new march, of which I spoke last week, was played four times, and was just as many times recalled. "The Invincible Eagle" has, it is quite evident, struck the chord of public approval, and there is no question as to its popularity. It is one of those irresistible and strongly accentuated marches which are characteristic of Sousa, yet it is distinctly original in its melody.

Another striking feature of the evening was the rendition of the grand scene from Gounod's "Faust," "Glory and Love to the Men of Old," in which Sousa introduced, effectively, his great choir of trombones, Messrs. Pryor, Lyon, Williams, Mantia and Wardwell. The band throughout displayed superb ensemble, and the shading was exquisite. The number was interpreted finely.

Sullivan's aria, "And God Shall Wipe Away All Tears," from "The Light of the World," was played impressively, and the beautiful "Salome" intermezzo was admirably rendered, the light and shade being delightfully brought out. Handel's "Largo" was never marred by absence of delicate orchestral instruments.

The other concerted numbers, Suppe's "Isabella" and Sousa's fantastic medley, "The Band Came Back," and his humoresque "Good By," were all received with every manifestation of enjoyment.

Mr. Clarke demonstrated in his own composition, "Bride of the Waves," that he has few equals as a cornetist, and Mr. Pryor added to his reputation as a trombone soloist, in his "Love Thoughts."

In conclusion, I would express my thanks to those who constitute the management of Willow Grove Park, for their generosity in giving the public, free of charge, such an educator as Sousa's Band.

W. H. SHARPLESS.

COMMERCIAL

Paper

AFRICAN NATIVES.

Chief Ogendaza, With Three Wives and Many Attendants, Arrived Yesterday on the Midway.

HONDURAS'S BUILDING.

It Was Dedicated Last Night—Sousa's Concerts Were Enjoyed—Attendance is Increasing Steadily.

Chief Ogendaza, a broad-shouldered, thick-lipped negro straight from the interior of Africa, is now a resident of the midway. Accompanied by 97 other people from the interior of the dark continent, he reached Buffalo yesterday afternoon, having journeyed from his native home to Havre, France, thence to New York and on to the Pan-American. At every stopping-place the natives were the subject of much attention and newspaper comment. One who sees them will not wonder why this was so.

Chief Ogendaza is, as a street urchin would say, the "chief guy." He has 55 wives at home, but he brought only three of them with him. When he desires to sit down, one of his attendants is on hand with a chair. When he wishes to smoke, an attendant is present with a pipe. When he wishes to eat, servants bring him food. In short, he is king of all he surveys. There is no jealousy. He was born to the place he holds, and his subordinates respect and reverence him. Other negroes of some importance in their native country are among the arrivals, but they all salaam before the mighty Ogendaza.

These natives of Africa were brought here by the concessionaires of Darkest Africa, and beginning today may be seen in the handsome yet bizarre structure which, surmounted by two white elephants and the figure of a savage, stands on the north midway, almost opposite the Trip to the Moon. The place has been ready for some time to receive them, but it was impossible to get them here. Xavier Pene, who went to Africa to collect them, experienced far more red tape than he expected to encounter and was lucky to get them here at all, he says. The negroes came clad in strange garments. The chief wore a fancy outing shirt, a wide-brimmed straw hat and tan shoes. At home he wears far, far less than this, and the cosmopolitan character of his garb can be explained from the fact that clothes were not plentiful where he came from. The women were dressed in loose gowns of many colors. On arriving at the place which is to be their home for the summer, the natives gazed in wonderment at the buildings, and soon thereafter were lolling in comfortable ease in the big dance hall which was filled with the heat of gas stoves. Clothes were cast aside as soon as the natives were satisfied that the gaze of the white man was shut out.

Building Dedicated.

The Honduras building, in the court of state and foreign buildings, was formally opened last evening. The occasion was delightfully informal and the inauguration was a very pleasant one.

The visitors were received by Senor Francisco Artschul, minister of promotion and public works in Honduras; Senor N. Bolet Peraza, consul-general representing Honduras in New York, and his wife, and Senor Sergio Lusky, secretary of the Honduras Pan-American commission.

The building was crowded until after 10 o'clock with many guests from the commissions of other South American countries, the Mexican and Chilean commissioners to the exposition attending in a body. The Mexican band furnished delightful music for the occasion.

Among those who congratulated the Honduras commissioners on their building and upon the excellence of the exhibit were Director-General Buchanan, with Mrs. Buchanan and Miss Buchanan, Secretary Fleming of the exposition company and J. N. Adam, chairman of the committee on state and foreign relations.

The exercises were opened by Senor Artschul with a brief address, followed by Director-General Buchanan, who briefly but very pleasantly congratulated Honduras on its building and its exhibit and most enthusiastically upon its enterprise in making so splendid a showing which can but be beneficial to the little republic. Senor N. Bolet Peraza made an address in Spanish, in which he said:

"The peoples of the three Americas have met before at other expositions, but this is the first time that they gather at a meeting of their exclusive creation, a sort of family fete. They have gathered as a special body, thus being truly a world of brothers. This suggests that we can act as a unit; in other words that we are sufficient to ourselves and that if, perchance, by any cataclysm the Old World should be separated from the New, we could continue our work of civilization and of progress."

Following the speeches an informal luncheon was served.

Virginia Cadets.

Great interest was shown in the dress parade and review which were held on the esplanade last evening by the cadets of the Virginia Polytechnic Institute and the Pony Battery of the Hudson River Academy. The esplanade was thronged with people when the cadets marched from the military camp at 7.30 o'clock.

Mayor Diehl, who was to review the cadets, was late in arriving at the grounds, but at 8 o'clock the cadets were in formation and as soon as he arrived they gave the dress parade and were

gan his engagement at the Pan-American yesterday, and, as was expected, scored an immediate triumph. His band played in the esplanade band stand in the afternoon and had a large and truly appreciative audience. As the great leader stood up before his musicians a wave of applause rippled across the esplanade. Sousa bowed. Then the band began. Several classic selections were played after which "The Invincible Eagle," the march composed by Sousa in honor of the Pan-American Exposition, was rendered.

"The Invincible Eagle" is a pleasant surprise to the true lover of music. It differs from all the others in several particulars. For instance, it is written in 6-8 time, while his other marches are written in 2-4 time. The difference will be apparent to musicians, but the results, as worked out by Sousa, surprise as well as delight everybody. The march contains more of the dance, more of the fantastic, softened music than has been associated with Sousa, but the theme is artistically and beautifully worked out. The theme is first fashioned by the reeds, and then it is backed up and brought out in all its beauty by the brass. The finale is especially pleasing, introducing the quintette of trombones. The march is certain to be very popular.

The rest of the program was liberally applauded and at the conclusion of the concert at 5 o'clock Sousa was given another ovation, which left no doubt that his band is to be one of the star attractions and one of the most popular features of the next month.

The evening concert was given in the west esplanade stand instead of in the Temple of Music as had been announced. Sousa objected to playing in the Temple, it was stated, because of the acoustic properties and also because so few people, comparatively, could get into the building. The evening concert was attended by thousands, and around the bandstand in every direction there was a sea of faces. "The Invincible Eagle" was received with the most enthusiastic approval.

Increasing Attendance.

The effect of yesterday's sunshine was felt at the exposition. The number of admissions registered was 28,650, which is considerably more than the average for the last two or three weeks. The greatest number of admissions were recorded at the west Amherst gate, the stiles of which registered 11,007. The number of persons who passed through the Elmwood gate was 8,264, through the Lincoln parkway gate 1,749, through the water gate 501. The latter-named entrance is growing in favor and will continue so to grow just as fast as people learn that by using it they can get magnificent views not only of the exposition structures, but of the natural beauties of the park.

Society Organized.

At a meeting held recently by representatives to the exposition from South and Central American countries, a society known as the Club de Comisionados Extranjeros a la Exposicion Pan-Americana, meaning the Club of Foreign Commissioners to the Pan-American Exposition, was formed. The following-named officers were chosen:

President, Senor Don Enrique Budge, commissioner-general for Chile; vice-president, Senor Don Albino R. Nuncio, chief of the Mexican commission; treasurer, Senor Teniente Don Juan S. Atwell, special commissioner for Argentine; first secretary, Senor Don Nicolas Veloz-Goiteon, delegate for Salvador and secretary of the commission; second secretary, Senor Don Alejandro Bermudez, special commissioner for Nicaragua.

The following-named men were selected as councillors:

Senor Don Julio Perez Canto, secretary of the Chilean commission; Senor Don Florencio A. Rojas, commissioner for the Dominican Republic; Senor Don Maximiliano M. Chabert, Mexican commissioner; Senor Don Sergio Lusky, secretary of the commission for Honduras; Senor Don Ramon Pando, delegate for Bolivia; Senor Don Ramon Pina, secretary of the commission for Costa Rica.

Indian Generosity.

Eighty-five legislative correspondents from the state of New Jersey were guests at the show in the Indian Congress yesterday afternoon. They spoke highly of the entertainment. About 100 editors from Arkansas attended the performance also.

The generosity of the full-blooded Indian was well exemplified yesterday when it was proposed that a collection be taken up for the benefit of Chief Lone Wolf, who, a few days ago, was sent home exhausted and feeble, to the Pine Ridge Agency. Chiefs American Horse, Blue Horse and Little Wound called the Indians together and said that they should send money to Lone Wolf so he could live comfortably. A collection was taken up, and the sum contributed was \$200, which will be duly forwarded to the feeble chief in his Dakota home.

The Moorish Palace.

Dick Turpin's Moorish Palace, otherwise known as the Panopticon, is rapidly becoming one of the popular features of the midway. In there one can spend an hour or more and at once be delighted and instructed. There are wax figures all about; they greet you from corners, lean against the walls, bend on the stairway to tie their shoe strings. It is very often difficult in one's rambles through the building, to determine at a glance just what is real and what isn't. The figures were made with such skill and perfection of detail that it is very easy to be deluded. At one end of a large room, which is surrounded with the figures of renowned personages, there are about 30 wax figures of kings, queens, presidents, statesmen, poets, philosophers and musicians. They are perfectly modeled and clothed. One wishes, as he gazes upon them, that they might suddenly return to life. Napoleon and Wellington are not

of lady managers and and Mayor Diehl. The party remained until a late hour, and the court was unanimous in its decision as to the merit of Fair Japan, no one dissenting.

Workman Injured.

J. C. Smith, a workman employed by the Buffalo Carting Company, was taken to the exposition hospital at 9 o'clock this morning with his right foot badly crushed. Smith was caught under a falling safe, which was being removed from a wagon of the carting company into the electricity building. The wagon was hauled into the space between the electricity building and the canal at the northeast corner, and skids were placed to help in the removal of the safe to the asphalt. The skids were two inch and a quarter planks, about twelve feet long, placed side by side on the tail of the wagon, and the safe weighed two and a half tons. When the safe was about half way down the planks the north plank broke, throwing the safe to the sidewalk. Smith was standing on that side, and the corner of the safe, which was in a heavy pine case, struck the top of his foot. The sidewalk gave way under the load, and Smith's foot was pushed down into the asphalt a distance of ten inches, where it was held fast until men came and lifted the weight up. The ambulance was called and a temporary dressing applied until Smith could be taken to the hospital.

Exposition Briefs.

William L. Marcy last evening gave a dinner in Alt Nurnberg to the judges of the court of appeals. The party was entertained while at table by the Royal Bavarian Band.

Among the visitors to the exposition yesterday was former Governor Francis of Missouri, now president of the Louisiana Purchase Exposition Company. He is spending some time in Buffalo gathering knowledge to aid him in his work at home.

A baby ostrich in the Ostrich Farm on the midway met with an accident on Sunday night, and as a result one of its legs was broken. Now that it is being treated by one of the surgeons at the exposition hospital everything indicates that the bone will knit.

A large white Esquimau dog, which escaped from the Esquimau village caused a good deal of excitement in the north end of the midway shortly after 9 o'clock last evening. The escaped animal ran about for fully an hour before being caught.

Mrs. Carter Harrison, wife of Mayor Harrison of Chicago, arrived in Buffalo yesterday morning and spent the day at the exposition grounds. Mrs. Harrison visited many places of interest and devoted considerable time to the midway. She spoke enthusiastically of the beauties of the Rainbow City, and said it met with her expectations in every way. Mrs. Harrison is scheduled to remain in the city for several days, after which she will return home.

A branch office of the Pan-American bureau of information has been established in the exposition grounds in the southeast corner of the bazar building. This building is on the northeast corner of the mall and the midway, and is passed by everyone going directly to the grounds from the west Amherst gate.

President Francis of the Louisiana Purchase Exposition Company, Gov. Bliss of Michigan and William Cullen Bryant were among the passengers yesterday on the air ship Luna. They enjoyed the Trip to the Moon immensely. Mr. Bryant said the illusion was by far the best he had ever seen.

ing from

ress of Paper

SECRETARY ROOT

He and His Party Will Visit the Exposition Midway.

Buffalo, June 11.—Secretary Root visited the camps and the War Department exhibits at the Exposition yesterday. He was accompanied by General Corbin and General Young and the ladies of the party. They missed the hanging of new pictures of President McKinley and General Miles in the Government Building.

All went to the Temple of Music to hear Sousa play his new Exposition march, "The Invincible Eagle." Secretary Root's party studied the beauties of the exposition, reserving the Midway for to-day. They will depart at 8 o'clock to-night, going directly to Washington.

Chief Ogendaza, a broad-shouldered, thick-lipped negro straight from the interior of Africa, is now a resident of the midway. Accompanied by 97 other people from the interior of the dark continent, he reached Buffalo yesterday afternoon, having journeyed from his native home to Havre, France, thence to New York and on to the Pan-American. At every stopping place the natives were the subject of much attention and newspaper comment. One who sees them will not wonder why this was so.

Chief Ogendaza is, as a street urchin would say, the "chief guy." He has 55 wives at home, but he brought only three of them with him. When he desires to sit down, one of his attendants is on hand with a chair. When he wishes to smoke, an attendant is present with a pipe. When he wishes to eat, servants bring him food. In short, he is king of all he surveys. There is no jealousy. He was born to the place he holds, and his subordinates respect and reverence him. Other negroes of some importance in their native country are among the arrivals, but they all salaam before the mighty Ogendaza.

These natives of Africa were brought here by the concessionaires of Darkest Africa, and beginning today may be seen in the handsome yet bizarre structure which, surmounted by two white elephants and the figure of a savage, stands on the north midway, almost opposite the Trip to the Moon. The place has been ready for some time to receive them, but it was impossible to get them here. Xavier Pena, who went to Africa to collect them, experienced far more red tape than he expected to encounter and was lucky to get them here at all, he says. The negroes came clad in strange garments. The chief wore a fancy outing shirt, a wide-brimmed straw hat and tan shoes. At home he wears far, far less than this, and the cosmopolitan character of his garb can be explained from the fact that clothes were not plentiful where he came from. The women were dressed in loose gowns of many colors. On arriving at the place which is to be their home for the summer, the natives gazed in wonderment at the buildings, and soon thereafter were lolling in comfortable ease in the big dance hall which was filled with the heat of gas stoves. Clothes were cast aside as soon as the natives were satisfied that the gaze of the white man was shut out.

Building Dedicated.

The Honduras building, in the court of state and foreign buildings, was formally opened last evening. The occasion was delightfully informal and the inauguration was a very pleasant one.

The visitors were received by Senor Francisco Artschul, minister of promotion and public works in Honduras; Senor N. Bolet Peraza, consul-general representing Honduras in New York, and his wife, and Senor Sergio Lusky, secretary of the Honduras Pan-American commission.

The building was crowded until after 10 o'clock with many guests from the commissions of other South American countries, the Mexican and Chilean commissioners to the exposition attending in a body. The Mexican band furnished delightful music for the occasion.

Among those who congratulated the Honduras commissioners on their building and upon the excellence of the exhibit were Director-General Buchanan, with Mrs. Buchanan and Miss Buchanan, Secretary Fleming of the exposition company and J. N. Adam, chairman of the committee on state and foreign relations.

The exercises were opened by Senor Artschul with a brief address, followed by Director-General Buchanan, who briefly but very pleasantly congratulated Honduras on its building and its exhibit and most enthusiastically upon its enterprise in making so splendid a showing which can but be beneficial to the little republic. Senor N. Bolet Peraza made an address in Spanish, in which he said:

"The peoples of the three Americas have met before at other expositions, but this is the first time that they gather at a meeting of their exclusive creation, a sort of family fete. They have gathered as a special body, thus being truly a world of brothers. This suggests that we can act as a unit; in other words that we are sufficient to ourselves and that if, perchance, by any cataclysm the Old World should be separated from the New, we could continue our work of civilization and of progress."

Following the speeches an informal luncheon was served.

Virginia Cadets.

Great interest was shown in the dress parade and review which were held on the esplanade last evening by the cadets of the Virginia Polytechnic Institute and the Pony Battery of the Hudson River Academy. The esplanade was thronged with people when the cadets marched from the military camp at 7.30 o'clock.

Mayor Diehl, who was to review the cadets, was late in arriving at the grounds, but at 8 o'clock the cadets were in formation and as soon as he arrived they gave the dress parade and were reviewed by the mayor and then passed in the more formal review of the dress parade. The cadets won round after round of hearty applause by their snappy and accurate execution of the manual. Especially notable was their grounding of arms, there being not the slightest "rattle," not a single tardy rapping on the asphalt. This was repeated so many times with perfection that the crowd applauded the boys with enthusiastic vigor.

On parade the cadets presented an admirable appearance and marched with precision and the swinging step which demonstrate the high character and value of their training.

The Hudson River battery showed to excellent advantage in the parade. Much disappointment was expressed by the crowd that the Pony Battery did not give a drill, as very many in the throng had gone to the esplanade particularly to see the youngsters work the battery. Commandant Wilson and his command were prepared to give a drill but as they received no orders so to do, they marched back to camp.

Mayor Diehl expressed himself as greatly pleased with the appearance and the marching of the cadets.

Sousa's Concerts.

Sousa, the celebrated band leader, be-

with the apparatus to musicians, but the results, as worked out by Sousa, surprise as well as delight everybody. The march contains more of the dance, more of the fantastic, softened music than has been associated with Sousa, but the theme is artistically and beautifully worked out. The theme is first fashioned by the reeds, and then it is backed up and brought out in all its beauty by the brass. The finale is especially pleasing, introducing the quintette of trombones. The march is certain to be very popular.

The rest of the program was liberally applauded and at the conclusion of the concert at 5 o'clock Sousa was given another ovation, which left no doubt that his band is to be one of the star attractions and one of the most popular features of the next month.

The evening concert was given in the west esplanade stand instead of in the Temple of Music as had been announced. Sousa objected to playing in the Temple, it was stated, because of the acoustic properties and also because so few people, comparatively, could get into the building. The evening concert was attended by thousands, and around the bandstand in every direction there was a sea of faces. "The Invincible Eagle" was received with the most enthusiastic approval.

Increasing Attendance.

The effect of yesterday's sunshine was felt at the exposition. The number of admissions registered was 28,650, which is considerably more than the average for the last two or three weeks. The greatest number of admissions were recorded at the west Amherst gate, the stiles of which registered 11,007. The number of persons who passed through the Elmwood gate was 8,264, through the Lincoln parkway gate 1,749, through the water gate 501. The latter-named entrance is growing in favor and will continue so to grow just as fast as people learn that by using it they can get magnificent views not only of the exposition structures, but of the natural beauties of the park.

Society Organized.

At a meeting held recently by representatives to the exposition from South and Central American countries, a society known as the Club de Comisionados Extrangeros a la Exposicion Pan-Americana, meaning the Club of Foreign Commissioners to the Pan-American Exposition, was formed. The following-named officers were chosen:

President, Senor Don Enrique Budge, commissioner-general for Chile; vice-president, Senor Don Albino R. Nuncio, chief of the Mexican commission; treasurer, Senor Teniente Don Juan S. Atwell, special commissioner for Argentine; first secretary, Senor Don Nicolas Veloz-Goiticoa, delegate for Salvador and secretary of the commission; second secretary, Senor Don Alejandro Bernudez, special commissioner for Nicaragua.

The following-named men were selected as councillors:

Senor Don Julio Perez Canto, secretary of the Chilean commission; Senor Don Florencia A. Rojas, commissioner for the Dominican Republic; Senor Don Maximiliano M. Chabert, Mexican commissioner; Senor Don Sergio Lusky, secretary of the commission for Honduras; Senor Don Ramon Pando, delegate for Bolivia; Senor Don Ramon Pina, secretary of the commission for Costa Rica.

Indian Generosity.

Eighty-five legislative correspondents from the state of New Jersey were guests at the show in the Indian Congress yesterday afternoon. They spoke highly of the entertainment. About 100 editors from Arkansas attended the performance also.

The generosity of the full-blooded Indian was well exemplified yesterday when it was proposed that a collection be taken up for the benefit of Chief Lone Wolf, who, a few days ago, was sent home, exhausted and feeble, to the Pine Ridge Agency. Chiefs American Horse, Blue Horse and Little Wound called the Indians together and said that they should send money to Lone Wolf so he could live comfortably. A collection was taken up, and the sum contributed was \$200, which will be duly forwarded to the feeble chief in his Dakota home.

The Moorish Palace.

Dick Turpin's Moorish Palace, otherwise known as the Panopticon, is rapidly becoming one of the popular features of the midway. In there one can spend an hour or more and at once be delighted and instructed. There are wax figures all about; they greet you from corners, lean against the walls, bend on the stairway to tie their shoe strings. It is very often difficult in one's rambles through the building, to determine at a glance just what is real and what isn't. The figures were made with such skill and perfection of detail that it is very easy to be deluded. At one end of a large room, which is surrounded with the figures of renowned personages, there are about 30 wax figures of kings, queens, presidents, statesmen, poets, philosophers and musicians. They are perfectly modeled and clothed. One wishes, as he gazes upon them, that they might suddenly return to life. Napoleon and Wellington are not far from each other, and it would, of course, be entertaining to see what would happen to the people between them when the two heroes of Waterloo discovered each other.

Not only are there figures of historical personages, but there are illustrations of many allegorical tales, biblical stories and modern dramatic scenes. Little Red Riding Hood, with the wolf covered up in her bed, is on exhibition, as is also Cinderella and many other heroines and heroes dear to the juvenile heart. The interior of the building is very spacious and it seems that the groups of figures are numberless. Passageway after passageway opens up, and down its sides are arranged figure after figure and group after group. In no attraction on the midway can a person spend a pleasanter hour than in the Moorish Palace. The attractions are especially entertaining to children.

Judges in Fair Japan.

The judges of the court of appeals, including Chief Justice Parker and Justice O'Brien, made a trip down the midway last evening. After looking over the various buildings and listening to the spielers, they finally settled upon Fair Japan as the choice.

They were escorted about the tea garden by Adelbert Moot, Henry Ware Sprague and William L. Marcy. The judges were extremely interested in the clever little japs, and were observed frequently in conversation with them. Mr. Kushibiki gave a special performance in the theatre in honor of his distinguished guests, which also included the board

a quarter planks, about twelve feet long, placed side by side on the tail of the wagon, and the safe weighed two and a half tons. When the safe was about half way down the planks the north plank broke, throwing the safe to the sidewalk. Smith was standing on that side, and the corner of the safe, which was in a heavy pine case, struck the top of his foot. The sidewalk gave way under the load, and Smith's foot was pushed down into the asphalt a distance of ten inches, where it was held fast until men came and lifted the weight up. The ambulance was called and a temporary dressing applied until Smith could be taken to the hospital.

Exposition Briefs.

William L. Marcy last evening gave a dinner in Alt Nurnberg to the judges of the court of appeals. The party was entertained while at table by the Royal Bavarian Band.

Among the visitors to the exposition yesterday was former Governor Francis of Missouri, now president of the Louisiana Purchase Exposition Company. He is spending some time in Buffalo gathering knowledge to aid him in his work at home.

A baby ostrich in the Ostrich Farm on the midway met with an accident on Sunday night, and as a result one of its legs was broken. Now that it is being treated by one of the surgeons at the exposition hospital everything indicates that the bone will knit.

A large white Esquimau dog, which escaped from the Esquimau village caused a good deal of excitement in the north end of the midway shortly after 9 o'clock last evening. The escaped animal ran about for fully an hour before being caught.

Mrs. Carter Harrison, wife of Mayor Harrison of Chicago, arrived in Buffalo yesterday morning and spent the day at the exposition grounds. Mrs. Harrison visited many places of interest and devoted considerable time to the midway. She spoke enthusiastically of the beauties of the Rainbow City, and said it met with her expectations in every way. Mrs. Harrison is scheduled to remain in the city for several days, after which she will return home.

A branch office of the Pan-American bureau of information has been established in the exposition grounds in the southeast corner of the bazar building. This building is on the northeast corner of the mall and the midway, and is passed by everyone going directly to the grounds from the west Amherst gate.

President Francis of the Louisiana Purchase Exposition Company, Gov. Bliss of Michigan and William Cullen Bryant were among the passengers yesterday on the air ship Luna. They enjoyed the Trip to the Moon immensely. Mr. Bryant said the illusion was by far the best he had ever seen.

ing from

ress of Paper.

SECRETARY ROOT

He and His Party Will Visit the Exposition Midway.

Buffalo, June 11.—Secretary Root visited the camps and the War Department exhibits at the Exposition yesterday. He was accompanied by General Corbin and General Young and the ladies of the party. They missed the hanging of new pictures of President McKinley and General Miles in the Government Building. All went to the Temple of Music to hear Sousa play his new Exposition march, "The Invincible Eagle."

Secretary Root's party studied the beauties of the exposition, reserving the Midway for to-day. They will depart at 8 o'clock to-night, going directly to Washington.

ing from **WORLD**
Address of Paper

PROFUSION OPENING OF GARDEN THEATER

It was "garden" weather that settled down upon the Garden Theater opera company and the large audience that greeted it Monday night. A more balmy evening could not have been chosen for the opening night, nor could the management have selected a more popular opera for the initial performance than "El Capitan."

Many are familiar with the story of the wily chieftain and the ridiculous situations which form the plot.

The Garden Theater opera company is unusually good. The chorus is strong and well drilled, and there is no lack of pretty girls. Mr. William P. Carleton appeared at his best in the role of Don Errico Medigua, the viceroy of Peru. His rich baritone voice and commanding figure are well suited to the part.

Mr. Edmund Lawrence made a capital chamberlain, and the tenor voice of Mr. Richie Ling in the role of Count Hernando Venada is of marked beauty and excellence. Miss Eleanor Kent, as Isabel, Medigua's daughter, deserves highest praise for her beautifully clear and pathetic soprano voice. Her solo in the second act, and the duet with Count Hernando in the opening of the third, brought forth the well-merited applause of the audience. Miss Emelie Gardner's rendition of the part of Estreda is vivacious and pleasing. Her voice, though not strong, is sweet and her acting good. Miss Amelia Fields as the princess has a rich contralto voice, and the other parts are well taken. With the superiority of the company and the advancing summer, a successful season of the Garden theater is assured.

ing from **RECORDE**
Address of Paper **CLEVELAND, OHIO**

GARDEN THEATER.

A refined and representative audience gathered at the Garden theater Monday night when the light opera season opened there with an excellent company in "El Capitan." The house was packed to the doors and the applause was liberal. The company pleased everyone and the gardens were resplendent in foliage and lighting effects. It was, from every point of view, the most successful opening the Garden theater has enjoyed.

Many improvements have been made in the gardens and they never presented a more inviting appearance than last evening. The organization and management of this company is in competent hands, the company itself is fine and so is the orchestra under the baton of Alexander Spencer. Everything combined to make the first production successful and pleasing from every point of view.

The company itself is a strong one and the prediction that it will grow in popularity each week will not be amiss. It is strong individually and collectively. The chorus is particularly good and effective. It not only pleases the eye, but the ear as well.

Ritchie Ling, the tenor, heads the cast as Count Verrada. He was in fine form last evening. William P. Carleton made a most favorable impression as a singing comedian in the role of Medigna. Edmund Lawrence was fine as Pezzo the chamberlain. Miss Eleanor Kent has a pleasing personality and sang with artistic finish. Miss Amelia Fields and Emelie Gardner were likewise effective. The remainder of the company was uniformly good.

ing from **EXPRESS**
Address of Paper **BUFFALO, N. Y.**

SO MUCH THAT IS FREE.

No Exposition ever had such Features as these.

KEEP VISITORS BUSY 1884.

SOUSA'S GREAT POPULARITY—THOUSANDS ENJOY VIEW FROM TOWER—CROWDS ARE GETTING WISE.

8 a. m.—Gates open.
9 a. m.—Heavy artillery drill north of Government building.
10 and 11 a. m.—Band concerts.
11 a. m.—Drill of cadets and pony battery, Esplanade.
1 p. m.—Band concert.
2.30 p. m.—Life-saving drill, Park Lake.
2.30 to 5 p. m.—Band concerts, Plaza, Esplanade, etc.
3.30 p. m.—Heavy artillery drill.
4.30 p. m.—Organ recital, Temple of Music.
7 p. m.—Dress parade, cadets and pony battery, Esplanade.
7.30 p. m. to 10 p. m.—Band concerts.
8.30 p. m.—Illumination of buildings.
10.30 p. m.—Gates close.
11 p. m.—Lights out.

All day—Peony show in Horticulture; Model Dairy barn, 55 champion milchers of world; view from top of Howard Tower; launches on lake and gondolas on canal; Mexican Rurales and military contingent; Hospital Corps' camp south of Government building; outdoor floral show around Women's building; Midway, exhibit buildings, State and foreign buildings, etc.

The visitor has the choice. There are attractions enough to keep a host busy for a week. Apart from the Midway, the boats and the Tower elevators, there is absolutely no charge for a single sight, scene or feature on the foregoing schedule. The organ recital, the band concerts, the drills, the exhibits, the flowers, everything is free. No past exposition, fair or show in the whole world ever had such an array of free features and magnificent attractions to offer free of charge to all sightseers who enter the grounds. The crowd is beginning to enter, too. Here are the figures of yesterday's attendance:

West Amherst gate.....	11,292
Elmwood gate.....	10,172
Lincoln Parkway gate.....	1,788
Water gate.....	593
Meadow gate.....	81
East Amherst gate.....	4,980
Railroad gate.....	2,520
Total all gates.....	31,426

Sousa's Popularity.

Sousa, alone, draws thousands when there is no exposition, for the same price of admission charged at the gates today. His magnificent band gives at least two concerts daily. They attract the crowd in huge swarms of people, who applaud the great bandmaster enthusiastically. Sousa is popular. He seeks to please the people. When encore after encore was demanded yesterday, Sousa never once refused, and, finally, the crowd cheered him for his generosity. He stands in plain view of all. His grace of gesture, ease of posture and quaintness of manner, may be enjoyed by everybody. His new march, "The Invincible Eagle," aroused prolonged applause yesterday. For his encores he plays popular marches and airs that set many in the crowd dancing or tapping time. In response to many requests, here is Sousa's programme in full for both concerts today. The programmes really are twice as long, for every number is encored. The programme is:

AFTERNOON.

John Philip Sousa, Conductor.
Arthur Pryor, Trombone.
Herbert L. Clarke, Cornet.
Frank Helle, Fluegelhorn.

Part I.
Overture, The Promised Bride.....Ponchelli
Grand duet, Oh, Fatal Stone, from Aida....Verdi
Messrs. Arthur Pryor and Herbert L. Clarke.
Valse, Colonial Dames.....Sousa
(a) Paraphrase, Lorelei.....Nesvadba
(b) March, The Liberty Bell.....Sousa
Excerpts from Romeo and Juliet.....Gounod
Hungarian Dance No. 6.....Brahms

Part II.
Gems from The Charlatan.....Sousa
Scenes from Siegfried.....Wagner
Fluegelhorn solo, Stances.....Flegler
Frank Helle.

(a) Pasquinade.....Gottschalk
(b) March, The Invincible Eagle (new)....Sousa
Slavonic Dance, No. 5.....Dvorak

EVENING.

John Philip Sousa, Conductor.
Arthur Pryor, Trombone.
Walter B. Rogers, Cornet.

Part I.
Overture, 1812.....Tschalkowski
Reminiscences of Chopin.....Godefrid
Cornet solo, Souvenir of Naples.....Rogers
Walter B. Rogers.
(a) Valse Lente Rose Mousse.....Bosc
(b) March, The Invincible Eagle (new)....Sousa
Valse, Kaiser.....Strauss
Gems from Olivette.....Audran

Part II.
Festival Overture.....Lassen
Excerpts from Faust.....Gounod
Trombone solo, Annie Laurie.....Pryor
Arthur Pryor.
(a) The Dawn of Redemption.....Pierne
(b) March, Hail to the Spirit of Liberty..Sousa
Gems from The Chimes of Normandy..Pianquette

Mexico's great Band.

In addition to Sousa, there is Capt. Ricardo Pacheco and his famous Mexican Artillery Band, sent by President Diaz of Mexico as a special compliment to the people of the United States. Also, there are the 65th and 74th Regiment bands, and the free organ recital at 4.30 p. m. in the Temple of Music. Here is the recital programme:

Tenth Concerto.....Handel
Adagio; Allegro; And; Allegro, quasi presto.
Romance in D flat.....Liszt
Marche Funebre et Chant Seraphique.....Gounod

ing from **REVIEW**
Address of Paper

SOUSA, THE MARCH KING.

Sousa admirers, and they are legion, are delighted that the March King and his excellent band will be in Buffalo for the next few weeks. The engagement of Sousa's band at the Pan-American began on Monday and the ovation it received gave evidence of the popularity of his musicians in this city. The famous bandmaster has written a selection especially for the Buffalo Exposition. He has called it "The Invincible Eagle" and its popularity was established on the first day of his engagement here. The composition is a masterly effort and one of the March King's best. With his usual courtesy, Sousa has stated that requests received for certain selections during his engagement at the Exposition will be granted, as far as possible. He wishes to please the people and give them the pieces they like best.

Sousa's band has traveled extensively and has everywhere met with the unqualified approval and admiration of its hearers. He has been repeatedly honored with medals and he comes to Buffalo now with a new decoration received from the French Government.

ing from **NEWS**
Address of Paper **ITHACA, N. Y.**

MANY AT PAN-AM.

Attendance at Exposition Gradually Increases—31,246 Admitted Yesterday.

Buffalo, June 12.—The presence in the city of prominent men, the influx of delegates to conventions being held here, and perfect weather conditions are daily increasing the attendance at the exposition.

Sousa's band and the Mexican Military band divide honors this week. Sousa's new march, "The Invincible Eagle," written especially for the Pan-American, elicits enthusiastic praise.

The military camp within the grounds is well filled with military contingents. There are now in camp a regiment of artillery, marine and hospital corps, cadets from Virginia polytechnic institute, the Pony Battery from Hudson, and the magnificent detachment of Mexican troops sent by President Diaz as a special courtesy to the American people.

Yesterday's total admissions were 31,246.

ing from **COURIER**
Address of Paper **BUFFALO, N. Y.**

is proving one of the great cards of the Exposition. His concert alone is well worth the admission.

ing from **MORNING TELEGRAPH**
Address of Paper **NEW YORK CITY**

Soust and Fanciulli are again in competition. Each has written a march for the Pan-American Exposition, designated "The Invincible Eagle" and "The Electric Century," respectively.

ing from ENQUIRER
Address of Paper CLEVELAND, OHIO

CLEVELAND STOCK COMPANY.

SPECIAL DISPATCH TO THE ENQUIRER.

Cleveland, Ohio, June 11.—The stock company opened its summer engagement at the Garden Theater last night to a packed house, presenting "El Capitan." The cast is as follows:

Count Hernando Verrada, Richie Ling; Don Errico Medigua, William P. Carleton;

Senor Amabile Pezzo, Edmund Lawrence; Don Lirio Cazarro, George Shields; Icar-amba, Gus Thomas; Nevado, Martin Cheesman; Montalba, Frank Bearduff; General Herbava, Frank Symonds; Camillo, J. R. Bartlett; Vivandiers, Daisy Appelle, Helen Beecher, Lulu Farrance, Dot Williams; Isabel, Eleanor Kent; Princess Marghanza, Amelia Fields; Estrella, Emelle Gardner. The company is capable, Alexander Spencer is the musical director and J. J. Jackson stage manager.

ing from NEWS
Address of Paper BUFFALO, N. Y.
Date JUN 13 1901

CELEBRITIES IN BUFFALO.

Many Distinguished Men at the Pan-American—Flag Day Tomorrow.

BUFFALO, June 13.—Today is on the programme as "President's day" at the Pan-American Exposition, and it was expected that President McKinley would be present, but owing to the illness of Mrs. McKinley the Chief Magistrate found it necessary to cancel the engagement. Many distinguished men are here today, nevertheless. Secretary-of-War Root, United States Senator Platt, General John M. Wilson, Chief of Engineers, and Captain Richmond P. Hobson, U.S.N., have been here several days, and Secretary-of-State Hay, accompanied by Mrs. Hay, arrived yesterday afternoon. Lieutenant-General Nelson A. Miles arrived this morning. Secretary Root and party left for New York early this afternoon.

Elaborate preparations have been made for the observance of Flag day tomorrow and it is said that Admiral Dewey will be among the celebrities. The exercises will be carried out in the Temple of Music at 2 p. m. Sousa and his celebrated band will play and prayer will be offered by Bishop Walker. John G. Milburn, president of the Exposition, will give a patriotic address and an address of welcome to the D. A. R. will be given by Mrs. Mary N. Thompson, regent of the Buffalo Chapter, the response to be by Mrs. Charles W. Fairbanks, president general of the D. A. R. There also will be addresses by General Miles and Captain Hobson.

Owing to the unfinished condition of the New York State building the Woman's building at the Pan-American Exposition will be headquarters for the D. A. R.

ROCHESTER, June 13.—The Appellate court, which has had the matter of Sunday closing of the Pan-American Exposition, has ordered the matter dropped.

ing from CLIPPER
Address of Paper New York City
Date 1901

WILLOW GROVE PARK (Management of the Union Traction Company).—The fine weather during the past week boomed business at this park, and with Sousa and his band as the musical attraction, crowds were attracted. The engagement of this musical organization terminated with the concert on Sunday of this week, and Walter Damrosch and his orchestra are now occupying the music pavilion. The other park amusements are by no means neglected by the crowds.

ing from REPUBLICAN
Address of Paper WARRENFIELD, MASS.
Date JUN 13 1901

A New Hampshire minister writes the Boston Journal that many years ago it was the custom to store liquors in church cellars in Boston. Not all of them, but many of them. As late as 1850, and probably later, the cellar of the stone church on Bowdoin square was used by the Trull distillery, near by, for the ripening in hogsheads of New England rum. Some one found these verses written in a hymn-book in one of the pews:—

There are spirits above and spirits below;
The spirits of love and the spirits of woe.
The spirits above are the spirits of love;
The spirits below are the spirits of woe.
The spirit above is the spirit divine;
The spirits below are the spirits of wine.

In honor of the Pan-American exposition Sousa has written a march, and it will

be played by his band as a feature of the concerts at Buffalo. Once a year Sousa writes a march, and in the springtime the dance devotees and the soldiery of the United States are accustomed to look for this new tribute of melody from the pen of "The March King." The new march is the fourth of a cycle of exposition marches written by Sousa during the last eight years. The first was the famous "Liberty Bell," which was composed in honor of the Chicago world's fair. Later came "King Cotton," written for the Cotton States' exposition at Atlanta. The third was "Hail to the Spirit of Liberty," composed in honor of the Paris exposition of last year, and now comes "The Invincible Eagle," to soon triumph over the Pan-American exposition at Buffalo. Mr Sousa says: "The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standard, and the gleam of polished steel and all its other picturesque features. It is one of the simplest of my marches and lies easily under the fingers of the average pianist, at the same time lending itself readily to song and to dance."

Newspaper Cutting Bureau in the World.

ing from DUBLIN
Address of Paper BUFFALO, N. Y.
Date JUN 13 1901

THE SENSIBLE FABLE OF THE PLEASANT DAY.

How He Came to the Fair Late and Then Felt Happy That He Was So Much Appreciated.

WHEN SOUSA LEADS THE BAND.

There are thousands who love music
On the Plaza twice a day;
What brings them to the Plaza?
Why, Sousa's band will play.
There's a mighty burst of melody,
A harmony that's grand,
A syncopated symphony,
When Sousa leads the band.

There are music lovers waiting
With eager, hungry ear,
Sweet strains their souls elating,
It's Sousa's band they hear.
There's a mighty burst of melody,
A harmony that's grand,
A syncopated symphony,
When Sousa leads the band.

There are folks who over "classical"
Don't bluster much or brag,
But how they are delighted
When Sousa's band plays "rag."
There's a mighty burst of melody,
A harmony that's grand,
A syncopated symphony,
When Sousa leads the band.

There are thousands go to watch him;
Just his baton's graceful wave
Brings rippling runs of music,
For Harmony's his slave.
There's a mighty burst of melody,
A harmony that's grand,
A syncopated symphony,
When Sousa leads the band.

There have bands been here before him,
Musicians, too, of fame,
But we all best love the music
That's in the Sousa game.
There's a mighty burst of melody,
A harmony that's grand,
A syncopated symphony,
When Sousa leads the band.

There are bands which will come after,
With lustre to their name,
But there's none will dim the glory
Of the March King Sousa's fame!
There's a mighty burst of melody,
A harmony that's grand,
A syncopated symphony,
When Sousa leads the band.

ing from ENQUIRER
Address of Paper BUFFALO, N. Y.
Date JUN 13 1901

MERRY CLICK YESTERDAY OF TURNSTILES

MORE THAN THIRTY-ONE THOUSAND PEOPLE PASSED THE GATES TO THE EXPOSITION.

GOOD WEATHER AND SOUSA RESPONSIBLE.

Attendance at the Exposition is booming. The turnstiles are clicking at a great rate. Their clicking is getting more and more pronounced every day. Each additional click is music to the ears of the Exposition people, and the Midway concessionaires are beginning to think theirs is a happy lot after all.

Just 31,426 clicks were registered at the seven entrances yesterday. It was almost a dead heat between the West Amherst and Elmwood gates. The former clicked to the tune of 11,292 and the Elmwood gate 10,172. The East Amherst gate was next with 4,980 and the railroad gate and Lincoln Parkway respectively registered 2,520 and 1,788.

The weather man is popular. If he will only continue this stretch of sunshine and balm he can have handed over to him anything on the calendar. Even the fendish weather that he furnished during May is being rapidly forgotten.

The sunshine and balm had a great deal to do with yesterday's big attendance. So did the inimitable and only John Philip Sousa and his band. When the little man, with the fierce black beard, swung his baton as a signal for the opening of his concert, there was a big crowd on the Esplanade. For the first time in public he played "The Invincible Eagle," a march specially dedicated to the Pan-American. It is conceded to be the celebrated bandmaster's best effort. Sousa and his band will be here for the remainder of the month.

The Minnesota Building will be completed and dedicated June 18th. It will be a big day for Minnesota. All the members of the State Board of Managers will be here. Governor Van Ant, with his staff, will also be here, as will several of the leading political lights of the State. The State Editorial Association will be in Buffalo on that day, and altogether it will be a great day for Minnesota.

Cutting from NEW YORK TRIBUNE
Address of Paper JUN 16 1901
Date

Sousa has written a march, which he calls "The Invincible Eagle," for his Buffalo Exposition concerts.

Cutting Bureau in the World
COURIER
BUFFALO N.Y.
Paper
JUN 13 1901

PUBLIC UNDERTONES OF COMMENT

Sousa Waves His Baton and the People Talk De- lightedly Between Bars.

If John Philip Sousa, the great bandmaster, had a secret telephone somewhere out in the crowds connecting with the Plaza band stand when he gives his afternoon concerts, he would no doubt be highly entertained, if not edified, by the things he would hear.

Pan-American visitors like the Sousa music, and they swarm in droves around the band stand when the time comes for the afternoon or evening concert, but it is curiosity to hear Sousa as well as to hear the music of his celebrated concert band which draws the crowds.

"Sousa concert in the Plaza stand at 3 o'clock!"

Brazen-lunged boys go along the Esplanade and Mall shortly before the time set for the concert announcing this feature of the programme, and soon people begin making their way from all parts of the grounds to the Plaza. It is the nearest thing to a harvest the green seat concessionaire has had since the Exposition opened. Usually the great American public does not take kindly to paying for the privilege of sitting down, but a desire to see the great Sousa does something to overcome this prejudice. But even at this there is still room in the green seats, and hundreds of people stand and save their dimes who could be accommodated within the roped area.

WHEN THE BAND BEGINS.

Soon the band begins to play, and the crowd is dense back of the seats. Every seat is occupied. Late comers straggle up and look for a place to sit down. Failing in that quest, they look around for a place to stand where they can see.

"Straight ahead there to get your seats. There's no seats down that way. Remember that it's Sousa and his world-famous band!"

Touters for the green chairs thus adjure the tardy ones.

"The concert lasts for an hour and a half yet. Remember it's the great Sousa!" they cry.

"Come on over here on the steps that

lead down to the sunken gardens. Let's get where we can get a good look at him."

One of a group of three women voiced this popular desire yesterday afternoon. They found a place on the steps where they could see Sousa. The great bandmaster stood erect and motionless save for the right arm and hand, which swung the baton directing the cadences of the music.

"How often does he play?"
A man who sat near them propounded the question. The friend evidently had information.

"Twice a day," he replied. "He plays for two hours now and he'll play for two hours again this evening."

LOOKS VERY EASY.

"My!" said one of the three women addressing her friends, "I'd like to get what he gets for such easy work."

And it does look easy to see Sousa do it. Not a motion, except that rhythmic swinging of the hand and arm, and the band plays perfectly.

It is a rather classical selection the band is playing. Real music lovers sit with expressions of rapt ecstasy on their faces. Many, sitting or standing about, are chatting quietly with friends and listening to the music only incidentally. On the bottom stair is an elderly man with an open newspaper. He is absorbed in the stock quotations. Some younger people also have newspapers, but they are reading the yarns of the Midway press agents.

"Oh! Ah!"

These two sounds break from the throats of the crowds, when the music suddenly ceases. They are a cross between exclamations and happy sighs. Then there is a burst of hand clapping. Sousa turns around facing his audience and slightly lifts his cap. More applause. He turns again to his musicians, lifts his baton and in an instant there is ragtime.

That's what the people want and Sousa knows it. He holds his popularity by giving them some of what they want as well as some of what they ought to have.

The chattering stops, feet begin to tap, half the crowd begins to hum the air, for it is a familiar one; even the street pianos have it. Even the old man who was absorbed in the stock quotations lets the paper fall to his feet.

Ragtime doesn't last long. It was only an encore number. People who have been waiting for something they could appreciate are satisfied.

"Come on," they say, "we've heard Sousa, now let's go and see something."

g from WORLD
s of Paper LAND, OHIO

Funny and Tuneful

Mr. La Marche has made a happy choice in the opera which opens his season at the Garden tomorrow night. "El Capitan" is funny and tuneful, a combination not common in these days. The "book" is sufficiently diverting in a dramatic way to interest an audience even if there were no music, and Sousa's score is so snappy, so expressive and so constantly melodious that it would carry as bad a libretto as could be written. The combination, then, of first-class music and story is irresistible. Hopper, who made the hit of his life in "El Capitan," is compelled to go into burlesque. He can not find anything good enough to replace it, and the public will not let him lower his standard. Mr. Carleton, who plays Hopper's part in this production, is a performer of the same stamp, so far as voice is concerned. He is a fine singer. He is even a better actor, because, as the season will show later, he has sentiment as well as fun. Elinor Kent, the principal soprano, is the most sought after light opera singer of the day. Mr. La Marche had to bid heavily for her against half a dozen other managers, but she will be found to be a most excellent investment. She is not only the possessor of a glorious voice, but she is an accomplished actress and a beautiful woman. Klaw & Erlanger have just engaged her for "Foxy Quiller" for next season at her own terms. Ritchie Ling, the tenor, is a fine-looking fellow, and has a remarkably pure and sweet voice. He is certain to be a great favorite.

The opera companies at the Garden have always had a reputation for the comeliness of their chorus girls, but Mr. La Marche thinks the present one will carry the banner.

Cutting from NEW YORK TRIBUNE
Address of Paper _____
Date JUN 15 1901

THE D. A. R. OBSERVE FLAG DAY.

ENTHUSIASTIC CEREMONIES AT THE EXPOSITION—CAPTAIN HOBSON LIONIZED.

[BY TELEGRAPH TO THE TRIBUNE.]

Buffalo, June 14.—It was impossible to secure even standing room in the Temple of Music at the exposition grounds a few minutes after the doors were opened for the Flag Day ceremonies of the Daughters of the American Revolution, held there this afternoon. The crowd was so large that it was utterly impossible for the ushers, who were younger members of the Daughters, to preserve order, and in consequence there was a lack of seats for invited guests and members of the society. The guests wore yellow badges, and their number was so profuse as to startle those in charge. It was long after 2 o'clock when the assemblage, to the accompaniment of Sousa's Band, rose en masse and sang "America." Bishop William D. Walker, of Western New-York, delivered the invocation, and a special prayer was offered for Mrs. McKinley.

John G. Milburn, president of the exposition, was unable to be present. In place of his address a quartet, composed of Mrs. Hoag-Haughey, Mrs. Laura Minehan, Robert Burton and Charles McCreary, sang "To Thee, O Country." Mrs. Mary N. Thompson, regent of Buffalo Chapter, D. A. R., delivered the address of welcome, which was responded to by Mrs. Charles W. Fairbanks, President-General of the national society. Joseph E. Ewell, judge-advocate, Department of New-York, G. A. R., then addressed the Daughters on behalf of the veterans. General Nelson A. Miles succeeded Mr. Ewell, as the army's representative, and was followed by Captain Richmond Pearson Hobson, representing the navy. Captain Hobson received the greatest applause of the day, in the form of cheers and waving of handkerchiefs, in a slightly embarrassed, but withal modest, manner. He dwelt particularly on the beauties and necessity for teaching children reverence for the flag and its meaning to the men present who fought and bled for it.

The speakers were introduced by Mrs. John Miller Horton, of Buffalo. Mrs. John McLean, of New-York, delivered an address not down on the programme, and spoke for twenty minutes on "Womanly Patriotism." The presence of many Confederate veterans and Daughters of the Revolution was a source of much pleasure to all. It was after 5:30 o'clock when Bishop Walker pronounced the benediction.

A reception given by the Women's Board of Managers of the exposition in the Women's Building, in honor of the Daughters and visitors, closed the ceremonies.

The First Established and Most Complete
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Cutting from _____
Address of Paper SYRACUSE, N. Y.
Date JUN 11 1901

D. A. R. DAY AT BUFFALO.

Programme Includes an Address
by General Miles.

The programme for D. A. R. day at the Pan-American exposition on Friday is as follows:

- Sousa's band, 2 o'clock.
- Prelude for the organ with harp.
- "America," audience, band, quartet, harp.
- Invocation, the Rt. Rev. Dr. Walker, Bishop of Western New York.
- Address to all patriotic societies, John G. Milburn, president of the Pan-American Exposition company.
- Music by the Lafayette Avenue Presbyterian church.
- Address of welcome to the D. A. R., Mrs. Mary N. Thompson, regent of Buffalo chapter D. A. R.
- Address of welcome to D. A. R. by a veteran of the G. A. R. (selection of speaker to be announced later).
- Address "American Patriotism," Mrs. Charles W. Fairbanks, president general, national society D. A. R.
- Music, Sousa.
- Address, Gen. Nelson A. Miles of the U. S. A.
- Music, Sousa.
- Address, Capt. Richmond Pearson Hobson.
- "Star Spangled Banner," Robert Burton, audience, led by Sousa's band, quartet, harp and organ.
- Benediction, Bishop Walker.
- Music, Sousa.

Cutting from JOURNAL
Address of Paper NEW YORK
Date JUN 1 1901
A Boston clothing house displays a spring bargain on a wax figure of John Philip Sousa, who stands, baton in hand, informing the public that the particular suit worn by him is the best to be found in the city for \$10.98. Sousa is one popular entertainer who isn't bothered with devising his own free advertising.

Cutting from ENQUIRER
Address of Paper _____
Date _____

EXHIBITORS' CLUB HOLDS A MEETING

WILL HAVE HANDSOMELY FURNISHED LOUNGING ROOM IN AGRICULTURE BUILDING FITTED FOR USE.

SOUSA PLANNING FOR GRAND CONCERT.

Esquimau Dog Defied Chief Carlton and Appeared on Midway Without Muzzle—Telephone Men Are in Evidence.

A meeting of the Exhibitors' Club of the Agricultural Building was held late yesterday afternoon. The club is to have quarters in the west balcony of the Agriculture Building. A large room is to be fitted up and handsomely furnished as a lounging place and meeting room. Plans were discussed and a committee designated to secure furniture and to arrange for the immediate fitting up of the room. Several additions were made yesterday to the New York State agricultural exhibit, including beets, turnips, cauliflower, leeks and onions, all this year's growth.

Grape and Beet Sugar.
Today an exhibit of grape sugar will be placed in the New York State agricultural exhibit with that of the sugar beets, which is attracting so much attention. The sugar will come from a Lyons, N. Y., factory.

Sousa is said to have taken very kindly to the idea of a grand concert by united bands and he is making plans, it is whispered, which will not only help the thing along, but will make the concert one of the big features of the Exposition. Definite steps will be taken toward perfecting plans within a day or two.

Secretary Root, Maj.-Gen. Corbin, Maj.-Gen. Young and party called on Sousa at 4:30 o'clock yesterday afternoon and the band repeated "The Invincible Eagle" for them. The Secretary and his associates praised the march in high terms.

Mrs. Carter Harrison, wife of Mayor Harrison of Chicago, arrived in Buffalo yesterday morning and spent the day at the Exposition grounds. Mrs. Harrison visited many places of interest about the grounds and devoted not a little time to the Midway. She expressed herself as being highly pleased with the beauties of the Rainbow City and said it met with her expectations in every way. Mrs. Harrison is scheduled to remain in the city for several days, after which she will return home.

Conrad Siebert, living at No. 74 Miller Avenue, complained to the police of the 2d Precinct at the Exposition grounds of the loss of a pocketbook containing \$63. It is thought by Siebert that the money was lost in the Dairy Building. The police are making an effort to recover the purse.

A large Esquimau dog, which escaped from the Esquimaux Village in the Midway, was the cause of much excitement in the north end of that thoroughfare shortly after 9 o'clock last evening. The escaped animal ran about for fully an hour before being placed in captivity again.

Sousa's Band gave its concert last night in the west Esplanade stand instead of in the Temple of Music, as had been announced. The great bandmaster objected to playing in the Temple, it was stated, because of the acoustic properties, and also because so few people, comparatively, could get into the building. The evening concert was attended by thousands and around the band stand in every direction there was a sea of faces. "The Invincible Eagle," the new march dedicated to the Pan-American, was received with the most enthusiastic approval.

The cadet drills today doubtless will attract large crowds. The Pony Battery, under Commandant Wilson, will give an exhibition drill in the Esplanade at 2 o'clock, unless a change in programme is made and the drill set down for the evening. At 7:30 o'clock the Virginia cadets will give a saber drill, four companies will give the bayonet exercises and there will follow a battalion drill and dress parade. The military camp is becoming one of the most popular features at the grounds. The cadets are a great attraction.

The independent telephone men will visit the Exposition tomorrow afternoon in a body. It is anticipated that there

will be about 500 of the telephone experts in attendance. Their entertainment will be informal but none the less cordial because of the absence of a set programme. The delegates will assemble in the Electricity Building, where they will be welcomed by Director-General Buchanan. A brief address in response may be made by one of the visitors. The delegates will then be shown through the electrical exhibits and will be taken to the points of greatest interest about the Exposition.

Telephones in Place.

Work was rushed yesterday afternoon on the placing of the telephone exhibits and Supt. Sever stated that all the exhibits would be in place today. Everything will be complete when the independent telephone men visit the Exposition.

Matthew Klely, Chief of Police, and Chief of Detectives William Desmond of St. Louis called on Commandant Byrne at Police Headquarters yesterday. Assistant Commandant Robinson escorted the visiting officers through the Exposition.

Mrs. Carter Harrison, wife of Mayor Harrison of Chicago, was at the Exposition yesterday.

David R. Francis of the St. Louis Louisiana Purchase Commission, was at the Exposition yesterday. He visited the Missouri Building and conferred with the Commissioners for Missouri as to the interests of that State in the Pan-American Exposition.

HIS PATRIOTISM COOLED.

In the first flush of excitement Peter Nowicker subscribed for \$150 worth of Pan-American stock. His local patriotism cooled and he failed to settle. The cold, calculating directors of the great enterprise need the money. They sued. Now there's a judgment on the docket against Peter for the amount of his subscription and costs.

Cutting from COURIER
Address of Paper _____
Date _____

The first of the parties of notables who are to honor the Pan-American Exposition with their presence paid the great Fair a visit yesterday. In the party were the Hon. Elihu Root, who holds the portfolio of war in President McKinley's cabinet, who was accompanied by Maj.-Gen. Henry C. Corbin and Maj.-Gen. Young of the United States Army, Col. A. C. Johnston and wife and Miss Edith Patten, fiancée of Gen. Corbin.

As they made their way about the grounds yesterday afternoon the party was the center of attraction and, although they made no display and there was an entire absence of display, the throngs of visitors at the Exposition seemed to take as much interest in these notable people as in the Fair itself.

Wherever they went the party was received with great deference. At the Government Building the officials were out in force to greet their superiors. The 3rd, seacoast artillery of the United States Army were in full dress in honor of their chief of the War Department, and all the army and navy officers on the grounds were in dress uniforms.

The visit to the Government Building was strictly an informal one, but arrangements will be made later by the government officials for a formal reception and ceremony.

At 4 o'clock Secretary Root, Maj.-Gen. Corbin and Maj.-Gen. Young and party called on Band Master Sousa, whom the latter was giving a concert on the Esplanade, and in honor of the distinguished visitors the "Invincible Eagle," Sousa's new march, was repeated. The head of the War Department and his associates praised the march in the highest terms and complimented the work of the band.

The party of notables "did The Midway" before leaving. A special performance of the "Congress of Indians" was given in honor of the guests. The party also visited the "Trip to the Moon." Secretary Root and his associates seemed very much pleased with this illusion. Mr. Root said that it was one of the best that he had ever witnessed at any Exposition. In speaking of the illusion of the air ship Luna, he said that he thought it was about as nearly perfect as could be brought about. As the Luna apparently settled down on the surface of the Moon, he stated that it reminded him more of the Grand Canyon of Colorado than anything he had ever seen before in all his travels. The party were impressed with the numerous midgets which inhabit the "City of the Moon," and it was a pleasant chat they had with the Scientists. After returning to the earth all agreed that Frederick Thompson has one of the cleverest Midway attractions ever constructed.

Gov. Aaron T. Bliss and party and William Cullen Bryant and party visited the Midway at about the same time as the War Department officials. Secretary Root was the guest of Carlton Sprague of No. 816 West Ferry Street.

Cutting from POST STANDARD
Address of Paper _____
Date _____

EXPOSITION ATTENDANCE INCREASING RAPIDLY

Conventions and Good Weather Help Swell the Number of Onlookers.

BUFFALO, June 11.—The presence in the city of prominent men, the influx of delegates to conventions being held here, and perfect weather conditions are daily increasing the attendance at the exposition.

Sousa's Band and the Mexican Military Band divide honors this week. Sousa's new march, "The Invincible Eagle," written especially for the Pan-American, elicits enthusiastic praise.

The military camp within the grounds is well filled up with military contingents. There are now in camp a regiment of artillery, marine and hospital corps, cadets from Virginia Polytechnic Institute, the Pony Battery from Hudson, and the magnificent detachment of Mexican troops sent by President Diaz as a special courtesy to the American people.

To-day's total admissions were 31,246.

Cutting from ENQUIRER
Address of Paper _____
Date _____

BIGGEST DAY AT GROUNDS

EXPOSITION SEEMS TO HAVE STRUCK ITS GAIT AT LAST AND OUTLOOK IS GOOD.

MORE THAN 33,000 ATTENDED YESTERDAY.

Monday was a big day in the matter of attendance at the Exposition. Tuesday was bigger. And yesterday was the biggest of all.

At last the Exposition seems to have struck its gait. The attendance is daily leaping at the rate of a couple of thousand. Fifty thousand a day will soon be reached if the present influx keeps up. The Exposition officials are delighted at the splendid showing being made.

Yesterday the seven gates clicked vigorously all day and when the clicks were counted they totaled 33,517. Of this number the West Amherst and Elmwood Avenue gates almost divided the honors, the former with 11,871, and the latter with 11,097. The East Amherst gate registered 5,103 clicks.

There were two heat prostrations on the grounds yesterday. A workman who refused to give his name, and Laughing Ben of the Old Plantation, whose Christian name never has been obtainable, were the victims of old Sol's torrid rays. Both were taken to the Emergency Hospital.

John Philip Sousa and his great band continue to be one of the stellar attractions. When the band essays a "rag-time" melody the crowd waxes enthusiastic. It is evident that the "rag-time" rather than the classic, has the call with the masses.

It is probable that July 2d will be Missouri Day, originally scheduled for August 10th, which date had been agreed upon because it was the anniversary of the admission of the State into the Union, also the anniversary of the Battle of Wilson's Creek. It was found that ex-Governor Francis, president of the St. Louis World's Fair, could not be here on that day and the Missouri commissioners got together and have practically decided upon July 2d. This date is regarded as better chosen as it comes at a time when the railroads are giving particularly low rates, and follows the great Saengerfest convention here, to which St. Louis will send 1,000 singers.

Cutting from POST PRESS
Address of Paper _____
Date _____

SOUSA BEATS BALLYHOO.

CROWD, ENCOURAGED BY TOBIN, OVERFLOWS THE HAWAIIAN VILLAGE AND THEATER.

"Sousa is a wonder," says Tobin, king of the Midway. "He draws better than a thousand ballyhoos."

It happened that Sousa strolled along the Midway on Wednesday. Tobin persuaded the great bandmaster and composer to enter the Hawaiian Village. No sooner had Sousa taken a seat in the theater than the crowd began to pour in, with a wild scramble for seats. They overflowed the theater and filled the village. Sousa marvelled at the tremendous business the village was doing. At length he stepped outside. There stood Tobin on the ballyhoo, orating eloquently.

"Sousa is inside! Sousa! The superb Sousa, king of bandmasters! He is inside with the Hawaiian musicians! He may lead them! Sousa may lead them! Sousa! A souvenir for every lady! A pat for every child! Now! Inside! Now! Sousa!" spied Tobin.

Sousa smiled. Tobin smiled. Genius exchanged greetings.

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PORTSMOUTH, N. H.
JUN 13 1901

COURIER

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BUFFALO, N. Y.
JUN 14 1901

Bandmaster Sousa has written a march entitled "The Spirit of Niagara" in honor of the Pan-American exposition.

SOUSA PLAYS EXTRA NUMBERS SENT TO COURIER

bandstand as he left to congratulate him. "Mr. Sousa," said The Courier reporter, "The Courier is in receipt daily of many requests from the public to play certain selections during your concerts. We wish to make arrangements so that we may publish the names of these pieces which the public desires played and have them reach you."

The famous director smiled and replied: "I am anxious to play just what the public wants," he said. "I am delighted with this arrangement. Each morning I will clip from my Courier and will play in my concerts these pieces which the public requests of you, irrespective of the official programme. There is just one condition. I will play every piece requested, so far as I have the music for them in my library. Of course I cannot play the selections for which I do not have the music."

So any person in the city of Buffalo desiring to have Sousa's band play any selection has simply to write a request to The Courier and the request will be granted.

The list of requested pieces will be published each morning.

ting from

ADVERTISER

dress of Paper

MONTGOMERY, ALA.
JUN 13 1901

of two sturdy boys.

DAUGHTERS OF THE REVOLUTION DAY.

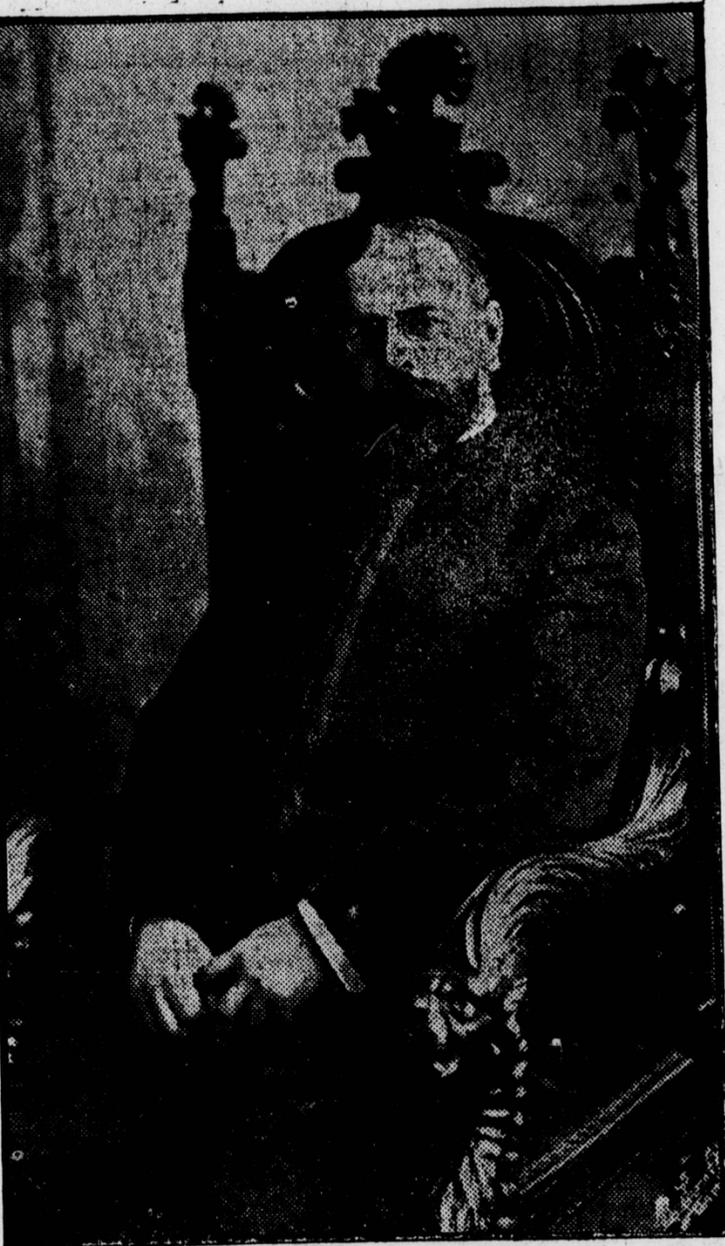
June 17 will be Daughters of the Revolution day at the Pan-American Exposition, says an exchange. A reception will be held in the New England Building, which is one of the most successful buildings designed by the architect, Miss Josephine Wright Chapman of Boston. Miss Chapman is a daughter of Mrs. A. Chapman, who has the literary program in charge. Mrs. Chapman is the State Regent of the Daughters of the Revolution of Massachusetts.

The musical program is under the able management of Mrs. Frank E. Fitz, who is fast winning a leading position among the many society ladies now entering the field of composition. Her songs have been generously welcomed by the lovers of refined and enduring music, and she has reached the hearts of the people through the sincerity of her writings. She is a daughter of David Slade, for more than fifty years a prominent business man of Boston, through him having inherited the same sterling qualities which made her early ancestry prominent in the social and political life of revolutionary Massachusetts, and is directly descended from that illustrious Nicholas Danforth, identified with the founding of Harvard College. She is an ardent, patriotic worker.

The Dramatic Review, in a recent issue, said: "While for four years Mrs. Fitz has given to the public occasional compositions of rare charm, which have met with responsive appreciation, she achieved the highest encomium of her work when at the farewell concert of the Twentieth Century Exposition that eminent master leader, John Philip Sousa, played her leading composition, 'America Columbia.' The applause which followed is a promise of the popular favor with which it is bound to meet." This song has been adopted by the Daughters of the Revolution as their song.

Mrs. Fitz in the meantime has not neglected home or social duties. She is the wife of Frank E. Fitz, and three sturdy boys furnish inspiration to achieve success. She is a true, earnest and helpful friend, of quick sympathies, making and retaining many friends.

With two such interesting women in charge of the literary and musical programs, the Daughters of the Revolution are looking forward to a rare treat, which will make June 17, 1901, a day long to be remembered in the history of the society.



JOHN PHILIP SOUSA.

PAN-AMERICAN PUBLIC SUBMITS ITS PREFERENCES

John Philip Sousa, America's premier bandmaster, the wizard of the baton, the March King, is the idol of the public wherever he goes. The wonderful music rendered by the artistic musicians under the guidance of his skillful baton charms the multitudes that hear him, and at the conclusion of the concerts wherever he goes the famous leader is always accorded a demonstration.

The music-loving public fairly worship him, and Mr. Sousa is never so happy as when pleasing the public. It is the acme of pleasure for him to give pleasure to his audiences, and The Courier proposes to assist both the public and Mr. Sousa in this mutual admiration. Many requests are daily received by The Courier to ask Mr. Sousa to play certain selections during his concerts. Mr. Sousa will be in Buffalo for four weeks, and he is anxious to play the selections that the public desires to have him play.

The Courier will be the medium between the people and Bandmaster Sousa. All requests from the public for the playing of selections should be sent to The Courier office. The names of the pieces requested to be played will be published in The Courier, and Mr. Sousa will honor these requests, providing only that he has the music for these selections in his library of music and he has music for nearly all pieces with which the general public is familiar.

When the bandmaster was seen by a Courier reporter yesterday afternoon it was at the close of his wonderfully charming concert of the afternoon. He was exceedingly pleasant, and several hundred people gathered about the

ting from

dress of Paper

JUN 14 1901

Bandmaster Sousa has written a march entitled "The Spirit of Niagara" in honor of the Pan-American exposition.

from GAZETTE
of Paper Buffalo

A thrilling description of a rehearsal of the Mexican band at Buffalo by their leader, Pacheco, appears in the Buffalo Express. The writer tells what Pacheco said and that by strenuous efforts he had his big band divided up into little sections of eight or ten each, "all playing different tunes." The writer also speaks of the flageolets in the Mexican band. What do you think of that? It may be true but we want Prof. Pacheco's "affidavy" that he has a flageolet section. The same writer says it will be a great thing to get all the bands together when Sousa reaches the Pan, making a monster military band of three or four hundred, and naively says that no doubt there are several selections that Sousa and Pacheco are mutually familiar with, for instance, La Paloma. Pacheco of course would have that pat and all Sousa would need would be one or two of those rehearsals where they all play different tunes.

Review
of Paper BUFFALO, N. Y.

SOUSA HONORED.

International Incident Happened In Alt Nurnberg.

There was an enthusiastic demonstration of the popularity of John Philip Sousa in Alt Nurnberg shortly before 7 o'clock last night. Sousa always lunches and dines at the German restaurant in Alt Nurnberg, and last night the place was filled with editors and other Exposition visitors, when the famous band leader entered for his evening meal. Herr Jacob Peuppus saw him enter, and straightway had the Royal Bavarian Band strike up a popular Sousa air. It was greeted with a round of applause, and Peuppus, bound to please, selected another Sousa march, and this time the crowd was even more enthusiastic.

Yells for Sousa were heard, and Peuppus, catching the inspiration of the moment, struck up the third Sousa march. At the end the crowd demanded Sousa. Amid the yelling and cheering of several hundred men and women, the great American bandmaster arose and bowed his acknowledgments.

NEWS
from _____
of Paper _____

Sousa is unquestionably a drawing card. Last evening an enormous crowd gathered around the stand where his band played, while the fine Mexican band at the other end of the grounds was almost deserted.

Cutting from COMMERCIAL
Address of Paper BUFFALO, N. Y.
Date JUN 15 1901

It is expecting too much of Sousa's Band to compete with the Government Foghorn.

ing from _____
Address of Paper _____

FLAG DAY CELEBRATION AT THE EXPOSITION.

Beautiful Weather and a Fine Programme Bring Thousands of Visitors to Grounds.

GEN. MILES SPEAKS IN TEMPLE OF MUSIC.

Mrs. Fairbanks, Capt. Hobson and Others Also Make Addresses--Great Display of Fireworks Tonight.

Today's Programme at the Exposition.

- Gates Open--8 A. M.
- Band Concerts--10 and 11 A. M. 1, 2:30, 5 and 7:30 P. M.
- Opening of Mexico's building--11 A. M.
- A. A. U. Junior Championships, Stadium--2 P. M.
- Coast Artillery Drill--3:30 P. M.
- Flag Day Exercises, Temple of Music--2 P. M.
- Life Saving Drill, the Lake--2:30 P. M.
- Organ Recital, Temple of Music--4:30 P. M.
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GREATERT BUFFALO.

OLD GLORY, K. 1864.

OUR FLAG, IS HONORED.

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A detail from the Pony Battery, Hudson River Military Academy, Lieut. L.

ing different tunes." The writer also speaks of the flageolets in the Mexican band. What do you think of that? It may be true but we want Prof. Pacheco's "affidav" that he has a flageolet section. The same writer says it will be a great thing to get all the bands together when Sousa reaches the Pan, making a monster military band of three or four hundred, and naively says that no doubt there are several selections that Sousa and Pacheco are mutually familiar with, for instance, La Paloma. Pacheco of course would have that pat and all Sousa would need would be one or two of those rehearsals where they all play different tunes.

REVIEW
Address of Paper BUFFALO, N. Y.

SOUSA HONORED.

International Incident Happened In Alt Nurnberg.

There was an enthusiastic demonstration of the popularity of John Philip Sousa in Alt Nurnberg shortly before 7 o'clock last night. Sousa always lunches and dines at the German restaurant in Alt Nurnberg, and last night the place was filled with editors and other Exposition visitors, when the famous band leader entered for his evening meal. Herr Jacob Peuppus saw him enter, and straightway had the Royal Bavarian Band strike up a popular Sousa air. It was greeted with a round of applause, and Peuppus, bound to please, selected another Sousa march, and this time the crowd was even more enthusiastic.

Yells for Sousa were heard, and Peuppus, catching the inspiration of the moment, struck up the third Sousa march. At the end the crowd demanded Sousa. Amid the yelling and cheering of several hundred men and women, the great American bandmaster arose and bowed his acknowledgments.

NEWS
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Cutting from COMMERCIAL

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Date JUN 15 1901

It is expected too much of Sousa's Band to compete with the Government Fog-horn.

THE EXPOSITION

Beautiful Weather and a Fine Programme Bring Thousands of Visitors to Grounds.

GEN. MILES SPEAKS IN TEMPLE OF MUSIC.

Mrs. Fairbanks, Capt. Hobson and Others Also Make Addresses--Great Display of Fireworks Tonight.

Today's Programme at the Exposition.

Gates Open—8 A. M.
Band Concerts—10 and 11 A. M.
1, 2:30, 5 and 7:30 P. M.
Opening of Mexico's building—11 A. M.
A. A. U. Junior Championships, Stadium—2 P. M.
Coast Artillery Drill—3:30 P. M.
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A detail from the Pony Battery, Hudson River Military Academy, Lieut. L. with a white neapolitan straw trimmed in black velvet and lace and over her shoulders and across the breast, the broad band of blue ribbon edged with white, that is her official badge.

Gen. Nelson A. Miles, U. S. A., Capt. Richmond Pearson Hobson, U. S. A., Rt. Rev. William D. Walker, LL. D., Bishop of Western New York, and Hon. Joseph E. Ewell, Judge Advocate, Department of New York, G. A. R., were at the front of the stage and at the extreme left Mrs. Daniel Manning, former president general of the National Society. Mrs. Manning wore a pale straw colored silk crepe with overdress of lace, handsome jewels and a flaring hat with white ostrich feathers.

The seats back of the distinguished line were filled by prominent people, among them Mr. and Mrs. Trueman G. Avery, with their guest, Mrs. Nelson A. Miles, Mrs. Donald McLean, regent of the New York Chapter, second in size to the Buffalo Chapter in New York State; Mrs. J. Heron Crossman of Tarrytown-on-Hudson, vice-president general from New York, in black and wearing her official badge, a band of the blue and white ribbon narrower than that of the president general; commanders of the G. A. R. posts and of the Union Veteran Legion, Sons of Veterans and Spanish War Veterans camps, presidents of the Sons of the Revolution, presiding officers of the Daughters of Veterans tents, women of the G. A. R. and distinguished guests, especially invited, and foreign commissioners.

The Temple could not seat half the people who desired entrance, but those who found places made up one of the most distinguished assemblies possible to convene in a single American city.

Among the well-known women present were Mrs. Hamilton Ward of Belmont, regent of the Catharine Scuyler Chapter, and Mrs. Folwell Jones of Wellsville, first vice-regent of the same Chapter; Miss Mary Isabella Forsyth of New York, vice-president-general of the National Society; Mrs. Scott, as sister of Mrs. Adlai Stevenson, and Mrs. Ridgley, from Illinois; Mrs. George M. Sternberg, U. S. A.; Mrs. Klein of Amsterdam, and Miss Klein; Mrs. Samuel Verplanck of Fishkill-on-the-Hudson, regent of New York State; Mrs. George W. Patterson of Westfield, regent of the Patterson Chapter; Miss Flora S. Broadhead of Jamestown, regent of the Jamestown Chapter; Miss Elizabeth C. Trott, representing the Daughters of Cincinnati.

At 2:15 o'clock the programme opened by a signal from Mrs. John Miller Horton, on the stage, to Sousa, who acknowledged the greeting with a bow, and at once his magnificent band broke out with Weber's "Jubilee Overture," and when it changed to "My Country 'Tis of Thee" the whole audience rose

from VIEW
of Paper BUFFALO, N. Y.

Cutting from NEWS
Address of Paper BUFFALO, N. Y.
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SECRETARY HAY TO THE EDITORS

His Speech the Feature of the Biggest Banquet Ever Held in Buffalo.

A Thousand Guests Heard Him in the Big Dining Hall at Statlers.

Perhaps the largest banquet that ever has been held, or will be held in this city, was that which took place last night at Statler's Hotel on Elmwood Avenue, when nearly one thousand persons sat down to a rare feast as the guests of the directors of the Pan-American Exposition. Delegates to the National Editorial Association, with their wives and daughters, gathered there and after the feast they enjoyed another of oratory.

The visitors were in an amiable mood. The spirit of good will and fellow-feeling predominated. The speeches were short and snappy; some very humorous, some were grave. Perhaps the most loudly applauded and well appreciated address was that of the Hon. John Hay, Secretary of State.

At 6 o'clock the visitors gathered in the lobby of the monster hotel. While awaiting a photographer asked them to step out upon the veranda where they were photographed. Afterward the guests filed into the large dining-room, capable, it is said, of seating five thousand persons. The hall was elaborately decorated with the flags of various nations. At the north end of the dining-room was the speaker's table. At the south end was placed the 65th Regiment Band, Sergt. John Powell director. The tables were decorated with vases of peonies and beside each guest's plate was an N. E. A. button and a carnation.

At 7:10 o'clock those at the northern end of the hall heard a great clapping of hands. They craned their necks to see the cause. Presently up the center aisle marched Director-General Buchanan, Herbert P. Bissell, Mark Bennett, superintendent of the Publicity Department, and Edwin Fleming, secretary of the Exposition Company. They bowed to right and left as they advanced to their seats.

Sousa Piece Brought Applause.

The dinner was then served. The cuisine was excellent. With a stirring, martial swing the 65th Regiment Band struck up Sousa's "Spirit of Liberty." Everywhere throughout the large hall could be heard cheering and handclapping. The effect of the piece may be described in these words, spoken by one Southern editor to his neighbor at one of the tables: "Had those airs been played 50 years ago there wouldn't have been any war." His neighbor agreed.

In the meantime Director-General Buchanan had disappeared. At 8:10 o'clock the cheering and handclapping at the southern end of the hall was repeated. The cause soon was apparent, for immediately following Mr. Buchanan was Secretary Hay. As he passed he bowed to all sides.

When the dinner had been eaten and the cigars passed around Mr. Buchanan arose. All about the hall could be heard a great clatter of dishes. Mr. Buchanan several times essayed to address the visitors, but at each time the clatter of dishes was so loud that he could not be heard. Without annoyance Mr. Buchanan said in a loud voice:

"I regret that my lungs are not equal to those of a midway spieler." The sally was greeted with applause.

Secretary Hay Introduced.

"Ladies and gentlemen," said Mr. Buchanan, "I wish again to express to you the satisfaction it has afforded the Exposition Company to have been able to entertain the members of the National Editorial Association. The Exposition is grateful to you for your visit here. You, through your efforts, have made possible this Exposition. You will make a fact of its success in more ways than one." Briefly outlining the scope of the Exposition, Mr. Buchanan continued: "You came here with vague ideas as to hotel accommodations. Perhaps your ideas have been changed. If there is anything you haven't been able to get, just ask for it. But—do not be too rapid—I am not sure whether I can deliver the goods." After the laugh had ceased Mr. Buchanan went on:

"We are fortunate in having with us tonight a man well known as a citizen, a statesman and an American. I have the pleasure and honor to be able to introduce to you the Hon. John Hay, Secretary of State.

Secretary Hay arose amid cheering and applause. He said:

Last night as I looked from my window at this marvelous creation, lined in fire upon the evening sky, and today, as I have walked through the courts and palaces of this incomparable exhibition, the words of the Prophet have been constantly in my mind: "Four old men shall dream dreams; your young men shall see visions." We who are old have through many hopeful years dreamed this dream. It was noble and inspiring, leading to earnest and uplifting labor. And now we share with you who are young the pleasure of beholding the vision, far nobler and more inspiring than the dream. Twelve years ago we held the first reunion of the American republics. Much was said and done, destined to be memorable in our history, opening and blazing the way, along the path of peace and fraternal relations. We have made steady progress. We have grown day by day to a better understanding, until now we are looking forward to our coming conference in the City of Mexico, in which we have the right to share that with larger experience and profounder study of the great problems before us, results still more important and beneficent will be reached.

The Gorgeous Dream City.

As a means to those ends, as a concrete

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Sousa's Band is, of course, incomparable; but some of the selections on the program have been a little heavy for outside concerts this week.

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Under Sousa's inspiration the Pan-Am. Buildings are illuminated to slow music—during a sort of "dim, religious light." But why is "Nearer My God to Thee" selected? One quite emotional auditor suggested that "Jerusalem the Golden" would be better, or "Lead Kindly Light."

ures of science, the witcher is unbrave spoils of earth and air and sea. He is here to warn, to delight, to frighten and reward the ever-striving, ever-dominant mind of man. Here you have force which enables men to conquer and tame the powers of nature; wealth, not meant, as Tennyson sang, to rest in moulded heaps, but smitten with the free light to melt and fatten lower lands; beauty, not for the selfish gratification of the few, but for the joy of the many to fill their days with gladness and their nights with music. And hovering over all, the sublime, the well might divine conception of a brotherhood of mutually helpful nations, fit harbinger and forerunner of a brotherhood of man.

No Hint of Vainglory.

"God forbid that there should be in all this the slightest hint of vain glory, still less of megalomania to the rest of the world. On the contrary, we cannot but think that this friendly challenge we send out to all peoples convoking them also to join in this brotherly emulation, in which the prizes are after all merely the right to further peaceful progress in good work—will be to the benefit and profit of every country under the wide heaven. Every great achievement in art, in science, in commerce, communicates to the universal human spirit a salutary shock which in ever-widening circles spreads to regions the most remote and obscure; to break at last in lingering ripples on the ultimate shores of space and time. Out of a good source evil cannot flow; out of the light darkness cannot be born. The benignant influences that shall emanate from this great festival of peace shall not be bounded by oceans nor by continents. (Great applause.)

Governor White Speaks.

Gov. A. B. White of West Virginia was next introduced. He said that he was mortified that his State was not better represented at the Pan-American. When asked by friends whether he would take an escort to the Exposition he said he would not. He said he felt so ashamed that he wished to come here, climb over the back fence and remain incognito. West Virginia, as an exporting State, he said, owed it to New York State and Buffalo to be better represented and now she should keep silence and not sit at the head of the table.

"A great many of our troubles," said Mr. Buchanan, "have arisen because we did not follow the advice of our law committee. I take pleasure in introducing to you Mr. Herbert P. Bissell, one of our legal advisers."

Mr. Bissell spoke briefly and was followed by Col. R. H. Henry of Jackson, Mississippi. He referred to Secretary Hay as one of the foremost diplomats of this country and said he felt hardly able to undertake the task of speaking after he had heard Mr. Hay's speech.

Senator H. A. London of North Carolina made a very patriotic speech. "Sectionalism," he said, "as Mr. Bissell says, has been wiped out. I wore the gray, but I am proud tonight to boast that I am an American citizen. I followed the Stars and Bars; today I will follow the Stars and Stripes."

A Happy Incident.

Happily at that juncture the band struck up "Dixie." Throughout the hall everyone arose to his or her feet and joined in singing the refrain so sweet to a Southerner's ears.

Among the others that spoke were: Joe Mitchell Chapple of Boston, Mass.; Walter Williams of Columbia, Mo.;

PEUPPUS DELICATELY RECOGNIZES SOUSA

Alt Nurnberg the Scene of as Graceful as Well as an Amusing a Passage as Is Imaginable.

PEUPPUS' MANY FRIENDS

Sousa Hears the Royal Bavarians Discoursing His Own Marches— A German-American Interchange.

Dignity, thy name is Lieut. Jacob Peuppus. No personage at the great Pan-American feels his responsibilities or the weight of his duties more, than does that same Lieut. Peuppus (pronounced Poyppus), by the grace of the German Emperor and the adroitness of the managers of Alt Nurnberg, the music master of the excellent Royal Bavarian Band, which discourses music, from ragtime to thunderous Wagner, while the patrons of the German Village at the Pan-American sip their steins. Who has not admired the music master. With baton in hand, he simply feasts at his task of directing the music. With a deal of grace, swelling chest and a manner that makes carping ones twitter rude remarks concerning affectation, Herr Lieutenant carries his men by the wave of his baton over the rough places in their music. To say that Herr Lieutenant feels the altitude of his director's stand is to put it mildly. No drum major of the proudest Fourth of thousandth part of a village ever felt a thousandth part of the exultation that Herr Lieutenant feels when he stands before the crowds in Alt Nurnberg, the envied of men, as he thinks, and the adored of women. Who can help coveting the proud position of Herr Lieutenant, who conjures the sweet music out of the large German band. How beautiful are his swings of his baton and how gentle and graceful his pose when he holds his men at places where the tyranny of the notes demands soft, sweet harmony.

Among the men who bring the steins to grateful lips in Alt Nurnberg it has grown to be almost a legend that the mighty German Emperor bent his kingly head in sadness when he learned that Musikmeister Peuppus was to leave his empire to gain new laurels at the Pan-American. Be it known that Herr Lieutenant has been director of the music for the 2d Regiment of Bavarian Infantry, stationed at Munich, and the regiment is the "Crown Prince's Own." There were sad hearts in the Fatherland when the news of the leaving of Herr Lieutenant went forth.

Herr Lieutenant loves his bandmen. The other day a gentleman who had become joyous after numerous libations of good German lager was entranced with the music master. Speaking in German the gentleman said to the music master (he does not like the title professor): "Will you have a drink with me, and will you bring your friends?" With a salute as precise as a rule in arithmetic, Herr Lieutenant said, pointing to the band, forty-eight strong: "Those are my friends. They will drink with you." The gentleman was "game." "Bring your friends," he said, and the lordly music master and his forty-eight thirty friends lined up against the bar at the "Bratwurst Gloclein." Twice the bandmen refreshed themselves at the expense of the man who admired the music master. The bill was \$14.40. The band played six tunes extra for their host. He had only \$15 in his clothes. He still admires the band and its magnificent leader.

Herr Lieutenant does not know much English. He knows less about American customs, but says he admires Americans and American ways more and more as he becomes better acquainted. The other night Herr Lieutenant was with a party enjoying beer and sandwiches in Alt Nurnberg. One of the gentlemen accidentally pulled a button from his waistcoat. Herr Lieutenant happened to be observing and the gentleman immediately placed the button in the midst of his sandwich and pretended to eat it with gusto. With wide open blue eyes the music master listened intently to the explanation. "It is an American custom for a man to see every button he drops from his clothing and can find."

Alex. S. Keener of the Erie

A Thousand Guests Heard Him in the Big Dining Hall at Statlers.

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"I regret that my lungs are not equal to those of a midway speller." The sally was greeted with applause.

Secretary Hay Introduced.

"Ladies and gentlemen," said Mr. Buchanan, "I wish again to express to you the satisfaction it has afforded the Exposition Company to have been able to entertain the members of the National Editorial Association. The Exposition is grateful to you for your visit here. You, through your efforts, have made possible this Exposition. You will make a fact of its success in more ways than one." Briefly outlining the scope of the Exposition, Mr. Buchanan continued: "You came here with vague ideas as to hotel accommodations. Perhaps your ideas have been changed. If there is anything you haven't been able to get, just ask for it. But—do not be too rapid—I am not sure whether I can deliver the goods." After the laugh had ceased Mr. Buchanan went on:

"We are fortunate in having with us tonight a man well known as a citizen, a statesman and an American. I have the pleasure and honor to be able to introduce to you the Hon. John Hay, Secretary of State.

Secretary Hay arose amid cheering and applause. He said:

Last night as I looked from my window at this marvelous creation, lined in fire upon the evening sky, and today, as I have walked through the courts and palaces of this incomparable exhibition, the words of the Prophet have been constantly in my mind: "Your old men shall dream dreams; your young men shall see visions." We who are old have through many hopeful years dreamed this dream. It was noble and inspiring, leading to earnest and uplifting labor. And now we share with you who are young the pleasure of beholding the vision, far nobler and more inspiring than the dream. Twelve years ago we held the first reunion of the American republics. Much was said and done, destined to be memorable in our history, opening and blazing the way, along the path of peace and fraternal relations. We have made steady progress, we have grown day by day to a better understanding, until now we are looking to our coming conference in the City of Mexico, in which we have the right to hope that with larger experience and profounder study of the great problems before us, results still more important and beneficent will be reached.

The Gorgeous Dream City.

As a means to those ends, as a concrete realization of those generous dreams which have led us thus far, we have this grand and beautiful spectacle, never to be forgotten, a delight to the eyes, a comfort to every patriot heart that, during the coming summer shall make the joyous pilgrimage to this enchanted scene, where lake and shore and sky, the rich, bright city throbbing with vigorous life, and in the distance the flash and roar of the stupendous cataract, unite their varied attractions in one dream of powerful magic, such as the world has seldom seen.

There have been statesmen and soldiers who have cherished the fancy in past years of a vast American army recruited from every country between the Arctic and Antarctic seas, which should bind us together in one immense military power, that might overawe the older civilizations. But this conception belongs to the past, to an order of things that has gone, I hope forever by. How far more inspiring is the thought of the results we see here now; how much more in keeping with the better times in whose light we live, and the still more glorious future to which we look forward is the result we see today of the armies of labor and intelligence in every country of this new world, all working with one mind and one will to attain an unhappy preeminence in the art of destruction, but to advance in liberal emulation in the arts which tend to make men happier and better, to make a long-harassed and tormented earth a more peaceful and more blissful abode for men of (Applause.)

of Labor, Art, Science.

of the spirit and of the

the garnered treas-

Date JUN 15 1904

Sousa's Band is, of course, incomparable; but some of the selections on the program have been a little heavy for outside concerts this week.

newspaper cutting placed in the world.

COMMERCIAL

Cutting from

Address of Paper

Date JUN 15 1904

Under Sousa's inspiration the Pan-Am. Buildings are illuminated to slow music—during a sort of "dim, religious light." But why is "Nearer My God to Thee" selected? One quite emotional auditor suggested that "Jerusalem the Golden" would be better, or "Lead Kindly Light."

ures of science, the witcher is living he spoils of earth and air and sea. If he creed here to warn, to delight, to rage and reward the ever-striving, the dominatable mind of man. Here you have force which enables men to conquer and tame the powers of nature; wealth, not meant, as Tennyson sang, to rest in moulded heaps, but smitten with the free light to melt and fatten lower lands; beauty, not for the selfish gratification of the few, but for the joy of the many to fill their days with gladness and their nights with music. And hovering over all, the sublime, the well-nigh divine conception of a brotherhood of mutually helpful nations, fit harbinger and forerunner of a brotherhood of man.

No Hint of Vainglory.

"God forbid that there should be in all this the slightest hint of vain glory, still less of meanness to the rest of the world. On the contrary, we cannot but think that this friendly challenge we send out to all peoples provoking them also to join in this brotherly emulation, in which the prizes are after all merely the right to further peaceful progress in good work—will be to the benefit and profit of every country under the wide heaven. Every great achievement in art, in science, in commerce, communicates to the universal human spirit a salutary shock which in ever-widening circles spreads to regions the most remote and obscure; to break at last in lingering ripples on the ultimate shores of space and time. Out of a good source evil cannot flow; out of the light darkness cannot be born. The benignant influences that shall emanate from this great festival of peace shall not be bounded by oceans nor by continents. (Great applause.)

Governor White Speaks.

Gov. A. B. White of West Virginia was next introduced. He said that he was mortified that his State was not better represented at the Pan-American. When asked by friends whether he would take an escort to the Exposition he said he would not. He said he felt so ashamed that he wished to come here, climb over the back fence and remain incognito. West Virginia, as an exporting State, he said, owed it to New York State and Buffalo to be better represented and now she should keep silence and not sit at the head of the table.

"A great many of our troubles," said Mr. Buchanan, "have arisen because we did not follow the advice of our law committee. I take pleasure in introducing to you Mr. Herbert P. Bissell, one of our legal advisers."

Mr. Bissell spoke briefly and was followed by Col. R. H. Henry of Jackson, Mississippi. He referred to Secretary Hay as one of the foremost diplomats of this country and said he felt hardly able to undertake the task of speaking after he had heard Mr. Hay's speech.

Senator H. A. London of North Carolina made a very patriotic speech. "Sectionalism," he said, "as Mr. Bissell says, has been wiped out. I wore the gray, but I am proud tonight to boast that I am an American citizen. I followed the Stars and Bars; today I will follow the Stars and Stripes."

A Happy Incident.

Happily at that juncture the band struck up "Dixie." Throughout the hall everyone arose to his or her feet and joined in singing the refrain so sweet to a Southerner's ears.

Among the others that spoke were: Joe Mitchell Chapple of Boston, Mass.; Walter Williams of Columbia, Mo., a past president of the association; J. P. Baumgartner of Pasadena; Then Mr. Buchanan arose. "We wish to express our appreciation for the best wishes you have been here tonight. We tend our best wishes to your country. As an American audience, please and join in singing the first and verses of our national hymn, "America."

Everyone in the large assemblage arose and joined in the singing with earnestness. Then the guests left the banquet hall.

Today the delegates will meet in the Temple of Music and resume their business session. The annual election of officers will be held. Yesterday most of the morning and afternoon sessions were taken up with the reading of papers. Many of the delegates visited Niagara Falls.

Amusing a Passage as Is Imaginable.

PEUPPUS' MANY FRIENDS

Sousa Hears the Royal Bavarians Discouraging His Own Marches— A German-American Interchange.

Dignity, thy name is Lieut. Jacob Peuppus. No personage at the great Pan-American feels his responsibilities or the weight of his duties more than does that same Lieut. Peuppus (pronounced Poypus), by the grace of the German Emperor and the adroitness of the managers of Alt Nurnberg, the music master of the excellent Royal Bavarian Band, which discourages music, from ragtime to thunderous Wagner, while the patrons of the German Village at the Pan-American sip their steins. Who has not admired the music master. With baton in hand, he simply feasts at his task of directing the music. With a deal of grace, swelling chest and a manner that makes carping ones twitter rude remarks concerning affectation, Herr Lieutenant carries his men by the wave of his baton over the rough places in their music. To say that Herr Lieutenant feels the attitude of his director's stand is to put it mildly. No drum major of the proudest Fourth of July parade in a village ever felt a thousandth part of the exultation that Herr Lieutenant feels when he stands before the crowds in Alt Nurnberg, the envied of men, as he thinks, and the adored of women. Who can help coveting the proud position of Herr Lieutenant, who conjures the sweet music out of the large German band. How beautiful are his swings of his baton and how gentle and graceful his pose when he holds his men at places where the tyranny of the notes demands soft, sweet harmony.

Among the men who bring the steins to grateful lips in Alt Nurnberg it has grown to be almost a legend that the mighty German Emperor bent his kingly head in sadness when he learned that Musikmeister Peuppus was to leave his empire to gain new laurels at the Pan-American. Be it known that Herr Lieutenant has been director of the music for the 2d Regiment of Bavarian Infantry, stationed at Munich, and the regiment is the "Crown Prince's Own." There were sad hearts in the Fatherland when the news of the leaving of Herr Lieutenant went forth.

Herr Lieutenant loves his bandmen. The other day a gentleman who had become joyous after numerous libations of good German lager was entranced with the music master. Speaking in German the gentleman said to the music master (he does not like the title professor): "Will you have a drink with me, and will you bring your friends?" With a salute as precise as a rule in arithmetic, Herr Lieutenant said, pointing to the band, forty-eight strong: "Those are my friends. They will drink with you." The gentleman was "game." "Bring your friends," he said, and the lordly music master and his forty-eight thirty friends lined up against the bar at the "Bratwurst Gloccklein." Twice the bandmen refreshed themselves at the expense of the man who admired the music master. The bill was \$14.40. The band played six tunes extra for their host. He had only \$15 in his clothes. He still admires the band and its magnificent leader.

Herr Lieutenant does not know much English. He knows less about American customs, but says he admires Americans and American ways more and more as he becomes better acquainted. The other night Herr Lieutenant was with a party enjoying beer and sandwiches in Alt Nurnberg. One of the gentlemen accidentally pulled a button from his waistcoat. Herr Lieutenant happened to be observing and the gentleman immediately placed the button in the midst of his sandwich and pretended to eat it with gusto. With wide open blue eyes the music master listened intently to the explanation. "It is an American custom for a man to eat every button he drops from his clothing and can find."

Alex. S. Keiper of the Erie

Assemblyman

The Social Chronicle.

Gossip and Comment of the Day

Mr. and Mrs. Trueman G. Avery issued cards yesterday for a reception for Gen. and Mrs. Miles this evening at 8 o'clock at their residence on the Circle.

Flag Day.

The long looked-for and much talked-of Flag Day has come and gone, leaving every woman in the Buffalo Chapter, Daughters of the American Revolution, proud and happy in the splendid success of the day. Every detail being carried out with that nicety which distinguishes the performances of the general chairman of arrangements, Mrs. John Miller Horton, first vice regent of the Buffalo Chapter D. A. R., and chairman of receptions and ceremonies, of the Woman's Board of Managers of the Pan-American Exposition.

Without any question, yesterday was the greatest day in the 11 years' history of the organization of the Daughters of the American Revolution, and its influence will go far in establishing the grand character of the society with the army, the navy and the patriotic societies of the nation.

The doors of the Temple of Music were thrown open at 1:50 o'clock, and at 2 o'clock not a vacant seat was left in the amphitheater, nor in the galleries. At the outer entrances was a detail from the pony battery of the Hudson River Military Academy under Lieut. L. M. Wilson, as a guard of honor. Inside Mrs. Charles J. North, the treasurer of the Buffalo Chapter, was in charge of a committee to welcome the Daughters, her associates being Mrs. F. N. Trevor and Mrs. Peterson of Lockport, Miss Eliza S. Harkins, Miss E. D. Dakin, Miss Emma L. Burdett and Mrs. C. C. Chase.

The Daughters were ushered to reserved seats at the right in front of the stage by the young women of the Chapter—Miss Florence Bernard, chairman; Mrs. George A. Rickert, Mrs. Edward A. Eames, Miss Amelia Roberts, Miss Buck, Mrs. Myron P. Bush, Mrs. Harold Morton Esty, Mrs. Carl Lautz, Mrs. MacDonald, Miss Gertrude Marsh, Miss Olmsted, Miss Patterson, Miss Peterson, Miss Peter, Miss Ford, Miss Emily Coit, Miss Emma Burdette, Mrs. Taylor, Mrs. Grosvenor R. Trowbridge, Mrs. John Allan Hamilton, Mrs. Richard A. Thompson, Miss Olmsted, Miss Nichols and Miss Gertrude Brown of Lockport—gowned in light summer dresses, with their usher's badge of broad white satin ribbon across their breast, presenting a lovely picture as they moved with smiling helpfulness up and down the aisles of the Temple. The beautiful coloring of the handsome toilets of the women in the audience with the red, blue, and gold of the military attaches making a fitting ground to the magnificent color scheme of the dome, walls and pillars of the Temple.

The marshals for the day were Capt. Henry Leonard, United States Marines; Surgeon D. H. Griffith, United States Navy; Lieut. H. C. Kelton, United States Artillery Corps; Frank B. Steele and Edward H. Brush, representing patriotic societies, and Price Williamson, son of Commodore Williamson of the United States Navy, in charge of the Children of the Revolution.

At the south of the Daughters sat the veteran G. A. R.'s Medal of Honor Legion, Loyal Legion and Union Veteran Legion. The Ladies of the G. A. R., members of the Relief Corps and Daughters of Veterans. East of these were Sons of Veterans, Spanish War Veterans and representatives of the Army and Navy. In the opposite balcony were Sons of the Revolution, Sons of the American Revolution, Society of the Colonial Wars and Society of the War of 1812. The Children of the Revolution occupied seats in the balcony on the right of the stage. Visiting editors and their families occupied prominent seats on the north side of the main floor.

The hall was draped with flags, some of them battle-torn and stained with time and rough usage. Immense double flags draped the back of the stage and army standards with palms and flowers were massed at the front.

Sousa and his famous band was stationed just in front of the great organ.

Mrs. Horton presided, sitting to the right of the stage and as always, magnificently costumed in a Paquin gown of corn-colored grenadine bodice sleeves and skirt trimming of open stripe grenadine, the skirt flounced and falling away from the front panel of gold embroidery. The bodice had a front of the embroidered gold cloth and both it and the skirt were trimmed in Bruges lace of a rich, beautiful design. She wore diamond turquoise and pearl ornaments and an open work yellow straw hat, massed with pale heliotrope and violets.

At Mrs. Horton's left sat Mrs. Mary N. Thompson, the regent of the Buffalo Chapter, handsomely gowned in rich black silk and rose point and at her left, Mrs. Charles W. Fairbanks, the president-general of the Daughters of the American Revolution, wearing black

with waving of handkerchiefs, hats and fans. Gounods "Ave Maria," by Mr. Gompf and Mr. Travis was followed by the singing of "America," led by Sousa, the band, and organ, in which the whole audience joined.

Mrs. Horton then introduced Rt. Rev. William D. Walker, Protestant Episcopal bishop of Western New York, who made a fervent prayer and after an announcement by Mrs. Horton of the unavoidable absence of the president of the Pan-American Exposition, Mr. John G. Milburn, "To Thee Oh Country" was sung by the quartet, Mrs. Hoag-Haughey, Mrs. Minehan, Mr. Burton and Mr. McCreary.

The first speaker of the day was Mrs. Mary N. Thompson, regent of the Buffalo Chapter since its foundation 10 years ago, the words of her introduction by Mrs. Horton were touchingly beautiful, "It scarcely seems necessary to introduce to you such a well-known and familiar face as that of our beloved and highly esteemed regent of our Buffalo Chapter, with its 430 members, of which we are so proud." Mrs. Thompson being greeted with a storm of applause as she stepped forward and in graceful words greeted in the name of the Buffalo Chapter, Daughters of the American Revolution, all of the patriotic societies present, thanking the president general, Mrs. Fairbanks, for honoring the occasion with her presence and ending with a recital of "O Flag of the Free." Mrs. Horton introduced as the next speaker Judge Advocate Joseph E. Ewell of the G. A. R. Judge Ewell wore the G. A. R. uniform. Mr. Ewell's speech was loudly applauded and reviewed many phases of patriotic work in eloquent words.

Mrs. Horton then introduced Mrs. Fairbanks, the president general of the Daughters of the American Revolution, who was received with marked expression of interest and attention, her splendid presence and self-possession, as well as the very interesting matter of her address, going far to increase the delightful impression she has created during her visit to Buffalo.

At the close of Mrs. Fairbanks' speech Mrs. Daniel Manning, former President General of the D. A. R., stepped forward and in behalf of Mrs. Clark Waring of South Carolina, the vice-president general of the D. A. R., presented to Mrs. Fairbanks a palmetto wreath, which Mrs. Fairbanks, in graceful words, presented Mrs. Horton for the Buffalo Chapter, Mrs. Horton receiving the wreath with courteous thanks for the Buffalo Chapter, saying: "In the name of the Buffalo Chapter I thank you, Madame President General."

Mrs. Horton then announced the next number on the programme, Handel's "Where Ere You Walk," which was most beautifully sung by Mr. Burton, and ended in a burst of applause.

Gen. Miles was then introduced by Mrs. Horton, the audience rising to its feet, waving handkerchiefs, hats and fans and cheering the hero, Sousa and his band breaking out into "Hail to the Chief."

Gen. Miles is tall and soldierly looking, with gray moustache and hair turning to silver. He was in citizen's dress, black frock coat, gray trousers, gray gaiters, patent leathers, black bow tie, straight white collar. He stood silent during the applause, and seemed to like it, beginning when the music had done with a speech of 20 minutes in length, reciting the triumphs of the Stars and Stripes and ending with—

Embrace it, Oh, mothers, and heroes shall grow.

While its colors blush warm on your bosoms of snow;

Defend it, Oh, fathers, there's no sweeter death

Than to float its fair folds with a soldier's last breath.

And love it, Oh, children, be true to the sires

Who wove it in pain by the old camp fires."

As the poem came to an end the Mexican Ambassador and his party left the stage, the whole audience on its feet again cheering Gen. Miles and Sousa playing "The Stars and Stripes Forever" and for an encore "The Red, White and Blue," ending with "Dixie," as Mrs. Horton stepped forward to present Capt. Richmond Pearson Hobson of the U. S. N., who spoke for nearly half an hour for the "American Navy," he, like Gen. Miles, centering all the glory of the American Navy round the beloved Star Spangled Banner. Capt. Hobson was also in citizen's dress, and while his first words were suggestive of a ministerial training he soon put out to sea and from then on, had every man and woman in the audience pitched to the highest tension as he rehearsed the naval battles with the proud navies of the world which has placed that of America at the head of all, not forgetting the recent victories in the Spanish

war, and paying tribute royal to Sampson, Schley and Dewey, ending with a reference to the birth of our Nation as the new constellation of stars which burst upon the firmament, 125 years ago. The applause was tremendous and everybody had an additional reason and data whereby to remember the hero of Santiago.

Mrs. Horton then announced that she had received a request from the audience for Mrs. Donald McLean to speak, and Mrs. Horton lead Mrs. McLean forward amid cheers, Mrs. McLean speaking for a few minutes in her well-known and emphatic style.

Mrs. Horton read the following telegrams of congratulation and cordial greeting:

Saratoga, June 14.

Saratoga Chapter sends greetings to Daughters celebrating in Buffalo today. E. W. BROWN, Regent. St. Paul, Minn., June 14.

Please convey to the members my sincere wishes for a successful meeting; regret my inability to be present. ELLA T. JEWETT, Dobbs Ferry, June 14.

Cordial greetings. Mrs. Edward S. Warren and Miss Trott will represent Daughters of the Cincinnati. MARY L. D. FERRIS, Secretary. Saratoga, June 14.

The Manhattan Chapter of New York send greetings and good wishes on this patriot day. MRS. WM. CUMMINGS STORY, First Vice-Regent. Garnett, S. C., June 14.

South Carolina's greeting: God bless the assembly. United we stand, divided we fall. SARAH ALDRICH RICHARDSON, State Regent.

Mrs. Horton called attention to the great American flag which was suspended at the Triumphal Causeway. The benediction by Bishop Walker was followed by Sousa playing the "Star Spangled Banner" and Robert Burton's high tenor leading the audience in the patriotic song.

The flag on the Esplanade had been placed in position through the energies and enterprise of Mrs. Alfred G. Hauenstein, and was viewed with interest.

The flag is to be believed to be the largest flag in the world. It will be presented to the nation by the people of the United States, in honor of our victorious army and navy. This flag was designed and entirely hand-made by Miss Josephine Mulford of Madison, N. J., during the late war between the United States and Spain. Each stitch represents a soldier in the army and navy of this war, the flag containing 325,000 stitches, counted by Miss Mulford while sewing them.

The flag measures 100 feet fly by 65 feet hoist. The blue field is 40 by 35 feet. Each star measures 2 feet 8 inches across. The stripes are 5 feet wide. The bunting, extra width and quality, was manufactured especially for the flag. It is sewed with the best made silk. The 45 stars are embroidered with the names of the States which they represent, also the date of their admission into the Union, and arranged upon the field in the order they were admitted.

Miss Mulford made five of the stars in the historic places of the States which they represent, as follows: "The Pennsylvania" star was made in Philadelphia, partly in the house of Betsy Ross, in the very room in which she made the first American flag in 1776; partly in Carpenter's Hall, in the room where the first Continental Congress met, and partly while sitting in Hancock's chair at Independence Hall, the chair he sat in while he signed the Declaration of Independence. The star "New Jersey" was made in Washington's headquarters at Morristown. The "Maryland" star was made at Fort McHenry, in honor of Francis Scott Key's flag—our everlasting "Star Spangled Banner." The star "Virginia" was made in the "Lafayette Room" at Washington's home, Mount Vernon. The "New York" star represents two of our victories. It was made partly in the "Long Room" at Fraunce's Tavern, where Washington bade farewell to his officers after the Revolution, and partly on board the flagship New York, of our victorious squadron of the late war.

On the halyard canvas Miss Mulford has embroidered the following letter: "To Our Victorious Army and Navy:

"While making this flag I have followed you with my thoughts and needle all through this late war and taken a stitch for each one of you. I felt confident from the beginning that you would overcome all difficulties and return, as you have, still under the glorious Stars and Stripes, for which I am truly grate-

ful; and I would like the people of our country to present this flag to the nation which you have so nobly preserved, as a thanksgiving to you all.

"JOSEPHINE MULFORD."

The Daughters and officers of all the patriotic societies then went to the Women's building to attend a reception given by the Women's Board of Managers where they were received by Mrs. Horton, Mrs. Fairbanks, Mrs. Mary N. Thompson, regent of the Buffalo Chapter; Mrs. E. R. Rice, Mrs. Oscar L. Harries and Mrs. G. Barrett Rich, vice-regents of the Buffalo Chapter; Mrs. William Hamlin, president of the Women's Board of Managers, Pan-American, and the members of the board who are also members of the Buffalo Chapter; Mrs. Trueman G. Avery, Mrs. Herman Mynter, Mrs. William A. Rozes, Mrs. Tracy C. Becker, Mrs. William H. Hotchkiss and Mrs. John Westervelt Bush.

The club house was elaborately banked with palms and decorated with peonies, roses and gorgeous flowerage everywhere. Ices and cakes were served.

The entire celebration, the meeting in the Temple was conducted with a dignity and splendor that justly reflects the most absolute honor on Mrs. John Miller Horton, whose control of the large audience and presentation of speakers gave a dignity to the affair hardly equalled in any other public celebration ever held in Buffalo. Her voice reached every ear in the vast audience without any undue effort.

Newspaper Cutting Bureau in the World.

from **PITTSBURGH, PA.**
address of Paper **JUN 16 1907**

JOHN PHILIP SOUSA, the musical director, whom Pittsburgers know so well, intends to make a feature of American compositions during his engagements at Manhattan Beach and in Europe, and has expressed a desire to have more of the works of one of Pittsburg's composers. A letter written by him to Simeon Bissell, is as follows: "Your kind letter of May 25, received, and regret I did not get to see you before leaving Pittsburg. I was pleased to remember you on our Pittsburg program and want to ask if you have any other compositions, such as suites or overtures, that I may use. It is my desire to make a feature of good American compositions during my engagements at Manhattan Beach and Europe. I shall be pleased to hear from you in regard to this matter." "Yours very truly, JOHN PHILIP SOUSA."

from **CINCINNATI, O.**
of Paper **JUN 16 1907**

There is war to the knife again between the rival bandmasters, Fanciulli and Sousa. Last year Fanciulli held sway at Manhattan Beach to such satisfaction of the visitors that the management made a verbal con-

tract with him for this year. Then Sousa came home from Europe, and decided that he would play at the beach as soon as he finished at Buffalo. The management broke the news to Fanciulli that all bets were off, and in consequence will probably spend a portion of the winter defending a lawsuit, and hired out to the Buffalo Exposition people for the four weeks just ahead of Sousa. Each composer has written a march for the Exposition. Fanciulli's is "The Electric Eagle," and Sousa's "The Invincible

Newspaper Cutting Bureau in the World.

from **BUFFALO, N. Y.**
ress of Paper **JUN 16 1907**

Sousa is proving a great attraction at the Pan-American. Mr. Sousa possesses to a remarkable degree the magnetic quality so essential in a leader. And he also possesses the artistic instinct, and the sincerity which make him select the best music, the best musicians in their line, the best of instruments and also require the best performance. Elaborateness is not an essential of perfection. But to give each composition an artistic interpretation and to select the compositions that can be well performed is a great art. Sousa possesses it.

REVIEW BUFFALO, N. Y. JUN 17 1901

SOUSA'S MUSICIANS CAN PLAY BALL

THEY ARE OPEN FOR GAMES AND HAVE A MATCH ON WITH THE MARINE CORPS.

In addition to their musical ability the members of that world famous musical organization, Sousa and his band, possess a notable knowledge of the theory and practice of the great American national game of baseball. While their concert work occupies the greater part of their time during the day Sousa's musical ball tossers never miss an opportunity of indulging in their favorite pastime. It is seldom that their engagements will permit of their participating in regular match games but the baseball fever rages unchecked throughout the summer. Perhaps the most notable game that the Sousa Baseball Club ever played was at Paris, France, last July when they were defeated by the team from the American Guard at the Paris Exposition by a score of 13 to 12. Capt. Bowen, now private secretary to Director-General Buchanan, was a member of the winning team. This game is recorded in the Clipper Annual and in Spaulding's Baseball Guide for this year. A week since the Sousa's played the strong semi-professional team of Jenkintown, Pa., losing by a score of 8 to 7. The victors were blanked for seven innings, but the Sousa pitcher finally went up in the air with disastrous results. The personnel of the Sousa club's team is as follows: Higgins, s. s.; Leby, T., l. f.; Wardwell, 3b.; Rogers, c. f.; Preiss, 2b.; Sousa, Jr., 1b.; Christie, r. f.; Smith, c.; Levy, A., p. and captain.

John Phillip Sousa is the president of the club and Ad. Whittaker, the manager. Rogers, Higgins and T. Levy are cornet players and Christie, A. Levy and Preiss manipulate the keys of the clarinet. John Phillip Sousa, Jr., son of the "March King," is the star first baseman of the Princeton University freshman team. Wardwell, the third baseman, extracts dulcet tones from the double bell euphonium. The Sousa Club has just been equipped with handsome baseball uniforms.

Manager Whittaker has accepted a challenge from the United States Marine Corps for a match game on Thursday morning of next week. The game will take place in the Stadium if arrangements can be made with the Director of Sports for its use at that time. The Marines will put a strong team in the field and a good game may be looked for. Sousa's men have extracted a half promise from the "March King" to pitch one inning for the musicians. In his younger days Mr. Sousa was a thirty-third degree baseball crank and won some considerable local renown as a pitcher in Washington. His reappearance on the diamond at this late date would be a distinct event. To see the distinguished leader throwing in ragtime out-shoots and fortissimo curves would be worth a day's journey.

Cutting from TRIBUNE

Address of Paper SALT LAKE CITY, UTAH JUN 17 1901

I went out to the Pan-American again last night and saw the lights turned on. It brought to my knowledge all of my old Sunday-school lessons; how the command was given, "Let there be light, and there was light;" and again how in the New Jerusalem "there was no night there" and still again when the light ineffable shone down above the manger "where the young child was." Indeed, it was most beautiful on tower and pinnacle, in the waters below, everywhere there was a glory indescribable. My memory may be a little confused, but I believe it is a finer display than was presented at the World's Exposition in Chicago, and of course is finer than anything ever seen or even dreamed of twenty-five years ago.

While watching the splendor of the electrical display, a gentleman hailed me, and taking a second look at him I saw it was H. C. Barnett, who for two years was in Salt Lake City as the agent of the Atchison & Midland railroads. He is the agent here of the Lehigh Valley railroad. Like an expert he showed me all the wonders of the Midway, which included first the hula-hula dance, which all people go to see once, but which none but bad people go to see twice.

The Johnstown Flood is a great spectacle, and there are a hundred fakes, all of which catch the unwary. One of the best features of the Exposition at night is the music; bands are playing in all directions, among them is Sousa's—but they are not all like Sousa's.

ing from BUFFALO, N. Y. ss of Paper

INSPIRING CELEBRATION OF FLAG DAY.

Patriotic Ceremonies In the Temple of Music at the Exposition.

CHEERS FOR GEN. MILES AND CAPT. HOBSON.

Thousands In the Auditorium and at the Pan-American Honored the Stars and Stripes.

Flag day was gloriously observed yesterday in the Temple of Music at the Exposition under the auspices of the Daughters of the Revolution. It was a grand outburst of patriotic enthusiasm, of eloquence and of song in honor of the flag. Gen. Nelson A. Miles, Capt. Richmond P. Hobson and Sousa's Band were the central figures of the celebration and made the occasion one of more than local significance.

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ing from CEBRONICLE CHICAGO, ILL.

ss of Paper JUN 17 1901

John Phillip Sousa has written a march especially for the exposition. It is entitled "The Invincible Eagle." The popularity of this newest of the "march king's" compositions is already assured. Coming to the exposition June 10, this famous band will remain until July 7.

Cutting from EXPRESS BUFFALO, N. Y.

Address of Paper JUN 17 1901

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versed this Exposition and caught an idea of its extent and its beauty, I marveled at the progress which is displayed in the exhibits, not only of our own country, but of our neighbor on the West, Canada, and by our sister republics of the Western hemisphere. And as I continued looking about me I was almost lost in attempting to determine where earth ends and heaven begins.

Gen. Miles is a speaker as well as a fighter. His address was thoughtful, appropriate and finished. When he finished speaking Sousa played "The Stars and Stripes Forever" and was so enthusiastically cheered that he struck up the "Red, White and Blue." This brought the 3000 people in the Temple to their feet cheering with the first strains of "Dixie." Hobson, unable to control his enthusiastic appreciation of the compliment, rose and applauded with the rest, his face beaming and his eyes dancing with pleasure.

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Brief speeches were made by Mrs. Donald McLean of Brooklyn and Wilber F. Brown of New York. Mrs. Horton read several telegrams of congratulation and concluded by calling attention to the great American flag which was suspended between the towers at the entrance to the Fore Court. The flag was made by Josephine Mulford of Madison, N. J., for presentation to the nation in honor of its victories. This young girl worked many weary months in embroidering the stars and the mottoes of the various States on the flag.

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John Philip Sousa is the president of the club and Ad. Whittaker, the manager. Rogers, Higgins and T. Levy are cornet players and Christie, A. Levy and Preiss manipulate the keys of the clarinet. John Philip Sousa, Jr., son of the "March King," is the star first baseman of the Princeton University freshman team. Wardwell, the third baseman, extracts dulcet tones from the double bell euphonium. The Sousa Club has just been equipped with handsome baseball uniforms. Manager Whittaker has accepted a challenge from the United States Marine Corps for a match game on Thursday morning of next week. The game will take place in the Stadium if arrangements can be made with the Director of Sports for its use at that time. The Marines will put a strong team in the field and a good game may be looked for. Sousa's men have extracted a half promise from the "March King" to pitch one inning for the musicians. In his younger days Mr. Sousa was a thirty-third degree baseball crank and won some considerable local renown as a pitcher in Washington. His reappearance on the diamond at this late date would be a distinct event. To see the distinguished leader throwing in ragtime out-shoots and fortissimo curves would be worth a day's journey.

Exposition
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President-General Fairbanks in a graceful speech presented the wreath to Mrs. Horton, asking that it be kept by Buffalo Chapter as a memento of Pan-American Flag day in Buffalo.

Handel's beautiful "Where'er You Walk," sung by Mr. Robert Burton, was a fine rendition.

Mrs. Horton said the Daughters felt themselves greatly honored in having with them the General of the Army, and introduced Gen. Miles. The audience rose, and it was three or four minutes before the General was permitted to begin his address.

"I am glad to greet you here at this wonderful, this magnificent exhibition," Gen. Miles said in preface. "It is a great pleasure to meet and to speak with the Daughters of the American Revolution, with the representatives of the soldiers and sailors, with all who meet in honor of the emblem and the day, within this citadel of art, of science and of progress. It is a pleasure, indeed, to be within this great Exposition and to marvel its grandeur of design, its beauty of execution and to wander amidst its maze of wonderful results. Yesterday as I hastily

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Cutting from TRIBUNE
 Address of Paper SALT LAKE CITY, UTAH
1901

I went out to the Pan-American again last night and saw the lights turned on. It brought to my knowledge all of my old Sunday-school lessons; how the command was given, "Let there be light, and there was light;" and again how in the New Jerusalem "there was no night there;" and still again when the light ineffable shone down above the manger "where the young child was." Indeed, it was most beautiful on tower and pinnacle, in the waters below, everywhere there was a glory indescribable. My memory may be a little confused, but I believe it is a finer display than was presented at the World's Exposition in Chicago, and of course is finer than anything ever seen or even dreamed of twenty-five years ago.

While watching the splendor of the electrical display, a gentleman hailed me, and taking a second look at him I saw it was H. C. Barnett, who for two years was in Salt Lake City as the agent of the Atchison & Midland railroads. He is the agent here of the Lehigh Valley railroad. Like an expert he showed me all the wonders of the Midway, which included first the hula-hula dance, which all people go to see once, but which none but bad people go to see twice.

The Johnstown Flood is a great spectacle, and there are a hundred fakes, all of which catch the unwary. One of the best features of the Exposition at night is the music; bands are playing in all directions, among them is Sousa's—but they are not all like Sousa's.

versed this Exposition and caught an idea of its extent and its beauty, I marveled at the progress which is displayed in the exhibits, not only of our own country, but of our neighbor on the West, Canada, and by our sister republics of the Western hemisphere. And as I continued looking about me I was almost lost in attempting to determine where earth ends and heaven begins."

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from **NEWS**
of Paper **BUFFALO, N. Y.**

BUNKER HILL DAY CELEBRATED AT THE EXPOSITION.

Exercises Will Take Place In the New England Building.

DEDICATION OF NEW ENGLAND BUILDING.

A Fine Structure in Which Sev-
eral States Have Parlors.
An Ideal June
Day.

Today's Programme at the Exposition.

- Gates Open—8 A. M.
- Bunker Hill Day Ceremonies—2 P. M.
- Band Concert—10 A. M., 1, 2:30, 5, and 7:30 P. M.
- A. A. U. Basketball Championship, Stadium—2 P. M.
- Coast Artillery Drill—9 A. M., and 3:30 P. M.
- Biograph and Graphophone Entertainment, Government Building, 10:30 and 11:30 A. M., and 2, 3, 4 and 5 P. M.
- Life Saving Drill, the Lake—2:30 P. M.
- Organ Recital, Temple of Music—4:30 P. M.
- Illumination of Buildings—8:30 P. M.
- Firework in Park Lake—8:45 P. M.
- Gates Close—10:30 P. M.

In commemoration of the first battle of the Revolutionary War, the affairs at Concord bridge and Lexington common being regarded as mere skirmishes, Bunker Hill day is being observed at the Pan-American Exposition, today by the Daughters of the Revolution.

The weather is ideal, being of the type which inspired one of New England's most famous poets and a former Ambassador to the Court of St. James to sing, "What so Rare as a day in June?" The temperature is distinctively torrid, but a brisk breeze blows over the grounds bearing odors of newly opening Ramblers and Jack's from the Rose Gardens.

Coincidentally with the celebration of the anniversary of the battle of Bunker Hill falls the opening of the New England States' building. Walter Gilman Page of Boston, the chairman of the building committee who will open the building with a speech at 2 o'clock is careful to explain that the dedication and the Bunker Hill exercises have merely happened to come together and the arrangement was entirely unintentional.

Seen today in all its newly completed beauty, the New England States building is a splendid reproduction of the colonial style of architecture. Miss Josephine Wright Chapman, who designed the building, was bound by only one restriction—not to copy any building heretofore existing. The exterior is painted to imitate red bricks pencilled with black, and with marble ornamentation. The main entrance, facing northward, opens directly into a wide hall. On the right and left are reception and registration rooms, together with toilet conveniences. A wide staircase branches off from the hall, leading to a corridor on the second floor, from which opens a parlor for each of the New England States.

THE DECORATION.

The decoration of the rooms was entrusted to Alley & Emery of Boston. The plan adopted was to furnish and decorate every room in old Colonial style. The hall has a dark green paper. Above the first landing on the stairway is a handsome reproduction of El Dorado landscape paper. The original was made in Germany in 1792, and it cost \$15,000 to reproduce it for this building.

On each side of the stairway are tablets containing the following inscriptions:
A land of settled Government,
A land of just and old renown,
Where Freedom browses slowly down
From precedent to precedent.

And—
New England States' building committee, Massachusetts, Walter Gilman Page; Rhode Island, Henry J. Spooner; New Hampshire, George F. Craft; Connecticut, Benjamin H. Lee; Maine, Josephine W. Chapman, architect.
The rooms are decorated in antique Colonial style, with quaint and picturesque wall paper, of styles 100 years old. Vermont boasts window curtains containing the old Ticknor prints, being hand-painted. Massachusetts has taffeta curtains in the Colonial style. Rhode Island has paintings of the burning of the Gaspee, of Commodore Oliver Hazard Perry and of the new State Capitol. The New Hampshire has a painting of Mount Washington from the Bethlehem slope, and a corner cupboard full of antique crockery.

SOUSA THE ATTRACTION.

Sousa was the big attraction to the Sunday crowd. In the matter of exhibits the Exposition showed some improvement. It is still far from satisfactory, however. A large part of exhibits were not on view again yesterday. Here is the attendance for the day:

West Amherst Gate	5,691
Elmwood Avenue Gate	3,977
Lincoln Parkway Gate	956
Water Gate	410
Meadow Gate	143
East Amherst Gate	2,895
Railway Gate	1,609
Total	15,681

DR. PRICHETT ACCEPTS.

It was officially announced last night that Dr. Henry Smith Prichett of the Massachusetts Institute of Technology had accepted the position of Superintendent of awards. Dr. Prichett had had two or three conferences with Director-General Buchanan and the directors of the Exposition as to the subject of the Jury of Awards and the work it will have to do. Dr. Prichett will have the naming, with the approval of the Director General, of the members of the jury. He will be officially attached to the staff of the Director General. The present plan is to have him report for duty some time this week. He will proceed to organize his office at once.

DETECTIVE ADAMS RESIGNS.

Several important changes were announced last evening in the Department of Pan-American police when the orders were read to the men at 6 o'clock.

Sergt. Smith Jackson is transferred from Station 1, and promoted to Sergeant-Major, replacing Sergt-Maj. Wood, who was recently promoted to Captain.

The resignation of Detective Thomas F. Adams, of New York, Captain of the Detective staff, was presented and accepted to take effect immediately. Detective-Sergeant Vallely was appointed acting captain in his place.

Patrolman Howard A. B. Morrow is made Sergeant and attached to the headquarter's staff. He has been private secretary to Commandant Byrne, and will continue in that capacity, the promotion simply giving him higher title, and an increase in salary.

Patrolman Frank F. Rose has resigned to accept the position of quartermaster with the Indian Congress, a position he filled for the Congress at the Omaha Exposition.

Transfers of patrolmen were made as follows: From Station 1 to Station 2, H. C. Glavin, A. S. Hotchkiss, C. W. Rose, E. P. Sullivan, H. L. Moore, J. B. Monroe, E. F. Nash; From Station 2 to Station 1, Hugh P. Doherty, R. J. Dunlavey, F. J. Kelly, M. R. Miller, Fred Selz, J. N. Sweeney, William H. Hall; From Station 3 to Station 1, Ira P. Fox.

EXPOSITION NOTES.

One battalion of the crack Seventh of New York, and the regimental band, will visit the Exposition, and will probably camp at the Pan-American for a week or more.

A small blaze issuing from a gas pipe on a pole at the Midway and the Mall furnished an example of the efficiency of the Exposition fire department. All the apparatus was on the spot in a jiffy. The fire amounted to nothing.

A tinge of brilliant British red was added to the Pan-American color scheme yesterday. Two hundred members of the Canadian militia, in fatigue uniform, but without arms, invaded the Exposition grounds. They are in camp at Niagara-on-the-Lake.

Chairman J. N. Adam of the foreign relations committee of the Pan-American Exposition has accepted an invitation from Mayor Conrad Diehl to use the fire-tug W. S. Grattan for a tour of inspection of the Buffalo Harbor. The guests of the committee will be the official representatives of the South American republics now at the Exposition.

In addition to the long list which has already been published, the following companies have signified their intention of being present at the convention of volunteer firemen in August: Barker Hose Company of Fredonia, 25 men; Fearless Hook and Ladder Company of Dansville, 30 men; Niagara Engine Company of Schoharie, 30 men; Conneaut Hose Company of Conneaut, O., 25 men; Defiance Hose Company of Ticonderoga, 30 men; Independence Hose Company of Cohocton, 30 men; Veteran Firemen's Association of Pittsfield, Mass., 50 men; a drill fire company of Wilkes-barre, Pa., 30 men.

Cutting from **ENQUIRER**
Address of Paper **BUFFALO, N. Y.**
Date **JUN 17 1901**

FINE DAY AND SOUSA ATTRACTIONS

BIGGEST SUNDAY CROWD THAT HAS PASSED TURNSTILES SINCE THE EXPOSITION OPENED ITS GATES.

SIGHTSEERS WERE ON HAND TOO EARLY.

Capt. Adams Resigns—Sergt. Vallely Put at Head of Department —Dr. Prichett in Charge of Awards.

Good weather and the fact that Sousa's Band was in attendance attracted a large crowd to the Pan-American Exposition grounds yesterday. That is, it was a good Sunday crowd, being, with possibly one exception, the largest Sunday attendance since the gates opened on May 1st.

The figures for the day, by the gates, were: West Amherst gate, 5,691; Elmwood gate, 3,977; Lincoln Parkway gate, 956; water gate, 410; meadow gate, 143; East Amherst gate, 2,895; railroad gate, 1,609; a total of 15,681.

There was a great deal of kicking again yesterday by visitors who went out early to the grounds in ignorance of the rule that the gates do not open until 1 p. m. There is some excuse for a stranger's indignation, too, when it is considered that he is expected to pay fifty cents for half a day on Sunday, especially as he only sees about half the show. The Midway is still tightly closed and while the main exhibit buildings, with the exception of the Government Building, are nominally open, there are many of the most interesting things which the visitor cannot see.

Although it was not altogether unexpected there was some surprise when it was announced yesterday afternoon that Detective-Sergt. Thomas F. Adams, head of the Exposition detective force, had handed in his resignation to Commandant Byrne. It was accepted and early in the evening Detective-Sergt. James F. Vallely was appointed acting captain of the force. Neither Sergt. Adams nor Mr. Byrne would discuss the resignation. A number of other changes were also announced. Sergt. Smith Jackson is transferred from Station No. 1 and promoted to sergeant-major, replacing Sergt-Maj. Wood, recently promoted to captain. Patrolman H. A. B. Morrow is now a sergeant and Patrolman F. F. Rose, who figured in the McCafferty case, has resigned to accept the position of quartermaster with the Indian Congress.

Dr. Henry Smith Prichett, president of the Massachusetts Institute of Technology, the largest institution of its kind in the world, has accepted the tender of the position of superintendent of awards of the Pan-American Exposition. Dr. Prichett's standing and character are above reproach and the appointment is a specially good one. Dr. Prichett will select the juries of award and recommend them to the director-general, whose board confirms them.

A party from Los Angeles, Cal., on a special train, arrived in Buffalo last night. It consisted of fifty-four people connected with the Los Angeles Times and is here to take in the Exposition.

Tomorrow is Minnesota Day and if the 500 Minnesotans arrive as expected the occasion should be a memorable one.

The programme for Minnesota Day will be carried out in the Minnesota Building and at the Temple of Music. It will consist of music and addresses. Governor Odell has notified the Board of Managers of the Exposition that he will be unable to attend, but some other prominent New Yorker will be secured for the programme if possible. Herbert P. Bissell of Buffalo will make one of the addresses.

Cutting from **SENTINEL**
Address of Paper **BUFFALO, N. Y.**
Date **JUN 17 1901**

—Miss Sousa, the daughter of the "march king," was at Vassar of the Vassar girls recall how she played the piano exactly as her father leads his band, all his poses and mannerisms being as faithfully reproduced as if she were "taking him off," instead of unconsciously exemplifying the laws of heredity.

COURIER CHRONICLE
ROCHESTER, N. Y.
Address of Paper

NEWS OF THE EXPOSITION.

Grand Attractions, Trips Planned, Special Days to be Made Memorable.

John Phillip Sousa has written a march especially for the Pan-American Exposition. It is entitled "The Invincible Eagle." The popularity of this newest of the "March King's" compositions is already assured. It is a feature of the concerts of Sousa's Band at the Pan-American. Coming to the exposition June 10th, this famous band will remain until July 7th. Of the "Invincible Eagle" Mr. Sousa says:

"The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards, and the gleam of polished steel, and all its other picturesque features. It is one of the simplest marches and lies easily under the fingers of the average pianist, at the same time lending itself readily to song and to dance.

COURIER GAZETTE
Address of Paper
JUN 18 1901

Bandmaster Sousa has written a march entitled "The Spirit of Niagara" in honor of the Pan-American exposition.

Address of Paper
JUN 18 1901

Bandmaster Sousa has written a march entitled "The Spirit of Niagara" in honor of the Pan-American exposition.

Address of Paper
JUN 18 1901

KNEW THE SOUSA BACK.

John Phillip Sousa, the "March King," served the purpose of identification in a unique way yesterday. Finding it necessary to use a large sum of money, the conductor wrote out his personal check on his New York bank and presented it at a leading financial institution on Main street. The paying teller gazed at the size of the check and hesitated for the shadow of a moment.

"You know my face, perhaps?" said the conductor.

"Well, I certainly have seen you before," replied the bank official, "but will you be good enough to turn around?"

Sousa turned on his heel in military fashion and presented a view of that portion of his physical structure most familiar to the attendants of the Sousa concerts.

"That's all right, Mr. Sousa," remarked the teller; "there is no mistaking that back."

And so saying he paid over the money to the "March King" without further question.

COURIER
Address of Paper
JUN 18 1901

SOUSA'S MUSIC CHARMS

Afternoon and Evening Concerts by His Band Continue to Please Thousands of Visitors.

REQUESTS IN COURIER

These Are Respected by the Leader of the Great Band, and His Programmes Are Always Sure to Please.

PUBLIC'S REQUESTS TO SOUSA.

Selections from "Barber of Seville"
"Tower Song" from "La Tosca."
"Just Like Susie" from "Girl Up There."
Mexican characteristic selections. Seybrok's "5th Nocturne."
"Schubert's Serenade."

Enchanted by the beautiful music wafted from the East Esplanade band stand 8,000 people, seated and standing about that picturesque spot at the Pan-American Exposition, testified to the popularity of that premier band master, John Phillip Sousa, America's March King, yesterday afternoon.

Sousa, in his concerts, desires to play just what the public wants to hear. The public dotes on Sousa and in response to the statement made by Sousa that he would play the pieces requested by the public through the agency of The Courier, numerous requests have been received at The Courier office for the rendition of certain numbers by the great band.

Yesterday afternoon at the East Esplanade stand Director Sousa carried out a programme made up entirely of numbers which had been requested by the public through the agency of The Courier.

That the public was pleased, is shown by the enthusiastic manner in which the numbers were received. The Esplanade rang with the applause and encores were numerous despite the length of the programme.

From the first selection, "Second Hungarian Rhapsody," until the final strains of "The Star Spangled Banner," with which the great band closes every concert the great crowd was held charmed by the artistic music.

POPULAR SELECTIONS.

After the rendition of the delicate intermezzo, "Salome," the audience was spell-bound for a moment, and it was some time before it broke into a sweep of applause. "Robin Hood" proved as popular as ever, and the gems from "Bride-Elect," the master's own work, carried the assemblage by storm.

When it was all over, and as the audience stood reverently with uncovered heads as the beautiful and inspiring strains of "The Star Spangled Banner" floated softly over the court, the effect was thrilling, and the power of the music and the effectiveness of an efficient leader were clearly demonstrated.

Arthur Pryor, in whose hands the trombone seems as if enchanted, rendered as a solo "Beyond the Gates of Paradise." It was an artistic rendition of a beautiful selection and the audience was charmed. Pryor is recognized by many as the greatest trombone player in America. His work bears out this title.

Each day the selections requested by the public will be published in The Courier and Director Sousa will have them played in his concerts. It is a popular idea, and serves as an exchange medium between the public and the public's favorite, John Phillip Sousa.

MUSICAL COURIER
Address of Paper
Date

BLANCHE DUFFIELD.—Miss Blanche Duffield has returned to New York city after her long season with Sousa's Band, and will study for a time with her teacher, Mme. Doria Devine previous to taking her summer vacation. Miss Duffield's voice is in excellent condition notwithstanding her labors during the past season. The Pittsburgh Post of May 23, contained the following tribute to Madame Devine's popular pupil:

Wrapped up in her art and ambitions in the extreme, Miss Duffield made a lasting impression by reason of her intense sincerity. In her higher notes Miss Duffield displayed exceptional beauty and clarity of tone; then add to this an intonation not far from flawless, and the result was unmistakable. In her cadenza, with its tonal embroidery on flute and clarinet, Miss Duffield's work reminded one of Melba's in the Mad Scene of "Lucia."

paper Cutting Bureau in the World.

WORLD
Address of Paper
JUN 19 1901

A Tribute to Sousa.

"An interesting meeting took place said a Clevelander who has just returned from the exposition. 'I was the other day at the Pan-American,' standing in Alt-Nuernberg, where they have a crack German military band of forty pieces. While they were playing some crashing German music John Phillip Sousa walked in with his daughter. As soon as the leader recognized Sousa he stopped the band and immediately started to play one of Sousa's stirring marches. The March King smiled and went to the band stand. He was invited to lead the band, but declined, much to the disappointment of the large crowd that had gathered."

REVIEW
Address of Paper
JUN 19 1901

SOUSA TO PLAY MARINES.

Sousa's Band baseball team will play a picked nine representing the U. S. marines at Olympic Park tomorrow morning at 10 o'clock. The Stadium diamond is at present unfit for the game. Ald. Franklin donates the use of the grounds, and there will be no admission charged.

paper Cutting Bureau in the World.
Address of Paper
JUN 19 1901

SOUSA AND MARINES.

MUSICIANS AND SOLDIERS WILL MEET IN A BASEBALL BATTLE AT OLYMPIC PARK TOMORROW MORNING.

The announcement that Sousa's Band had a baseball team and that it would play a game of ball with the nine representing the United States Marines, the picked company under Capt. Leonard, aroused great interest. Everybody at the exposition has been anxious to see the game and there has been a great struggle among employees and officials to arrange for a day off when the game was played. The announcement that the game will not be played, as was originally planned, at the Stadium, will cause general regret.

The game, which will occur on Thursday morning, will be played at Olympic Park, the ground having been generously donated by Ald. Franklin. The game will be called at 10 o'clock. John Mulroy of the Oakdales will be umpire. Sousa will pitch the first ball over the plate for his side.

The teams were refused the use of the Stadium because of the unfinished condition of the sodding in the diamond. The sod is new and workmen have been busy for a week setting it and pounding it down so as to have the field in proper shape for the ball games which are to occur next week.

Sousa's team received their new uniforms yesterday afternoon. They are very handsome, consisting of gray shirt and pants, with maroon trimmings, maroon stockings, and the name Sousa on the shirt, and maroon caps.

No admission will be charged to the game on Thursday. It is expected that a great crowd will see the fun.

COURIER
Cutting from
Address of Paper
Buffalo, N. Y.

ANOTHER MIDWAY KNOCK

Concessionaires Claim That the Fireworks Draw the Night Crowds Way Over to Park Lake.

THEY DO NOT RETURN

The Midway concessionaire has another energetic "kick" to make on the policy of the Exposition management. They complain of the fireworks, and from their standpoint, with good reason.

The illumination, Sousa's band and the fireworks are a combination which desolates the greatest Midway in the history of expositions. On occasion the concessionaire has been heard to express the conviction that the Midway was the whole thing, and the Pan-American Exposition merely a side-show. Now he is very ready to take it all back, and admit that possibly the attractions offered visitors by the Exposition can sidetrack the shows along the gay avenue.

Anyone who notices things will readily discover the excuse the Midway man has for objecting to the fireworks by taking a stand in the Esplanade on the night a pyrotechnical display is booked. A little before 8 o'clock at night all roads lead to the Esplanade. People pour in from every side and occupy the green benches or content themselves with strolling aimlessly about. By the time Sousa waves his baton for the first number of his evening concert, several thousand people are congregated within hearing distance of the band. And they continue to come in successive waves of humanity which finally fills the immense court to overflowing.

Then comes the illumination. It is admired and the throng, or the greater part of it, moves across the Bridge of Triumph to the Park Lake.

The Midway at 8 o'clock is nearly dead. An hour later the boom of the fireworks has taken the few stragglers away and the concessionaire looks up and down the empty street and curses the fireworks long and loud. Shortly after 10 o'clock the fireworks display releases people and again the Midway wakes up, but not until two valuable hours have been wasted. Said a prominent concessionaire to a Courier reporter last night:

"There is no estimating the damage resulting to us from a display of fireworks. On such nights we have to close our shows as they are not enough people in the entire street to make one good-sized audience. The fireworks keep a crowd so late that thousands leave for home immediately after, and one night has been spoiled for us. An occasional display of fireworks would not be so bad, but they are coming every few nights, and are breaking us."

COURIER
Cutting from
Address of Paper
New York City

Frank Christianer, of the executive force of Sousa's Band, sailed for Europe last Saturday. He will spend some weeks in England and Scotland, arranging the preliminary details of the band's engagements in those countries. Mr. Christianer will remain abroad the greater part of the summer.

MUSICAL COURIER
Cutting from
Address of Paper
New York City

"The Invincible Eagle March."

This is the name of John Philip Sousa's latest march, and it promises to become one of the most popular of his compositions. It is brought out in excellent style of the John Church Company. Sousa's Band is playing "The Invincible Eagle March" with great success at the Pan-American Exposition.

COURIER
Cutting from
Address of Paper
Buffalo, N. Y.
Date
JUN 20 1901

TROMBONE USED IN PRYOR'S TRIUMPHS

Sousa's World-Famous Solo- ist Talks of His In- strument and Himself.

IS AN INHERITED GENIUS

Twice each day during the wonderful concerts rendered by Sousa's Band at the East Esplanade bandstand, in that charming spot of the Pan-American Exposition, a tall, athletically-built, young-looking man, steps into the leader's platform, vacated for the few minutes by the famous "March King," and raising a trombone to his lips, thrills and charms the thousands gathered about the great musical organiza-



ARTHUR PRYOR.
With Sousa's Band.

tion with the beautiful music which he makes his instrument play. Clear, ringing tones, soft, sweet phrasing, tremolos, rich crescendos and artistic runs follow in rapid succession. In fact, so sweet is the music that he plays that the audience is loth to part with him in his solo work. In his hands the trombone, that instrument which so few musicians can handle with any approach to success, seems enchanted, and he accomplishes selections which many cornetists would hesitate to attempt.

This young man has a strong face, light complexion, blonde hair and his name is one that is famous the world over. Reference to the musical programme for the solo number would show that he is Arthur Pryor, who is recognized today as the greatest trombonist of America, if not the world.

At the age of 30 his success in the musical world is marvelous. His career has been a remarkable one, and the facts that led up to his adopting the trombone as his specialty make an interesting story.

Had a Westerner not owed this young man's father a bill and had he not in part payment given an old brass trombone to settle the indebtedness, the light never had heard of Trom-

DRAMATIC NEWS
Cutting from
Address of Paper
New York City

JUN 22 1901
Over 15,000 people greeted Sousa's band at their first concert at the Pan-American on Monday and this promise to be the leading musical feature of the Exposition. The playing was beyond criticism and the different members played as only Sousa's band can render them.

NEW YORK PRESS
Cutting from
Address of Paper
JUN 21 1901

After making a successful concert tour with Sousa's Band Miss Blanche Duffield has returned to New York to study with her teacher, Mme. Lena Doria Devine. Miss Duffield has stood the severe strain of a long concert tour well, and her voice is in excellent condition.

Journal : *La Patrie*
 Date : 24 MAI 1901
 Adresse : *Montréal*
 Signé :

L'Exposition Pan Américaine

Les rue du Caire.—Le temple de la musique.—Illumination.—Le pavillon canadien—Le Paradis et l'Enfer.—Attractions de toute sorte, etc.. etc.

dant ce temps, le tonnerre gronde, les éclairs sillonnent le firmament, tout tremble et l'édifice s'ébranle sur sa base. Arrivés au gouffre, on y voit des volcans crachant des flots de bitume et il nous semble entendre les vociférations et les cris de désespoir des damnés.

Une transformation subite a alors lieu. Le feu cesse de rager. La fumée s'évanouit dans les airs, les volcans s'enfoncent dans la terre, le tonnerre cesse de gronder et les éclairs ne

La patrie, May 24th 1901, Montreal.

Twenty two musical organizations are constantly at the exposition grounds, the most conspicuous among them being Mr. Sousa, the "March King," with his band of musicians composed of sixty five members.

prodigues de leurs éloges à l'égard des étrangers.

Je veux me contenter aujourd'hui de parler du Temple de Musique, et de vous donner quelques notes, d'intérêt général.

Le plus beau répertoire de ce qu'on est convenu d'appeler l'art divin, fera les délices de tous ceux qui auront l'avantage de visiter le Temple de Musique, à l'exposition Pan-Américaine.

Soixante-quinze organistes choisis parmi les meilleurs des Etats-Unis et du Canada, y donneront des "recitals" tous les jours. Parmi ceux-ci, je mentionnerai : MM. Clarence Eddy, de Chicago ; S. P. Warren, de New-York (M. Warren est le fils d'un facteur d'orgues bien connu au Canada. L'ancien orgue de Notre-Dame sortait de la fabrique Warren) ; Frederick Archer, de San Francisco ; John Porter Lawrence, de Washington ; Gaston Marie Déthier, de New-York ; William J. Gomph, de Buffalo, ce dernier est l'organiste officiel de l'exposition pan-américaine, et un grand nombre d'autres élèves de S. P. Warren, Dudley Buck, W. J. Sherwood.

L'orgue du Temple de Musique est un des plus grands d'Amérique ; il mesure plus de trente-six pieds de largeur par quarante-cinq pieds de hauteur. Sa profondeur est de trente-cinq pieds. Le clavier est placé à sept pieds en avant de l'orgue, et la personne qui le touche, lui fait face. Les tuyaux sont dorés et présentent un joli coup d'œil. La caisse ordinaire en bois, est remplacée par un composé chimique d'une grande souplesse ; la console cependant est en chêne sculpté.

Deux orchestres ont été engagés : l'un est conduit par le distingué maestro, Victor Herbert, de Pittsburg ; l'autre, formé exclusivement pour la circonstance, par un musicien éminent, M. John Lund, de Buffalo, est composé des meilleurs instrumentistes d'Amérique, au nombre d'environ soixante. Le directeur est M. Eugène Boegner, ancien assistant-directeur de l'orchestre de Théodore Thomas, de Chicago. M. Boegner est gradué du conservatoire de Berlin, et a étudié sous le fameux Joachim. Sous une si habile direction, les meilleurs talents musicaux des deux hémisphères rendront les principales pièces des grands maîtres de l'ancien et du nouveau monde.

Parmi les compositeurs qui auront la préférence, mentionnons : Wagner, Mozart, Mendelssohn, Schumann, Schubert, Bizet, Gounod, Rossini, Massenet, Saint Saëns, Ambroise Thomas, Rubenstein, Gottschalk, Beethoven, Tschalkofsky, etc., etc.

se rappellent longtemps de cette expérience.

Une foule immense continue à affluer à l'exposition, et tous les jours, il arrive environ 100,000 personnes venant de toutes les parties du monde.

A ce sujet, je tiens à corriger une fausse rumeur, publiée dans certains journaux de Toronto, qui ont prétendu qu'il n'y a plus de place ici et que les détenteurs de maisons ou de chambres à louer, en profitent pour charger des prix exorbitants.

Ceci est une erreur. Les accommodations actuelles de Buffalo sont telles que l'on est prêt à recevoir une population flottante de 200,000 à 250,000 personnes, tous les jours.

Naturellement, il y a différents prix, variant d'après la location et le luxe requis par les étrangers. Mais tous les Canadiens-français qui viendront ici durant l'exposition, peuvent être certains d'avoir une bonne chambre dans les familles privées de la bonne société, à raison de \$2.00 à \$3.00 par semaine par personne, et cela dans de très belles localités.

A l'occasion de l'ouverture des rues du Caire à l'exposition, une grande parade préliminaire a eu lieu sous la direction de M. Gaston Akoun, directeur général. Cette parade monstre a été des plus imposantes, en même temps que des plus originales. La plus grande partie de ceux qui la composaient étaient de véritables Noirs d'Alger et des fies de Malte. Ils parlent tous un français très pur.

Au cours d'une entrevue, M. Akoun a déclaré qu'il a aimé beaucoup les Canadiens-français, pour en avoir entendu parler d'une manière flatteuse. Il s'est empressé de répondre à toutes les questions qui lui ont été posées par votre correspondant.

L'illumination des bâtisses de l'exposition, le soir, est quelque chose de féérique. On peut voir très bien la lueur de l'illumination des Chutes Niagara, situées à une distance de 21 milles de l'exposition. Du bas de la ville, (les terrains de l'exposition sont situés tout au bout) l'ensemble des lumières présente l'effet d'un immense globe de feu, couvrant une superficie de 2 milles de long par 1 mille de large.

Un seul homme, M. Henry Rustin, âgé de 36 ans, a le contrôle des lumières de l'exposition. Il est assis tranquillement dans son bureau, et avec l'aide de milliers de circuits, convergeant tous dans une chambre de cinquante pieds carrés, il illumine lui-même tous les terrains et les bâtisses.

Un pouvoir de 10,000 chevaux-va-

L'association des commis-voyageurs des Etats-Unis fera une excursion ici la semaine prochaine 150,000 voyageurs de commerce y prendront part.

—Un Montréalais bien connu s'est aventuré hier, dans Canal Street s'est fait soulager de la jolie somme de \$110.

—Montréal n'a rien à envier à Buffalo sous le rapport des théâtres. Au contraire, les théâtres de Montréal sont plus nombreux et mieux tenus. En revanche, Buffalo détient la palme pour les cafés-concerts.

—Les registres des principaux hôtels, contiennent plusieurs noms de Canadiens. Le taux des hôtels augmente tous les jours, ce qui inévitablement, forcera les voyageurs à se loger dans les familles privées, et à prendre leurs repas dans les restaurants dont les prix sont de 25 à 75 cents. Il y en a en grand nombre.

—M. Frank Lachapelle, de Montréal, est arrivé ici, hier soir, avec sa nouvelle épouse. M. Lachapelle ne pouvait certes mieux faire que de faire son voyage de noces à l'exposition pan-américaine. Ils logent au Gene-see.

On est à construire sur les terrains de l'exposition, un immense appareil télégraphique qui relié aux chutes Niagara, reproduira exactement le bruit des chutes. C'est une conception immense et à laquelle les Buffaloniens attachent un grand intérêt.

La 13e compagnie d'artillerie des côtes du Pacifique, est arrivée ici. Elle comprend 109 hommes. Le devoir de cette compagnie sera de voir à la sécurité de l'édifice du gouvernement des Etats-Unis.

Les journalistes du Minnesota, au nombre d'environ 400, viendront visiter l'exposition le 2 juin prochain.

Le 21 août prochain a été fixé pour la réception des Acadiens et Louisianais, d'origine française. Un grand nombre d'invitations seront envoyées aux Acadiens. Je vous en ferai connaître la liste prochainement.

Buffalo est la ville la plus prospère de l'Amérique du Nord. Les échevins montréalais pourront s'en rendre compte, s'ils viennent ici, cet été.

L. I.

Journal :

Date :

Adresse :

Signé :

L'Exposition Pan Américaine

Les rue du Caire.—Le temple de la musique.—Illumination.—Le pavillon canadien—Le Paradis et l'Enfer.—Attractions de toute sorte, etc., etc.

Les cérémonies ont toujours l'ou- grande exposition com- Buffalo sont à peu près inutile de dire qu'elles ont grandioses.

Les personnages distingués, venus pour l'inauguration officielle de l'exposition ont été accablés d'invitations de la part des notables de Buffalo. Il serait puéril d'en faire la nomenclature.

J'avais cru pouvoir vous donner aujourd'hui des détails complets sur le département canadien à l'exposition mais à la demande de personnes autorisées je remettrai cette partie à quelques jours. Le département canadien à l'exposition, quoique des plus intéressants ne sera tout à fait au complet que dans huit jours. C'est ce qui m'engage à retarder un peu la description des exhibits de nos compatriotes. Qu'il me suffise de dire pour le moment qu'à Buffalo comme à Paris, le Canada fera bonne figure. C'est l'opinion générale des Américains qui ne sont pas, règle générale, prodigues de leurs éloges à l'égard des étrangers.

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Deux orchestres ont été engagés : l'un est conduit par le distingué maestro, Victor Herbert, de Pittsburg ; l'autre, formé exclusivement pour la circonstance, par un musicien éminent, M. John Lund, de Buffalo, est composé des meilleurs instrumentistes d'Amérique, au nombre d'environ soixante. Le directeur est M. Eugène Boegner, ancien assistant-directeur de l'orchestre de Théodore Thomas, de Chicago. M. Boegner est gradué du conservatoire de Berlin, et a étudié sous le fameux Joachim. Sous une si habile direction, les meilleurs talents musicaux des deux hémisphères rendront les principales pièces des grands maîtres de l'ancien et du nouveau monde.

Parmi les compositeurs qui auront la préférence, mentionnons : Wagner, Mozart, Mendelssohn, Schumann, Schubert, Bizet, Gounod, Rossini, Massenet, Saint Saens, Ambroise Thomas, Rubenstein, Gottschalk, Beethoven, Tschalkofsky, etc., etc.

Un accident fatal est arrivé sur la voie des tramways, allant à Niagara. Le tramway en question allait à toute vitesse et arrivait à la voie d'évitement de Tonawanda lorsque, à quelques pas, le mécanicien aperçut un enfant jouant avec un chien. L'enfant était assis sur le rail, et ne semblait pas se rendre compte du danger. Après avoir sonné inutilement la cloche d'alarme, le mécanicien renversa le moteur d'un seul mouvement. A cet instant, une explosion inexplicable se produisit, réduisant en mille miettes, le réservoir à électricité situé à l'avant du char. Le feu se déclara alors dans le tramway et ce fut une panique générale. Une pauvre femme fut atteinte par le cuivre rougi, et ses blessures sont telles, qu'on ne croit pas qu'elle en revienne.

A bord de ce tramway avaient pris place M. E. E. Cinq-Mars, de Québec, et sa dame. La femme qui a été brûlée à mort occupait le siège voisin de Madame Cinq-Mars. Inutile de dire que notre ami, et surtout son épouse, se rappelleront longtemps de cette expérience.

Une foule immense continue à affluer à l'exposition, et tous les jours, il arrive environ 100,000 personnes venant de toutes les parties du monde.

A ce sujet, je tiens à corriger une fausse rumeur, publiée dans certains journaux de Toronto, qui ont prétendu qu'il n'y a plus de place ici et que les détenteurs de maisons ou de chambres à louer, en profitent pour charger des prix exorbitants.

Ceci est une erreur. Les accommodations actuelles de Buffalo sont telles que l'on est prêt à recevoir une population flottante de 200,000 à 250,000 personnes, tous les jours.

Naturellement, il y a différents prix, variant d'après la location et le luxe requis par les étrangers. Mais tous les Canadiens-français qui viendront ici durant l'exposition, peuvent être certains d'avoir une bonne chambre dans les familles privées de la bonne société, à raison de \$2.00 à \$3.00 par semaine par personne, et cela dans de très belles localités.

A l'occasion de l'ouverture des rues du Caire à l'exposition, une grande parade préliminaire a eu lieu sous la direction de M. Gaston Akoun, directeur général. Cette parade monstre a été des plus imposantes, en même temps que des plus originales. La plus grande partie de ceux qui la composaient étaient de véritables Noirs d'Alger et des fils de Malte. Ils parlent tous un français très pur.

Au cours d'une entrevue, M. Akoun a déclaré qu'il a aimé beaucoup les Canadiens-français, pour en avoir entendu parler d'une manière flatteuse. Il s'est empressé de répondre à toutes les questions qui lui ont été posées par votre correspondant.

L'illumination des bâtisses de l'exposition, le soir, est quelque chose de féérique. On peut voir très bien la lueur de l'illumination des Chutes Niagara, situées à une distance de 21 milles de l'exposition. Du bas de la ville, (les terrains de l'exposition sont situés tout au bout) l'ensemble des lumières présente l'effet d'un immense globe de feu, couvrant une superficie de 2 milles de long par 1 mille de large.

Un seul homme, M. Henry Rustin, âgé de 36 ans, a le contrôle des lumières de l'exposition. Il est assis tranquillement dans son bureau, et avec l'aide de milliers de circuits, convergeant tous dans une chambre de cinquante pieds carrés, il illumine lui-même tous les terrains et les bâtisses.

Un parc de 10,000 chevaux-va-

dant ce temps, le tonnerre gronde, les éclairs sillonnent le firmament, tout tremble et l'édifice s'ébranle sur sa base. Arrivés au gouffre, on y voit des volcans crachant des flots de bitume et il nous semble entendre les vociférations et les cris de désespoir des damnés.

Une transformation subite a alors lieu. Le feu cesse de rager. La fumée s'évanouit dans les airs, les volcans s'enfoncent dans la terre, le tonnerre cesse de gronder et les éclairs ne déparent plus le firmament.

Les ténèbres disparaissent, emportant avec elles toutes les horreurs. Le lieu devient alors une région de lumière et de beauté. Des colonnes en crystal supportent les lambris et le toit argentés. On voit alors de faibles nuages d'un bleu tendre, percés par les rayons du soleil. Dans la distance est la grotte de Bethléem, resplendissante de pierres précieuses. Des cascades et des fontaines musicales entourent les heureux visiteurs et l'air est imprégné des parfums les plus recherchés. A travers les nuages, le chœur des anges se fait entendre, et l'âme est réjouie. C'est le ciel.

NOTES

Le nouveau vapeur de la Compagnie Richelieu et Ontario, le Kingston, lancé à Toronto l'hiver dernier, et dont les photographies du lancement ont été publiées exclusivement par "La Patrie" à cette époque, commencera ses voyages entre Toronto et Kingston, le 15 juin prochain. Le capitaine Grange et M. Fred Hepburn, bien connus du public montréalais, sont respectivement capitaine et commissaire des vivres de ce steamer-palais.

L'association des commis-voyageurs des Etats-Unis fera une excursion ici la semaine prochaine 150,000 voyageurs de commerce y prendront part.

Un Montréalais bien connu s'étant aventuré hier, dans Canal Street s'est fait soulager de la jolie somme de \$110.

Montréal n'a rien à envier à Buffalo sous le rapport des théâtres. Au contraire, les théâtres de Montréal sont plus nombreux et mieux tenus. En revanche, Buffalo détient la palme pour les cafés-concerts.

Les registres des principaux hôtels, contiennent plusieurs noms de Canadiens. Le taux des hôtels augmente tous les jours, ce qui inévitablement, forcera les voyageurs à se loger dans les familles privées, et à prendre leurs repas dans les restaurants dont les prix sont de 25 à 75 cents. Il y en a en grand nombre.

M. Frank Lachapelle, de Montréal, est arrivé ici, hier soir, avec sa nouvelle épouse. M. Lachapelle ne pouvait certes mieux faire que de faire son voyage de noces à l'exposition pan-américaine. Ils logent au Genesee.

On est à construire sur les terrains de l'exposition, un immense appareil télégraphique qui relié aux chutes Niagara, reproduira exactement le bruit des chutes. C'est une conception immense et à laquelle les Buffaloniens attachent un grand intérêt.

La 13e compagnie d'artillerie des côtes du Pacifique, est arrivée ici. Elle comprend 109 hommes. Le devoir de cette compagnie sera de voir à la sécurité de l'édifice du gouvernement des Etats-Unis.

Les journalistes du Minnesota, au nombre d'environ 400, viendront visiter l'exposition le 2 juin prochain.

Le 21 août prochain a été fixé pour la réception des Acadiens et Louisianais, d'origine française. Un grand nombre d'invitations seront envoyées aux Acadiens. Je vous en ferai connaître la liste prochainement.

Buffalo est la ville la plus prospère de l'Amérique du Nord. Les échevins montréalais pourront s'en rendre compte, s'ils viennent ici, cet été.

L. J.

From Dramatic World
Date June 1907

THE GREAT LAFAYETTE.

For wondrous dexterity and versatility, there has never been a single-handed entertainer to equal the American artist who is now mystifying huge audiences at the London Hippodrome. Compared with the bewildering feats of Lafayette, the tricks of the Hindoo fakirs, of which we have heard so much, and of the Chinese conjurers who have at times visited our shores, sink into insignificance. After witnessing his unique performance, the mind halts between two opposite conclusions, "the devil must be in it" and "it's deuced clever." Lafayette does not claim supernatural powers for his feats, neither does he class himself with the spiritualists, whose alleged manifestations are produced in the dark. His highly ornate surroundings, brilliant with light and colour, utterly belie the latter assumption. What he does is the perfection of sleight of hand: nothing more. To him truly belongs the title of Magician; and, if we may be permitted to perpetrate an Americanism, he is great at that. Well might one conjure up memories of Professor Anderson. But Lafayette goes much further than the reputed "Wizard of the North." He eclipses everything hitherto attempted in the art of legerdemain. From an improvised roll of paper he produces first one, then a second black boy, very much alive. In his hands, wafting a black scarf through the ambient air large bowls appear from which emerge ducks, rabbits, a dog, chickens, pigeons, and flowers. In the full blaze of the stage-light, and without moving from the spot, he becomes first one and then another of his attendants. A special feature of his marvellous entertainment is a said-to-be life-like impersonation of the great American band-master, John Philip Sousa. This caricature of the composer of "The Washington Post" may be lost upon English audiences, yet there is no gainsaying the fact that Lafayette stands unrivalled in the line he has made his own. How is it all done is a question which must puzzle his patrons for many a day to come.

ing from DEMOCRAT
ess of Paper LITTLE ROCK, ARK.
JUN 7 8 1907

SOUSA'S NEW MARCH.

Pan-American Composition Is Entitled "The Invincible Eagle."

Mr. John Philip Sousa has written a march especially for the Pan-American Exposition. It is entitled "The Invincible Eagle." The popularity of this newest of the "March King's" compositions is already assured. It is a feature of the concerts of Sousa's Band at the Pan-American. Coming to the Exposition June 10, this famous band will remain until July 7. Of the "Invincible Eagle" Mr. Sousa says: "The new march, 'The Invincible Eagle,' is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards, and the gleam of polished steel, and all its other picturesque features. It is one of the simplest of marches and lies easily under the fingers of the average pianist, at the same time lending itself ready to song and to dance."

ing from TIMES
ress of Paper ROCHESTER, N. Y.
1907

On Thursday, July 4, the New York Central will run an excursion to Buffalo and Niagara Falls. At Buffalo there will be a mammoth celebration with a big parade and a special programme at the Pan-American Exposition, with grand display of fireworks in the evening. Sousa's Band, the Mexican Band and other musical organizations will furnish music and the Midway will offer special attractions, in fact Independence Day will be the biggest yet at the Exposition. Tickets will be good on 26 trains from Rochester and as many returning from Buffalo.

from REPUBLICAN
of Paper ALBANY, N. Y.
JUN 18 1907

GREAT RESULTS FROM EXPOSITION

W. H. Mills Enthusiastic Over California's Fine Showing.

W. H. Mills, who has charge of the California exhibit at the Pan-American Exposition, has returned home for a stay of a month or more. He is enthusiastic over the splendid showing that California has made and says that it is the finest State exhibit at the exposition, and that great results are sure to come of it. "The exhibitions from California," he said, "are not alone restricted to the industries but we also exploit our possibilities. For instance, we show fruit, grain and forestry, but we also have on exhibition samples of silk and pineapples to show visitors what California is capable of doing. "The California exhibition is the talk of the fair and the attendants of the California department are busy all the time answering questions and giving information. The attendance at the Pan-American Exposition is good now, but in the fall, when the harvesting is over, the numbers will increase enormously. The buildings are all completed and the electric display is the finest that has ever been attempted. There are three splendid bands on the grounds, Sousa's, the Mexican and the Seventy-second Regiment band. The midway features are most interesting, many novel performances being introduced. The Indians give a mock battle that is most realistic, about 600 participating in the event. "The South Before the War" is also a popular feature of the midway. Mr. Mills will return to the exposition in August and remain there until the closing of the fair in November.

ing from RECORD
ess of Paper TROY, N. Y.
JUN 22 1907

Sousa has written a march which he calls "The Invincible Eagle," for his Buffalo exposition concerts. The pupils of V. W. Smith will give a concert at Harmony hall Friday evening, June 28.

ing from MUSICAL COURIER
ss of Paper New York City
JUN 22 1907

John Philip Sousa's latest march, "The Invincible Eagle," which John Church & Co. are publishing, has already had a terrific sale. It is believed by many critics to be the strongest of all his marches.

from COURIER
of Paper ALBANY, N. Y.
JUN 22 1907

SOUSA'S MEN WON.

They Beat the United States Marines at Game of Baseball.

Yesterday morning a very interesting game of baseball was played between a team made up from the members of Sousa's Band and a picked team composed of the United States Marines, who are quartered at the Exposition grounds. The game which came off at Olympic Park, was exciting from the start to the finish. The musicians outclassed the marines, in both field and stick work. At the end of the game the score stood 24 to 12 in favor of Sousa's men.

ing from EXPRESS
ress of Paper BUFFALO, N. Y.
JUN 22 1907

SOUSA'S MEN WON.

MUSICIANS PROVE THEMSELVES AS ADEPT AT THE NATIONAL SPORT AS THEY ARE AT THE GAME OF SHARPS AND FLATS.

It was a great day yesterday for the members of Sousa's famous band. In the morning they succeeded in breaking the hoodoo that had held the baseball team of the organization for a year, and in the evening they feasted at the expense of the vanquished. The much mooted match game between the nine of the March King's windjammers and the team from the picked command of United States Marines, after having been postponed from the day before by reason of bad weather, finally was decided at Olympic Park yesterday morning. The extremely early hour prevented a very large attendance, but the Sousa side was ably represented by John Philip Sousa and his family as well as by the members of the band not included in the team. The Marines were cheered on by their messmates, and the three officers of the command were present to root for the glory of the Marines, "half soldier, half sailor," as Kipling says. The technicalities of the game yesterday were quite beyond the capabilities of even the most hardened baseball reporter, but the result never was in doubt from the first inning when the Sousa men went to the front as soon as the flag dropped with five runs in the first inning and were never headed, coming under the wire winner by a score of 24 to 12. The foregoing is not exactly baseball metaphor, but it adequately describes the result. The scorer in his enthusiasm failed to keep a detailed description of the game, and the record of the national game for the current year will have to struggle along without it. Some really commendable ballplaying was done by Pitcher Levy and Euphonium-player Wardwell of the Sousa nine, and by Private Egnell and the first baseman of the Marines. In the evening the Marines entertained the Sousa Band at the Marine camp near the Government building. The Sousas will play the team from the State Hospital next Wednesday.

ing from REGISTER
ss of Paper NEW HAVEN, CONN.
JUN 23 1907

such rare praise.

Mr. John Philip Sousa has written a march especially for the Pan-American exposition. It is entitled, "The Invincible Eagle." The popularity of this newest of the March King's compositions is already assured. It is a feature of the concerts of Sousa's band at the Pan-American. They came to the exposition on June 10, and will remain until July 7.

COURIER

Paper

EVENTS OF TODAY AT THE EXPOSITION,

Today will be officially designated as a Saengerfest Day at the Pan-American. It is expected that the attendance will be unusually large on account of the large number of German visitors in the city.

One of the interesting features of the day will be the canoe meet at Park Lake at 2 o'clock. The events include a single blade race of one mile, a double blade race of one mile, a war canoe tug-of-war, a tandem single blade race of one mile, a pursuit race, a half-mile novice race, war canoe championship race of one mile, one-fourth mile upset race and a tilting race.

The musical programme includes concerts by Sousa's Band at the East Esplanade bandstand from 2 to 4 o'clock in the afternoon and from 8 to 10 o'clock in the evening; by the 1st Artillery Band of Mexico at the Plaza bandstand from 3:30 to 5:30, and 7:30 to 9:30; by the 65th Regiment Band at the Plaza bandstand from 10 a. m. to 12:30 p. m. and at the lake shore near the Art Building from 2 to 4:30; by the 74th Regiment Band at the West Esplanade bandstand from 10:30 a. m. to 1 p. m. and 5:30 to 8 p. m.

Charles E. Clemens of Cleveland will give an organ recital in the Temple of Music at 4 o'clock.

The thrilling life-saving drill of the United States corps will be given on Park Lake at 2:30 o'clock.

In the morning the military programme will open with a drill by the United States Marines.

Heavy artillery drills will be given at 10 a. m. and 3 p. m.

The American Society of Civil Engineers will have a reception in the Temple of Music at 3:30 p. m.

The crowning feature of the day will be a display of fireworks at the Park Lake at 8:45 o'clock tonight.

The Exposition gates will open at 8 a. m. and close at 11 p. m.

A Kansas soldier in the Philippines notes a new temperance force which is at work in the army. "We have," he says, "a lot of native soldiers enlisted here. When one of the white boys gets drunk the captain puts a native soldier over him and the native puts on lots of airs while marching him around. It grinds the boys so that they wouldn't get drunk if they could."

Lieutenant M. B. Stewart of the Eighth infantry, stationed at Lucena, P. I., thus describes a native wedding in that locality: "Sunday morning I heard the band coming up the street valiantly laboring with 'El Capitan.' The bride led the parade, followed by her bridesmaids and the band, while a herd of capering goats brought up the rear of the column which was proceeding up the middle of the street. "The bride was gorgeously arrayed. Her skirt was of pale green China silk embroidered with red and blue roses the size of cabbages. It was made with a queer little paddle-shaped train that gave the lady no end of trouble. Her waist was of the beautiful pina cloth and was fashioned like a dressing sack, with voluminous sleeves like those of a kimono. But the crowning evidence of elegance lay in the stockings and slippers. The latter were extremely high-heeled, with patent-leather tips of the class familiarly known as 'Marked down to 98 cents.' The stockings were the barberpole kind of our childhood memories. But they were the mark of elegance and the bride was proud of them, for she displayed them generously as she stumped along in the unaccustomed discomfort of the slippers."

"I reached the church fifteen minutes late. The groom had arrived from some unknown quarter and the couple were seated in chairs on opposite sides of the chancel. The bride was cool and self-possessed and was evidently enjoying the situation immensely, but the groom looked as though his shoes hurt him. He wore a pair of lavender trousers, an outing flannel shirt, a black alpaca sack coat and canvas tennis shoes. He held in his hand during the ceremony a flat little derby hat of the vintage of '80 or thereabouts.

"At a signal they stood together before the chancel and the priest addressed them briefly in Tagalo and seemed to resume the celebration of the mass while they again seated themselves. This was repeated at intervals for half an hour. Thinking of my delayed breakfast I asked an old man near me how long it would take to finish the ceremony. He replied that he thought half an hour more would complete it. Thereupon I left.

"Half an hour later the band escorted the bride to her home, while the groom proceeded to round up the officers and exact from them promises of attending the wedding breakfast at 12 o'clock. We promised to attend—if possible—with certain mental reservations as to the possibility. Native 'chow' is something which most Americans do not care to indulge in more than once.

"That young man possessed persistence to the extent of a mania. He was determined to have us present at the breakfast and there was no escaping him. On the fourth trip he caught me shaving and announced his intention of waiting and personally conducting me to the feast.

"It consisted of an indescribable vegetable soup with garlic strongly in evidence, chicken in two courses, fresh pork in two courses, beef in one course and the usual assortment of dulces, or sweets, and fruit. The groom acted as head waiter, seating the guests and opening beer. I struggled with the soup, but declined to partake further. I was desperate and sent for the groom. I told him that I had been ill for weeks and that the doctor had forbidden me to eat anything but fruit. This produced a plate of bananas and oranges, which I ate during subsequent courses.

"We drank the health of the bride, who seemed surprised at the performance, smiled a sleepy little smile and yawned. When we had finished we were relieved at the table by others and they in turn were relieved by others, who had waited two hours.

"After joining the bride in a cigarette we took our departure. The eating continued in full blast until late at night, to be resumed and continued the next day until it seemed that all the chickens and pigs in the province must have been consumed."

g from ENQUIRER
s of Paper BUFFALO, N. Y.

JUN 25 1905

tion.
MARINES VS. MUSICIANS.
Sousa's Band and the Marines will meet in a game of baseball Saturday morning at 10:00 a. m. on the Stadium Diamond.

ing from OMAHA, NEB.
ess of Paper

JUN 26 1905

LIFE IN THE PHILIPPINES.

Scenes and Incidents Observed on the Thousand Isles.

"It may be that the people of the Orient need more rest than those of the west," says the Manila New American, "but the observance of some fifty odd holidays, besides Sundays, in one year would seem to overreach even the Oriental limit. Then, too, the 'holiday' idea has become so fixed with the natives that they seem to be unable to divest themselves of the idea of its non-observance. To be compelled to labor on a feast day is one of the greatest hardships that can be imposed on them.

"The New American, not yet having received its own plant, is being printed under a contract by El Comercio, which employs native printers. The latter seem to be especial sticklers for the observance of feast days, and during the past week gave an exhibition of the fact.

"Thursday happened to be a feast day. The printers had agreed to get out the paper on the following day, but when the office and editorial force came to labor on Thursday morning they found themselves useless, the printers and pressmen having failed to show up, nor did they appear during the day. The non-appearance of the New American on Friday morning caused some surprise and disappointment among our patrons and friends, which is now explained—our very devoted printers observed a feast day, probably by indulging in cockfighting in the suburbs of Manila.

"In this respect there must be a change in Manila, at least. Business considerations demand a less number of holidays or a less general observance of them. It would seem as though this reform might appropriately be begun in the public schools. It is reported that nearly sixty holidays are respected in the schools, which is, of course, in excess of all reason. Let them be cut down."

DAUGHTERS OF BIERLE WEEP OVER "TWO GRENADIERS"

DAUGHTERS OF FAMED FRENCH
MILITARY FAMILY SEND
FLOWERS TO SOUSA.

The gatekeeper of the seat ring around Sousa's band stand stared incontinently after the two old women who had just thrust a large bunch of mixed roses into his hands, and said something to him in broken English as they thrust two cards into the midst of the flowers and then hurried back to their rolling chairs and away over the Triumphal Causeway.

"Guess dey tink year Sousa's manager," suggested the barker for the seat concession.

"Oh, it's only one the funny things that turn up in this biz," said the gatekeeper as he looked at the tear spots on the cards. There was a bit of writing on the one card. It was in English but in French script.

"We thank you for a gracious privilege, we are children of Bierle."

The women had been sitting close by in their chairs for all of the early portion of the concert on Monday evening and had not attracted any notice until the band came to the beautiful, immortal "Two Grenadiers."

Then they had leaned forward stretched hands to each other from chair to chair, and tears ran slowly down their wrinkled cheeks. They were Mathilde and Antonie Bierle, daughters of Gen. Rolandeux Bierle, and grand-daughters of General Phillippe De A. Bierle of the famous Napoleonic Old Guard.

Father and son were together on the famous march on Moscow, and on the fatal retreat the father died from wounds he had received, the records said, but his son always averred it was from hunger and cold, and in proof of it offered, as the French school histories say to this day, "the iron shod stump of his own leg from which the foot had been frozen while he was in search for food for his dying father."

"To France were returning two Grenadiers,

In Russia they had been taken."

The band was playing it softly in the rose colored dusk of a far away American city, and these two daughters of one of France's greatest military families sat weeping in the staring crowd until the number was finished and then, leaving flowers for Sousa, they had hurried away.

cutting from STATISTICAL
Address of Paper New York City
JUN 26 1901

Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, N. Y., June 20, 1901.
SINCE writing my last letter about Pan-American Exposition music we have had some very fine artists on our programs. The greatest attraction at present in military music is John Phillip Sousa with his fine brass band. He is delighting the crowd with his famous two-steps, marches and other fine selections. "The Invincible Eagle" and "Semper Fidelis" won much enthusiasm. To-day his program had selections from Liszt, Lassen, Offenbach, Suppé and others.

cutting from HARPERS WEEKLY
Address of Paper New York City
JUN 20 1901

Down at Manhattan Beach musical comedy, in the shape of "The Circus Girl," is announced by the Augustin Daly Musical Company; strictly speaking, music plays a minor rôle in this, but it is promised that in August the Castle Square Opera Company will go there to sing "The Mikado" and "H. M. S. Pinafore."
These, of course, are all money-making ventures, or they aim to be. The city itself, however, has gone into the making of cheerful noises free of cost and under municipal auspices in the public parks. These band concerts give enormous pleasure to hosts of people, and the Battery, Tompkins Square, Mount Morris Park, and other breathing-places resound with medleys and popular ditties of the hour, besides more subtle and enduring music. On the Battery Park list, a few nights ago, what was described as a "terpsichorean concerto" from "The Rounders" jostled Stephen Adams's "Holy City," arranged for trombone solo, and on the same programme were "The Star-spangled Banner," Rossini's "William Tell" overture, excerpts from "Cavalleria Rusticana," and a "bouquet de vaudeville," consisting of "Top Liners," by request. When summer waxes hotter the crowds will join in "My Dad's the Engineer." After all, there are a place and a time for all things, as Sousa has been demonstrating at the Pan-American Exposition by playing "Nearer, my God, to Thee," every night, at the moment when the electric lights begin their magic transformation of solid buildings resting on the ground into impalpable palaces

cutting from NEWS.
Address of Paper Buffalo, N. Y.
JUN 20 1901

IN A SEA OF LIGHT.

The lighting up process of the Rainbow City is one of the most beautiful and impressive sights ever seen. Visitors have discovered this, and the rising ground directly in front of the Electric Tower of Beauty, just at the entrance to the Court of Honor, is selected as the favorite place to view the commencement of the illumination. Thousands of people gathered there last night and viewed a natural illumination in addition to the one prepared by the electricians of the Exposition. About 8 o'clock the setting sun bathed the western sky in a golden sea of light. The fleecy clouds were beautifully tinged in resplendent light and shade, while a crescent moon shone clearly in its silver outline from a clear field of blue. Awed by the spectacle in the heavens the multitude were profoundly stirred by the strains of Sousa's band as it sent forth softly and plaintively the melody of "Nearer, My God, to Thee." Then the electric lights began to appear, just as the light of the setting sun faded from the sky, leaving the dark shadow of the clouds to give better effect to the electric light which began to sparkle and glow and gradually to shine out into forms of exquisite beauty. In a moment the Electric Tower and fountain, the magnificent structures and the sculptured figures on the massive towers were bathed in a sea of light. Every outline was brightened—the bulbs along the lakes and bridges began to glow, they brightened on every dome, pinnacle, window arch and cornice, and there in the midst stood the tower nearly 400 feet in height looking as if it had been touched by a fairy wand and was turned into a tower studded closely with diamonds of varied hues, bright and sparkling. Those who were present last night and viewed nature and art in a double display of beauty were well re-

paid for their weary journeys to view the Rainbow City.

THE MAYOR AS A TARGET.

cutting from COURIER.
Address of Paper Buffalo, N. Y.
JUN 27 1901

SOUSA'S TEAM LOST.

Musicians Outplayed by State Hospital Men.

The pride of the Sousa Band baseball team was humbled in the dust yesterday when they met defeat at the hands of the strong team from the State Hospital in a match game by a score of 16 to 13. The game was a pretty one from start to finish, the two nines being evenly matched, as the musicians were allowed the services of a battery from the Oakdales. No less than five times during the contest was the score tied, and the result was in doubt until the last man was put out.

The game took place on the diamond in front of the hospital and there was a large attendance of friends of both teams. A number of the patients were allowed to witness the game and they proved strong supporters of the Hospital nine. The Sousa boys were cheered on by the detachment of the United States Marine Corps on duty at the Exposition. The score was:

	R. H. E.
Hospital	18 11 5
Sousas	13 7 4

Batteries—Hospital, Taft and Johnson; Sousa's, O'Brien and Godfrey.

hanging somewhere between earth and heaven.

The Kaltenborn orchestral concerts are obviously the only musical affairs of this summer assortment to be taken at all seriously, and this, just at present, is exactly what the managers are anxious for the public not to do. In fact, the summer public is showing less enthusiasm than awhile ago for serious music of the non-dramatic sort. The Kaltenborn Orchestra reached its 250th concert in St. Nicholas Garden on June 18, and by now the taste of those who pay to hear it is pretty well understood. Two sorts of composition are now generally popular. Wagner, Tchaikowsky, and the few other men combining modern color and intense emotionalism with melodic beauty and logical structure, are thorough favorites. Next come the Strauss waltzes, with lesser compositions in march or dance rhythms. On Thursdays, when Wagner is abundant, and Sundays, when so-called sacred music is supplemented by a Strauss waltz and other light and good pieces, the audiences are largest.

cutting from YORK TIMES
Address of Paper Buffalo, N. Y.
JUL 1 1901

DOMINION DAY AT BUFFALO.

Kilted Highland Regiment Receives a Warm Welcome.

BUFFALO, N. Y., June 30.—The week beginning to-morrow will be an interesting one at the Pan-American Exposition. To-morrow will be Dominion Day. The Forty-eighth Highlanders of Toronto, one of the two kilted regiments of Canada, arrived at the Exposition 500 strong in a special train to-day. They made a fine appearance as they marched through the Lincoln Parkway gate to Camp Millard Fillmore. They were greeted by Sousa's Band with "The Invincible Eagle," and the famous Highlander Band answered with "God Save the King" and "Yankee Doodle." The United States artillery, under Major Wiser, turned out the entire guard to welcome the Highlanders. The crowd cheered heartily.

Attached to the special train in which the Highlanders came was a special car carrying Dr. F. W. Borden, Minister of Militia and Defense, who will represent the Government of Canada at the opening of the Dominion Building to-morrow.

cutting from NEW YORK WORLD.
Address of Paper Buffalo, N. Y.
JUN 30 1901

DOMINION DAY.

Visit of the 48th Highlanders of Toronto to the Exposition.

BUFFALO, June 30.—At the Pan-American Exposition to-morrow will be Dominion Day. The Forty-eighth Highlanders of Toronto, one of the two kilted regiments of Canada, arrived at the Exposition 500 strong in a special train to-day.

They were greeted by Sousa's Band with "The Invincible Eagle," and the famous Highlander band answered with "God Save the King" and "Yankee Doodle."

The United States artillery under Major Wiser turned out the entire guard to welcome the Highlanders. The crowd cheered heartily.

cutting from NEWS.
Address of Paper Buffalo, N. Y.
JUN 27 1901

Sousans Outplayed.

The State Hospital baseball team won an exciting game from John Phillip Sousa's men, who play ball beside playing music. The game was played on the Hospital grounds and was witnessed by a large number of spectators. It was nip and tuck up to the last inning, the musicians being weak at the bat but stronger in fielding and base running. In the last inning, however, Centerfielder Christie of the Sousans was hurt and had to retire. Drummer Kenn took his place. The first ball knocked toward him he fell all over, and before regaining his feet and his right mind three men had scored and the game was lost for the Sousans. The score was 16 to 13.

cutting from NEWS.
Address of Paper Buffalo, N. Y.
JUN 20 1901

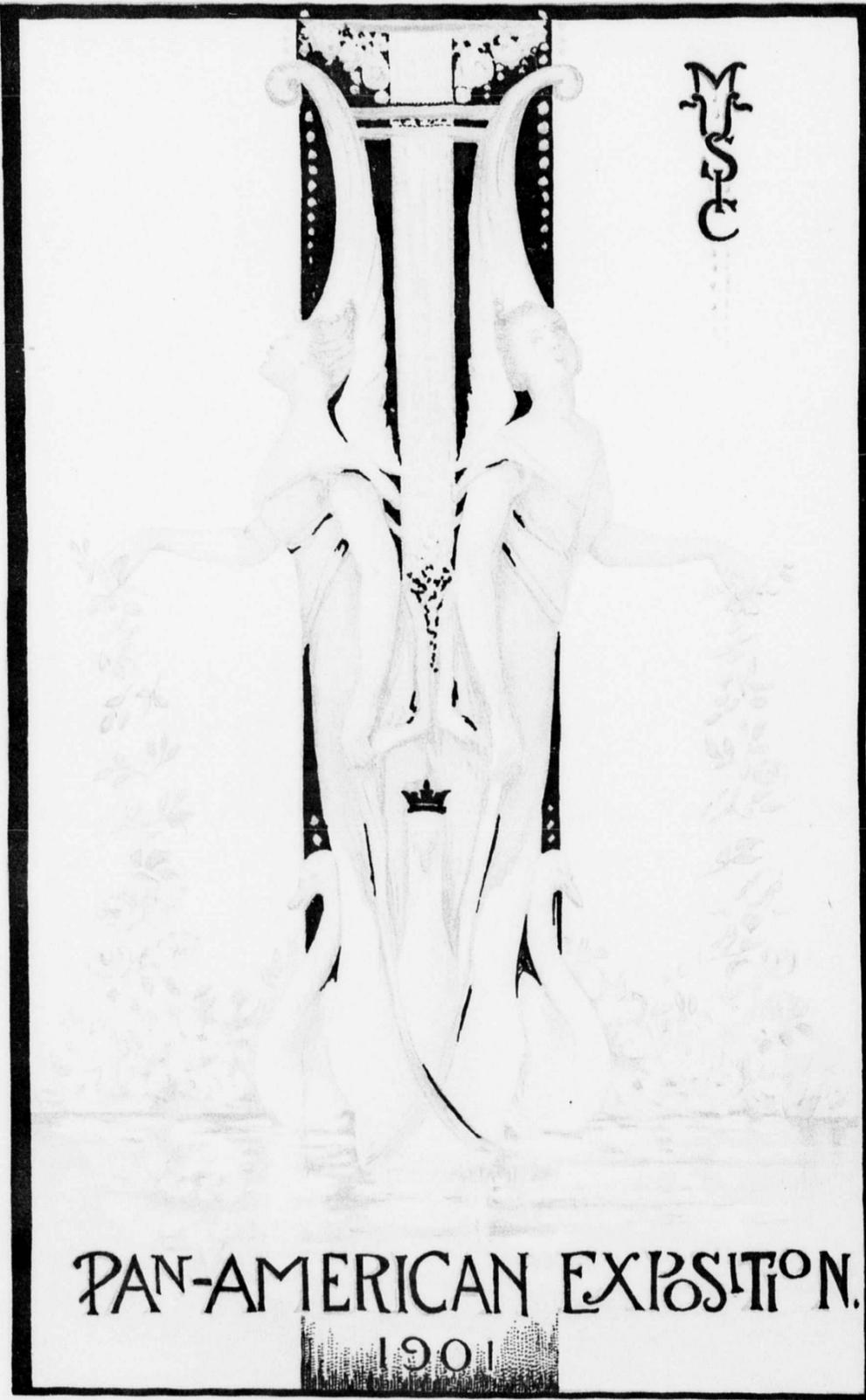
SOUSA.—Sousa was a teacher of music in 1869, when he was only 15 years of age, and he was conductor at 17. Five years later, when Jacques Offenbach's orchestra came to this country (at the time of the Centennial), he was one of the first violins. He became band leader of the United

States Marine Corps, in 1892, and retained the post for two years, when he formed the now famous Sousa's Band.
T. L. Darlen—Better not advertise that

cutting from EXPRESS.
Address of Paper Buffalo, N. Y.
JUN 20 1901

Sousa's Nine met with Defeat.

Yesterday morning's game between the ball-playing members of Sousa's great band of musicians and the State Hospital team took place on the hospital diamond, where a big turnout of friends of both sides gathered to witness the contest. The musicians were allowed the services of O'Brien and Godfrey, the Oakdale's battery, and the contest was a close and exciting one. The result follows: Buffalo State Hospital, 18 runs, 11 hits, 5 errors; Sousa's Band, 13 runs, 7 hits, 4 errors. Batteries—Buffalo State Hospital, Taft and Johnson; Sousa's Band, O'Brien and Godfrey.



GAZETTE

Buffalo, N. Y.
Paper

JUN 29 1901

Numerous attempts have been made by various sorts and classes of writers to describe the illumination of the Pan-American Exposition. But, as is often the case in description, the wording is generally overdone or underdone. In a column of the Rochester Post Express a writer gives one who has seen the display an admirable expression of the scene. About 5 o'clock, says the writer in the Post Express, all roads lead to the great court. Rivulets of people are swollen into streams, rivers and floods; the vast gentle slope is thronged with a silent, waiting multitude, all turned one way—all facing the great tower. In the band stand at one side Sousa's band is playing; but the crowd listens without turning the head. Long ago all the benches have been occupied, the copings of the fountains, the bases of the statues. The wheel chairs and jinrikishas gathered from various quarters have been marshaled in line across the court. The twilight clouds beyond the tower harmonize with the buildings. From the heart of the rainbow city we are looking into the sunset. The band pauses a moment. A few watches come out. The crowd of possibly twenty-five thousand people is perfectly still. A faint, reddish glow becomes discernible along the edges of the buildings, over the domes and

minarets, on the towers, around the fountains. It strengthens, turns to gold, grows and grows. The band is playing "Nearer My God to Thee." The light is stronger and stronger, the whole place is suffused with glory—turn your head where you will, there is the splendor of jewels. The crowd gulps, sighs. A great "Ah!" rises involuntarily, and applause is mingled with tears. The city of light stands out against the darkened sky—nailed to it with numberless golden nails, and the strains of the band have become loud and strong, "Nearer, My God to Thee; Nearer to Thee."

Newspaper Cutting Bureau in the World.

cutting from

Address of Paper

Date

TIMES TOURISTS HAPPY

Thoroughly Delighted With The Visit to the Pan-American Exposition.

Special to THE PHILADELPHIA TIMES.

PHILADELPHIA, P.A.
JUN 29 1901

PHILADELPHIA, June 28.—When THE TIMES teachers awakened this morning they were greeted by one of Buffalo's typical days. A cool breeze from the lake served to reduce the temperature struggling for supremacy and served as a delightful introduction to the city.

An early start for the Exposition grounds was made, the large crowd not at that time being so much in evidence. The route is through the best resident portion of the city, past beautiful Forest Lawn Cemetery and Delaware Park. It was greatly enjoyed.

On arriving at the grounds, the Pennsylvania Building was first visited and every member of the party registered. A tour of the Government Building was next in order. This, with its excellent exhibit, was thoroughly inspected. It is most creditable and the teachers and pupils declared it very interesting and instructive.

After dinner the exhibition of life-saving on the park lake, which has been included in the Exposition grounds by a crew made up of members of various stations on the lakes, was witnessed. It was novel and entertaining. From a mast fixed in the centre of the lake a person is carried to the shore by the breeches buoy.

The famous Sousa Band, with its delightful music, was another feature of interest, and the prize-winners could not get enough of it.

This evening the entire party enjoyed a fine exhibition of fireworks. The general opinion is that Buffalo has a really great Exposition.

Spokesman Review
from
of Paper
SPOKANE, WASH.
JUN 25 1901

MUSIC OF BIG FAIR

SOUSA'S AND MANY OTHER BANDS KEEP THE AIR LIVELY.

SAENGERFEST IS THIS WEEK.

Midway Is a Busy Place—Costly Popcorn Privilege—Fred Marvin's Joke.

BUFFALO, N. Y., June 17.—Music forms an important feature of the big exposition, and many notable musical events will take place here during the summer.

At present Sousa's band is delighting thousands with open air concerts twice daily, and there are organ recitals in the big Temple of Music every afternoon. Several other bands are here, and are playing, and there is an almost constant succession of musical offerings of so much merit as to tempt many to the Temple of Music and the big central court about the band stands much of the time.

The Temple of Music is a splendid structure. Its acoustic properties have been well considered, and the most pianissimo passages on the great organ are clearly audible in every part of the building, which will seat many thousand people.

The particular merit of these good things musically is that they are all free. In fact, there is a noticeable lack of holdups throughout the exposition. There are lots of opportunities to spend money, but there are no prices that can be considered unfair.

The same is true in the city. Rooms and board can be got for almost any price, and the average quite reasonable. Good rooms in private houses average about \$5 per week.

The Saengerfest.

But to return to music at the exposition. A coming musical event of extraordinary interest is the Saengerfest of the North American Saengerbund or singing society. A chorus of several hundred voices will gather in this city for the reduction of standard musical works, among the singers being such noted soloists as Frau Schumann-Helneck, mezzo-soprano of the Grau forces; Lillian Blauvelt, soprano, recently from remarkable European successes; Evan Williams, tenor, and D. Frangcon Davies, basso.

This is one of the strongest vocal organizations in America, and the festival is therefore the feature of a very large number of proposed visits to Buffalo in the last week of this month. The festival starts June 24 and lasts five days.

John Phillip Sousa has received ovation after ovation here, and he is always surrounded by a crowd when his band is laying. His new march, "The Invincible Eagle," has made a decided hit, and there are repeated demands for it at every concert. The Mexican band and the bands of the 65th and 74th regiments are doing excellent work.

The organ in the Temple of Music is a magnificent instrument, and is delighting crowds every day. Eminent organists from various musical centers are engaged for a short series of concerts, and some excellent players have been heard this month.

Prominent Men Spoke.

A long program of special musical attractions of various kinds is planned for the entire period of the exposition. On special occasions, such as last Friday, which was elaborately celebrated as Flag Day, excellent mixed programs are arranged. The afternoon proceedings in the Temple of Music Friday included addresses by Lieutenant General Nelson R. Miles, Captain Richmond P. Hobson, J. E. Milburn, president of the Pan-American exposition, and other prominent people, besides a mixed musical program of marked interest. The many prominent visitors to the exposition, of whom there are some here every day, usually take some part in the proceedings if there is opportunity, and the public is not slow to take opportunities for hearing and seeing distinguished people.

Especially are the notables meat for the spliers on the Midway, among whom there are some queer characters and much lively rivalry. The capture of a notable by any of the ballyhoos is a victory to be remembered, and a business scoop of no mean dimensions.

Sousa in Midway.

A story is told on John Phillip Sousa which illustrates the value of such a scoop. Wandering down the Midway yesterday, he went into the Hawaiian village. One Tobin of almost national reputation presides at the ballyhoo. Sousa was much astonished at the business the attraction did. His entry was followed by a big stream of people that soon crowded the large concession. Not till he wandered toward the door did he catch the secret.

"Sousa!" shouted Tobin. "John Phillip Sousa! America's greatest bandmaster, is within. He may lead the Hawaiian band. The incomparable Sousa is at this

moment watching our incomparable show! Sousa!"

As the maestro came out he looked Tobin in the eye and smiled. Tobin returned the look and smiled. Genius exchanged greetings.

Then, of course, there is the music of the Midway. That is as plentiful, and, if possible, noisier than ever. There are old tunes on the streets of Cairo. There is the same old shepherd's horn, with its penetrating nasal singsong. Several of the attractions have full brass bands, which do not wait for each other to stop. With two or three brass bands going, a bugle or two, the Arab music, the Hawaiian tomtoms, the Indian war dance, a pair of bagpipes and all the spliers, the Midway is a lively place.

But the regular habitues get to like the excitement, the noise and the crowds and the long, crooked street, with its odd mixture of national dresses, national architectures and other strange features belonging to no country but to shrewd and fertile American imaginations, fired by the desire to catch the fancy of the crowds and make a stake.

Costly Popcorn Privilege.

As an instance, it is said that the man who bought the popcorn concession, securing the exclusive privilege of selling that delectable article on the grounds during the exposition, paid \$10,000 for it to the exposition company. He had no sooner closed the deal than he was offered \$25,000 for his privilege. This he refused, and the activity of his business promises to fully justify the refusal.

While prices throughout are reasonable and one gets a big 50 cents' worth for his general admission, the exposition has not neglected its own chances of making what is possible in order to come out even on its immense enterprise. For instance, one pays for using a camera on the grounds. The fee is 50 cents a day, or \$1.50 a week. This is merely nominal, compared to the wealth of material available, and that it will mean a big sum to the company at the end of the season is evidenced by the dozens of cameras one sees on the grounds at all times. The grounds are certainly sufficient to make the camera fiend's fingers tingle with delight. Artists also are frequently seen on the grounds, sitting in shady corners and painting scenes of Venetian vividness of color and luxuriance of form, generally quite oblivious to the gaze of the curious.

Fred Marvin's Joke.

Curiosity is always rampant at an exposition. It is a regular hot house for its rapid development, in fact. There are so many goodly salaries paid for the feeding of the curiosity of sightseers that the matter becomes a sort of mania, which crops out sometimes in odd places. On this score a rather good joke of Fred R. Marvin's is going the rounds of the Washington men. There are small machines distributed about the grounds which by placing a nickel in the slot and operating a sort of type writer arrangement yield a neat aluminum label with the name engraved on it. Fred must needs try one of these machines. There were several people around, including some rather giddy young women. As the stamping proceeded the crowd gathered closer. Then a lively guessing contest started at the rear as to what the name would be. Fred was as unconcerned as possible under the circumstances, and he managed to drag through the "FRED" without serious mishap. The girls were getting interested, and pushing forward to see what the rest would be.

"R" stamped the newspaper man. "Roberts," guessed one of the girls. Then there was a pause. "U" was the next letter.

"Russell," hazarded one of the girls. "B" hammered the machine. There was silence this time.

Again there came a "B," and then an "E" and an "R."

Fred looked around for the fresh girls and the rest of his tormenters, but they had slipped silently away, and he stood alone wrapt in thought.

Grand Rapids Herald
May 16-1901

Reading, Pa.
"Times" Jan 8th 1901

from ~~NEW EYE~~
BURLINGTON IOWA.
of Paper

JUN 27 1901

Music and Drama.

The return of Sousa and his band at Powers' yesterday afternoon afforded the admirers of the "March King" an opportunity which was not appreciated to the extent that might have been expected. It is unusual to find a vacant seat at a Sousa concert and those that were in evidence yesterday afternoon reflected no credit upon the musical element of Grand Rapids. A Sousa concert is always interesting, for the "March King" seems never to exhaust his resources, and there is something new to be found in every program. Yesterday Sousa made the usual giddy flights from the classics to rag-time. Each extreme and all the intermediate portions were read with equal musicianly grasp and fine attention to detail. One of the wonders of Sousa's band is its responsiveness. The organization is like a great organ, and is as responsive to the conductor's baton as a keyboard to the touch of an organist. In shading, color and contrast the band is remarkable.

An innovation in yesterday's program was the appearance of Conductor Ellis Brooks, of the Furniture City band. Sousa was so pleased with Mr. Brooks' new composition, the "Forget-Me-Not" waltz suite, which was dedicated to Mrs. C. B. Kelsey, president of the St. Cecilia society, that he not only consented to place the composition on the program, but invited Mr. Brooks to conduct the band during that number a very distinctive honor which Mr. Sousa very seldom confers upon any conductor. Mr. Brooks was greeted by a burst of applause. At the close of the number there was an insistent encore. Mr. Sousa stepped forward, shook hands with Mr. Brooks and insisted upon a repetition of the number.

Another novelty was the fantasia medley, "The Band Came Back," arranged by Mr. Sousa. This was given directly after the intermission. The first flute was the first to come back. He played "The Mocking Bird." Then he was joined by more flutes. Other sections of the band and soloists came on, each stopping to "do a turn," introducing popular and national airs until the entire band was back on the stage. Then Sousa entered to the "Washington Post," which composed the finale. The band was literally taken to pieces in sections and put together again. The idea was nothing if not novel. The soloists yesterday were Arthur Pryor, than whom there is no better trombonist in the country; Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. Miss Bucklin is very much of an artist, and the touch of the musician is evident in all her work. She has excellent tone, a beautiful legato and splendid execution. Miss Bucklin played a new composition by Sousa, "Beautiful Reverie," a lovely, dreamy thing which is no more like a Sousa march than black is like white, which goes to prove again that Sousa is not a man of one idea. Miss Duffield would have a sweet, flexible soprano were it well placed and the quality not marred by evidences of fatigue and over-use.

Sousa and his band gave the heavier and more important numbers on the program in their usual dignified and musicianly reading.

The Sousa band concert last evening was, like all its predecessors, a distinct musical and artistic success. John Philip Sousa and his band of 65 skilled musicians have returned from the Old World with new and well-won plaudits, to find that the American musical public hold them in higher esteem than ever. The audience last evening gave the performers generous and enthusiastic appreciation. What especially called forth tumultuous applause was an encore—the sextette from Lucia—and Sousa's new march, "Hail to the Spirit of Liberty." The trombone, Arthur Pryor, and the cornetist, Hebert L. Clarke, in the sonorous delivery of their tones, caught every one's admiration. Blanche Duffield, the soprano, and Bertha Bucklin, the violiniste, excelled themselves in superb singing and violin performances.

Cutting from BULLETIN PA.

Address of Paper _____

Date JUN 29 1901

Duquesne Garden.



CLARA LANE,
Prima Donna, Duquesne Garden Opera Company.

One of Sousa's best comic operas, "El Capitan," will be presented at the Duquesne Garden next week. A matter of special interest will be the appearance of Miss Clara Lane, who is well and favorably known to Pittsburgers, and who has been engaged as prima donna at the Garden. The cast is strong and well placed, with Miss Lane as *Isabel*, Robert Lett as *Don Enrico*, Harold Blake as *Count Hernando*, Miss Carrington as *Estraldo*, and Miss Tannehill as *Princess Marghanza*. Mr. James D. Wilson will sing every evening, in the Palm Garden, after the opera.

Undoubtedly, the Duquesne Garden is the place where the most enjoyment can be found during these fervid days. There is excellent music, fine scenic effects, brilliant costuming, and delightful coolness. The opera this week is an old favorite, and is capably presented by the Duquesne Garden Opera Company. "Pinafore" was a Gilbert and Sullivan success twenty years ago, and has lost none of its charm by the passing of time. Though its plot is eminently English and its lines are a take-off of the pomposity and red tape of the British admiralty, it is nevertheless so full of fun and brightness as to be heartily enjoyed by all. The cast is one that does full justice to the opera. As *Josephine*, Miss Carrington scored a manifest hit, while special success crowned the efforts of Miss Tannehill as *Little Buttercup*. Among the men, Mr. Drew was wholly satisfactory as *Sir Joseph*, and the *Dick Deadeye* of Mr. Lett was another feature of the opera. Mr. Blake's *Ralph Rackstraw* was good, and so was Miss Fisher's *Hebe*. The *Captain Corcoran* of Mr. Raffael was another fine portrayal, winning hearty applause, and Mr. Cahill did

good work as the *Boatswain*. The singing, in the Palm Garden, by the Duquesne Garden Quartette, is greatly enjoyed. Altogether, the lot of the stay-at-home is made a pleasure by the existence of the Duquesne Garden, which in every detail reveals the ability of Manager Conant and his assistants.

ing from BUFFALO

ess of Paper BUFFALO, N. Y.

JUN 30 1901

CONCERT AT THE LAFAYETTE.

At the Lafayette Theater tonight will be given the first of a series of sacred concerts, which, it is intended, shall be features of the Pan-American season.

The programme is one which will be of unusual interest. It contains some of the best known professional people now in Buffalo.

Susie Rockmore, who is one of the most delightful of the stage singers of today and who is known all over the United States as a concert singer of rare merit, will be heard in some new songs. Kolb and Dill, who are the Weberfieldian comedians in "Fiddle-Dee-Dee," will appear in a sketch; Miss Dorothy Drew is down for por-

trays of prominent stage people; Howard and Emerson will present one of their dainty little sketches, which is wholly new, and John J. Sparks will deliver one of his famous monologues. The instrumental part of the programme will be made up of the musical Johnsons, the xylophone players, and Miss Josephine Harvey, the famous trombone player, than whom, it is said, there is no better performer than Arthur Pryor of Sousa's band, the most accomplished trombone player in the world. The last number on the programme is the American Biograph pictures.

"THE RAINBOW CITY."

It has remained for Bob Burdette, among all those who have attempted to do so, to accurately classify the Pan-American exposition among the recent world's fairs and to tell why it is going to last in the memory of those who have seen it. It is not because of the beauty of the many-colored buildings and the artistic grounds, nor because of the wonderful exhibits, or their classification. It cannot compare, in those respects to the great Columbian exposition, he thinks, but as a display of electrical development it far surpasses anything that has ever been attempted. With the pen of a master of description Burdette tells of this distinctive feature of the "Rainbow City," which he says might be far more appropriately named, "The Illumination of the Pan-American Exposition," he says, "is a poem that remembers itself for you. The first evening stars are trembling in the twilight. The multitude has gathered about the pavilion, as usual, where Sousa wields the baton. The first number of the evening program is nearly concluded, when a company of United States marines goes marching past en route to quarters. With the quick tact and charming good nature which is the very heart of the 'March King,' Sousa with a gesture diverts the stream of music into alternations of 'Dixie' and 'Marching Through Georgia,' and so plays the marines to their quarters, amid the cheers of the people. Then silence, and in the gathering darkness all the lights in the City of the Fair are turned off.

"Presently, low and soft as a whisper of music, the strains of 'Nearer, my God, to Thee,' steal from the band stand and at the moment the lamps glow, red and dull, in the darkness—about the pavilion, on the outlines of all the buildings, in the splashing waters of the many fountains. The music rises to a louder tone, the lights brighten with the music—crescendo in the band stand—a vesper day—dawn through all the grounds. Clearer and higher, the hymn and the lights—until, as the closing chord lifts the song to a climax of triumph, the grounds are ablaze with the clear, white light, every building and tower and fountain is luminously outlined; every thing that is incomplete, imperfect, every thing that would mar, or make a false tone, is hidden—there is nothing but a city of light, not of the earth, but hanging in the air—glowing steadfastly in the night sky. The deep heart applause of breathless silence tells how the picture is glowing upon every soul in that vast multitude. An old man, with the tremor of age and reverence in his deep tones, says, in a low voice:

"And I, John, saw the Holy City, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband."

"A deep breath—the sigh of a vast concourse of people—the 'March King' pauses long with half raised baton, as though loth to disturb the feeling, then a chord of music, and the picture that will last forever is burned upon every brain and heart."

ting from COURIER

ress of Paper BUFFALO, N. Y.

JUN 29 1901

Lovers of band music will find a feature of the Pan-American among its greatest attractions. What with Sousa, the Mexican Artillery band, and the other military bands, there is lack of melody.

cutting from IDEAS
BOSTON, MASS
Address of Paper
Date JUN 29 1907

Sousa's Band is a great drawing card at the Pan-American Exposition. Its concerts, given in the Esplanade during the day and evening, attract large crowds, and every number played is received with enthusiastic applause. The distinguished bandmaster's latest composition, "The Invincible Eagle," which is dedicated to the Pan-American Exposition, is a feature of each concert. It has become very popular.

Dominion Day is Canada's great holiday. It falls on July 1. This year the day will be observed with special ceremonies at the Pan-American Exposition. Excursions will be run on all transportation lines between Buffalo and Canadian points.

Newspaper Cutting from TIMES
Address of Paper BUFFALO, N.Y.
Date JUN 29 1907

The joint band concert idea, suggested by Sousa, seems to have been abandoned. It is said that the Exposition officials did not encourage the proposition.

cutting from RECORD
Address of Paper PORTLAND, ORE
Date JUN 29 1907

Blanche Duffield, who has been with Sousa's band the past season, has gone to New York for a few weeks' study with her teacher, Madame Dona Devine.

cutting from POST
Address of Paper PITTSBURG, PA
Date JUL 9 1907

"EL CAPITAN" A SUCCESS.

Duquesne Garden Stock Company Was Faultless in Its Production.

The most perfect production of light opera that has been seen this season in the Duquesne Garden was witnessed by a large audience last evening, when the stock company produced "El Capitan," the music for which was composed by John Phillip Sousa. When this work was first produced in New York some years ago, DeWolf Hopper made its popularity unmistakable. The stock company, strengthened by the first appearance this season of Miss Clara Lane as the prima donna, and aided in their work by the most elaborate stage settings ever attempted and the finest costuming that the company has been provided with, simply carried on the work in the line of popularizing this bright tuneful opera. The first appearance of Clara Lane was the signal for a most complimentary ovation from her admirers in Pittsburgh. The entire company, however, came in for generous approval and in every act encores were frequent and demonstrative. It was plainly evident that the audience was taken by surprise and agreeably so. Every point in the opera was splendidly covered. It was as near faultless as it could be, the chorus being especially commendable. The work of Robert Lett, in the role of Don Errico Medigua, which DeWolf Hopper appeared, was surprisingly well done. Clara Lane was ably supported by Harold Blake in her work and Miss Mary Carrington, who is an ideal soubrette, put vivacity into her work. All of the members of the company were seen at their best.

cutting from TRIBUNE
Address of Paper PITTSBURG, PA

A SOUSA OPERA AT THE DUQUESNE GARDEN

The Well-Known Composition Given a Fine Presentation—Ringling Bros.'s Circus Tomorrow.

The acquisition of Miss Clara Lane has added much strength to the Duquesne Garden Stock Co. and the presentation of Sousa's famous opera, "El Capitan," last evening, was easily the best performance that has been given this year. Miss Lane, in the role of Isabel, the viceroy's daughter, had a part which suited her well and in which her voice showed to great advantage. Her solos and a duet with Harold Blake, were heartily encored. The cast seemed strengthened in every way by the coming of Miss Lane. In the title role, Robert Lett left little to be desired. De Wolf Hopper's part seemed peculiarly adapted to his abilities and he interpreted every passage well, receiving much applause in his march solos. The trio, the Typical Tune of Zanzibar, by Miss Carrington, Messrs. Lett and Raffael, made a hit and they were recalled several times. Miss Carrington, who took the part of Ostrelida, made famous by Edna Wallace Hopper, showed a great capability in a soubrette part. The staging and costuming was the best that has been furnished this year. The costumes were new and were secured specially for the presentation of this opera. The music in "El Capitan" is characteristic of Sousa and the marches which are familiar to every Pittsburgher were well rendered by the chorus. As an additional attraction in the palm garden this week, James D. Wilson is on the program. The young man has an excellent voice and was well received last night. He sang several of the newest compositions. Manager Conant is to be sincerely congratulated. He is fully redeeming his pledges to give Pittsburghers an entertainment refined and enjoyable.

cutting from POST
Address of Paper PITTSBURG, PA
Date JUL 2 1907

Sousa Will Dedicate New March.

Colonel George Frederick Hinton, manager of John Phillip Sousa, the march king, and his celebrated band, was at the Union station last night en route to New York. He came to Pittsburgh to arrange with the Western Pennsylvania Exposition society for Sousa's opening September 4. In speaking about Sousa and his band Colonel Hinton said: "Mr. Sousa is looking forward to his Pittsburgh engagement with much pleasure. He has not forgotten the ovation he received at the Duquesne Garden the early part of the year. When he dedicates the spacious new music hall, now in course of construction by the exposition company, Mr. Sousa will play for the first time a composition arranged specially for the Pittsburgh opening and dedicated to the city of Pittsburgh. It will be Mr. Sousa's latest march and he is trying to make it one of his best. Mr. Sousa and his band will close the Buffalo engagement Saturday night. From there the band will open an engagement at Manhattan Beach, closing there September 2, and coming to Pittsburgh the next day."

cutting from LEADER
Address of Paper PITTSBURG, PA
Date JUL 2

"El Capitan" at the Garden.

A large audience sought relief from the heat in the enticing coolness of Duquesne garden last night and at the same time enjoyed the well-known comic opera "El Capitan." The melodies and marches written by John Phillip Sousa were familiar to most of the audience. That the criticism was favorable was evident by the liberal applause. The appearance of Clara Lane, the favorite soprano who was prima donna of the company for most of last season, was one of the interesting features of the evening. She was accorded a hearty welcome. As "Isabel," daughter of "Don Medigua," she had opportunities to renew her popularity with her old time admirers. "Don Medigua," the eccentric and comical character originated by De Wolf Hopper, was capably filled by Robert Lett. Harold Blake, the tenor, and Jack Raffael, baritone, had much to do with the success of the opera. Considering the brief time for rehearsal, the chorus was excellent. The scenery was pretty and the performance throughout was first-class.

cutting from TRIBUNE
Address of Paper
Date JUL 3 1907
Daily average (Sunday, 19, 1907, excepted) 39,390

Pan-Americanism.

It is to be feared that the people of the United States do not realize the importance of the Exposition at Buffalo. Probably few persons who have not seen the grand and glorious display can have any conception of what it is. There is little doubt that human ingenuity never before planned anything equally beautiful. If it were necessary, one would be justified in walking all the way to the fair to see it. In saying this, we do not mean to assert that the pickled pumpkins and the preserved cabbages attract any greater attention than they would on the deck of a green grocery. As a matter of fact, it is noticeable that exhibits of the old sort, including pyramids of corn, exaggerated turnips, and so on, are neglected by the visiting public, while the beautiful architecture, coloring, and statuary are simply swallowed by the great crowds that surge around the splendid park.

When Sousa, handling the baton, marks the fall of day, and as the darkness comes starts that beautiful hymn, "Nearer, My God, to Thee," and the seven hundred thousand incandescent lights begin to glow, and presently break into a blaze of glory, it would be a poor American who would not feel emotion. It would be a poor American who should not feel the glow of a great Americanism—a pan-Americanism.

And that is the meaning of the Exposition at Buffalo. Differences of language and descent unhappily have kept the American nations apart in sentiment and purpose, but wrongfully so. Whether we be Latin or Anglo-Saxon, we all have the force of republican liberty behind us. Washington in the north and Bolivar in the south equally represent the great principle of government by the people for their own benefit, and in opposition to tyranny. We have been forgetting this of late years. Particularly in the United States we have ignored the ties which ought to bind us to our brave neighbors, who, like us, have successfully thrown off the chains of medieval Europe and made nations where barbarism formerly existed.

The time has come when the Pan-American idea and principle should prevail. We should wake up to the idea that far beyond any thought of fraternity with our kin on the other side of the Atlantic, the American peoples are our brothers, and are interested with us in preserving the integrity of free institutions. Brazil, Argentina, Chile, Peru, and Paraguay of right ought to be nearer and dearer to us than England. Essentially we are of a hemispheric family. The dangers from interference from the Old World are one, whether considered from the point of view of our own or our neighbors—and it would be foolish not to accept the fact. In the providence of God these two American continents have been devoted to freedom. It makes no difference whether the language spoken in one or another State is English, Spanish, or Portuguese; all are or ought to be one in upholding the principles which Washington, Iturbide, and Bolivar fought for. Blessed will be the day when all Americans shall forget small differences of tongue and descent, and all together join in making a solid phalanx to meet the aggressions of the elder world.

cutting from N. Y. EVENING JOURNAL
Address of Paper
Date JUL 6 1907

SEASIDE PLAYS.

"Hymn to the Nations," the last composition of Verdi's, and new to this country, will be one of the numbers on Sousa's programme tomorrow afternoon and evening at Manhattan Beach. Selections from "Florodora" and "San Toy" will also be played. Sousa and his band will remain at Manhattan Beach for the remainder of the season. Only one concert will be given daily and at 3 o'clock, but each Sunday both afternoon and evening concerts will be given. Monday evening, July 15, "The Runaway Girl" will be presented. The Strakosch Opera Co.

COURIER
 Paper—ALBANY, N. Y.
 JUL 7 1906

OFFICIAL PROGRAMME OF THE EXPOSITION

TODAY—ILLINOIS DEDICATION DAY.

Gates open from 8 a. m. to 11 p. m.

The day preceding the Fourth of July promises to be an important day in the history of the Exposition. The dedication of the Illinois Building will be celebrated at noon, with the Hon. J. W. Templeton, president of the Illinois commission, presiding. The 65th Regiment Band will furnish the music.

After opening prayer and music by the Lexington Quartette President Temple will deliver the address.

Addresses will be given by Col. Oglesby, representing Gov. Yates of Illinois; the Hon. W. I. Buchanan, director-general of the Exposition, and the Hon. H. S. Boutwell, M. C. The musical features include an attractive part of the programme of the dedication.

Electrical fountain—display—North Bay Park Lake is a new feature which presents a beautiful attraction. It is under illumination from 9 to 9:30 p. m.

Seneca Indians vs. Crescent Athletic Club in Canadian-American lacrosse championships at Stadium at 10:30 a. m.

Toronto Lacrosse Club vs. Capitol Lacrosse Club of Ottawa in Canadian-American championships at Stadium at 3 p. m.

Four bands will contribute to the entertainment of the day.

At 10 a. m. the Mexican Artillery Band will play in West Esplanade stand. In the afternoon Sousa's Band will play at the East Esplanade. The Mexican Artillery Band will play at the Casino stand, the 74th Regiment Band at the Woman's Building. In the evening the 74th Band will play at the Plaza stand, the 65th Regiment Band at the Casino stand, and Sousa's Band at the East Esplanade stand.

Organ recital by Louis Falk of Chicago at 4 o'clock in the Temple of Music.

The usual military drills will be given.

INDEPENDENCE DAY—JULY 4TH,

Fourth of July will be celebrated with proper ceremony at the Exposition. The usual programme regarding the opening of buildings, illumination and displays will be carried out. In the evening there will be a parade by the Artillery and Marine companies at the Exposition, and the day will be brought to a close with a grand pyrotechnic display.

Cutting from _____
 Address of Paper _____
 Date _____

MANHATTAN BEACH.—"The Circus Girl," given by members of the Augustin Daly Musical Co., continues to draw crowds. "The Geisha" will be presented July 5, and will have a run of the following week. Pain's Chinese War spectacle is drawing big audiences. John Phillip Sousa and his noted band, who are now at the Pan-American Exposition, will give a concert Sunday, 7, and will be seen here the remainder of the season.

NEW YORK HERALD
 Cutting from _____
 Address of Paper _____
 JUL 7 1906

At Manhattan Beach "The Geisha" will be the attraction in the theatre and Sousa's Band will give daily concerts there. This afternoon and evening Sousa and his band will give two concerts in the pavilion. Excellent programmes have been provided for each concert, a feature of both being a new march by Mr. Sousa, entitled "The Invincible Eagle," which will be heard here for the first time. Another entirely new composition, "Hymn to the Nations," the last effort of the Italian master, Verdi, will be rendered in the afternoon, and during the evening concert excerpts from "Florodora" and gems from the score of "San Toy" will be played. Mr. Sousa and his associates will remain at Manhattan Beach during the remainder of the present season. Pain's spectacle, "The War in China," with its attendant fireworks, is the attraction in the big open air amphitheatre at Manhattan. Vaudeville is the attraction both at Brighton and Midland beaches.

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NEW YORK
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 JUL 7 1906

MANHATTAN BEACH.

"The Geisha" to Run Another Week—
 Sousa Returns with His Band.

"The Geisha," with its splendid cast of principals, including Charles Swain, Melville Stewart, Henry Norman, George Lesoir, Paula Edwardes, Elgie Bowen and Francis Gordon, will be continued at the theatre pavilion, Manhattan Beach, all of

this week, with a matinee performance on Saturday afternoon. On Monday evening, July 15, that delightful musical comedy, "A Runaway Girl," will be presented.

This afternoon and evening Sousa and his band will give two concerts in the pavilion. Excellent programmes have been provided for each concert, a feature of both being a new march by Sousa, entitled "The Invincible Eagle," which will be heard here for the first time.

Another entirely new composition, "Hymn to the Nations," the last effort of the Italian master, Verdi, will be given in the afternoon, and during the evening concert excerpts from "Florodora" and gems from the brilliant score of "San Toy," the two great musical successes of the year, will be played. The bandmaster and organization will arrive this morning by special train direct from the Pan-American Exhibition at Buffalo, where for the last month they have been one of its prime features. Sousa and his associates will remain at Manhattan Beach during the remainder of the season. Only one concert will be given each weekday, beginning at 3.30 p. m., but on Sunday there will be two Sousa concerts, beginning at 3.30 and 8 p. m.

Cutting from YORK WORLD
 Address of Paper _____
 JUL 7 1906

The beaches were overrun last week, especially on the Fourth, when Pain's fireworks were to be seen at Manhattan Beach. The beaches are always well crowded, but this season they seem more so. At Manhattan Beach there will be a large programme for to-night. Sousa and his band, who were missed by all the frequenters of Manhattan Beach last summer, return to their old stamping ground to-day. A year ago the public had to be satisfied with the cable reports of the great success of the American band in the old world, but now it can sit in the cool breezes of the beach and listen to the spirited strains of martial music.

THE MORNING TELEGRAPH
 Cutting from _____
 Address of Paper New York City
 JUL 7 1906

SEASIDE AMUSEMENTS.

Sousa's Band Reappears at Manhattan Beach To-day—Vaudeville Programme for Brighton.

"The Geisha," played by an excellent cast, including Charles Swain, Melville Stewart, Henry Norman, George Lesoir, Paula Edwardes, Elgie Bowen and Francis Gordon, will be continued at the Theatre Pavilion, Manhattan Beach, all of this week, with an only matinee performance on Saturday afternoon. On Monday evening, July 15, "A Runaway Girl" will be presented.

This afternoon and evening Sousa's band will give two concerts in the Pavilion. Excellent programmes have been provided for each concert, a feature of both being the new march by Mr. Sousa, entitled "The Invincible Eagle," which will be heard here for the first time.

Another entirely new composition, "Hymn to the Nations," the last composition of the late Verdi, will be rendered in the afternoon. During the evening concert excerpts from "Florodora" and gems from "San Toy," the two best musical successes of the year, will be played. The band will arrive this morning by special train, direct from the Pan-American Exposition at Buffalo, where they have played for the past month. Mr. Sousa and his associates will remain at Manhattan Beach during the remainder of the present season. But one concert will be given each week day, commencing at 3.30 p. m.; but on Sunday there will be two, beginning at 3.30 and 8 p. m.

A novelty at the Brighton Beach Music Hall this week will be the Brighton Beach Madrigal Cadets, an organization of boy sweet singers, gotten together by Manager Grover from Brooklyn church choirs. The Strakosch Opera Company, however, will be the leading feature of the week. It is headed by Avery Strakosch, Payne Clarke and D. Contori. They will sing selections from "Lucia di Lammermoor," "Rigoletto" and "Il Trovatore." Others to appear will be The Four Westover Sisters, Linton and McIntyre, Harry and Leila, the vitagraph and Slafer's Marine Band.

TIMES.
per
BUFFALO, N.
JUL 3 1901

Big Celebration Independence Day!

W H H Hull & Co
Adv. Agents
Tribune Bldg

The Ever Glorious Fourth Will Be Pa- triotically and Enthusiastically Ob- served in Buffalo and Rain-bow City. Grand Marshal Shafer's Parade Order--Events of the Day.

Arrangements for tomorrow's big Independence Day celebration are now complete. The program for the day commences with the sunrise salute of 100 guns at Lafayette Square. Then comes the big parade, which forms in Niagara Square at 9 o'clock. Following that are the public exercises at Lafayette Square, at about 11 o'clock. At sunset another salute of 100 guns will be fired at Lafayette Square. Then in the evening comes the grandest display of fireworks ever seen in this city. The old Driving Park on East Ferry Street will be the scene. Many of the pyrotechnic effects will be touched off by a high wire performer, who will be seen amid electrical effects.

The order of the parade is as follows:

Platoon mounted police.
Grand Marshal E. C. Shafer.
Chief of Staff C. J. Schnellbach.

First Division.

Lampe's Band.
John J. Graves, Marshal.
Lake Erie Commandery Drum Corps.
Chamlin Post, No. 2, G. A. R.
Bidwell-Wilkeson Post, No. 9, G. A. R.
George Stoneman Post, No. 180, G. A. R.
McMahon Post, No. 208, G. A. R.
A. J. Meyers Post, No. 239, G. A. R.
Wm. Richardson Post, No. 239, G. A. R.
Ellislad L. Hayward Post, No. 542, G. A. R.
Gen. D. S. Stanley Garrison, No. 36, G. A. R.

Second Division.

Marshal.
Hyer's Band.
Veteran Volunteer Firemen.
Sons of Veterans.
Clover Leaf Club.
Parkside Wheel Club.

Third Division.

Marshal Charles Shafer.
Germania Band.
Buffalo Com. No. 6, U. R. K. of P.
E. C. Shafer Co. No. 26, U. R. K. of P.
Lake Erie Co. No. 31, U. R. K. of P.
Limestone Hill Protective Band.
The William Hengerer Co. Employees.

Fourth Division.

Marshal.
City Troop Band.
Exempt Firemen.
German Department Y. M. C. A.
Polish Hussars.
Polish Company of Infantry.

Fifth Division.

Marshal and Military Staff.
Orders of Select Knights.
Grand Legion Officers.
Excelsior Band.
Scheeler Commandery No. 4.
Lake Erie Commandery, No. 6.
Niagara Commandery No. 6.
Tonawanda Commandery No. 8.
Erie Commandery No. 1.
Buffalo Commandery No. 2.
U. S. Grant Commandery No. 17.
Red Jacket Commandery No. 34.
Scheeler Legion.
Lake Erie Legion.
Concordia Legion.
Columbia Legion.
South Buffalo Legion.
Emerson Legion.

Sixth Division.

Marshal A. Roscover and Staff.
Hack's Band.
Association of tribes of Improved Order

of Red Men.
Tribes Nos. 43, 63, 131, 147, 151, 153, 173,
151, 200, 207, 216, 231, 250, 257, 266, 269,
Seneca Band.
Tribes Nos. 235, 315, 321, 330, 345, 350,
369, 376.

Seventh Division.

Marshal Dr. S. R. Borzilleri and Staff.
Scinta's Band.
Italian Societies.
Carriages containing Mayor Diehl and orators of the day, C. V. Miller, Hamilton Ward, Otto F. Andrie and Board of Councilmen, Board of Aldermen, Citizens' Committee.

Eighth Division.

Marshal Dr. J. T. Claris.
Industrial Display.
Larkin Soap Company.
Brad. J. Cilley.
Our Own Delivery.

Others wishing to join in parade will form in rear of above named.

The divisions will rendezvous as follows:

First division on west side of Delaware Avenue and Niagara Street.

Second division on east side of Delaware Avenue and Niagara Street.

Third division north side of Niagara Street and Delaware Avenue.

Fourth division on the north side of Genesee Street and Delaware Avenue.

Fifth division on the south side of Genesee Street and Delaware Avenue.

Sixth division on Franklin Street and Genesee Street.

Seventh division on Court Street and Delaware Avenue.

Eighth division on Delaware Avenue south of Niagara Street.

The line will move at 9:30 over the following route: Niagara to Franklin, to Church, to Main, to Eagle, to Ellicott, to Genesee, to Main, to Edward, to Delaware, to Niagara and there disband.

FOURTH OF JULY

PROGRAM AT THE FAIR

Two unique features have been decided upon for the National holiday exercises at the Pan-American Exposition. Both will take place at night after the regular features of the day are out of the way. This will leave all clear for the Buffalo end of the celebration and give the people a chance to get well inside the gates. There will be a joint band concert in the Stadium in which Sousa's Band and the bands of the 65th and 74th regiments will play in concert. Operatic music and national airs will make up the program. The bands will begin playing promptly at 8:30 o'clock. The final number will be the "Star Spangled Banner" and the audience will be asked to join in the chorus by singing the words of the song.

In the evening as soon as it is dark there will be a "Fairly Illumination" on the waters of the lake. This will be about 9 o'clock. The electric fountain in the north bay will be on and all the additional electric lights on the margin of the lake will be turned on. Over 5,000 incandescent lights have been placed there within the past few days and these will be used to brighten the scene. There are about 600 arc lights also in the lake region, all of which will be turned on Thursday night.

At the organ recital Thursday afternoon the famous Welsh tenor, Evan Williams, will sing "The Holy City" and an air from Mendelssohn. There will be no fireworks.

ing from Standard Union

ess of Paper Brooklyn, N. Y.

JUL 7 1901

"THE GEISHA," with its splendid cast of principals, including Charles Swain, Melville Stewart, Henry Norman, George Lesoir, Paula Edwardes, Elgie Bowen and Francis Gordon, will be continued at the Theatre Pavilion, Manhattan Beach, all of this week, with only one matinee performance, on Saturday afternoon. On Monday evening, July 15, that delightful musical comedy, "A Runaway Girl," will be presented. This afternoon and evening Sousa and his band will give two concerts in the pavilion. Excellent programmes have been provided for each concert, a feature of both being a new march by Mr. Sousa, entitled "The Invincible Eagle," which will be heard here for the first time. Another entirely new composition, "Hymn to the Nations," will be rendered in the afternoon and during the evening concert, excerpts from "Florodora," and gems from the brilliant score of "San Toy," the two great musical successes of the year, will be played. The popular bandmaster and his peerless organization will arrive this morning by special train direct from the Pan-American Exposition, Buffalo, where for the past month they have been one of its prime features. Sousa and his associates will remain at Manhattan Beach during the remainder of the present season. But one concert will be given each weekday, commencing at 3:30 P. M. but on Sunday there will be two Sousa concerts beginning at 3:30 and 8:00 P. M.

ing from NEW YORK FREE

ress of Paper

JUL 8 1901

NEWS OF THE BEACHES.

It was Sousa day at Manhattan Beach yesterday. Sousa and his band had not appeared before a Manhattan Beach audience in two years, and they were welcomed warmly.

Sousa treated his audience to several new selections, chief among which was his latest march, "The Invincible Eagle." It has swing and snap, and is more melodic than some of his recent compositions.

It was cool at Manhattan yesterday, and the crowds there were as big as in the rush on July 4.

paper cutting

g from NEW YORK WORLD.

is of Paper

JUL 9 1901

Sousa and his band have been welcomed back to Manhattan Beach with cheers. Large crowds have journeyed to that resort to hear him again, and they have not been disappointed. His arm is lame from the shaking it has received from admiring thousands. His new march, "The Invincible Eagle," has the charm and life which characterizes nearly all his pieces. His soloists, Herbert Clarke, France Helle, Walter Rogers and Arthur Pryor were applauded repeatedly.

g from Times
s of Paper CLXX
JUL 8 1901

NEW SOUSA MARCH MADE BIG HIT AT MANHATTAN

"The Invincible Eagle" Wildly Encored at His First Beach Concerts.

LARGE CROWDS AT BRIGHTON. DAY AT CONEY TOO QUIET TO SUIT THE REGULARS.

Bath Beach Entertains Some 25,000, and Rockaway and North Beach Prove Popular—New Swimming Pool at Latter.

Yesterday was a fairly good day at Manhattan and Brighton Beaches. There were a lot of folks who participated in the Sunday afternoon parade at the Manhattan Beach Hotel, who dined later at Brighton, but there were enough dining in view of the march of fashion to comfortably fill nearly all of the tables. In the bathing pavilions everything was much after the common Sunday fashion. The usual crowd came down early in the morning and stayed all day, assisted by straggling transients.

Mr. Schwab and Mr. Platt, at the Oriental, were sitting close together, talking about things and things, and from time to time speaking very diplomatically to the newspaper men. Not much was found out about what they thought on anything but the weather. The first concert of John Philip Sousa's season at the Beach was given in the afternoon and was a howling success. The evening concert was perhaps fully as well attended and the programme was a very popular one. In the afternoon Sousa's new march, "The Invincible Eagle," was played and repeatedly encored, and when it was played again in the evening it had to be repeated four or five times. Encores were persistently demanded in the evening. As an example, when the third number had been reached ten selections had been played. The evening concert was of popular selections and was a fitting opening to the great bandmaster's Beach season.

newspaper Cutting bureau in the world.
N. Y. EV'G. WORLD

g from _____
ress of Paper _____
JUL 8 1901

SOUSA AT MANHATTAN.

His New March, "The Invincible Eagle," Arouses Enthusiasm.

Sousa's return to Manhattan Beach, his first appearance at the popular seaside resort since his triumphs at the Paris Exposition, drew 20,000 Sunday excursionists to the silk stocking end of Coney Island. The afternoon and evening was one of personal triumph for the popular leader. Every one was anxious to shake his hand, celebrities in the political and aristocratic world vied in doing him honor.

As a starter to a new season of enthusiasm a new Sousa march, "The Invincible Eagle," was played for the first time and scored an instant success. It has more vivacity and tunefulness than "The Liberty Bell" and other recent compositions, while the characteristic swing of the Sousa march is as irresistible as ever. At both afternoon and evening concerts the applause was unbounded for Sousa and his soloists, Herbert Clarke, Franz Hella, Walter Rogers and Arthur Pryor.

ing from THE MORNING TELEGRAPH
ress of Paper New York City
JUL 8 1901

NOT AN IDEAL DAY FOR OCEAN BREEZES

Visitors Found It a Trifle Chilly at Manhattan and Brighton.

VERY FEW BRAVED THE SURF

Still There Were 100,000 There, with a Few Millionaires and Stage Folk Included.

By Bruce Macdonal.

Although yesterday was not of the torrid, wilting order, it seemed to have a hypnotic effect on the people of New York and drove them in herds to Manhattan and Brighton. It was estimated that there were over a hundred thousand persons at Brighton yesterday afternoon at 2 o'clock.

It was not an ideal day. The wind swept in, raw and keen, from the sea and drove the visitors from the beach and verandas into the hotels. It was a trifle too chilly for bathing, yet quite a number braved the heavy, pounding surf and the low temperature and sported around for a short time, blue lipped, goose fleshed and shivering, and then made a quick run for those places in which they could procure bodily warmth to be applied internally.

There were not as many persons of note at Manhattan as usual.

Some of the Persons There.

Charles Schwab, the million dollar director of the affairs of the steel trust, cooled down on one of the verandas of the Oriental and rested pending another hot and active session with J. Pierpont Morgan to-day. Henry Clews was also at the Oriental, and he and Schwab occasionally came together long enough to discuss such light and trivial subjects as the consolidation of all the railway and steamship lines on earth, or the purchase of all existing coal fields.

Secretary Root was at the Oriental Saturday night and took dinner with Mr. Clews. It was supposed he was to remain over Sunday, but some important errand took him back to town at 11 o'clock Saturday night.

Sadie Martinot, with her newly acquired husband, Louis Nethersole, and Jack Follansbee spent the afternoon at Manhattan Beach and took dinner there.

Band a Great Attraction.

Quite a number of other theatrical celebrities supposed to be at Marienbad or Nice or some other foreign resort were found lurking furtively about the beach or listening to the band.

The band, by the way, was the great attraction of the day. Sousa has returned after two years' absence, and he was greeted with a vast amount of enthusiasm and applause. He brought with him a new march, "The Invincible Eagle," played for the first time at the Pan-American Exposition, and it was regarded as being in the same class with his other famous compositions. It, in fact, was a success.

It was not a lively day at the nearby resort, nor was it a particularly pleasant day. The thunder of the surf, the whining of the wind and the pelting of the rain rather tended to depress one's spirits and discourage attempts at merry-making.

g from NEW YORK SUN.
ress of Paper _____
JUL 8 1901

Platt, Schwab and Root at the Oriental.

Senator Platt spent a quiet Sunday afternoon in his room at the Oriental Hotel, Coney Island, yesterday. Charles M. Schwab, President of the Steel Corporation, was at the hotel resting. Secretary of War Root and Thomas F. Ryan were at the Oriental to dinner Saturday, but didn't stay over Sunday. Sousa's band began giving concerts at Manhattan Beach yesterday.

g from Standard Union
ress of Paper Brooklyn, N. Y.
JUL 8 1901

RETURN OF SOUSA'S BAND.

FAMOUS ORGANIZATION AGAIN AT MANHATTAN BEACH.

John Philip Sousa and his band, after an absence of a whole season from Manhattan Beach, made their reappearance yesterday in the breeze-swept theatre. With the eclat of a notable engagement at the Pan-American Exposition following last year's triumph at the Paris Fair, the band came back to the place which may be regarded as its home, and was received with an enthusiastic demonstration from an audience which nearly filled the theatre. The musicians were in fine form, and have evidently been kept under excellent training, while Sousa himself, whose appearance was the signal for hearty applause, was in good humor, as of old, and displayed all of his characteristic mannerisms. A feature of each of the two performances yesterday was the playing of his new march, "The Invincible Eagle," never before heard here. It is full of martial spirit, and has a catchy melody, which was brought out on the repetition of the title not only by the customary line of trombones at the front of the stage, but by cornets and altos as well. There were innumerable encores. The programme, evidently pleased, for the opening bars of almost every number evoked a volley of hand clapping. At each concert members of the band appeared as soloists Arthur Pryor, the trombonist, and Walter B. Rogers and Herbert L. Clarke cornetists, played compositions of their own with fine effect, while Franz Hella brought out many beauties of that less known instrument the flugelhorn. Among the novelties on the programme were Verdi's last composition, "Hymn to the Nations," a suite by La Rondella; a serenade by Meyer-Helmund; a caprice, by Liebling, and extracts from Giordano's "Andrea Chenier." Airs from popular light operas were presented in addition to selections from Wagner, Bizet and Rossini, while for encore numbers the "coon" melodies were largely drawn upon, as well as Sousa's own ever-welcome compositions. During the season Sousa's Band will play in the Manhattan Beach theatre every afternoon, and on Sundays there will be in addition an evening concert.

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ress of Paper _____
JUL 8 1901

SOUSA'S RETURN.

The wisdom of putting Sousa and his incomparable band once more into the pavilion at Manhattan Beach was shown by the big crowds which listened to his two concerts yesterday. The bandmaster gave a hearty and demonstrative welcome home, and he played encores with his old time generosity and new music with all his former skill. There was a good proportion of new music also, some of it heard for the first time anywhere, and the rest new in its arrangement for this band. The most prominent was the dapper bandmaster's new march, "The Invincible Eagle," which promises to take its place with his favorite compositions of past seasons. There was also a new "Hymn to the Nations," by Verdi, and some selections from Giordano's opera, "Andrea Chenier," which has had only two or three performances in this country and has been little borrowed from by band or orchestral conductors. The favorite soloists of the band—Herbert Clarke on the cornet, Arthur Pryor on the trombone and Franz Hella on the flugelhorn—also had new solos for their instruments and were cordially welcomed home. Altogether, the Sousa season opened most auspiciously. On week days the former evening concerts will be dropped this year and the only opportunity to hear the band will be at 3:30 in the afternoon. On Sundays the band concerts will be at 3:30 and 8.

ting from CITIZEN
ress of Paper BROOKLYN, N. Y.
JUL 8 1901

TWO SOUSA CONCERTS.

The Bandmaster's Return Welcomed by Large Audiences.

Sousa made his re-entry at Manhattan Beach yesterday, after an absence of nearly two years. His going was wise, for it removed him and his band from the region of mere commonplace and made them a prized rarity. The return proved to be a characteristic Sousa event. Two large audiences were present yesterday. They were in no critical or fault-finding mood. Mostly they knew the Sousa repertoire in advance, so that the opening bars of a piece were the signal for applause. At the finish two, three and even four encores were not uncommon. A programme of eight numbers was thus lengthened into twenty. March, overture, cakewalk, religious melody, song adaptation, caprice—all were welcome to the music-hungry patrons.

The evening concert opened with the "William Tell" overture, which was played brilliantly. Some of the other things on the printed list (but a moiety of the actual programme) were airs from "Florodora," including the "Tell Me, Pretty Maiden" double sextette; a melange called "A Soldier's Dream," played on the cornet by W. B. Rogers; scenes from "Andrea Chenier;" "Sparkling Women," a caprice by Liebling; Arthur Pryor's trombone solo, "The Patriot," the encores whereof juxtaposed incongruously "Nearer, My God, to Thee" and a Weber & Fields coon song; selections from "San Toy," and the introduction to the third act of "Lohengrin." Also it should be mentioned that the popular conductor presented his latest march, "The Invincible Eagle," which he wrote for the Buffalo Exposition. Though by no means a striking novelty, it has the accustomed swing and fervor of the bandmaster's compositions, and was liked well enough to be played three times hand running. Of Sousa's earlier marches, such as "The Liberty Bell" and "Stars and Stripes," there was no lack.

From now on the band will play at the Beach every afternoon.

from YORK JOURNAL
s of Paper JUL 8 1901

SOUSA WELCOMED AT THE SEASIDE.

Manhattan Beach resumed its old-time appearance yesterday when March King John Philip Sousa and his famous band returned to their Summer home after a two years' absence. It was an ideal day at the beach, despite an occasional threatening cloud, and the audiences at the two concerts tested the capacity of the big amphitheatre.

Sousa received a rousing welcome, and the liberal manner in which he granted encores testified to his appreciation of the plaudits of his admirers. The two programmes included several Wagner numbers in contrast to selections from "Florodora" and "San Toy." Verdi's last composition, the "Hymn of the Nations," was especially interesting.

The most conspicuous and popular number was Sousa's new march, the "Invincible Eagle," which was played at both concerts and won immediate favor. The new march is in six-eight time, is melodic and catchy in the extreme, possessing all the well-known Sousa characteristics of snap and vim. It is safe to say that half the town will be dancing to its strains before the Summer is over.

Sousa received many congratulations on his recent honors from the French Government, as he wore for the first time the decoration of the palms of the Academie Francaise.

Musical Courier
July 10th 1901

SOUSA'S RETURN.

JOHN PHILIP SOUSA and his band were welcomed by throngs of admirers at the Manhattan Beach Hotel last Sunday afternoon, when the first concert of the present engagement was given. The band had just come from Buffalo, where it had won a series of brilliant successes at the Pan-American Exposition.

Sunday afternoon the music pavilion was crowded. There was not a vacant seat and many persons were content to stand during the concert.

The program presented was excellent, the piece de resistance being Sousa's new march, "The Invincible Eagle." This was received with every evidence of delight, and aroused unbounded enthusiasm. Of course it had to be repeated several times before the audience was satisfied. This march is one of sterling merit, full of originality and strength. It bids fair to become as popular as any of its predecessors. Sousa's melodic vein seems incessant; his fountain of inspiration is apparently inexhaustible.

Sunday night another large crowd attended the concert, and gave the band and its leader a rousing reception.

ing from TIMES
ress of Paper LOS ANGELES CAL
JUN 30 1901

Music at Buffalo.

Music at the Pan-American Exposition will be provided, in the course of the summer, by no less than twenty-two different bands. Sousa, the omnipresent and the magnificent, is now going through his famous gymnastics of the baton at the Buffalo show, and there are others to work while he sleeps, which he is said to do occasionally.

In the Temple of Music a large organ has been installed, and daily recitals, free to all, are given there. Many distinguished organists are to be heard before the fair closes.

Besides these, the Exposition Orchestra of fifty men, under John Lund's direction, will offer more serious music on important occasions.

utting from DISPATCH
Address of Paper PITTSBURG, PA.
date JUL 2 1901

SANG "EL CAPITAN"

Hot Weather and Popular Opera Drew a Crowd to Duquesne Garden—Performance Enjoyed.

"El Capitan" promises to be the piece de resistance of the summer season of light opera at the Duquesne Garden. Its engagement began last night and the week opened auspiciously. The weather was the kind to make the coolness of the Garden popular; the opera in spite of its superabundance of ensemble is popular, and then there was the return of Clara Lane, a singer who enjoys vast Pittsburgh popularity.

Robert Lett sings the role which DeWolf Hopper originated and Mr. Lett having the stature and ponderous voice does well indeed. Miss Lane appeared as his daughter. It is a prima donna role with some pretty melodies and she was delightful in it. She was given a flattering reception. Harold Blake makes a clever enough Count Verada and Jack Raffael has opportunity to use his attractive baritone as a jealous lover. Piquant little Mary Carrington as Estraldo achieves a success and most of the subordinate parts were well done.

The chorus enters into the swinging Sousaism of the opera vigorously and its work is spirited and enjoyable in both dancing and singing. Scenically it is new and pretty.

ing from TIMES
ress of Paper PITTSBURG, PA.
JUL 2 1901

OPERA AT THE GARDEN.

Stock Company Gave a Good Presentation of Sousa's Stirring "El Capitan."

The stock company at Duquesne Garden presented the well-known comic opera "El Capitan" to rather a large audience last night. Most of those present seemed to be familiar with the well-known melodies and marches written by John Philip Sousa around a Peruvian libretto by Charles Klein. The feature of the evening was the appearance of Clara Lane, the favorite soprano, who was prima donna of the company for most of last season. She sang the part of "Isabel," daughter of "Don Medigua," and at her first appearance was given a very hearty welcome. The fun-making rested on the broad shoulders of Robert Lett as the eccentric "Don Medigua." It was the part made famous by DeWolf Hopper, but it was amply taken care of by Lett. He had the figure, the comical capability and also that clear enunciation which was always one of Hopper's most admirable characteristics. Harold Blake, the tenor, had played with the original company in London and had the ease that comes from familiarity with a part. In fact the performance was a well-rounded one. The costumes were bright and new and the settings had been built specially for the production. The work of the chorus, in the stirring "El Capitan" march especially, was good. There were the usual interludes and lounging in the palm garden.

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

ing from RECORD
ress of Paper CLEVELAND, OHIO
JUL 3 1901

Before long New York will have a policeman's brass band which threatens to take the laurels away from the organization of John Philip Sousa. Inspector Walt Thompson is organizing the band and will be its chief blower and director. The boys had their first "blowout" in the Seventy-first Regiment armory last night and the discord that they made drove all of the inhabitants out of the neighborhood. "It's all right," said Inspector Thompson, "just wait until we get in practice. There's not one of the boys but has doubled in brass before and we'll surprise the natives after a while." The natives are already surprised.

ing from RECORD
ress of Paper PHOENIX, ARIZ.
JUL 5 1901

Many Thousands Visit the Big Exposition

Buffalo, July 4.—To-day's attendance at the Pan-American exposition was the largest of any day since the opening, with the one exception of dedication day. The total admissions were 71,025. While no special exercises had been arranged for to-day the attractions within the grounds were many. Besides the sports in the stadium, all of which are free to holders of tickets of admission to the exposition, there were band concerts, heavy artillery drill, life-saving drill at Park Lake, skirmish drill by the United States marines, two organ recitals in the temple of music and at 8.30 o'clock to-night there was a grand consolidated band concert in the stadium, under the direction of Sousa. One hundred and thirty pieces, consisting of Sousa's band, the Sixty-fifth and Seventy-fourth regiment bands, were faultlessly led by the great bandmaster.

Cutting from TIMES
 Address of Paper 110, N. Y.
 Date JUL 5 1907

That was a sight seldom, if ever, equaled when Sousa and the Bavarian Band gave a joint concert in the Stadium last evening. It was a magnificent affair.

Cutting from COURIER
 Address of Paper BUFFALO, N. Y.
 Date JUL 5 1907

GRAND DEMONSTRATION IN STADIUM

Germans and Americans Wildly Cheer in Patriotic Enthusiasm While National Airs Sound.

DAY'S GLORIOUS ENDING

Sousa's Band Playing "America" Is Joined by the Royal Bavarians in Mighty Chorus—People Go Wild.

"The Stars and Stripes Forever."
 This was the sentiment of the thousands at the Pan-American Exposition last evening. Bands of music rendered the inspiring strains of the thrilling march. The vast crowds sang the praises of the beautiful emblem of freedom while "Old Glory," itself waved supreme with the gentle breezes that cooled the multitude after the scorching heat of Independence Day and played up in the brilliant rays of search lights floated calmly over the center of the Stadium and the Esplanade as though conscious of the tribute being paid.

The evening seemed full of sentiment. The crowds teemed with it and every little incident of the close of a remarkable day conspired to work on the feelings of a vast audience only waiting for a chance to prove its loyalty to the nation in which they were proud to live.

It was the close of Fourth of July and a half a hundred thousand people seemed to fear that the one hundredth and twenty-fifth anniversary of the Independence of the United States of America would pass into history without each one properly demonstrating his enthusiasm. So it was that enthusiasm ran rampant at the Exposition, and the "Stars and Stripes" was the idol to which the thousands shouted out their exultation. John Phillip Sousa shared the honors of the evening with the flag of the Nation and the two—the man and the flag—combined to make one of the most beautifully thrilling scenes imaginable. The Stadium was the stage of the dramatic event and fifteen thousand people the audience.

It was 8:15 o'clock when the curtain arose. To fully appreciate the wonderful beauty of the event a person not present must understand the surroundings. The vast Stadium, itself a beautiful amphitheater, furnishing the background, with tier above tier of seats crowded full of people—American people. A perfect summer evening after a scorching day, with a slight breeze stirring and a temperature in which it is a pleasure to sit out of doors and enjoy life. The whole amphitheater shrouded in semi-darkness, pierced by the yellow rays of a full moon, the seats sufficiently illuminated by stray electric lights to allow spectators to find their way to seats.

IN SEARCHLIGHT RAYS.

Out in the center arena the world famous Sousa's Band took their seats on a temporary stand erected for the purpose and no sooner had they taken their places than the piercing rays from two powerful searchlights located at the top of the front of the entrance brought them prominence. These rays remained focused on the band during the remainder of the evening, making this spot about the stand as light as if under a noonday sun.

Then the wonderful little man in black rose up in front of his organization of artists. Clearly defined in the rays of the searchlights he was instantly recognized and welcomed by a burst of applause. But the audience had not been fully aroused. March King Sousa raised his wonderful baton. There was an instant's pause and then it gracefully rose and fell. With beautiful sweetness and glorious volume and tone the grand old air of "America" came floating from the bandstand. The musicians seemed inspired. The audience was about to burst into applause when their attention was riveted to the center of the Stadium arena. As though photographed in the air the beautiful folds of the Stars and Stripes suddenly appeared. The effect was intensely thrilling. Gracefully the flag swung to and fro as the ever swelling song of country floated out across the arena. To many it seemed almost like fairy land. The immense flag was suspended from ropes across the top of the sides of the Stadium while the powerful rays from the third searchlight in the top of the Electric Tower played on it.

For a few seconds the audience was silent as though absorbing the beauty of the scene. Then with a burst of cheering and applause they rose to their feet honoring the flag they loved. The cheering lasted for several minutes and terminated as thousands burst into the singing of the National hymn. The selection over the cheering was renewed. Fully a hundred young Americans armed with revolvers loaded with blank cartridges open a fusillade and for a few minutes there was a wild demonstration. Cries of "Sousa," were coming from all sides and bowing his acknowledgments the famous band director quickly signaled for an

encore and the stirring notes of a Sousa march brought order out of the chaos.

DEMANDED PAYOR.

But again the audience burst into cheering and four encores were played before the crowds seemed satisfied. It was a wonderful band concert, the world has never seen one more so. Sousa was at his best and his organization of artists never played before. One secret of the great hold this director has on the public is that he caters to the public and plays what they want to hear. Half way through the programme cries of "Pryor" were heard and Director Sousa quickly signaled for the great trombonist. Pryor was not scheduled to play, but he gave a charming selection from Florida. The audience demanded more and three selections followed before they seemed to be willing to let him stop.

Just as the sweet strains of "Carmen" were dying out music was heard at the east entrance to the Stadium.

A searchlight turned in that direction revealed the Bavarian Band from Alt Nuremberg marching toward the Sousa stand. Director Sousa stopped his band as though puzzled, while the visitors marched quickly to the center of the arena playing a rollicking German marching song. The audience broke into loud applause as the Bavarian Band formed quickly in front of Director Sousa as the members of the American band welcomed them with applause. Sousa was quick to grasp the situation, and calling for attention he directed his band to play "Die Wacht am Rhein," the German national anthem. The audience was highly worked up and the cheering was almost continuous. The German anthem was

concluded by the American band when the Bavarian band struck up "America," and by this time the thousands were cheering wildly and ceaselessly, the searchlights flashing back and forth from one band to the other. Sousa's band joined in with the Bavarian and together then concluded the American National hymn.

BAVARIAN COURTESY.

At the conclusion the Bavarian leader directed his band to play Sousa's "Stars and Stripes Forever" out of compliment to the great American leader, and playing this number they marched about the stand and out from the Stadium, their ceremony over. As they marched under the grand entrance Sousa's band played "Auld Lang Syne" and it seemed fully five minutes before the audience was through cheering. Women were hysterical and men hoarse. Then the programme was concluded. "The Star Spangled Banner" was the concluding selection played by Sousa, and it was a fitting climax, the audience rising en masse to honor the nation.

Newspaper Cutting Bureau in the World.

Cutting from GAZETTE
 Address of Paper 110, N. Y.
 Date JUL 6 1907

SOUSA'S NEWEST MARCH.

John Phillip Sousa has written a march especially for the Pan-American exposition. It is entitled "The Invincible Eagle." The popularity of this newest of the "March King's" compositions is already assured. It is a feature of the concerts of Sousa's band at the Pan-American. Coming to the exposition June 10, this famous band will remain until July 7. Of the "Invincible Eagle" Mr. Sousa says: "The new march 'The Invincible Eagle,' is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest—the parade spirit, in fact, with the bravery of uniform, the sheen of silken standards, and the gleam of polished steel, and all its other picturesque features. It is one of the simplest of marches and lies easily under the fingers of the average pianist, at the same time lending itself readily to song and dance."—Exchange.

Cutting from SICAL COURIER
 Address of Paper 110, N. Y.
 Date JUL 6 1907

John Phillip Sousa, the popular bandmaster, telegraphed to Miss Hattie Starr, composer of "The Holy Cross," as follows:

Miss Hattie Starr:

MY DEAR MADAM—Send an arrangement suitable for a band of fifty and I will play the song. It will be necessary to have the arrangement here before next Saturday. Very sincerely,

JOHN PHILIP SOUSA.

This, of course, is a great compliment to Miss Starr, whose composition and also whose song, "My Sweet Girl," have attracted a great deal of attention at the Pan-American Exposition, from which place Miss Starr has just returned in the interests of the Dave Fitzgibbons & Butler Company, the music publishers. Both of these numbers have been introduced by the bands playing at the Exposition.

Cutting from GAZETTE
 Address of Paper 110, N. Y.
 Date JUL 6 1907

Sousa's Farewell.

This is Sousa's last day at the exposition. This afternoon, between 2 and 4 o'clock, and in the evening between 8 and 10 o'clock, he will play in the east esplanade bandstand. His evening program is elaborate. It is as follows:

Walter B. Rogers, cornet. Arthur Pryor trombone.

Overture, "William Tell" Rossini
 Airs from "Florodora" Stuart
 Cornet solo, "A Soldier's Dream". Rogers
 Mr. Walter B. Rogers.

Scenes from "Andrea Chenier" . . . Giodano
 (a) Caprice, "Sparkling Women".
 S. Liebling
 (b) March "The Invincible Eagle"

..... Sousa

Intermission, 10 minutes.

Scenes from "Siegfried" Wagner

Trombone solo, "The Patriot" . . . Pryor

Mr. Arthur Pryor.

Second Hungarian rhapsody . . . Liszt

Introduction to the third act of

"Lohengrin" Wagner

This afternoon, the band will honor two Buffalo composers, Herman Wade and Larry Howe. It will play "Black-Eyed Susan," by Wade, and "Strains From the Midway," by Howe. Both are said to be good compositions. Mr. Wade is a well-known Buffalo musician; Larry Howe is a name assumed by a prominent local musician.

Exposition Notes.

The Count and Countess De La Motte of France were at the exposition yesterday.

Henry Bolton, one of the owners of the

Newspaper Cutting Bureau in the World.

g from _____
s of Paper. PITTSBURG, PA.

JUL 7 1901

The Summer Opera.

Patrons of light and airy summer entertainments will go a long distance to find more diverting hot-weather enjoyment than Duquesne Garden offered last week. "El Capitan" is an opera that has a good deal of the popular Sousa swing about it, and naturally the mere playing and singing of that music would be entertaining, but the Duquesne Garden company apparently absorbed some of the Sousa vigor and gave the opera with a vim and verve that are sometimes lacking in the too-oft-repeated old operas that the members of the company have sung so often in the past that they are liable to be a little neglectful. While "El Capitan" lacks some of the more delicate touches that one likes to see in light opera, it is full of ponderous ensembles and these the Duquesne Garden chorus was good enough to give splendidly. It was a pretty production and Robert Lett made a good follower of Hopper, while the advent of Clara Lane gave a familiar charm to the Garden opera.

Newspaper Cutting Bureau in the World.

g from NEW YORK HERALD

ress of Paper _____
te. JUL 7 1901

SOUSA SEASON OPENS AT MANHATTAN BEACH

Famous Bandmaster Warmly Welcomed by Crowd That Fills Music Hall— Many Hotel Arrivals.

Before a crowd that filled every seat and packed the aisles in the music hall at Manhattan Beach John Phillip Sousa, with his band, opened his season there yesterday afternoon. He received an enthusiastic welcome.

Among the arrivals yesterday were:— At the Oriental.—John F. Farley, R. F. and Mrs. Lakenau, H. D. Lee, C. B. and Mrs. Cushing, Miss Cushing, Arthur Hind, E. J. Hobbs, H. B. and Mrs. Clifford, Mr. and Mrs. F. T. Peary, William E. Moore, Miss Celia McAuley, A. J. Miller, G. W. H. Smillie, Samuel A. Maxwell, Mrs. Jeannette Hancock, Mrs. R. Fuller, P. V. Richards, M. G. Baci, W. E. Dowd, Jr.; C. M. Schwab, H. Conklin, J. H. Clews, Mr. and Mrs. George Mercer, Jr.; Frederick E. Lee, Miss Mary Lee, Francis T. Carver, Edmund R. Halls and G. L. Shearer, all of New York; George A. Roos, San Francisco; William A. Lamson, Washington, D. C.; Charles V. and Mrs. Marsh, Charles S. Fallows, Charles E. Maxwell, Chicago, Ill.; F. B. Patton, Pittsburg, Pa.; H. C. and Mrs. Jones, A. Pardee, J. L. Wentz, Philadelphia, Pa.; Edwin Duffey, Cortland, N. Y.; Edward M. Neal, Nashville, Tenn.; W. R. Harrow, St. Petersburg, Russia; Miss Gray, Newark, N. J.; C. W. Jones, Jr., Kansas City, Mo.; Leonard Vanhorne, West Orange, N. J.; William Hackett, W. N. Hackett, Easton, Pa.; Mrs. Potter Glover, Providence, R. I.; John L. Arts, Troy, N. Y.; J. A. Cone, Kingston, N. Y.; James Clark, F. L. Clark, Plainfield, N. J., and James H. Bates, Hoboken, N. J.

At the Manhattan Beach.—Mr. and Mrs. H. L. Martin, Philadelphia, Pa.; George H. Cortelyou, East Orange, N. J.; Dr. and Mrs. A. Johnstone, New York; J. C. Jones, Philadelphia, Pa.; Miss C. Rush, Florence Reed, Hugh Jeddell, David J. Jeddell, New York; J. C. Birge, St. Louis, Mo.; W. J. Alford, Chicago, Ill.; Howard Rowland, Philadelphia, Pa.; Mr. and Mrs. M. S. Page, Mrs. A. M. Graves, Mount Vernon, N. Y.; M. O'Keefe, Miss O'Keefe, Brooklyn, N. Y.; Mr. and Mrs. G. H. Howard, Buffalo, N. Y.; Mrs. William B. Putney, New York; A. D. Gibson, Jr.; Edward Denaux, Memphis, Tenn.; W. R. Harrow, St. Petersburg, Russia; Mr. and Mrs. Louis Nethersole, Charles Mackenzie, Mr. and Mrs. T. H. Borden, Mr. and Mrs. W. L. Price, H. S. Taintor, J. G. Folsbee, Mr. and Mrs. George H. Aspen, New York; A. S. Labold, Cincinnati, Ohio; L. M. Myers and George A. Kelley, New York.

MORE HERE

g from DRAMATIC NEWS.

ress of Paper. New York City

are up to the best vaudeville standard. Sousa's Band ends its engagement here on July 6, and has proved one of the strongest features of the exposition.

William Ham Boughton.

from EXPRESS. BUFFALO, N. Y.

To the title of the March King bestowed upon John Phillip Sousa by universal consent, might be added that of the Exposition Favorite. Mr. Sousa has played at almost every exposition of large importance since 1876. Beginning his career as a boy violinist in Offenbach's orchestra at the Centennial, and playing at the ceremonies at Independence Square on July 4, 1876, he has since appeared, as leader of his famous band, at the World's Fair in 1893; the Midwinter California Fair at San Francisco in 1894 the Atlantic Cotton States Exposition in 1895; the Philadelphia Export Exposition, and last year at the Paris Exposition. Three seasons he has led his band at the Boston food fairs, and the Merchants' and Manufacturers' Exhibition. Four seasons he has played at the St. Louis and Pittsburg annual expositions, and this fall, at his fifth Pittsburg engagement, he will dedicate the new exposition buildings. To this long list of exposition engagements may now be added that of four weeks at the Pan-American, and on October 7th Mr. Sousa will begin an engagement of the same length at the Glasgow Exposition. The Sousa Band is the only American organization ever honored with such an engagement in Great Britain.

Mr. Sousa regrets leaving Buffalo and the charms of the Pan-American. "In its artistic loveliness and especially in its beauty of the night, it is worth a trip across the continent," says the famous leader. And on all sides may be heard expressions of regret at the departure of this most popular of conductors. Sousa's music draws the multitudes as surely as a magnet draws steel filings. When hundreds and thousands of people will stand for two hours under the blistering heat of the sun to hear him, it is not only a proof of his power to attract, but to hold as well.

The personality of successful men and women is interesting. There is always something, call it determination, energy, magnetism, what you will, a dominating quality felt by all who come in contact

with such leaders among men. To this intangible, but unmistakable force, Mr. Sousa adds a remarkable tact, which leads him always to do the right thing at the right time. When the Highlanders march past, he strikes up "Where, Oh Where Is My Highland Laddie Gone?" the appearance of the Bavarian Band is the signal for the "Watch on the Rhine" or some other strain dear to the German heart. And so it is ever. His mental alertness and kindly consideration join in suggesting acts of which the graceful appropriateness appeals to the public heart as strongly and irresistibly as his charming music appeals to the popular ear.

The programme for this evening's concert at The Iroquois, under the direction of Mr. Henry M. Marcus, will be as follows:

- Coronation march from The Folkunger. Kretschner
- Overture, If I Were King Adams
- The Midgets Eilenberg
- Wine, Women and Song (waltz) Strauss
- Ballet music from Faust Gounod
- Swedish Wedding March Soedermann
- Two Hungarian Dances Brahms
- La Troupee Automatique Armand
- The Holy City (cornet solo by Mr. B. Duge)

- (a) The Mice and the Trap, Scherzo Adams
- (b) Ronde d'Amour Kohler
- Selections from Florodora Stuart
- Champagner (galop) Lumbye

from EXPRESS. BUFFALO, N. Y.

SOUSA'S LAST CONCERT. GREAT LEADER AND HIS PEERLESS BAND RECEIVED AN OVATION LAST NIGHT.

A big crowd gathered at the East E planade bandstand last evening to hear John Phillip Sousa and his great band their last formal appearance at the exposition unless they return for a short engagement in the fall. The march under Capt. Leonard had finished the sham battle and drill and Sousa had played two pieces when the grand illumination began. Sousa instantly burst in "The Star Spangled Banner."

The crowd cheered. Every number of the programme was encored. The great bandmaster received an ovation that was a splendid testimonial of appreciation of his magnificent work during his month at the exposition. The Sousa concerts have been a favorite feature, just as the March King has been a popular figure of the Rainbow City.

g from NEWS. BUFFALO, N. Y.

JUL 7 1901

John Phillip Sousa and his band completed their engagement at the Pan-American yesterday. Mr. Sousa will now go to Manhattan Beach for the summer. The engagement of Sousa at the Pan-American was a splendid musical feature of the Exposition. As has frequently been stated after concerts here of this excellent organization, it is a splendid band, fully equipped with players of ability and with artistic instruments. And, important above all, Sousa has that magnetic quality which attracts, and he has the tact to retain the admiration and friendship of those whom he meets. The engagement of the Elgin Band of Elgin, Ill., is announced to begin tomorrow, to last until Aug. 4. The Elgin Band became prominent at the World's Fair in Chicago. The leader of the band is Prof. Hecker, a native of Germany, and formerly a band leader in the English army and in Canada.

ing from BOSTON, MASS.

ress of Paper _____
te. JUL 7 1901

The well posted Paris papers accused Sousa and his band of playing the old tunes of European band-masters when he gave visitors to their last exposition a chance to hear his famous compositions conducted by their author. And now London Punch is assuming that our own poor children's free excursion system is a wholly British idea and never heard of yet in this country. To the originators of the New York Tribune's now quarter-of-a-century old "fresh air fund" this cool assumption of their facetious London contemporary must seem very seasonable—with the thermometer at 97 in the shade.

g from NEW YORK EV'G POST.

ress of Paper _____
te. JUL 9 1901

Sousa began his series of concerts at Manhattan Beach on Sunday, in the afternoon and evening, before large audiences. His new march was well received. The concerts this week will be at 3:30 P. M. each day, and the evening concerts will take place only on Sundays.

g from CITIZEN. BUFFALO, N. Y.

ress of Paper _____
te. JUL 9 1901

Sousa's Band concerts, Pain's "War in China" and the revival of "The Geisha," a musical comedy, remain the staple attractions at Manhattan Beach. The last-named should not be neglected by those who enjoy tuneful airs and mirthsome fooling.

g from DRAMATIC MIRROR.

ress of Paper. New York City

are up to the best vaudeville standard. Sousa's Band ends its engagement here on July 6, and has proved one of the strongest features of the exposition.

William Ham Boughton.

BUFFALO. Sousa's two band concerts daily draw crowds, but his engagement closes 6. The Mexican Artillery Band and the Sixty-fifth and Seventy-fourth Regiment bands of New York also draw well.