

Morning Leader
13/9/01



A Leading Bandsman from the Sousa Band.

THE NEW-YORK HERALD

21 SEPT. 1901

19, Avenue de l'Opéra, PARIS

gné :

Mr. Sousa's Identity and Antecedents.

TO THE EDITOR OF THE HERALD :—

I have been reading with interest the various data referring to my friend Mr. Sousa, the clever bandsman. Some of your correspondents are quite misinformed, and you may perhaps allow me to take up a few lines in your widely-read paper with some facts, most of which I gather from the "American Dictionary of Historic Biography."

Your correspondent "Oh My Nosey" is correct in stating that it was in South America that he acquired the name Sousa, his real name being John Phillips. His trunks were labelled "John P. Phillips, U.S.A." The South Americans took this for his real name and called him "Susa."

"Nosey" errs when he says it was Sousa's band, for it was not then organized. It was as a member of the Royal Marine Band of Italy, under the leadership of Mr. T. Prestor Brooks, now bandmaster of the Banda Rossa. In it Mr. Sousa doubled cello and "grosse caisse." After his South American return he travelled for a time with De Wolf Hopper as musical director, and was later a member of Belsted's Symphony Orchestra, as advance agent. After the death of the lamented Anton Seidl, Mr. Sousa was elected to succeed him in wielding the baton over the orchestral forces of the Metropolitan Opera Company, and subsequently with the Wilbur Opera Company. I also think your correspondent is in error when he says Sousa was born at Goshen, for it was at Manayunk, Pa., and of Irish and Portuguese parentage.

"ONE WHO 'NOSE.'"

Paris, September 19, 1901.

THE STAGE, LONDON

26 SEP 1901

George Lashwood's latest work, titled "Susie's Sousa Mad," was written by Hardy Turner, and music by Denha Harrison. In this G. Lashwood makes up as the celebrated composer, and imitates his eccentricities in conducting.

From Morning Leader

Date 13/9/01

A MUSICAL WIZARD.

Sousa, the Builder of "The Washington Post."

In a few weeks the famous Sousa band—from the States—will be showing us "Britishers" how to perform orchestral music. This band derives its name from its founder and conductor, John Phillip Sousa, who may be fairly called the leading musician of the American Commonwealth. Sousa is a self-made man. His father—a Spanish exile—was a poverty-stricken musician.

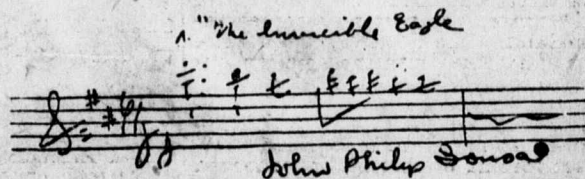
The famous conductor commenced to study the violin at the age of eight; at 11 he had made his public debut as a violin soloist. He pursued his studies, paying for his lessons by fiddling in a dancing saloon. At 17 he was conducting a theatrical orchestra; and three years after was one of the first violins in Offenbach's American orchestra. Very soon he was still further promoted—this time to be leader of the band of the U.S. Marine Corps. This brought him straight into the White House (the Marine Corps band being attached to the household of the President). For 12 years Sousa remained at this post, and through five presidencies—those of Hayes, Garfield, Arthur, Cleveland, and Harrison. It was while occupying this position, too, that he first attracted world-wide attention by his compositions. One of those compositions was the famous march, "The Washington Post," as to the name of which the most ludicrous theories are current. The march is really called after a newspaper, "The Washington Post," only that and nothing more.

Some five million copies of the "Washington Post" have been sold. Mr. Sousa's net profits from it were exactly £7. He had his compensation, however. "The Stars and Stripes for Ever," which he published later, brought him £10,000. This is the conductor's favorite composition.

Nine years ago Sousa left the White House and organised a band of his own—the renowned "Sousa Band," now to visit this country. This orchestra is entirely private, and devoted to concert music. In the course of its existence it has given at least 5,000 concerts, and travelled 250,000 miles, playing in every town of consequence in the States and Canada, as well as in the principal cities of France, Belgium, Holland,

and Germany. It consists of 56 picked men, reed instruments predominating over brass. Its program practically sweeps the whole field of musical literature, besides including many compositions arranged specially for this band, and never performed by any other. It even does what no other orchestra has ever attempted—gives a brass band accompaniment to a violin or vocal solo. Of course, its members are well paid, some of them getting as much as £30 per week.

Mr. Sousa is a remarkable conductor in several ways. He is full of the most extraordinary peculiarities. As one critic has said: "He acts like an actor, a specialty performer, a sort of universal genius. He swims, he exhibits himself as a contortionist, he strikes (figuratively) his players with his baton, he leans far back, then stands stiff and erect, after the fashion of a Prussian Guardsman in the front rank, he makes motions with his baton as if he were exhibiting trained dogs, monkeys, and cockatoos, or else he does not conduct at all."



An autograph bar from Sousa's score of "The Invincible Eagle," which is expected to capture the town.

[Copyright by the John Church Company, 1901.]

But Sousa is also remarkable in that he never refuses an encore or the giving just as many as the audience demand, so that his program of nine pieces expands into 20 or 30—all given without a break. The audience usually sends its encore suggestions up to the platform, and is (nearly) always gratified. Here are a few of these suggestions:

1. "A society lady requests that you play the overture to 'Tannhäuser.' (Surely a tall order!)"
2. "Hang, Wagner! Play the 'Liberty Bell!'"
3. "Would it be asking you too much if I requested you to play the beautiful opera 'Martha'? I believe it is by Sullivan."
4. "A young lady requests that you play your charming composition, 'The Ice Cold Cadets.' (she meant the 'High School Cadets.')"
5. "Dear sir,—Please play 'Love's Old'"



SOUSA, the bandsman composer, who wrote "The Washington Post," and is worth a quarter of a million.

From *Dy. Mail* 18-9-01
Date

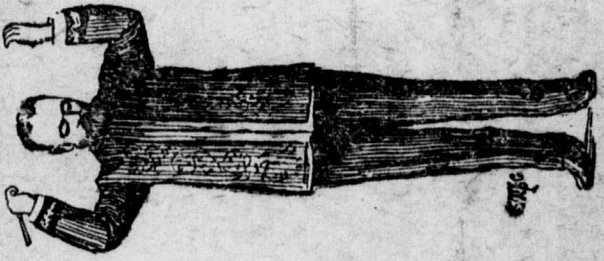
HOW THE NEWEST AMERICAN INVADER CONDUCTS HIS BAND.



"All ready!"



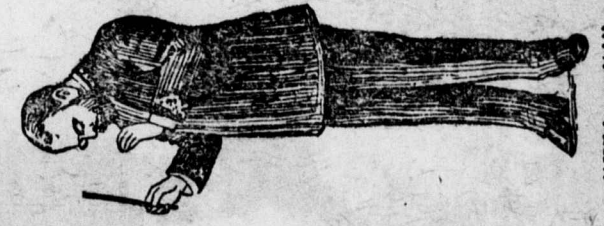
"Now, 1st violin, some emphasis, please!"



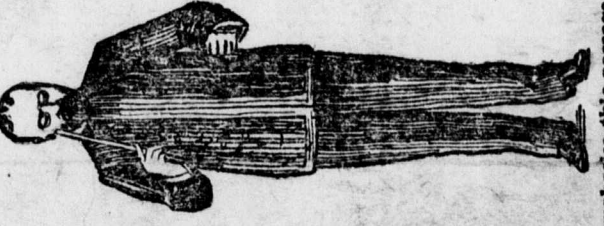
"Fortissimo!"



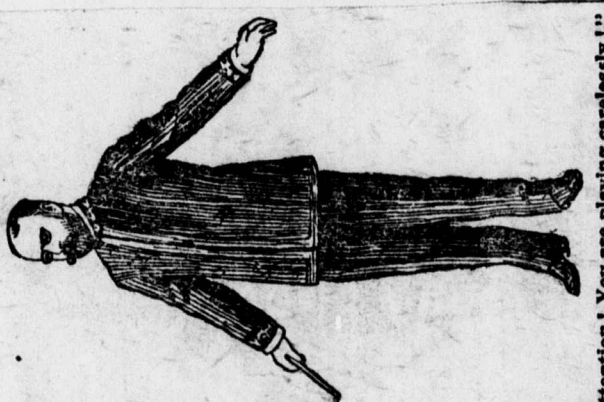
"Pianissimo!"



"Whisper it!"



"All emphasise this passage!"



"Attention! You are playing carelessly!"

THE ABOVE ARE SOME OF THE CHARACTERISTIC ATTITUDES ADOPTED BY MR. SOUSA, COMPOSER OF THE "WASHINGTON POST," WHEN CONDUCTING HIS FAMOUS MILITARY BAND.

Journal : *M.A.P.*
Date : *18* SEPTEMBRE 1901
Adresse : *London*
Signé :

Sousa's "Song of the Shirt."

SOUSA made his first appearance at the age of eleven. Even then he had enough self-confidence to desire opportunity to display his talents in public, and his music-master arranged for him to play a violin solo at a concert given to the patients in a lunatic asylum. On preparing for the evening, however, he found that there was no starched white shirt available for him. In despair he sought out his music-master, who finally enveloped the boy in one of his own, many sizes too large. Thus encased, and terribly nervous, he faced the expectant audience of lunatics. "It seemed to me," he told a friend, "that there were about two million people in that room." As he raised the violin to his chin, the shirt began to wobble up round his neck, and the cuffs to descend upon his fingers. After about a minute's playing he broke down entirely and—overwhelmed with confusion and that triumphant white garment—fled the platform.

No Song, No Supper.

AFTER the performance there was a supper, and the boys who had played were invited. Young Sousa reckoned to bury his troubles under the good things on the table, but before they came into the supper-room his teacher came to him and said: "This is a complimentary supper in return for the favour of appearing here to-night. After that performance of yours, I don't want to see you touch a thing." "And all through that meal," says Sousa, "I could see that his eye was fixed upon me, and I had to refuse dainty after dainty, pretending to my companions that I had had so good a dinner before I came that I wasn't hungry—which was anything but the truth."

From *Black & White* 28-9-01
Date

"The Washington Post" for £7

PROBABLY the best-known instrumental composition of the last generation is "The Washington Post." Millions of copies of the everywhere-heard march have been sold, and it would be interesting to know the amount realised from its sale. The composer was enriched to the extent of £7. It need hardly be said that Mr. John Philip Sousa was the composer.



JOHN PHILIP SOUSA, COMPOSER OF "THE WASHINGTON POST"
Who is to perform at the Albert Hall next week

He does not lament his poor payment, for he has probably realised from other successes sufficient to make fortunes for half a dozen men. A recent march, "The Stars and Stripes for Ever," has already brought him ten thousand pounds, and his royalties from his successful operas, *El Capitan* and *The Mystical Miss*, must be rich. He is a wonderful man, this John Philip Sousa, whose picture is on all the London walls and hoardings to-day. He is not only the composer of famous opera, orchestral and other music, and a neat librettist, but is the conductor and head of what is probably the best known orchestral band in the world. He is a Washington-born man, and first made himself famous in music when at the age of twenty-four he was appointed leader of the band attached to the American President's household. He served Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison before tiring of his post. He is now only forty-five years of age. His band is to perform at the Albert Hall next month, and upon the occasion of his visit he is to be entertained at a public luncheon with which the names of the Earl of Kinnoull, the Earl of Lonsdale, Sir Lewis McIver, Messrs. H. J. Wood, Charles Godfrey, and others are associated.

From *By Mail* 18-9-01
Date

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Appropos of Sousa's Name.

YOUR mention of the legend as to how John Phillip Sousa came by his surname owing to his baggage being labelled J. P. So, U.S.A., brings back to my mind (writes a Yorkshire contributor) an amusing error perpetuated some few years ago by a famous London firm of china and glass merchants. My wife's cousin was paying us a visit in town one season, and he asked me to tell him where he could buy a set of handsome decanters for his father, one of the Judges of the Supreme Court at Washington, for a birthday present, as the old gentleman was particularly partial to English cut-glass. I took him to the great firm in question, where he chose what he wanted, and gave orders where the package should be sent to him, adding: "Be sure you put it C.O.D."

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SEPT. 25, 1901

THE SKETCH.

401

JOHN PHILIP SOUSA.

JOHN PHILIP SOUSA was born in Washington, the Capital of the United States, Nov. 6, 1856. He is the son of Antonio Sousa, a musician, who was born in Spain, although of an old Portuguese family. He was educated in the Public Schools of his native city, and studied music under John Espata, and harmony and composition under George Felix Benkert. At eleven he made his first public appearance as a violin soloist, at fifteen he was an orchestral player, and at seventeen he conducted theatre orchestras. He was one of the first-violins of the orchestra with which Jacques Offenbach made a concert tour of America, and in 1880 he became leader of the Band of the United States Marine Corps, attached to the President's household, serving under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison.

He resigned from the service in 1892, and organised his military concert-band, which stands without a rival in the world, and with which he has given five thousand concerts during the last nine years in all the important towns of the United States, the Dominion of Canada, France, Germany, Belgium, and Holland, involving two hundred and fifty thousand miles of travel.

It is as a composer that Sousa is best-known in Great Britain, although the fame of his band has been familiar for some years. Sousa is probably the most popular composer of the day, his martial, operatic, and dance music being known to millions throughout the world. His "Washington Post" march is probably the most successful instrumental composition of the last twenty-five years, having sold far into the millions of copies, although it netted the composer but seven pounds. A more recent march, "The Stars and Stripes For Ever," has added £10,000 to Sousa's bank-account. He has written a number of very successful comic operas, two of which, namely, "El Capitan" and "The Mystical Miss," are known here. "El Capitan" has been performed more than two thousand times in various parts of the world. Other operas are "The Bride-Elect" and "Chris and the Wonderful Lamp."

Among the military marches of world-wide celebrity composed by John Philip Sousa are "The Washington Post," "High School Cadets," "Gladiator," "National Fencibles," "Semper Fidelis," "The Thunderer," "Liberty Bell," "Manhattan Beach," "King Cotton," "Directorate," "El Capitan," "Stars and Stripes For Ever," "The Charlatan," "Bride-Elect," "Hands Across the Sea," "Man behind the Gun," "Hail to the Spirit of Liberty," and "The Invincible Eagle." He has written several orchestral suites, &c., and his published compositions number more than three hundred. He has written a good deal of magazine verse, and is the author of the libretto of his opera, "The Bride-Elect."

The portrait of John Philip Sousa has suddenly appeared upon the walls and buses of London during the past week, announcing the coming of the American Band. Great preparations are being made to welcome Sousa, and a reception and luncheon in his honour has been arranged for the Trocadero Restaurant on the afternoon of Oct. 4, with covers for two hundred and fifty. The Reception Committee in charge of the arrangements comprises the Earl of Kinnoull, the Earl of Lonsdale,

Sir Lewis McIver, Mr. Henry J. Wood (Conductor of the London Philharmonic), Lieutenant Charles Godfrey (the well-known bandmaster), MM. Clement Scott, Charles Morton, J. A. France, H. S. J. Booth, George Ashton, and Philip York, who is Managing Director of the "March King's" tour. Sousa's London concerts will be given at the Royal Albert Hall on Oct. 4 and 5, after which the band goes to Glasgow for the final month of the International Exhibition. A six weeks' provincial tour follows.



JOHN PHILIP SOUSA, THE FAMOUS AMERICAN COMPOSER AND CONDUCTOR, WHO APPEARS ON OCT. 4 AND 5 WITH HIS BAND AT THE ALBERT HALL.

Journal *Daily Telegraph*
 Date : OCTOBRE 1901
 Adresse : LONDRES
 Signé :

MUSIC OF THE DAY.

If all London is not yet aware of the approach of Mr. John Philip Sousa and his military band, no blame attaches to the conductor's advance-heralds, who, indeed, have been trumpeting the greatness of Sousa with true Transatlantic persistency. "The military band as a factor in the musical world," we are told, "has heretofore possessed but little influence, but this American bandmaster, at the head of an organisation absolutely unique, seems to have added a new and substantial dignity to the wind orchestra. A success as pronounced, as continuous, and as long-standing as that which has undoubtedly fallen to Mr. Sousa could not have been achieved without decided merits behind it, indicating something approaching real musical genius in the master spirit." But these remarks are tame when compared with the downright claims of the printed prospectus:

The band is universally and unhesitatingly admitted the finest in the world to-day, and without a rival that in any way approaches its magnificent rendering of military and concert music, as well as the stirring marches of Sousa and other characteristic American music.

And again:

Sousa on the conductor's stand is unique. He is unique because he does things that no other director could do. He does not conduct with the baton alone, but with his body and arms as well, illustrating the music with a picturesque and graceful pantomime which strikes one as remarkably apt and fitting with Sousa, but which would seem incongruous if attempted by anyone else. Every motion of his body means something, and the spirit of the music seems to flow from them.

All this is a trifle "tall," and we fancy it would have been better had Mr. Sousa and his band been left to tell their own tale. This, however, they will do at the Albert Hall on Friday and Saturday next.

"MARCH KING" IN LONDON.

FIRST VISIT OF MR. SOUSA'S FAMOUS BAND.

For the first time Mr. John Philip Sousa has brought his famous band to this country. The well-known American composer and conductor, accompanied by his three-score musicians, arrived in London yesterday from New York.

Mr. Sousa's season at the Metropolitan Opera House, New York, the "home" of his band, closed on September 22. Three days later the bandmen embarked for England. They worked hard all the way across the Atlantic, rehearsing every day. Yesterday they spent in rehearsing, and to-night and to-morrow night they will play in the Albert Hall. On Sunday they will leave London for Glasgow, where they will stay a month and then return to London.

Mr. Sousa, the "March King," as he is called, is of pleasant appearance and looks younger than his forty-two years. His rise in his profession has been rapid. A little more than ten years ago a Congressional committee at Washington refused Mr. Sousa a rise in salary of \$5 per month as leader of the President's band, an organisation attached to the Marine Corps. That refusal led to the organisation of the band now known throughout two continents, which with his compositions has made Mr. Sousa a rich man.

"My favourite marches are the 'Stars and Stripes' and the 'Invincible Eagle,'" said Mr. Sousa yesterday. "My band travels 30,000 or 40,000 miles every year. I shall produce the same class of music in Great Britain this year that I produced in Germany, France, Belgium, and Holland last year."

Patler

- 2 OCT 1901

John Phillip Sousa, the "March King" from America, who is this week showing London what his famous band can do, is the son of a poverty-stricken musician exiled from Spain. At eleven he appeared as a violinist; now he conducts a band in his own peculiar way, and is worth a quarter of a million. He has fiddled in a dancing saloon and led the band of the United States Marine Corps at the White House, where he stayed twelve years. It was while in this position that he wrote the famous "Washington Post," out of which he got £7. His next composition, however, "The Stars and Stripes for Ever," brought him £10,000.

Echo

- 2 OCT 1901

MUSIC NOTES.

The art of bold advertisement is well understood in America, and competition in that, as in other things, impels men to make strenuous efforts to outdo one another. But in England a certain sense of modesty restrains our artists and public performers from announcing they are only one degree removed from the Almighty, and therefore we are inclined to look askance at those terrible preliminary "puffs" which assiduous agents send round with such indefatigable persistency to the editors of the London newspapers.

Next Friday evening we are to hear, for the first time in this country, the Sousa band, and so that we may not be overwhelmed at its immense superiority to anything in this country in the way of military bands, we are informed, through the medium of an illustrated pamphlet, that "the band is universally and unhesitatingly admitted the finest in the world to-day, and without a rival that in any way approaches its magnificent rendering of military and concert music." Next we are given a picturesque description of the "March King's" qualifications as a conductor, and that is why I hasten to pen these few mild comments, as I am quite sure that when I come beneath the spell of "his grace and personal magnetism," to say nothing of his "picturesque and graceful pantomime," my critical powers will give way, and I shall be in the paralysed condition of the unfortunate bird that catches the serpent's eye.

But if the Sousa Band is so superlatively good, if we are to regard it as a celestial orchestra, why is it that it has to be strengthened by the reported engagement of a well-known English clarinet player, a gentleman who for many years was Lieutenant Dan Godfrey's soloist in the Grenadier Guards' Band? I was assured on high authority that that engagement had been made, and, if true, it discounts to a very large extent the wonderful attributes of the "unrivalled band that has won the favour and roused the enthusiasm of two continents."

rom *Woman*
 Date - 2 OCT 1901

Sousa and his Wonderful Band.

Mr. Sousa makes his first appearance at the Albert Hall on Friday. He is only giving three concerts, the programme at each being changed. I fully expect that he will be tempted to return to London after the close of the Glasgow Exhibition, at which he is performing for about a month.

Journal : The Daily Chronicle

Date : 4 OCT 1901

Adresse : Fleet Street-Londres E. C.

Signé :

MR. SOUSA'S ARRIVAL.

The "March King" and his Profits.

Mr. John Philip Sousa, the composer of "The Washington Post," "El Capitan," "Liberty Bell," and a hundred other popular pieces, arrived in London with his famous band yesterday morning, and in the course of the afternoon (writes a "Daily Chronicle" representative) he was good enough to see me at the Royal Albert Hall, where he was rehearsing his programme for this evening. Those who heard the band at the Paris Exhibition of last year will remember the beautiful effect produced by the reed instruments. Upon this Mr. Sousa yesterday remarked:—

"My band is split up in nearly every department into quartets, and is thus different from the ordinary formation of military bands. The reeds undoubtedly are very good, and they sound well in this hall, but the entire orchestra is evenly balanced, so that no branch of it is overpowering. It is just ten years since I started the band, and during this long period we have traveled in every corner of America, and are now looking forward to a pleasant trip in Great Britain. How long I shall be here is uncertain, but I am due back in New York on Jan. 11.

"Just before leaving America I wrote a medley specially for our visit to England and Scotland. I call it 'The United Kingdom,' and in it I introduce 'Soldiers of the Queen,' 'The Minstrel Boy,' 'Rule, Britannia,' and two or three other familiar airs. The band will play it for you in a minute. This will be the first 'patriotic slab' that I shall give as an encore. The baby which came into existence a few months ago is entitled 'The Invincible Eagle,' and was produced at Philadelphia on Decoration Day. Its teething days are over, and it now promises to be the most popular child I have had.

"My profits from my published compositions are much larger now than they were nine years ago. Before 1892 I used to compose for the love of the thing, and there was a publisher—he died a short time ago—who gave me 35 dols. for every piece I wrote. Among those 35 dols. pieces was 'The Washington Post,' which I wrote in 1893 for my deceased friend Frank Hatton, who was editor of 'The Washington Post.' I don't know what my publisher made out of this composition. I changed 'houses' because a firm offered me fifteen per cent. on net sales, and out of the march 'Liberty Bell' I have received about 45,000 dols. I advise everyone to write music if they can sell it! Recently, I have turned my attention to literature, and have written a musical novel called 'The Fifth String,' which will be published about Christmas.

"The last holiday I had was spent in California, and it supplied me with a peculiar instance of Chinese intelligence. I was riding in Los Angeles, when a brass band suddenly began playing, and the horse became restive and rushed into a tramcar. I shouted to a Chinaman who was passing, 'Grab his bridle, grab his bridle,' for I had lost my glasses. The Chinaman quietly replied, 'No, sir; he is not my horse.'

"Let me add that that yarn about my name being So, and that I put the letters U.S.A. after it because I am an American, is an instance of the wonderful fecundity of journalists. Some of the yarns told about me are really astonishing."

"The Daily Chronicle" Southampton Correspondent, who interviewed Mr. Sousa on his landing from the St. Louis writes as follows:—

The conductor-composer was in the jolliest spirits. "We have had an exceptionally pleasant voyage," he said, "and I feel we are in for a good time over here. Yes, we have all come in the St. Louis; sixty-two of us, and we have given a concert during the trip.

"Our programmes will be decidedly cosmopolitan, but at the same time I am told that you want to hear Sousa's music as played by Sousa's band."

"Most decidedly we do. Have you got some new scores for us packed in the big drum or any where else?"

"Yes, I have written 'The British Patrol' specially for this tour."

Mrs. Sousa accompanies her husband. She is a pretty, fair-haired, little lady, and Mr. Sousa being handsomely dark the pair present a pleasing contrast.

The managing director of the tour informed our representative that as the arrangements stand at present the concluding concert will be given at Southampton on the night before "Sousa and his band" sail for New York.

ALBERT HALL.

Sousa and his Band.

Before a large and enthusiastic audience Mr. John Philip Sousa and his band last night made their first appearance on an English platform, and soon showed they had much to offer that was unconventional both in style and material. The perfect accord existing between the conductor and the performers recalls the Strauss band visiting London a few years ago, particularly when a Sousa march, which has become almost as notable as a Strauss waltz, is being rendered. The American composer and conductor, who is exceedingly smart, active and alert, showed himself in attendance.

Tatler

- 2 OCT 1901

[No. 14, OCTOBER 2, 1901]

THE TATLER

Mr. John Philip Sousa's visit to England.



He conducts the "Washington Post"

He conducts a Strauss valse

He conducts Wagner

John Philip Sousa, the popular American conductor, opens a tour with his band in this country on Friday and Saturday at the Albert Hall, and will be entertained at the Trocadero on Friday afternoon. He then goes to Glasgow for a month after a tour in the provinces for six weeks, and ultimately comes back to town. His band, sixty strong, consists of three Englishmen, twelve Germans, two Frenchmen, two Danes, and forty-one Americans.

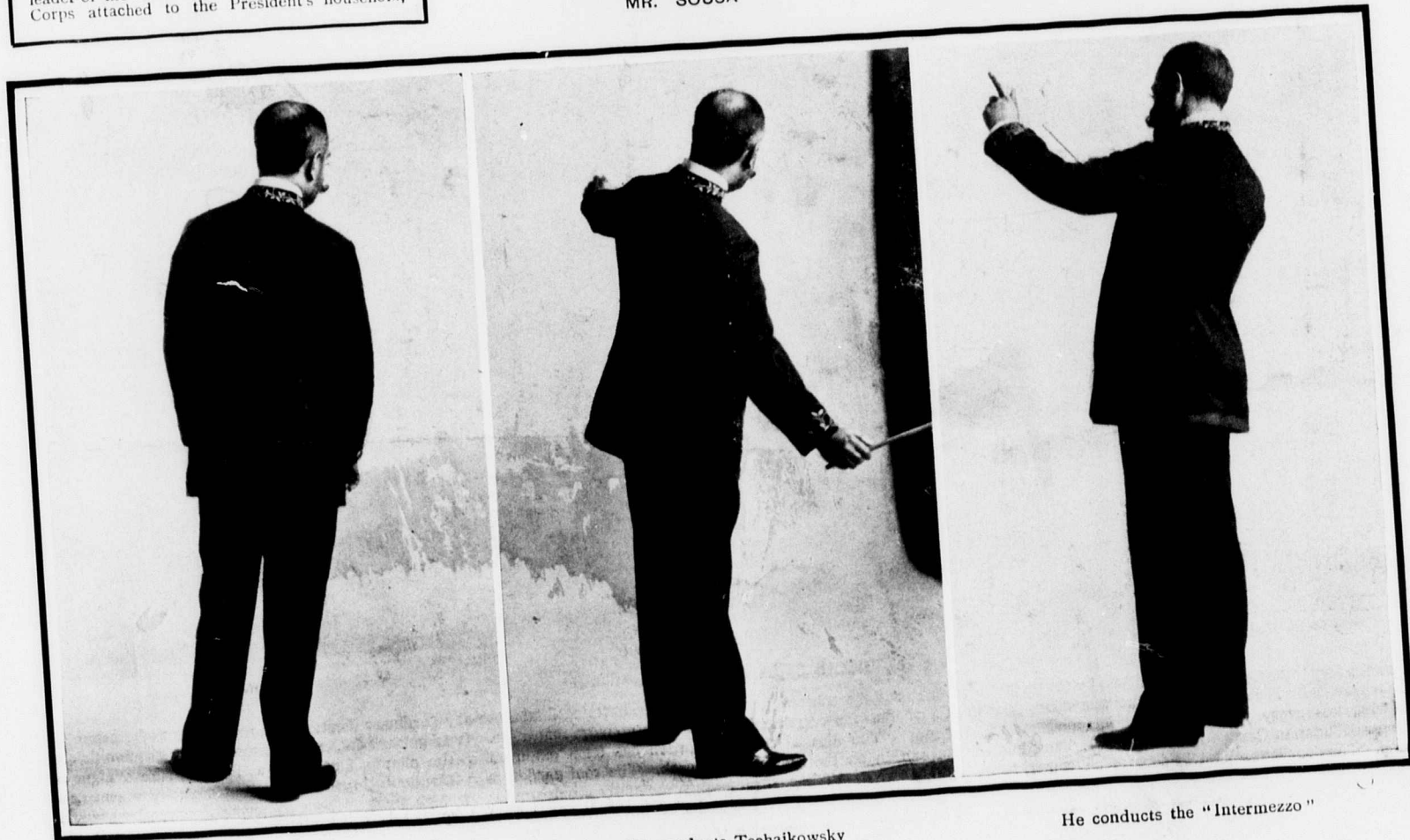
Mr. Sousa, born in Washington, November 6, 1856, is the son of Antonio Sousa, a musician who was born in Spain, although of an old Portuguese family. He was educated in the public schools of his native city. At eleven he made his first public appearance as a violin soloist, at fifteen he was an orchestral player, and at seventeen he conducted theatre orchestras. He was one of the first violins of the orchestra with which Jacques Offenbach made a concert tour of America, and in 1880 he became leader of the band of the United States Marine Corps attached to the President's household,



MR. SOUSA

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He lets the band race along

He conducts Tschalkowsky

He conducts the "Intermezzo"

Leeds Mercury
4/10

The Advent of Sousa.

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Reg News
4/10 1901

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307, STRAND, LONDON, W.C.

from Manchester Courier
date 5/10

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The first appearance in England of John Philip Sousa, the famous American composer and conductor, which took place at the Albert Hall to-night, was singularly appropriate, coinciding as it did with the end of a friendly rivalry between the two countries, and it met with striking success. The orchestral effects with which his band has been credited proved as great as had been reported, and each item received an encore, responded to in most cases by a second piece. The band numbers fifty-two, consisting wholly of brass and reed instruments, and, despite its size, at no time did it appear "brassy," this virtue being illustrated by the performance of three solos—trombone, violin, and vocalist—to which the band acted as accompanist. Sousa's own compositions were, naturally, the most popular on the programme, one of these being "The Patrol of the United Kingdom," which was written a few days ago on board the vessel which brought the company to England, and in which the conductor had cleverly and artistically blended the best-known British airs, great applause following its rendering. Only two other performances have at present been booked in London, these being to-morrow afternoon and evening; but Sousa may return to the United States with the knowledge that his fame and popularity in his own country and on the Continent are now as great in England.

MR. SOUSA'S BAND.—The much-advertised appearance of Mr. Sousa's brass band began at the Royal Albert Hall last night. The first performance can only be written down as a great success, for the audience was enormous and very enthusiastic, and this enthusiasm was not misplaced. It is just possible that a portion may have found the programme a little long, as, though it only contained nine numbers, encores were given with an unsparing hand, as many as three being played to Mr. Sousa's Suite, including his "Washington Post," which received an ovation. The conductor has certainly trained his band till it has reached a very high degree of proficiency indeed. The performance by military bands of music written for string orchestras can never be wholly satisfactory. The clarinet is a very beautiful instrument in itself, but it is not a violin, and however skilfully it may be played it can never resemble that instrument in quality, timbre, or flexibility. Goldmark's fine "Sakuntala" Overture suffered to some extent from this, but it was certainly a remarkably good performance otherwise. Two of the most noticeable features of the band's playing are the richness of the tone produced and the really wonderful balance preserved. Few conductors indeed can have their orchestras under such control as Mr. Sousa. One is rather apt to connect his name with that which is noisy in music; the pianissimo, however, which he gets out of his band is remarkable, and nothing could have been better than his performance of a "Rococo" by Meyer-Helmund. Among the most successful of the other performances may be mentioned that given of Liszt's fourteenth Hungarian Rhapsody, and of his own Suite, "Three Quotations." He also, of course, included several of his famous marches, "The Stars and Stripes Forever" having to be repeated. The concert, taken as a whole, proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained; and Mr. Sousa is to be complimented most heartily on the remarkable way in which he has his forces under control. Perhaps almost the best proof of this control was the great success which he achieved in accompanying the vocal solos of Miss Minnie Tracey, who sang an air from Gluck's *Alceste* in excellent style, and the violin solos of Miss Dorothy Hoyle, who played Saint-Saens's "Rondo Capriccioso" with great neatness and taste. Mr. Arthur Pryor gave an excellent account of two trombone solos, playing the most florid passages with ease. The programme opened with the British and American national airs.

STRAND, LONDON

Bgham Post
5/10

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Leeds Mercury
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STRAID, LONDON W.C.

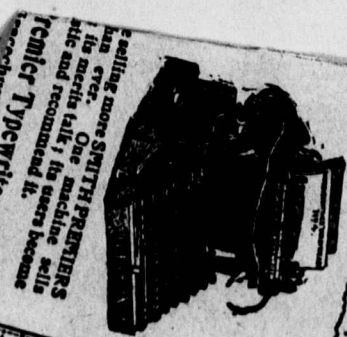
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Times

5 OCT 1901

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Journal : *Morning Post*
Date : OCTOBRE 1901
Adresse : LONDRES
Signé :

MR. SOUSA'S BAND.

CONCERT AT THE ALBERT HALL.

The visit of Mr. John Philip Sousa and his band has certainly excited curiosity in the musical world, for the Albert Hall was well filled last night when they made their first appearance in this country. The enterprise has scarcely been judiciously advertised, some of the statements concerning its superiority over every other band in existence being calculated to excite prejudice. As a matter of fact, comparison between Mr. Sousa's organisation and our military bands cannot fairly be made, the American orchestra being especially formed with a view to performances in concert rooms only. A glance at its construction proves this. It consists of four flutes, two oboes, seventeen clarinets, including one E flat, one alto, and one bass clarinet; two bassoons, four saxophones, comprising two alto, one tenor, and one baritone; one flugelhorn, two trumpets, four cornets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tone produced from this combination is remarkably rich, and individually the players are manifestly very skilled executants. They have been very highly trained in ensemble, and play with a precision and delicacy and light and shade which made their performances last night of Goldmark's "Sakuntala" Overture, an excerpt from Giordano's "Andrea Chenier," and Liszt's fourteenth "Hungarian Rhapsody" most enjoyable. In all these pieces great artistic excellence was achieved. Mr. Sousa is not only a clever conductor but a very successful composer, and several of his marches, including the famous "Washington Post," and sundry selections were rendered with great spirit during the evening, but the performances of these was on a lower artistic level and not altogether free from touches of sensationalism. Miss Minnie Tracey and Miss Dorothy Hoyle made most successful appearances. The former is a soprano vocalist gifted with a fine voice which has been admirably trained, and the latter is a young violinist who produces an excellent tone from her instrument and has acquired great executive facility. Remarkable skill was also shown by Mr. Arthur Pryor in a trombone solo. Mr. Sousa's band play this afternoon and evening.

RECEPTION AND LUNCHEON.

Mr. J. P. Sousa was entertained at a reception and luncheon earlier in the day at the Trocadero Restaurant, when Sir Lewis M'Yer presided over a gathering of journalists, actors, and musicians, by whom the American conductor was welcomed. After the toast of "The King" had been duly honoured, and followed by that of "The President of the United States," the chairman proposed "The Health of Mr. John Phillip Sousa." In a speech that was both cordial and humorous he said his task was a simple but grateful one. It was to welcome in their name, and in the name of a far larger circle outside, a distinguished visitor and eminent artist—who, as an exponent of his art, splendidly voiced a language which was universal—and still more notably to receive one of our cousins. He tendered Mr. Sousa the heartiest and most affectionate welcome, and expressed the hope and belief that at the conclusion of his visit he would take away with unimpaired health memories of the old country at once pleasant and profitable. (Cheers.) They thought it very kind of the United States to have lent him for a time; it might be as an anticipatory consolation for our not winning the America Cup, or to spur us on to keener endeavour in the struggle with other nations for pre-eminence in that art of which Mr. Sousa was so famous an exponent. Or perhaps it was intended to suggest that, besides athletics, yacht-building, steel construction, electrical installations, and political wire-pulling, there were other things in which they could go one better. (Laughter.) In the British commercial market as in the singing world they were always prepared to welcome an improved method of production. (Laughter.) The presence of Mr. Sousa suggested a curious national characteristic which we seemed to be developing; it was a tendency to take a licking from other Anglo-Saxon nations, not only without ill-will, but with a kind of complacency—with a sort of reflected pride. The friendly rivalry of art and sport made wholly for good, and was fresh evidence of the warmth of feeling and an indication of that sense of brotherhood which inevitably grew from a common language and identical aspirations. (Cheers.) Mr. Sousa expressed his gratification at the welcome accorded him, and reciprocated the kindly feelings of relationship uttered by the chairman. Mr. Philip Yorke, managing director, then presented Mr. Sousa with a souvenir of his first appearance in London.

From *Financial Times*
Date 5/10

Mr. John Philip Sousa, the famous American band conductor, known here chiefly as the composer of the "Washington Post," who is now appearing at the Albert Hall, was yesterday, at a luncheon given in his honour at the Trocadero, the recipient of a presentation, which took the form of an enamel and gold jewel. The gathering was presided over by Sir Lewis M'Yer, and comprised a large number of prominent people in the musical, theatrical and literary professions.

Journal : *The Daily Telegraph*
Date : 5 OCTOBRE 1901
Adresse : LONDRES
Signé :

SOUSA AND HIS BAND

With a rattle of drums, a flourish of clarinets, and a blast of trumpets and trombones that startled even the vast spaces of the Albert Hall itself, Mr. John Philip Sousa and his American band presented themselves last evening to their first London audience. Their greeting was a cordial one, although, perhaps, they did not find many to endorse in every respect the somewhat extravagant claims made on Mr. Sousa's behalf by his agents in advance. A fine group of expert instrumentalists the American conductor certainly has round him—instrumentalists for whom constant association and practice has done much. But nothing that they did last night persuaded us to regard Mr. Sousa and his military band as a revelation. Their playing is brilliant, precise, and emphatic—sometimes a little too emphatic. As a matter of fact, however, we have listened to some tolerable work on the part of our own bands before now, and, if our memory serves us, the brothers Godfrey and the rest were showing us what wood-wind and brass could do a few years before Mr. Sousa became "world-famous." Certainly, our military conductors have not cultivated that wealth of gesture with which our American visitor accompanies his own lively compositions. But, nevertheless, they have done well in their modest way, and if they have missed some acrobatic opportunities they have given us instead purity of tone and beauty of expression. If Mr. Sousa thought it necessary to lighten his programme last evening with some music of quality, he might at least have made a better choice. Goldmark's "Sakuntala" overture is a picturesque piece enough, but it is scarcely a thing that befits a military band, and, though its difficulties were skillfully surmounted last night, the effect of the whole was decidedly dull. Nor did a selection from Giordano's "Andrea Chenier" do more than excite a desire to hear its final chord. One of Liszt's Hungarian Rhapsodies was more in place, though its violin passages necessarily lost much in the keeping of the clarinets. Probably, though, what the great majority of the audience had come out to hear were the marches of which Mr. Sousa has sent us, from the far side of the Atlantic, so full a supply. Only one of these pieces was mentioned in the programme. But Mr. Sousa is nothing if not liberal in the matter of "encores." In fact, he saves his audience the trouble of asking for something more by giving it them at once. For example, no one was positively enraptured with "Sakuntala" last evening. The conductor, however, followed it up with two encore pieces, and the same rule held good, for the most part, throughout the rest of the programme. With Mr. Sousa's marches everywhere by this time is well acquainted. The German band and the barrel-organ have forced them on us, whether we would or not. Played by the composer's own band, they are certainly inspiring. Mr. Sousa conducts them with the greatest possible appreciation of their beauties. Sometimes he swings the melody to and fro with both hands, like a pair of dumb-bells, sometimes he rocks it to sleep like a fractious infant. With the final climax his enthusiasm naturally reaches its height. The closing chord is crashed out, and Mr. Sousa leaps triumphantly from his pedestal. But, before the echoes of his cornets and trombones have died away, he is back in his place once more, offering his hearers yet another piece unmentioned in the programme. The whole procedure is characteristic, and it has its novel side. But although last night's audience listened with delight to Mr. Sousa's outspoken themes, there were probably only a very few who discovered in the playing of his band any qualities that should make us blush for our own brass and reeds. In some respects, indeed, we British may be presumptuous enough to congratulate ourselves.

Journal : *The New-York Herald*
Date : 5 OCT. 1901

Adresse : 49, avenue de l'Opéra PARIS
Signé :

SOUSA'S BAND IN LONDON.

(BY THE HERALD'S SPECIAL WIRE.)

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Mr. Sousa's musical power was shown by his artistic accompaniment to the songs of Miss Minnie Tracey, whose encore, the "Serenade of Strauss," was exquisitely sung, as well as to the beautiful violin playing of Miss Dorothy Hoyle. Mr. Arthur Pryor played a wonderful trombone solo.

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MR JOHN PHILIP SOUSA, who gave his first band performance in England at the Albert Hall yesterday, only arrived in London on Wednesday night. He had a big reception and luncheon of 250 covers at the Trocadero on Friday. The affair was in the hands of a committee, which included the Earl of Kinnoull, the Earl of Lonsdale, Sir Lewis M'Yer, Henry J. Wood, Clement Scott, Lieut. Charles Godfrey, H. S. J. Booth, Charles Morton, W. H. Stephens, George Ashton, and many others.

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RECORDED IN DEPT. OF COMMERCE

With a rattle of drums a flourish of clarinets, and a blast of trumpets and trombones that startled even the vast spaces of the Albert Hall itself, Mr. John Philip Sousa and his American band presented themselves last evening to their first London audience. Their greeting was a cordial one, although, perhaps, they did not find many to endorse in every respect the somewhat extravagant claims made on Mr. Sousa's behalf by his agents in advance. A fine group of expert instrumentalists the American conductor certainly has round him—instrumentalists for whom constant association and practice has done much. But nothing that they did last night persuaded us to regard Mr. Sousa and his military band as a revelation. Their playing is brilliant, precise, and emphatic—sometimes a little too emphatic. As a matter of fact, however, we have listened to some tolerable work on the part of our own bands before now, and, if our memory serves us, the brothers Godfrey and the rest were showing us what wood-wind and brass could do a few years before Mr. Sousa became "world-famous." Certainly, our military conductors have not cultivated that wealth of gesture with which our American visitor accompanies his own lively compositions. But, nevertheless, they have done well in their modest way, and if they have missed some acrobatic opportunities they have given us instead purity of tone and beauty of expression. If Mr. Sousa thought it necessary to leave his programme last evening with some music of quality, he might at least have made a better choice. Goldmark's "Sakuntala" overture is a picturesque piece enough, but it is scarcely a thing that befits a military band, and, though its difficulties were skillfully surmounted last night, the effect of the whole was decidedly dull. Nor did a selection from Giordano's "Andrea Chenier" do more than excite a desire to hear its final chord. One of Liszt's Hungarian Rhapsodies was more in place, though its violin passages necessarily lost much in the keeping of the clarinets. Probably, though, what the great majority of the audience had come out to hear were the marches of which Mr. Sousa has sent us, from the far side of the Atlantic, so full a supply. Only one of these pieces was mentioned in the programme. But Mr. Sousa is nothing if not liberal in the matter of "encores." In fact, he saves his audience the trouble of asking for something more by giving it them at once. For example, no one was positively enraptured with "Sakuntala" last evening. The conductor, however, followed it up with two encore pieces, and the same rule held good, for the most part, throughout the rest of the programme. With Mr. Sousa's marches ever one by this time is well acquainted. The German band and the barrel-organ have forced them on us, whether we would or not. Played by the composer's own band, they are certainly inspiring. Mr. Sousa conducts them with the greatest possible appreciation of their beauties. Sometimes he swings the melody to and fro with both hands, like a pair of dumb-bells, sometimes he rocks it to sleep like a fretful infant. With the final climax his enthusiasm naturally reaches its height. The closing chord crashed out, and Mr. Sousa leaps triumphantly from his pedestal. But, before the echoes of his cornets and trombones have died away, he is back in his place once more, offering his hearers yet another piece mentioned in the programme. The whole proceeding is characteristic, and it has its novel side. But though last night's audience listened with delight to Mr. Sousa's outspoken themes, there were probably only a very few who discovered in the playing of his band any qualities that should make us blush at our own brass and reeds. In some respects, indeed, we British may be presumptuous enough to congratulate ourselves—

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from issue dated Oct 5 1901

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The Albert Hall wore an unwonted air of festivity last night, when the much-heralded "March King," Mr. John Philip Sousa, made his first bow in England together with his famous band. Expectation had run high over the appearance of the celebrated composer-conductor, and a huge audience testified its appreciation of the musical fare provided in terms which left no doubt as to the instantaneous impression which Mr. Sousa's magnetic personality could not fail to have made. We may say at once that such playing by a band consisting of wood-wind and brass instruments alone has without doubt never been heard in this country before. It was a perfect revelation. This is not to be wondered at when one realises the temperamental qualities of Mr. Sousa. He is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary entrain and verve of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement or gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of tone of the band was well-nigh perfect, while in the accompaniment of the vocal and violin solos one quite failed to realise that the fundamental strings of the ordinary orchestra were replaced by the harsher and more assertive wood-wind group of instruments. Mr. Sousa obtained more than once as absolute a pianissimo from his players as the most fastidious could desire. The most interesting items given, musically speaking, were Goldmark's overture to "Sakuntala," a Liszt "Rhapsody," and a very clever arrangement of a scene and finale from Giordano's "Andrea Chenier," an opera which made a vivid impression upon the writer when it was first given at La Scala, Milan, and which verily cries out for a hearing in London. An effective suite of Mr. Sousa's, entitled "Three Quotations," to say nothing of numerous marches, the "Washington Post" included, served to rouse the audience to repeated enthusiasm, while a trombone solo by Mr. Pryor showed what unsuspected qualities that generally considered unwieldy instrument possesses in the hands of a real artist. Miss Minnie Tracey sang an air from Massenet's "Herodiade" with much expression and sympathetic beauty of tone, and Miss Dorothy Hoyle played Nacher's "Gipsy Dances" most effectively. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and sparkling in the characteristic personality of our American cousins across the water.

THE "MARCH KING" AT THE ALBERT HALL.

FIRST APPEARANCE OF MR. SOUSA AND HIS BAND.

Mr. Sousa, whom his admiring countrymen have dignified with the somewhat grandiose appellation of the "March King," made his first appearance in England as conductor of his famous band last night at the Albert Hall. It says much for the interest which his advent has excited that at a time when the holidays are barely over, and when the musical season can hardly be said to have begun, his appearance should have drawn an audience which filled the Albert Hall from floor to ceiling. It is true that Mr. Sousa's efforts hardly appeal to the class of musicians which frequents Queen's Hall and St. James's Hall. He is essentially a man for the people. Not that we desire to belittle his reputation on that account. Within certain limits his achievements are remarkable. To many people a wind-band is a synonym for mere noise. Mr. Sousa proved last night how wide its range may be. He can be as noisy as anyone when he likes, but he has at command pianissimos of ethereal delicacy, and his management of the nicest gradations of sound is surprising. It is, of course, unfortunate that when he wants to play good music he has to fall back upon arrangements, in which naturally the charm of the original score is to a certain extent lacking. Thus, Goldmark's "Sakuntala" overture, which was given last night after the concert had begun with "God Save the King" and "The Star-spangled Banner," sounded rather monotonous in its altered form, admirably as it was played, and it was not until he passed to a somewhat bewildering arrangement of English airs, followed by his own "El Capitan" march, that the audience felt it was on terms with the real Sousa. After that the evening was a long triumph. Mr. Sousa was generous in the matter of marches, the popular "Washington Post" being, of course, included. Another number which was much appreciated was a suite of Mr. Sousa's own composition, the last section of which illustrated in amusing fashion the antics of a youthful "Alabama coon." The programme was diversified by trombone and violin solos contributed by Mr. Arthur Pryor and Miss Dorothy Hoyle; and Miss Minnie Tracey, an American soprano, who has improved vastly since she sang at Covent Garden some dozen years ago, sang two songs in admirable style to an accompaniment conspicuous for exquisite delicacy. We may remind our readers that Mr. Sousa gives concerts to-day both in the afternoon and evening at the Albert Hall.

Mr. Sousa at the Albert Hall.

Mr. Sousa, the celebrated American conductor, gave a performance with his band this evening to an audience that nearly filled the Albert Hall. In the afternoon he was entertained at luncheon at the Trocadero Restaurant, Sir Lewis M'iver in the chair. He was supported by Earl Kinnoull, Mr. Arthur Bouchier, Mr. J. Hollingshead, Mr. G. R. Sims, Mr. Louis Bradfield, and others connected with music and the stage. In an amusing little speech, Mr. Sousa, acknowledging the friendly sentiments coming from the chair towards America and American musicians, said the time had come when Americans and British should advance from cousinship to brotherhood. A memento of the pleasant gathering, in the form of a piece of jewellery, was presented to Mr. Sousa. When his engagement at the Albert Hall terminates he will go on tour with his band in the provinces.

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THE "MARCH KING" AT THE ALBERT HALL.

FIRST APPEARANCE OF MR. SOUSA AND HIS BAND.

Mr. Sousa, whom his admiring countrymen have dignified with the somewhat grandiose appellation of the "March King," made his first appearance in England as conductor of his famous band last night at the Albert Hall. It says much for the interest which his advent has excited that at a time when the holidays are barely over, and when the musical season can hardly be said to have begun, his appearance should have drawn an audience which filled the Albert Hall from floor to ceiling. It is true that Mr. Sousa's efforts hardly appeal to the class of musicians which frequents Queen's Hall and St. James's Hall. He is essentially a man for the people. Not that we desire to belittle his reputation on that account. Within certain limits his achievements are remarkable. To many people a wind-band is a synonym for mere noise. Mr. Sousa proved last night how wide its range may be. He can be as noisy as anyone when he likes, but he has at command pianissimos of ethereal delicacy, and his management of the nicest gradations of sound is surprising. It is, of course, unfortunate that when he wants to play good music he has to fall back upon arrangements, in which naturally the charm of the original score is to a certain extent lacking. Thus, Goldmark's "Sakuntala" overture, which was given last night after the concert had begun with "God Save the King" and "The Star-spangled Banner," sounded rather monotonous in its altered form, admirably as it was played, and it was not until he passed to a somewhat bewildering arrangement of English airs, followed by his own "El Capitan" march, that the audience felt it was on terms with the real Sousa. After that the evening was a long triumph. Mr. Sousa was generous in the matter of marches, the popular "Washington Post" being, of course, included. Another number which was much appreciated was a suite of Mr. Sousa's own composition, the last section of which illustrated in amusing fashion the antics of a youthful "Alabama coon." The programme was diversified by trombone and violin solos contributed by Mr. Arthur Pryor and Miss Dorothy Hoyle; and Miss Minnie Tracey, an American soprano, who has improved vastly since she sang at Covent Garden some dozen years ago, sang two songs in admirable style to an accompaniment conspicuous for exquisite delicacy. We may remind our readers that Mr. Sousa gives concerts to-day both in the afternoon and evening at the Albert Hall.

Mr. JOHN PHILIP SOUSA, who gave his first performance in England at the Albert Hall yesterday, only arrived in London on Wednesday night. A big reception and luncheon of 250 covers at the Trocadero on Friday. The affair was in the hands of a committee, which included the Earl of Kinnear, Earl of Lonsdale, Sir Lewis M'Ever, Henry J. Clement Scott, Lieut. Charles Godfrey, H. S. J. Charles Morton, W. H. Stephens, George Asht, many others.

Mr. Sousa at the Albert Hall.

Mr. Sousa, the celebrated American conductor, gave a performance with his band this evening to an audience that nearly filled the Albert Hall. In the afternoon he was entertained at luncheon at the Trocadero Restaurant, Sir Lewis M'Ever in the chair. He was supported by Earl Kinnear, Mr. Arthur Bouchier, Mr. J. Hollingshead, Mr. G. R. Sims, Mr. Louis Bradfield, and others connected with music and the stage. In an amusing little speech, Mr. Sousa, acknowledging the friendly sentiments coming from the chair towards America and American musicians, said the time had come when Americans and British should advance from cousinship to brotherhood. A memento of the pleasant gathering, in the form of a piece of jewellery, was presented to Mr. Sousa. When his engagement at the Albert Hall terminates he will go on tour with his band in the provinces.

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ROYAL ALBERT HALL.

Mr. Sousa and his American band have been so loudly heralded in London, and such claims have been made as to the superiority of his orchestra over all others, that some curiosity was felt concerning its first appearance at the Albert Hall last night. It may be as well to say at once that no comparison can fairly be made between Mr. Sousa's orchestra and our own fine Military bands. The latter are primarily constituted for playing in the open air; Mr. Sousa's is specially built up for concert-room performances. It consists of four flutes, fourteen B flat clarinets, one solo E flat clarinet, one alto clarinet, one bass clarinet, two oboes, two bassoons, two alto saxophones, tenor saxophone, baritone saxophones, four cornets, one flugelhorn, two trumpets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tubas are of very large scale, and their downward compass extends to the low E flat. This, combined with the other proportions of the band, renders it possible to secure a remarkably rich and full volume of tone. This fulness and the absence of "blare" from the brass instruments were prominent and pleasing characteristics of the performances yesterday. The concert was opened with our National Anthem, played, however, at so slow a tempo as to have a somewhat funereal effect. It was followed by "The Star Spangled Banner," the large audience remaining standing. The first work on the programme was Goldmark's overture to *Sakuntala*, and in this, and in Liszt's fourteenth Hungarian Rhapsody, the band was heard at its best. In the former, the effects of tone colour were very fine, and in several instances were rendered by the clarinets with remarkable brilliancy. The interpretation of an excerpt from Giordano's opera, *Andrea Chenier*, was also a fine performance. In these transcriptions a high level of artistic excellence was attained, but in other pieces sensational effects were indulged in which detracted from the musical interest of the concert, although it is only fair to add that

THE SOUSA BAND.

For some years past, and more especially since the "Washington Post" and the "El Capitan" March made the name of John Philip Sousa familiar to the public in this country, we have been waiting to hear the band which has won such a great reputation for itself on the other side of the Atlantic. Now at last, with much booming of big guns, or perhaps we should say with much blowing of trumpets, Sousa and his band have made their debut, and we had the opportunity last night of comparing them with similar organisations in our own country. Fortunately, however, we can criticise them without in any way disparaging such fine bodies of instrumentalists as either of the three Guards' bands, and those who are acquainted with the work of such bands as the Beesee's of the Barn, to whom we were introduced last year at the great band contest at the Crystal Palace, need not telling that we possess material that cannot be surpassed in any quarter of the globe. With these few remarks of a general nature we may pass on to consider the merits of the Sousa Band on the strength of what we heard last night. In the first place we must pay tribute to the very fine tone which was noticeable in all they did and to the admirable technical skill which each individual instrumentalist undeniably possesses. Here was a good foundation for any conductor to build upon, and Mr. Sousa has certainly erected a musical structure which deserves the enthusiastic appreciation of amateurs. His programme opened with a performance of the National Anthem and its American equivalent, and then we had an opportunity of hearing what could be done with music not intended originally for military bands. It is only a few nights since we heard Goldmark's "Sakuntala" overture at the Queen's Hall, and naturally we missed not a few of its chief beauties, but, allowing for the absence of the violins and bass strings, Mr. Sousa secured a very admirable rendering. Another very excellent performance was that of Liszt's Fourteenth Hungarian Rhapsody, which more readily lends itself to brass band treatment. It was, however, in the typical pieces with which the Sousa Band is identified that the audience was excited to the most enthusiasm. Several of these came by way of encores which were taken with a promptitude that was a little astonishing. Such popular airs as the "Washington Post," the "El Capitan" March, "Hands across the Sea," and "The Stars and Stripes for Ever," brought down the house and were the most striking features of the entertainment. Mr. Sousa has a certain quaint method of conducting, and to the casual observer it would appear that it is done from the point of view of impressing the audience, rather than for any special effect it may have on his orchestra, but he gets the required effects, and among the things which he must be particularly complimented in the vocal and instrumental soloists. These agreeable reliefs to the inevitable monotony of brass band playing consisted of a soprano solo by Miss Minnie Tracey, a singer with a light, pleasing voice; a trombone solo capably rendered by Mr. Arthur Pryor, and a violin piece charmingly played by Miss Dorothy Hoyle. An American Fantasia was the last item on the programme, but this was supplemented by "The Star-Spangled Banner," and a repetition of "God Save the King."

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SOUSA AND HIS BAND.
FIRST CONCERT AT THE ALBERT HALL.

A gay seaside resort in summer time is the proper environment for Sousa and his band. Manhattan Beach (I have never been there) conjures up a vision of a morning spent in surf-bathing, and an afternoon and evening—especially an evening—with Sousa. To be ushered solemnly into one's seat at the Albert Hall by stewards whom one connects with solemn performances of "The Messiah," and then to sit silently and staidly through much Sousa is to be overthrown as cric. Something last night was lacking—I think it was a cigarette and a long drink with ice and straws in it.

Those who have only perused the programme may resent my speaking of much Sousa. In print we were to hear only a suite and one march; in practice we had a deal of Sousa owing to the military promptitude with which he interpreted the audience's desire for more. After the "Three Quotations" suite, for instance, we had no less than three encores, one of which was "The Washington Post"; after Goldmark's "Sakuntala" overture, we heard Sousa's new "Patrol of the United Kingdom"—a curious and ingenious medley of "Soldiers of the Queen," "The Blue Bells of Scotland," and so on, culminating in "Rule, Britannia" (rather ironical under the circumstances); and after Liszt's Fourteenth Rhapsody, Sousa gave us "Hands across the sea." And I confess that if I had had that long drink and that cigarette I could have listened to a deal more Sousa, and compositions of the same character. His band plays them with an amazing verve—with a swing of rhythm which sets your feet dancing. Listening to Sousa of a summer evening at Manhattan Beach would be dangerous to any girl but an American.

The first impression one receives of the band as a whole is its richness of tone. There are 49 performers, not counting the percussion instrumentalists, and of these no less than 25 are wood-wind players. There are 14 B-flat clarinets, taking the place of the violins in an ordinary orchestra; 4 flutes; 2 oboes; 2 bassoons; an alto clarinet and a bass clarinet. Then the bass brass is very powerful and sonorous: 2 euphoniums, and 4 tubas, one of which (I fancy) is a contra-bass tuba. The bandmen have been trained to play with the utmost delicacy, and the effect in soft passages is rich and organ-like. But it seemed to me that the inner parts of the band were too weak for the bass. The clarinets in so large a body tell, for their tone is piercing though soft, but too often the band sounded overweighted in its bass—just the reverse of an ordinary orchestra.

Of Mr. Sousa as conductor there will be another opportunity of speaking. In his own compositions he is unique—the "Washington Post" went with a gaiety and precision of rhythm which made all other performances seem rhythmically wooden in one's memory, and Sousa is also a musical humorist. But his interpretation of the Goldmark overture was dragged, and the Liszt Rhapsody was too obviously an exercise in sharp contrasts. I fancy I shall not like his conducting of Wagner this afternoon. As to his method of conducting, I confess I expected something more extraordinary from the many preparatory articles which have been written. His beat is clear, and for the most part his gestures are restrained. Sometimes, as in Meyer-Helmund's "Serenade," he does not beat time at all. But his gestures have nothing of the eccentric. There is much subtlety of posing—a gentle sway of the body here, an eloquent movement of the white-gloved hand there, all of which, at least, tells the audience how much Sousa himself appreciates the playing of his band. There is certainly nothing crudely sensational in his platform manner. And there is no necessity, for the playing of the band is so extraordinary in finish, expression, spirit and precision that it needs no bush of eccentricity on the part of the conductor.

MUSIC.

MR. SOUSA'S BAND.

DEBUT AT THE ALBERT HALL.

Mr. Sousa's band, who made their first public appearance in this country at the Albert Hall last night, hold in America practically a unique position. In this country we have nothing exactly like it, for in England our crack military bands are greatly superior to the average army bands of the United States, while, on the other hand, private organizations for open-air work in these isles have not the same opportunities of securing well-paid engagements enjoyed by Mr. Sousa's orchestra in the holiday resorts on the Atlantic coast. Nevertheless, Mr. Sousa's fame was chiefly won by those swinging marches, the captivating strains of which have long ago penetrated across the ocean, and are almost as popular in Europe as in the land of their birth. It was therefore, perhaps, a pity that Mr. Sousa did not announce more of the march element in his opening programme at the Albert Hall last evening. He it is true, played a good many of them among the encores which he accepted with true American liberality, but there must have been a large proportion of the Britons among the audience who failed to recognise them, until it occurred to a sensible attendant to place on the band-stand on a huge placard the name of the piece actually being performed. The "Washington Post," given as one of the encores to an American melody bearing the characteristic title of "A Nigger in the Woodpile," was, of course, recognised at once, but although the "Rag Time" March was vicereously applauded, few, we fear, knew its name. "Stars and Stripes for ever" was also well received, and so also was Mr. Sousa's "Hands across the Sea," which was among the encore pieces. In these marches the American players are emphatically at their best, and it is a pity they did not more exclusively confine themselves to music of this sort, instead of trying a version of a Hungarian Rhapsody (a familiar item of Richter's repertory, but now played with comparatively little spirit), or the paraphrase of the finale from Giordano's "Andrea Chenier," an opera which has been performed in the United States, but is unknown here. Miss Minnie Tracey, too, would have been wiser to have sung some of her native American melodies rather than excerpts from French operas, which were not at all effective in the Albert Hall, although the admirable manner in which the vocal music was accompanied showed the pains which had been taken to cultivate this feature of the performance. A clever trombone player, Mr. Pryor, was much applauded for his rendering of a medley of tunes from Mr. Sousa's comic opera, "El Capitan," and Mr. Sousa's "Quotations," based, we believe upon American melodies, found much favour. The tone of the band is peculiarly rich and refined, and it would be very interesting to hear them in the open air, where, after all, a wind band is most in its element. The players are also highly trained, answering the movements of the conductor's baton with much intelligence. No doubt the temptation to compare them with some of our own military bands is strong, but the proceeding would be invidious, and to a certain extent unmeaning. Mr. Sousa, on taking his place to commence his programme with "God save the King," and "Hail, Columbia," had a cordial reception from an audience which filled all but the more expensive seats, and among whom the American Colony was, of course, largely represented. He will give further concerts at the Albert Hall this afternoon and evening, and will then be off to Glasgow to fulfil a month's engagement at the Exhibition. Then will come a provincial tour, and possibly another concert in London, when it is hoped the programme will be formed mainly of American music, and especially of Mr. Sousa's marches.

The everlasting farewells of Newgate begin when the question of horseflesh arises. And he is an Irishman, which means something at the head of the forces in New South Wales. for a time, and for the last five years has been commanded in Queensland, then served in India. Mounted Police in the Canadian North-West. For was a brisk piece, combining the "H.M.S. Pinafore," and the Queen," "Blue Bells of Scotland," then the "El Capitan" strain from "H.M.S. Pinafore," and "Rule, Britannia." A little more applause, and Mr. Sousa resumed the baton to delight listeners with the crispest performance of his popular "El Capitan" march ever given in this country. Similarly after a bright semi-humorous piece called "Three Quotations," he responded with another trifle full of oddities of execution. This was immediately succeeded by "The Washington Post," which, of course, everybody wanted—from Sousa. In an opposite vein was the finale from Giordano's "Andrea Chenier," which was rendered in a highly imposing manner, and directly it was concluded the conductor evaded any possible demand for an extra by hurrying from the platform. Mr. Sousa brings with him instrumental and vocal soloists. In a piece called "Love Thoughts," Mr. Arthur Pryor did wonders with a trombone, and had to play again, and Miss Minnie Tracey, who sang at Covent Garden eight years ago in "Don Giovanni," was also encored. The success of the initial Sousa concert was unmistakable. Earlier in the day Mr. Sousa was welcomed to London by a number of English and American friends, who assembled at the Trocadero, under the presidency of Sir L. McIver, M.P.

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Dly Mail
5/90/07

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There never was perhaps so effective a demonstration of the closeness of Anglo-American relationship as was afforded by the welcome given by a London audience at the Albert Hall last night to Mr. Sousa and his American band.

Mr. Sousa had never performed in London before, but there is no loss on the exchange into English value of an American reputation, and the American fame of Mr. Sousa's band attracted an audience that filled the huge auditorium of the Albert Hall as even the greatest of European musical attractions could hardly hope to fill it.

There are famous French orchestras and bands which have national vogue in Italy and Germany and other Continental countries. But outside the ranks of the musical students people in England have hardly heard of them, and if they wished to add to their triumphs the applause of English audiences they would have to come over and conquer recognition anew. Certainly not one of them could hope on its first appearance in this country to fill the huge Albert Hall. But Sousa's band did that last night simply because its American reputation implied ready-made fame in England.

Indeed, the vast audience that filled boxes, stalls, the great arena, and the innumerable galleries at South Kensington was not by any means the least notable feature of the occasion.

Sousa's band is certainly a remarkable organisation. Its organisation is its chiefest feature of excellence. Its distinction does not lie in the individual merit of its members so much as in the perfect combination and organisation of them all. Mr. Sousa has trained them so that he is able to obtain from a band which is composed exclusively of wind instruments all the shade and colour which we are accustomed to expect from a full orchestra.

That individually his bandmen are fine artistes was shown by the beauty of Mr. Arthur Pryor's trombone solo. But wonderful as were the effects which Mr. Pryor achieved with that difficult instrument, they were not so remarkable as the combined effects which Mr. Sousa succeeded in getting from his fifty-two players.

He gave last night music of various kinds ranging from Liszt's Hungarian Rhapsody to a selection of "rag-time" coon music with humorous effects. He played, of course, several of his own famous marches—"The Washington Post," which was rapturously received, the "Stars and Stripes," and others.

They were, of course, perfectly played—with perfect dash and splendid energy—so perfectly, indeed, that people were excusably carried away to believe that "The Washington Post" was the highest class music. A lady violinist, Miss Dorothy Hoyle, who played a couple of solos, made also a great sensation. There will be other concerts this afternoon and evening.

Byham Post
5- OCT 1901

The first appearance in England of John Philip Sousa, the famous American composer and conductor, which took place at the Albert Hall to-night, was singularly appropriate, coinciding as it did with the end of a friendly rivalry between the two countries, and it met with striking success. The orchestral effects with which his band has been credited proved as great as had been reported, and each item received an encore, responded to in most cases by a second piece. The band numbers fifty-two, consisting wholly of brass and reed instruments, and, despite its size, at no time did it appear "brassy," this virtue being illustrated by the performance of three solos—trombone, violin, and vocalist—to which the band acted as accompanist. Sousa's own compositions were, naturally, the most popular on the programme, one of these being "The Patrol of the United Kingdom," which was written a few days ago on board the vessel which brought the company to England, and in which the conductor had cleverly and artistically blended the best-known British airs, great applause following its rendering. Only two other performances have at present been booked in London, these being to-morrow afternoon and evening; but Sousa may return to the United States with the knowledge that his fame and popularity in his own country and on the Continent are now as great in England.

From

Date

5 OCT 1901

Edinboro

The concert at the Albert Hall this evening was attended by an enormous audience, which would have been larger still had not the space usually allotted to the choir been kept vacant. As it was every reserved seat in the vast auditorium was sold, and the cheaper parts were crammed. The English and American flags hung side by side just above the desk of the great organ, and the orchestra was elegantly decorated with palms and red drapery. A hearty greeting was bestowed upon Mr. Sousa when he appeared upon the platform in the neat dark military uniform which his pictures have recently been making familiar here. His band, which adopts a uniform of similar pattern, consists of fifty-five instrumentalists, and certainly nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. Their tone and balance are truly wonderful, and so delicately poised is the calibre of the various wood, wind, and brass instruments, that the absence of strings is not felt, or, if it is, the ear at least never tires of listening to the rich, luscious tone of the clarionets, flutes, and oboes, or the broad, mellow sound of the cornets, the saxophones, and the trombones, that fill out the general harmonic design. Equally marvellous are the precision with which these clever performers obey the slightest indication of their conductor, the crispness of their execution, the beauty of the pianissimos, and the extraordinary delicacy of the nuances of light and shade. In short, no musical organisation of the kind could possibly attain a higher degree of

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THE SOUSA BAND.

The audience which assembled at the Albert Hall last night, when Mr. Sousa and his band made their first appearance in London, if not an abnormally crowded one, certainly went far towards filling the vast building. As the composer of more than one of our most familiar and popular marches, Mr. Sousa has established a very widespread reputation; but until yesterday those who did not happen to hear the performances which he gave at the Paris Exhibition of 1890 or during the course of his Continental tours had had no opportunity of judging him in his other capacity, that of bandmaster. The expectations raised by his much-heralded advent here have naturally been high, and if he did not quite fulfil all of them last night he certainly scored an ample popular success. It was, naturally, in his own compositions that his merits as a conductor and the special qualities of his band were displayed in the best light. The printed programme of his opening concert contained only two of his own works—the "Three Quotations" Suite, consisting of three short and effective numbers each with a certain distinctive and appropriate atmosphere of its own, and the familiar "Stars and Stripes for Ever" March; but early in the evening M. Sousa began a lavish succession of encore numbers, nearly all of which were wisely chosen from among the most popular of his own compositions, including "The Washington Post," the "El Capitan" March, and "Hands Across the Sea." All of these were given with great precision and fire, and their spirited interpretation was greeted by the audience with very genuine and hearty enthusiasm. Of the more serious efforts of the evening the most successful was the selection given from Giordano's deservedly popular opera, "Andrea Chenier." An admirable sympathy was shown by the band in their accompaniment of Miss Minnie Tracey, Miss Dorothy Hogle, and Mr. Arthur Pryor, who appeared with success as soloists; and musicians hearing the American orchestra for the first time last night must have been struck throughout by the remarkable homogeneity into which Mr. Sousa has welded his forces and by the rich tone of his instruments. His interpretation of Goldmark's "Sakuntala" overture was unfortunately lacking in poetic feeling—a defect hardly attributable entirely to the absence of stringed instruments—and his attempt to give Liszt's familiar Fantasia on Hungarian Folk-tunes with the forces at his command was an obvious artistic error. In the main, however, the criticisms suggested by these two items are such as can always be advanced against any performance, by a military band, of works whose charm is lost when played by forces other than those for which they were primarily scored. It is, in fact, as the glorified ideal of the military band that Mr. Sousa and his players present themselves to us; and as such their visit is of an educational value quite apart from the evident interest and pleasure which it excites.

THE CRITIC'S VIEWS.

The Echo,

22, Catherine Street, Strand, London, W.C.

(W. Kennedy, Publisher.)

Cutting from issue dated

Oct 5

THE SOUSA BAND.

Mr. Sousa's brass band opened at the Royal Albert Hall last night. The first performance can only be written down as a great success, for the audience was enormous and very enthusiastic, and this enthusiasm was not misplaced. Mr. Sousa's Suite, including his "Washington Post," received an ovation. The conductor has certainly trained his band till it has reached a very high degree of proficiency indeed. Two of the most noticeable features of the band's playing are the richness of the tone produced and the really wonderful balance preserved. Few conductors indeed can have their orchestras under such control as Mr. Sousa.

The concert, taken as a whole, proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained, and Mr. Sousa is to be complimented most heartily on the remarkable way in which he has his forces under control.

OUR CRITIC'S VIEWS.

The famous American band duly made its appearance last night at the Albert Hall, and a large audience gave it an enthusiastic reception. The programme was well arranged and admirably adapted to display to the best advantage the best features of the musical organisation, which has been brought to such a high state of perfection by Mr. Sousa. At the same time we have no reason to be jealous of the American band. Our crack Guards' bands can do just as well, and we have nothing to learn from Mr. Sousa.

Last night's performance was an undoubted success, and in the higher examples of instrumental music the quality of tone and technical efficiency were sufficient to impress the most captious with the artistic value of the American contingent. The chief successes, however, were won in the pieces with which Sousa's name is intimately associated, and such pieces as the "Washington Post" and the "El Capitan" march were received with acclamation. A trombone solo by Mr. Arthur Pryor, a song by Miss Minnie Tracey, and a violin selection by Miss Dorothy Hoyle were also much appreciated.

Dly Mail
5/90-107

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5 OCT 1901

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The concert at the Albert Hall this evening was attended by an enormous audience, which would have been larger still had not the space usually allotted to the choir been kept vacant. As it was every reserved seat in the vast auditorium was sold, and the cheaper parts were crammed. The English and American flags hung side by side just above the desk of the great organ, and the orchestra was elegantly decorated with palms and red drapery. A hearty greeting was bestowed upon Mr. Sousa when he appeared upon the platform in the neat dark military uniform which his pictures have recently been making familiar here. His band, which adopts a uniform of similar pattern, consists of fifty-five instrumentalists, and certainly nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. Their tone and balance are truly wonderful, and so delicately poised is the calibre of the various wood, wind, and brass instruments, that the absence of strings is not felt, or, if it is, the ear at least never tires of listening to the rich, luscious tone of the clarionets, flutes, and oboes, or the broad, mellow sound of the cornets, the saxophones, and the trombones, that fill out the general harmonic design. Equally marvellous are the precision with which these clever performers obey the slightest indication of their conductor, the crispness of their execution, the beauty of the pianissimos, and the extraordinary delicacy of the nuances of light and shade. In short, no musical organisation of the kind could possibly attain a higher degree of

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THE SOUSA BAND.

The audience which assembled at the Albert Hall last night, when Mr. Sousa and his band made their first appearance in London, if not an abnormally crowded one, certainly went far towards filling the vast building. As the composer of more than one of our most familiar and popular marches, Mr. Sousa has established a very widespread reputation; but until yesterday those who did not happen to hear the performances which he gave at the Paris Exhibition of 1890 or during the course of his Continental tours had had no opportunity of judging him in his other capacity—that of bandmaster. The expectations raised by his much-heralded advent here have naturally been high, and if he did not quite fulfil all of them last night he certainly scored an ample popular success. It was, naturally, in his own compositions that his merits as a conductor and the special qualities of his band were displayed in the best light. The printed programme of his opening concert contained only two of his own works—the "Three Quotations" Suite, consisting of three short and effective numbers each with a certain distinctive and appropriate atmosphere of its own, and the familiar "Stars and Stripes for Ever" March; but early in the evening M. Sousa began a lavish succession of encore numbers, nearly all of which were wisely chosen from among the most popular of his own compositions, including "The Washington Post," the "El Capitan" March, and "Hands Across the Sea." All of these were given with great precision and fire, and their spirited interpretation was greeted by the audience with very genuine and hearty enthusiasm. Of the more serious efforts of the evening the most successful was the selection given from Giordano's deservedly popular opera, "Andrea Chenier." An admirable sympathy was shown by the band in their accompaniment of Miss Minnie Tracey, Miss Dorothy Hogle, and Mr. Arthur Pryor, who appeared with success as soloists; and musicians hearing the American orchestra for the first time last night must have been struck throughout by the remarkable homogeneity into which Mr. Sousa has welded his forces and by the rich tone of his instruments. His interpretation of Goldmark's "Sakuntala" overture was unfortunately lacking in poetic feeling—a defect hardly attributable entirely to the absence of stringed instruments—and his attempt to give Liszt's familiar Fantasia on Hungarian Folk-tunes with the forces at his command was an obvious artistic error. In the main, however, the criticisms suggested by these two items are such as can always be advanced against any performance, by a military band, of works whose charm is lost when played by forces other than those for which they were primarily scored. It is, in fact, as the glorified ideal of the military band that Mr. Sousa and his players present themselves to us; and as such their visit is of an educational value quite apart from the evident interest and pleasure which it excites.

THE CAPTAIN

Washington Post
5- OCT 1901

The first appearance in England of John Philip Sousa, the famous American composer and conductor, which took place at the Albert Hall to-night, was singularly appropriate, coinciding as it did with the end of a friendly rivalry between the two countries, and it met with striking success. The orchestral effects with which his band has been credited proved as great as had been reported, and each item received an encore, responded to in most cases by a second piece. The band numbers fifty-two, consisting wholly of brass and reed instruments, and, despite its size, at no time did it appear "brassy," this virtue being illustrated by the performance of three solos—trombone, violin, and vocalist—to which the band acted as accompanist. Sousa's own compositions were, naturally, the most popular on the programme, one of these being "The Patrol of the United Kingdom," which was written a few days ago on board the vessel which brought the company to England, and in which the conductor had cleverly and artistically blended the best-known British airs, great applause following its rendering. Only two other performances have at present been booked in London, these being to-morrow afternoon and evening; but Sousa may return to the United States with the knowledge that his fame and popularity in his own country and on the Continent are now as great in England.

Dly Mail
5/9.0.1901

"MARCH KING'S" SUCCESS.

MR. SOUSA TAKES ALBERT HALL BY STORM.

There never was perhaps so effective a demonstration of the closeness of Anglo-American relationship as was afforded by the welcome given by a London audience at the Albert Hall last night to Mr. Sousa and his American band.

Mr. Sousa had never performed in London before, but there is no loss on the exchange into English value of an American reputation, and the American fame of Mr. Sousa's band attracted an audience that filled the huge auditorium of the Albert Hall as even the greatest of European musical attractions could hardly hope to fill it.

There are famous French orchestras and bands which have national vogue in Italy and Germany and other Continental countries. But outside the ranks of the musical students people in England have hardly heard of them, and if they wished to add to their triumphs the applause of English audiences they would have to come over and conquer recognition anew. Certainly not one of them could hope on its first appearance in this country to fill the huge Albert Hall. But Sousa's band did that last night simply because its American reputation implied ready-made fame in England.

Indeed, the vast audience that filled boxes, stalls, the great arena, and the innumerable galleries at South Kensington was not by any means the least notable feature of the occasion.

Sousa's band is certainly a remarkable organisation. Its organisation is its chiefest feature of excellence. Its distinction does not lie in the individual merit of its members so much as in the perfect combination and organisation of them all. Mr. Sousa has trained them so that he is able to obtain from a band which is composed exclusively of wind instruments all the shade and colour which we are accustomed to expect from a full orchestra.

That individually his bandmen are fine artists was shown by the beauty of Mr. Arthur Pryor's trombone solo. But wonderful as were the effects which Mr. Pryor achieved with that difficult instrument, they were not so remarkable as the combined effects which Mr. Sousa succeeded in getting from his fifty-two players.

He gave last night music of various kinds ranging from Liszt's Hungarian Rhapsody to a selection of "rag-time" coon music with humorous effects. He played, of course, several of his own famous marches—"The Washington Post," which was rapturously received, the "Stars and Stripes," and others.

They were, of course, perfectly played—with perfect dash and splendid energy—so perfectly, indeed, that people were excusably carried away to believe that "The Washington Post" was the highest class music. A lady violinist, Miss Dorothy Hoyle, who played a couple of solos, made also a great sensation. There will be other concerts this afternoon and evening.

From

Date

5 OCT 1901

Edinburgh

The concert at the Albert Hall this evening was attended by an enormous audience, which would have been larger still had not the space usually allotted to the choir been kept vacant. As it was every reserved seat in the vast auditorium was sold, and the cheaper parts were crammed. The English and American flags hung side by side just above the desk of the great organ, and the orchestra was elegantly decorated with palms and red drapery. A hearty greeting was bestowed upon Mr. Sousa when he appeared upon the platform in the neat dark military uniform which his pictures have recently been making familiar here. His band, which adopts a uniform of similar pattern, consists of fifty-five instrumentalists, and certainly nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. Their tone and balance are truly wonderful, and so delicately poised is the calibre of the various wood, wind, and brass instruments, that the absence of strings is not felt, or, if it is, the ear at least never tires of listening to the rich, luscious tone of the clarionets, flutes, and oboes, or the broad, mellow sound of the cornets, the saxophones, and the trombones, that fill out the general harmonic design. Equally marvellous are the precision with which these clever performers obey the slightest indication of their conductor, the crispness of their execution, the beauty of the pianissimos, and the extraordinary delicacy of the nuances of light and shade. In short, no musical organisation of the kind could possibly attain a higher degree of perfection. To-night's music began with the English and American National Anthems, the former being taken at a much slower rate than we are accustomed to hear it. The overture to Goldmark's "Sakuntala" stood at the head of the programme, which included Liszt's 14th Rhapsody, a selection from Giordano's opera, "Andrea Chenier," an "American Fantasia," by Herbert, and several compositions by Mr. Sousa himself. The latter comprised a highly characteristic suite entitled "Three Quotations," and at least half a dozen of the popular marches, such as "The Washington Post," "Stars and Stripes," "El Capitan," and "Hands Across the Sea," some of these being played as encores. The enthusiasm of the audience, indeed, knew no bounds, and the success of the Sousa debut in London was simply overwhelming. Not the least interesting feature of the evening was the playing of a wonderful trombone artist, Mr. Arthur Pryor, who has been justly dubbed the "Paganini of the trombone." His command over his instrument is quite remarkable. The admirable singing of Miss Minnie Tracey, and the no less excellent violin playing of Miss Dorothy Hoyle, lent further enjoyment to the concert, which was throughout conducted by Mr. Sousa with masterly skill and judgment.

Edinburgh Post
5 OCT 1901

The first appearance in England of John Philip Sousa, the famous American composer and conductor, which took place at the Albert Hall to-night, was singularly appropriate, coinciding as it did with the end of a friendly rivalry between the two countries, and it met with striking success. The orchestral effects with which his band has been credited proved as great as had been reported, and each item received an encore, responded to in most cases by a second piece. The band numbers fifty-two, consisting wholly of brass and reed instruments, and, despite its size, at no time did it appear "brassy," this virtue being illustrated by the performance of three solos—trombone, violin, and vocalist—to which the band acted as accompanist. Sousa's own compositions were, naturally, the most popular on the programme, one of these being "The Patrol of the United Kingdom," which was written a few days ago on board the vessel which brought the company to England, and in which the conductor had cleverly and artistically blended the best-known British airs, great applause following its rendering. Only two other performances have at present been booked in London, these being to-morrow afternoon and evening; but Sousa may return to the United States with the knowledge that his fame and popularity in his own country and on the Continent are now as great in England.

General principles laid down by members of the fighting commands. The consequence is, as nations are disseminated among the dence that only their frantic protestion in any shape or form, and it is in evi monstrate, who set their faces against annex some pro-Boers, as the Radical organs de South Africa. Unhappily, there are still All that were the lingering hostilities in If that were the case, there would quickly the Government." Would that it were so and of the

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MUSIC.

Concerning Sousa.

The Sousa Band deserves its great fame, no doubt; but, after all, "there lived strong men before Agamemnon." It is not every public that would have liked the entertainment we got last night; all the more credit, then, to those who got just the right kind of public into the Albert Hall last night. It was neither a Royal Choral public—it was not quite so imperially respectable; and it was not a Patti Concert public—it was not quite so fashionable. It was rather a Ballad Concert sort of public that sat beneath the Union Jack and the Stars and Stripes which were interwoven in amity over the great organ—a pleasing sight, which would have been more pleasing had the flags been a little fresher and a little cleaner.

Mr. Sousa has composed much music which is a household word, and it is much to be thankful for that his music is distinctly above the average of that which usually is so universally popular. It is vigorous, and a fine healthy breeze blows through it. It is not mawkish or effeminate; on the contrary, its chief merit is the manly strength of its rhythms, combined with ease and flexibility. Of his music we heard a fair amount last night. It was not all on the program, but the audience was quite of the Ballad Concert order in its eagerness for encores. And Mr. Sousa was not by any means averse from granting them. With some exceptions the encores were by Mr. Sousa, and it must in justice to him be said—first, that his music was better than most of that on the program, and, secondly, that his music was obviously what the public wanted. When he began "The Washington Post" the crowd roared applause, as it does when Mme. Patti begins "Home, Sweet Home."

And they certainly did play it with inimitable and irresistible swing. It is just this swing and snap which are the chief merits of this band. It is the nervous energy of America translated into terms of music, and no wonder that America likes it. But the Sousa Band has other merits too. It can play with great delicacy, and it has a really wonderful tone. The clarinets make themselves more like violins than any clarinets I know, and the roundness and fullness of the brass cannot be too highly praised—especially of the trombones. The players are artists, but something must be due to the instruments used: and if it so be that these instruments are American—I write in complete ignorance on this point—then European makers have something to learn from America. Not the least merit of the Sousa Band is of course Mr. Sousa himself. He is certainly a good conductor, for only a good conductor can make a band express his individuality as Mr. Sousa does.

There was some serious music in the program—Goldmark's "Sakuntala" Overture a scene from Giordano's "Andrea Chenier," and one of Liszt's Hungarian Rhapsodies. All these were well played—but from the mere beauty of tone, our good military bands would have done these things quite as well, if not better. The Sousa Band, however, accompanies better than any military band I have heard. Miss Minnie Tracey sang Massenet's "Il est doux" well, and was encored; the accompanying of both songs was astonishingly delicate.

Mr. Sousa introduced a novelty—a suite called "Three Quotations." The last movement is a negro melody scored with much vigor, and in the beginning and ending with extraordinary burlesque effects, which were most cleverly done. A rapturous encore resulted in the playing of some similar things—all very clever, but all going near to the line dividing music from tricks suitable to the variety stage. In one of them the agility of the trombones was very remarkable. More remarkable still was the technique displayed by Mr. Pryor in his trombone solo. But I doubt whether it was real music. Nor is it a purely musical effect when in "Stars and Stripes for Ever" the trumpeters and trombonists rise from their seats and form a line in front of the orchestra. But it caused great enthusiasm.

STACCATO.

The Referee,

Wine Office Court, Fleet Street, E.C.
(Richard Butler, Publisher.)

Cutting from issue dated Oct. 6

Mr. John Philip Sousa, the American March King, was accorded

A Complimentary Reception

at the Trocadero Restaurant on Friday, and many friends and admirers of the famous conductor subsequently sat down in the Empire Room to a luncheon, with Sir Lewis McIver, Bart., M.P., in the chair, and the popular musician as the principal guest. Mr. Sousa, in reply to the toast, said that when he was told there was to be a luncheon in his honour he wired across to say that although his appetite was all right, his powers of speech-making were strictly limited. The chairman had been complimentary enough to say that his countrymen were all good speakers. Well, he had heard the orators say that he was a good musician, but he had never been told by the musicians that he was a good orator. Before Mr. Sousa had done with oratory he had to acknowledge the presentation of a handsome jewel which was to be a souvenir of his stay at the Albert Hall. The presentation was made on behalf of the subscribers by Mr. Philip Yorke.

Sunday Special

The eminent American composer and conductor, Mr. J. P. Sousa, must have been greatly impressed by the warmth of the English greeting that was accorded to him on Friday at the Trocadero Restaurant. A large and distinguished company of journalists, actors, and musicians, presided over by Sir Lewis McIver, there assembled to welcome him to this country in the way most congenial to Englishmen—i.e., at a banquet, which went by the more modest name of luncheon. The chairman rose brilliantly to the occasion. In a felicitous speech, full of cordiality and brimming over with kindly humour, he proposed the health of the guest, to whom he extended a hearty and affectionate welcome. He expressed England's gratitude at the kindness of the United States in lending Mr. Sousa to us for a time; it might be as an anticipatory consideration for our not winning the America Cup, or, may be, it was to spur us on to keener endeavour in the struggle with other nations for pre-eminence in the art of which Mr. Sousa was so famous an exponent. Or perhaps it was intended to suggest that besides athletics, yacht building, steel construction, electrical installations, and political wire pulling, there were other things in which they could go one better. Mr. Sousa's presence suggested a curious national characteristic which we seemed to be developing; the tendency to take a licking from other Anglo-Saxon nations, not only without ill-will, but with a kind of complacency—with a sort of reflected pride.

News of the World

J. P. Sousa, the March King, has come, and he has conquered. The audience at the Albert Hall went into ecstasies over the performance of his band, and the many encores which they demanded formed an excellent criterion of their judgment. Many people appeared to have gone to the Albert Hall with the idea of coming across a second Ritcher. They expected a highly classical programme and a profound reading of the works of the great masters. Sousa, however, never pretended to be a classicist; he has always catered for the public. He appeals more to the senses than to the intellect, although it would not be entirely fair to him to say that he was a mere entertainer and not a sound musician. The effect which he gets out of his wind instruments is simply marvellous, as is the perfect control which he appears to have over every instrument. They say that in the States he is simply worshipped. Certainly he will become most popular in this country. Not the least interesting features of the performance were the mannerisms of the conductor himself, who is even more lively than the most electric of foreign conductors.

The Sunday Times,

Printed at 46, Fleet Street, London, E.C.

Cutting from issue dated Oct. 6

MUSIC AND MUSICIANS.

There was a great crowd at the Royal Albert Hall on Friday night to welcome Mr. Sousa and his band on their first appearance in this country. The whole proceedings, indeed, were marked by a spontaneity and warmth that testified beyond all manner of doubt to the universal popularity of the American musician. His coming has been well advertised; but no amount of "booming," however adroit or subtle, could bring together an audience of nine or ten thousand persons and sell every reserved seat in the Albert Hall for three concerts "off the reel" without the aid of a pre-existing tendency on the part of a wide-awake public. People wanted to see Sousa, to listen to his — (fill in your own superlative) band—to hear his stirring marches played as he alone can play them. Their presence demonstrated their interest and curiosity; the gradual crescendo of their applause proved their determination not to be conquered and won unless they chose. Nor was the climax of the enthusiasm reached until quite the end of the evening, when "God Save the King" and "The Star-Spangled Banner" wound up the concert, not as they began it, in a gentle spirit of polite compliment, but amidst a continuous roar of appreciative satisfaction and mutual patriotic sympathy.

To start off with Goldmark's "Sakuntala" overture was something of an experiment. This brilliant piece of orchestration is not very well known here, and the audience hardly knew what to make of it; albeit connoisseurs recognised at once the cleverness of the reproduction for military band and the beauty of a really artistic performance. But Mr. Sousa had never meant to stick to the serious for long, and his method—familiar enough to American audiences—of rattling off encore after encore in startling contrast was quickly made palpable to his new public. Hence, after "Sakuntala" a lively "Patrol" fabricated out of popular British tunes, and after that an enlarged and revised edition of the spirited march from "El Capitan." These things served to put everyone in the best of humours, and also, I may add, to afford some insight into the characteristic qualities of the Sousa band—qualities which I have already more than once described and which, thanks to its unique constitution, render futile and absurd all comparison between this and our own first-rate military bands. Enough that the Albert Hall is just the right locale for a band like Sousa's. There its loudest fortissimo does not result in noise; it always preserves its full, round, mellow tone, while the most delicate embroidery for the wood-wind traces itself with absolute accuracy upon the tympanum of the listening ear.

The most beautiful, perhaps, of these wood-wind effects were obtained in Mr. Sousa's quaint suite "Three Quotations," notably in the second "And I too was born in Arcadia," the scoring of which is as original as it is ingenious. The third, entitled "Nigger in the Woodpile," also took the fancy immensely, and was followed by no fewer than three encores, one of them the favourite "Washington Post," which of course evoked a furore. Other instances of exquisitely delicate playing were forthcoming in the accompaniments to Miss Minnie Tracey's vocal pieces, especially the charming Serenade of Richard Strauss which she sang as a "bis" after the air from Massenet's "Hérodiade." The American soprano created a very favourable impression when she appeared at Covent Garden during the opera season of 1893, and since then she has worked hard and greatly improved; now, however, to win her way to complete success she must sing here in English as well as French. Of Mr. Sousa's instrumental soloists I can only say that in Miss Dorothy Hoyle he has found a clever young violinist gifted with real musical instinct; while Mr. Arthur Pryor is far and away the greatest trombone-player that has ever stepped upon one of our concert platforms—he is simply a marvel. Mr. Sousa conducted everything with admirable tact and conspicuous but by no means exaggerated emphasis. One of his best achievements was the performance of Liszt's fourteenth "Hungarian Rhapsody." Alike for clearness, precision, and verve it was quite remarkable.

Sunday Times
6 OCT 1901

MUSIC AND MUSICIANS.

There was a great crowd at the Royal Albert Hall on Friday night to welcome Mr. Sousa and his band on their first appearance in this country. The whole proceedings, indeed, were marked by a spontaneity and warmth that testified beyond all manner of doubt to the universal popularity of the American musician. His coming has been well advertised; but no amount of "booming," however adroit or subtle, could bring together an audience of nine or ten thousand persons and sell every reserved seat in the Albert Hall for three concerts "off the reel" without the aid of a pre-existing tendency on the part of a wide-awake public. People wanted to see Sousa, to listen to his — (fill in your own superlative) band — to hear his stirring marches played as he alone can play them. Their presence demonstrated their interest and curiosity; the gradual crescendo of their applause proved their determination not to be conquered and won unless they chose. Nor was the climax of the enthusiasm reached until quite the end of the evening, when "God Save the King" and "The Star-Spangled Banner" wound up the concert, not as they began it, in a gentle spirit of polite compliment, but amidst a continuous roar of appreciative satisfaction and mutual patriotic sympathy.

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ALBERT HALL.

John Philip Sousa, "the March King," and his wonderful band have arrived, and gave their first performance in England at the Albert Hall on Friday, before which the popular composer had been entertained at a reception at the Trocadero. From the commencement of the programme it was evident that Mr. Sousa had the audience with him, and encores were the order of the evening. The concert opened with the National Anthem and "Hail Columbia," after which the overture to "Sakuntala," by Goldmark, was given. This produced an encore, "El Capitan," and a tuneful piece consisting of snatches of old and modern popular English airs. Mr. Arthur Pryor next proved the capabilities of the trombone as a solo instrument, and his original composition, "Love Thoughts," secured for him a well-deserved encore. The next item was an original suit of "Three Quotations," by Sousa, which served well to prove both the capabilities of the band and the originality of the composer, the favourite "Washington Post" march being given in acknowledgment of a third encore. A variation was lent by Miss Minnie Tracey's rendering of Massenet's aria from "Herodiade." Miss Tracey is not new to London, having appeared at Covent Garden as Don Giovanni in 1893, since when she has gained much experience. She is a full, rich soprano voice, which she uses to the best advantage. The grand scene and finale from "Andrea Chenier" brought the first part of the programme to an end. The piece de resistance of the second portion was Liszt's celebrated Hungarian rhapsody, in which the band was heard to the fullest advantage; whilst "Rococo," a delightful serenade by Helmund, served to emphasise the use of the various instruments in the solo items. "The Stars and Stripes for Ever," Sousa's latest march, fairly brought down the house, and was redemanded. The concert concluded with a violin solo by Miss Dorothy Hoyle, who gave an accomplished rendering of "Gypsy Dances" by Nacuez. Whether, as one of the speakers at Friday's reception put it, we accept Sousa as a hostage or as a slight consolation for our failure to lift the America Cup, there is no doubt that he has conquered, and the performance of his band will be by no means one of the least attractions of the closing weeks of the Glasgow Exhibition, where he goes to fulfil a month's engagement.

Tudor House, Tudor Street, E.C.

ing from issue dated Oct 6 - 1901

SOUSA AT THE ALBERT HALL.

Mr. John Philip Sousa and his band have come, and have received the most cordial of welcomes from the English public, to whom the name of the composer of "El Capitan," "The Washington Post," and many well-known marches has long been familiar.

The performance on Friday evening commenced with "God Save the Queen" (taken at an astonishingly slow pace), followed by "The Star-Spangled Banner," during which the large audience stood; then came Goldmark's overture, "Sakuntala," and the truth of the reports that have reached us as to the wonderful mellowness and delicacy of tone produced by this world-famed body of musicians was fully demonstrated. Not only is the brass absolutely silvery in quality, but the wood has a special charm, and produces

A PECULIAR LEGATO EFFECT, usually only obtainable from strings. Especially was this noticeable in the accompaniment to the songs and violin solo. These excellences, however, are mainly attractive to the cultivated musical ear; to the general public the wonderful crispness, rhythmical swing, and absolute precision which Mr. Sousa secures will appeal most strongly. The band is made up of twenty-nine wood and twenty brass instruments, in addition to the percussion. The conductor has a style which is quite his own; sometimes he scarcely beats time at all, at others both his arms swing in a peculiar though most expressive manner; but at all times his control over his forces is perfect. No wonder our neighbours on the "other side" go mad over Sousa's band performances — in their own line they are unsurpassable.

So far, nothing but praise; but now I cannot refrain from saying that I think it a mistake to judge serious music with the marches

which serious "Wa sprig Fridi accep Alto no com hug J Mis voi wel Ho tio an fro Re

Music.

SOUSA'S BAND.

At the Albert Hall on Friday evening Mr. John Philip Sousa, the most popular march composer of his generation, and the famous American band of which he is the conductor successfully started on the tour of the United Kingdom. Mr. Sousa, who has acquired his position as much by unremitting industry as by talent, is in his forty-fifth year, and his method of wielding the baton belongs to the modern school. His personality, like that of most musicians who seek to invest with their own individuality pieces performed under their direction, is so eminently distinctive that it is felt by the audience as well as by the executive force. His band of 52 performers has for its elements wood, brass, and percussion, no strings being employed. The clarinets, which, of course, have the greater portion of the work, are very fine. Some of the effects produced on Friday were singularly delicate, and the brass, even when engaged in accentuation, was never coarse. Both "God save the King" and "The Star Spangled Banner" were warmly cheered.



MR. J. P. SOUSA.

The crowded assemblage was hardly prepared for a piece of the order of Goldmark's "Sakuntala" overture, and scanning the programme wondered what had become of the favourite marches. It transpired that these were reserved for extra pieces, and Mr. Sousa was so liberal in turning them to account that before the first part ended both the "El Capitan" and "The Washington Post" had been played. Two or three works of an eccentric light description not named on the list were given, and it was with these rather than with the superior compositions that enthusiasm was evoked. For what may be termed Sousa pieces Sousa's band is excellent.

ROYAL ALBERT HALL.

SOUSA AND HIS BAND.

Sousa has conquered! Seldom has the Albert Hall echoed to such cheering as was heard last evening, when, for the third time in twenty-six hours, the huge amphitheatre in Kensington Gore was filled to repletion by a delighted and demonstrative assemblage. In this instance the choir seats had wisely been thrown open to an eager throng, so that the circle of attentive listeners was complete.

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of a most interesting song by Miss Tracey, who also sang a clever piece by B.

Miss Minnie Tracey, the American soprano, who sings with the Sousa band, was born in New York, and received her musical education in Paris, studying under Mesdames Marie Sasse, Rosina Laborde, and Calva Picciotti; making her debut as Marguerite in "Faust" at Geneva in 1892. In 1893, when 20 years of age, the young artist sang at Covent Garden as Donna Anna in "Don Giovanni," having never previously seen the opera; she had only one week to prepare the role, and did not have one proper rehearsal. Miss Tracey is engaged to sing at Bayreuth next season, after which she hopes to appear in England in concert and oratorio.

Mr. Sousa is a composer, but before he is an American. His gestures in directing the brass and woodwind which make the mighty tones for his dynamic marches are essentially of the New World.

There is a snap about his beat only equalled by the way in which he subsides as if shot from his seat when the thing is ended. But he is back again in a minute, and if he be "the march king," he is the same time the "prince of encores." His is not to reason why. "Do you want to hear it again? Well, perhaps you do and perhaps you don't, but never mind have it again in case you do." And there was plenty for your money at the Albert Hall, and some of the music fare was decidedly good. Sousa has trained his band of brass and wood as efficiently as Germany has drilled her soldier so that you sometimes imagine you are listening to a great piece of mechanism. Here is precision for you, here is strength and force, lightness and shade reduced to a beaten beat. Certainly in his way Sousa is a fine conductor. He can get effect from his men which make you jump, as he can reduce the flare of the brass to whisper. But when all is said and done in the matter of pure music, Mr. Sousa with his military band gives us nothing new. Our own Dan Godfrey, who, it may be confessed, was fêted in the States, introduced us years ago to all that was finest and best in the brass band. We have nothing to learn, but nevertheless can appreciate the tremendous compelling power of the "L'Capitan" March. Sousa plays it, and the incident forces "Washington Post." Certainly G. Sousa scored a triumph.



G. P. SOUSA.

Sunday Times
6 OCT 1901

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SOUSA'S BAND.

At the Albert hall on Friday evening Mr. John Philip Sousa, the most popular march composer of his generation, and the famous American band of which he is conductor successfully started on their tour of the United Kingdom. Mr. Sousa, who has acquired his position as much by unremitting industry as by talent, is in his forty-fifth year, and his method of wielding the baton belongs to the modern school. His personality, like that of most musicians who seek to invest with their own individuality pieces performed under their direction, is so eminently distinctive that it is felt by the audience as well as by the executive force. His band of 52 performers has for its elements wood, brass, and percussion, no strings being employed. The clarinets, which, of course, have the greater portion of the work, are very fine. Some of the effects produced on Friday were singularly delicate, and the brass, even when engaged in accentuation, was never coarse. Both "God save the King" and "The Star Spangled Banner" were warmly cheered.



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The crowded assemblage was hardly prepared for a piece of the order of Goldmark's "Sakuntala" overture, and scanning the programme wondered what had become of the favourite marches. It transpired that these were reserved for extra pieces, and Mr. Sousa was liberal in turning them to account before the first part ended both the "Capitan" and "The Washington Post" had been played. Two or three of an eccentric light description named on the list were given, and it with these rather than with the super-compositions that enthusiasm was evoked. For what may be termed Sousa pieces Sousa's band is excellent.

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NATIONAL AIRS WITH TRICK EFFECTS, which are so deftly carried out. The serious music first—and then, hey! for the "Washington Post," or any other of the sprightly pieces that proved so acceptable on Friday night. Encores were many—and were accepted with a quite unusual promptitude. Altogether enthusiasm ran high; and there is no doubt that the month's engagement to be commenced in Glasgow on Monday will prove a huge success.

Just a word in conclusion for the soloists. Miss Minnie Tracey has a pleasing soprano voice of good quality, though her song was not well chosen for the occasion. Miss Dorothy Hoyle is a violinist whose intonation is exceptionally true, and whose technique is excellent; and Mr. Arthur Pryor, the principal trombonist from the band, can use his instrument with a refinement I have scarce ever heard equalled. Each was very warmly received.

FREE LANCE.

ROYAL ALBERT HALL.

SOUSA AND HIS BAND.

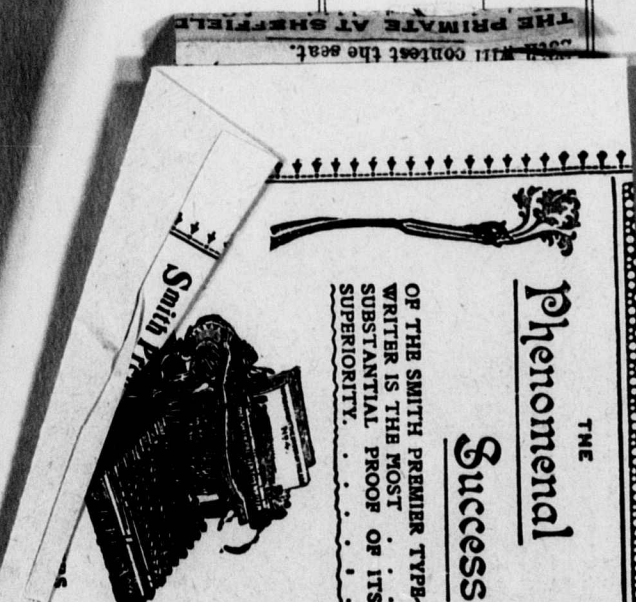
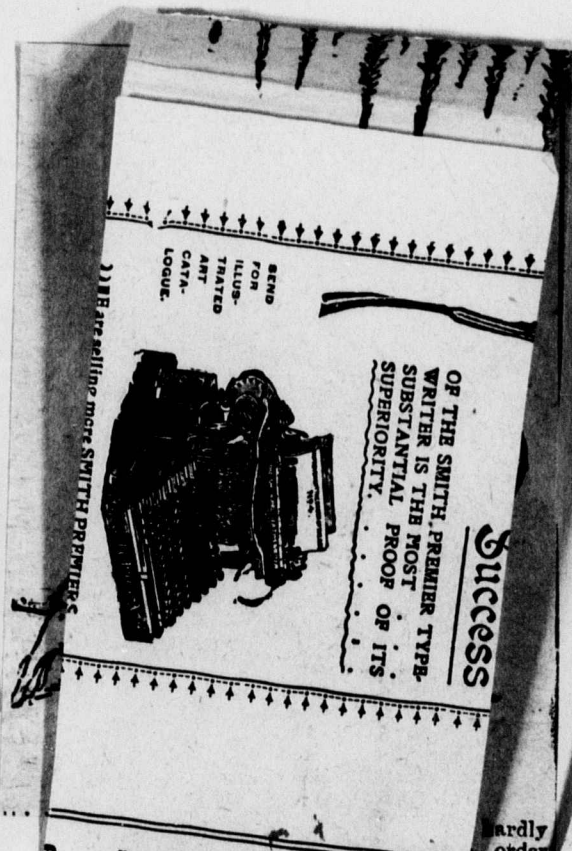
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SOUSA'S AMERICAN BAND.

For two hours and a half Sousa and his band thrilled an Albert Hall audience on Friday night. Hapturous applause greeted the performers at every opportunity. Sousa is the composer of the "Washington Post." His "British Patrol," or "United Kingdom March," which was specially composed for the tour in this country, got him his first encore. In this several well-known Scotch and Irish airs are linked together with a running refrain based on the "Soldiers of the Queen" and the march winds up with the inspiring strain of "Rule, Britannia!" Several of the band did some remarkably able executions with most difficult instruments. The whole audience was perfectly charmed with Sousa's style of conducting. It is very modest in its characteristics—speaking of self-suppression; all the same it is most remarkable in its effectiveness, as well as in its gracefulness.

THE SOUSA BAND.

It is to be regretted that Mr. Sousa's trumpets were blown so fortissimo, not to say aggressively, before his arrival with his band on these shores, for it has undoubtedly excited prejudice in the minds of English musicians, and, I feel convinced, has caused not a few of them to hold aloof. Like detrimental policy was pursued when Mr. Sousa's comic opera, "El Capitan," invaded us. I remember that I received such glowing accounts of the dazzling beauty of the ladies of the company that, without wishing to reflect on their personal charms, the first sight was a shock to my expectations.

Mr. Sousa's band is a very capable body. The fifty-two instrumentalists of which it consists are manifestly picked players, and they have been trained to exceptionally high efficiency. The piano playing is delightfully soft and rich, the delicate pizzicato effects—if I may apply this term to wind instruments—are astonishing, and the precision and attack is excellent. The most remarkable feature, however, is the rich quality of tone resulting from the peculiar constitution of the orchestra. Those Referencers who have a practical knowledge of our military bands may like to know how Mr. Sousa's orchestra is built up, so I will give it in detail: Four flutes, two oboes, fourteen E-flat clarinets, one E-flat alto and bass clarinet, two bassoons, two alto, one tenor, and one baritone saxophones, three cornets, one flugelhorn, two trumpets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tubas are of exceptionally large scale, and their compass extends downwards to the low E-flat, a note that suggests the exhaustion of profundity. Mr. Sousa's keen appreciation of contrasts and variety of tone and colour have, doubtless, led him to adapt the above selection for concert-room purposes. His scoring is, of course, dictated by the means at his command, and it naturally accentuates his ideas of effectiveness. Distinction results, and in this Mr. Sousa's band is unique.

It says much for Mr. Sousa's artistic perception that the most successful performances at the Albert Hall were those of orchestral music of serious design. Of course, the rearrangement of a composition written for the concert-room is unjustifiable. There is excuse when a work is transcribed for performance in the open air, as for our military bands, but Mr. Sousa exclusively plays in concert-rooms. Apart from this original sin, however, praise is due for the admirable manner in which the various works have been re-scored for wind instruments, the necessary alterations being confined to the string parts. In Goldmark's "Sakuntala" overture some beautiful effects of tone-colour were produced, and in the rendering of Meyer-Helmund's serenade "Rococo" the contrasts and delicacy were delightful. The band is most legitimately used in marches and selections written by Mr. Sousa, and these were interpreted with tremendous verve and the greatest rhythmical precision; but the effects, although not out of accord with the music, verged at times on the sensational, and were consequently on a lower artistic level, notably when the "brass" marched down to the front of the platform to deliver the principal melody, a wholly unnecessary proceeding. The individual abilities of the instrumentalists are indicated by a trombone solo by Mr. Arthur Pryor. His great piece is entitled "Love Thoughts," and although it may be doubted if the most passionate lover would seek expression on a trombone, the theme manifestly inspires Mr. Pryor to execute a series of variations in a manner which can best be described as a delirium of ecstasy. Miss Minnie Tracey sings expressively and fluently, and Miss Dorothy Hoyle is a violinist of great attainments.

The performances have drawn very large audiences, but I cannot say that my appreciation of the playing increased on a second visit last night. The sensational element was more in evidence, especially in a suite entitled "The Last Days of Pompeii." The suite consists of three sections. In the first a realistic tone picture is painted of the dis-playing and dancing in the city. The second section, entitled "Nydia," suggests that she had a baritone voice, and in the last portion, headed "Destruction," most realistic efforts are made to illustrate the rain of ashes and the annihilation of everything in suffocation. Subsequently "Pompeii" was relieved by the "Washington Post."

LANCELOT.

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MUSIC AND MUSICIANS.

There was a great crowd at the Royal Albert Hall on Friday night to welcome Mr. Sousa and his band on their first appearance in this country. The whole proceedings, indeed, were marked by a spontaneity and warmth that testified beyond all manner of doubt to the universal popularity of the American musician. His coming has been well advertised; but no amount of "booming," however adroit or subtle, could bring together an audience of nine or ten thousand persons and sell every reserved seat in the Albert Hall for three concerts "off the reel" without the aid of a pre-existing tendency on the part of a wide-awake public. People wanted to see Sousa, to listen to his — (fill in our own superlative) band—to hear his stirring marches played as he alone can play them. Their presence demonstrated their interest and curiosity; the gradual crescendo of their applause proved their determination not to be conquered and won unless they chose. Nor was the climax of the enthusiasm reached until quite the end of the evening, when "God Save the King" and "The Star-Spangled Banner" wound up the concert, not as they began it, in a gentle spirit of polite compliment, but amidst a continuous roar of appreciative satisfaction and mutual patriotic sympathy.

To start off with Goldmark's "Sakuntala" overture was something of an experiment. This brilliant piece of orchestration is not very well known here, and the audience hardly knew what to make of it; albeit connoisseurs recognised at once the cleverness of the reproduction for military band and the beauty of a really artistic performance. But Mr. Sousa had never meant to stick to the serious for long, and his method—familiar enough to American audiences—of rattling off encore after encore in startling contrast was quickly made palpable to his new public. Hence, after "Sakuntala" a lively "Patrol" fabricated out of popular British tunes, and after that an enlarged and revised edition of the spirited march from "El Capitan." These things served to put everyone in the best of humours, and also, I may add, to afford some insight into the characteristic qualities of the Sousa band—qualities which I have already more than once described and which, thanks to its unique constitution, render futile and absurd all comparison between this and our own first-rate military bands. Enough that the Albert Hall is just the right locale for a band like Sousa's. There its loudest fortissimo does not result in noise; it always preserves its full, round, mellow tone, while the most delicate embroidery for the wood-wind traces itself with absolute accuracy upon the tympanum of the listening ear.

The most beautiful, perhaps, of these wood-wind effects were obtained in Mr. Sousa's quaint suite "Three Quotations," notably in the second "And I too was born in Arcadia," the scoring of which is as original as it is ingenious. The third, entitled "Nigger in the Woodpile," also took the fancy immensely, and was followed by no fewer than three encores, one of them the favourite "Washington Post," which of course evoked a furore. Other instances of exquisitely delicate playing were forthcoming in the accompaniments to Miss Minnie Tracey's vocal pieces, especially the charming Serenade of Richard Strauss which she sang as a "bis" after the air from Massenet's "Hérodiade." The American soprano created a very favourable impression when she appeared at Covent Garden during the opera season of 1893, and since then she has worked hard and greatly improved; now, however, to win her way to complete success she must sing here in English as well as French. Of Mr. Sousa's instrumental soloists I can only say that in Miss Dorothy Hoyle he has found a clever young violinist gifted with real musical instinct; while Mr. Arthur Pryor is far and away the greatest trombone-player that has ever stepped upon one of our concert platforms—he is simply a marvel. Mr. Sousa conducted everything with admirable tact and conspicuous but by no means exaggerated emphasis. One of his best achievements was the performance of Liszt's fourteenth "Hungarian Rhapsody." Alike for clearness, precision, and verve it was quite remarkable.

THE SOUSA BAND.

It is to be regretted that Mr. Sousa's trumpets were blown so fortissimo, not to say aggressively, before his arrival with his band on these shores, for it has undoubtedly excited prejudice in the minds of English musicians, and, I feel convinced, has caused not a few of them to hold aloof. Like detrimental policy was pursued when Mr. Sousa's comic opera, "El Capitan," invaded us. I remember that I received such glowing accounts of the dazzling beauty of the ladies of the company that, without wishing to reflect on their personal charms, the first sight was a shock to my expectations.

Mr. Sousa's band is a very capable body. The fifty-two instrumentalists of which it consists are manifestly picked players, and they have been trained to exceptionally high efficiency. The piano playing is delightfully soft and rich, the delicate pizzicato effects—if I may apply this term to wind instruments—are astonishing, and the precision and attack is excellent. The most remarkable feature, however, is the rich quality of tone resulting from the peculiar constitution of the orchestra. Those Referencers who have a practical knowledge of our military bands may like to know how Mr. Sousa's orchestra is built up, so I will give it in detail: Four flutes, two oboes, fourteen E flat clarinets, one E flat alto and bass clarinet, two bassoons, two alto, one tenor, and one baritone saxophones, four cornets, one flugelhorn, two trumpets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tubas are of exceptionally large scale, and their compass extends downwards to the low E flat, a note that suggests the exhaustion of profundity. Mr. Sousa's keen appreciation of contrasts and variety of tone and colour have, doubtless, led him to adapt the above selection for concert-room purposes. His scoring is, of course, dictated by the means at his command, and it naturally accentuates his ideas of effectiveness. Distinction results, and in this Mr. Sousa's band is unique.

It says much for Mr. Sousa's artistic perception that the most successful performances at the Albert Hall were those of orchestral music of serious design. Of course, the rearrangement of a composition written for the concert-room is unjustifiable. There is excuse when a work is transcribed for performance in the open air, as for our military bands, but Mr. Sousa exclusively plays in concert-rooms. Apart from this original sin, however, praise is due for the admirable manner in which the various works have been re-scored for wind instruments, the necessary alterations being confined to the string parts. In Goldmark's "Sakuntala" overture some beautiful effects of tone-colour were produced, and in the rendering of Meyer-Helmund's serenade "Rococo" the contrasts and delicacy were delightful. The band is most legitimately used in marches and selections written by Mr. Sousa, and these were interpreted with tremendous verve and the greatest rhythmic precision; but the effects, although not out of accord with the music, verged at times on the sensational, and were consequently on a lower artistic level, notably when the "brass" marched down to the front of the platform to deliver the principal melody, a wholly unnecessary proceeding. The individual abilities of the instrumentalists are indicated by a trombone solo by Mr. Arthur Pryor. His great piece is entitled "Love Thoughts," and although it may be doubted if the most passionate lover would seek expression on a trombone, the theme manifestly inspires Mr. Pryor to execute a series of variations in a manner which can best be described as a delirium of ecstasy. Miss Minnie Tracey sings expressively and fluently, and Miss Dorothy Hoyle is a violinist of great attainments.

The performances have drawn very large audiences, but I cannot say that my appreciation of the playing increased on a second visit last night. The sensational element was more in evidence, especially in a suite entitled "The Last Days of Pompeii." The suite consists of three sections. In the first a realistic tone picture is painted of the dice-playing and dancing in the city. The second section, entitled "Nydia," suggests that she had a baritone voice, and in the last portion, headed "Destruction," most realistic efforts are made to illustrate the rain of ashes and the annihilation of everything in suffocation. Subsequently "Pompeii" was relieved by the "Washington Post."

LANCELOT.

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AMERICA'S MARCH KING IN MOVEMENT.



Sketches of Sousa made by a
'Morning Leader' Artist at the
Albert Hall.

The People,
 Milford Lane, Strand, London. W.C.
 (A. G. Laker, Publisher.)
 Cutting from issue dated Oct 6

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From *Westminster Gazette*
 Date 7. 10. 01

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Signé :

SOUSA AND HIS BAND.

The Sousa band would be quite delightful to listen to but for the music which it plays. If, indeed, Mr. Sousa's choice of pieces accurately represents the taste of popular audiences in America, then we can fairly claim in this respect at least to be a long way ahead of our transatlantic kinsmen. Compare the Queen's Hall Promenade Concert programmes with the pieces performed by Mr. Sousa's orchestra and the contrast is remarkable indeed. Thus, while at their first concert the Sousa band were regaling us with such soul-stirring compositions as "Love Thoughts" (Pryor), "American Fantasia" (Herbert), "Three Quotations" (Sousa), "El Capitan" (Sousa), "Stars and Stripes for Ever" (Sousa), and "Hands Across the Sea" (Sousa?), Mr. Wood at Queen's Hall was relying upon nothing more up-to-date than the "Pastoral Symphony" (Beethoven), the "Emperor" Concerto (Beethoven), and (also by Beethoven) the "Fidelio" and "Ruins of Athens" overtures. Mr. Sousa, in fact, seems to have been seriously misinformed as to the musical tastes of the British public nowadays, if he supposes that works of the sort named are the kind to attract them.

Yet it was only necessary to hear his band in the one or two tolerable things which they played, such as Goldmark's "Sakuntala" overture and Liszt's Hungarian Rhapsody (No. 14), and in the others too, for that matter, to appreciate thoroughly their remarkable qualities in the matter of tone, ensemble, and execution. Heard in a programme worthy of their powers, they would be quite delightful to listen to. The military or wind band if it lacks all the possibilities of the ordinary symphonic orchestra, possesses at the same time qualities of its own which make it well worth hearing—and, it may be added, writing for—while in such a building as the Albert Hall it is unquestionably far better adapted to the requirements of the case than any ordinary mixed band.

It is surprising, too, how effectively such arrangements or transcriptions as those referred to come out. Some works are better adapted to the purpose than others no doubt. Thus the "Meistersinger" overture would doubtless transcribe much better than the Introduction to the third act, say, or the prelude to "Lohengrin." Still the range of work available must be enormous, while a few compositions of note have, of course, been written for wind band in the first instance—foremost among them Wagner's noble "Kaiser-marsch," which it would have been delightful and interesting in the extreme to hear for once in a way in its original form. As it was, even in such entirely undistinguished compositions as those above named, one could not fail to recognise the superb tone, remarkable precision, unbounded go, and general brilliance of the Sousa players and to admire accordingly the skill of the conductor who had brought his forces to a condition of such perfection. There was an amazing solo, too, by Mr. Arthur Pryor, who rejoices, it seems, in the sobriquet of the "Paganini of the Trombone," of which one can only say that it served entirely to justify his claim to that title.

SCOTSMAN

7 OCT 1901

Edinburgh

Twenty-seven thousand persons at three concerts within the space of twenty-six hours. Such is the amazing record of the attendance at the Royal Albert Hall during the brief visit of Sousa's band to London before proceeding northwards. I am able to state that nothing approaching this has ever been accomplished at the Albert Hall before, and, large as are some of the concert halls in America, Mr. Sousa declares that his records out there present nothing compared with this latest experience. The largest of the three crowds was that which gathered yesterday afternoon, but only the official eye could have discerned that fact, for in the evening every reserved seat was again sold, and it really seemed as though the cheaper parts of the hall could not have been more closely packed.

There was certainly more enthusiasm last night, and each time the American composer began or ended one of his famous marches, the vast assemblage burst into frantic applause. His clever and picturesque suite, "The Last Days of Pompeii," based upon three scenes from Lytton's novel, was one of the principal hits of the evening. The last movement is an intensely graphic musical illustration of the destruction of the city, and it shows off the leading characteristics of the Sousa orchestra to striking advantage. A series of excerpts from "Siegfried" were also delightfully played, and numerous encores were granted throughout the concert. This morning, at eleven o'clock, Mr. Sousa (accompanied by Mrs. Sousa) left St. Pancras with the members of his band for Glasgow, travelling by special train.

The Morning Leader.

Stonecutter Street, London, E.C.

Cutting from Issue dated Oct 7 1901

A STUDY OF SOUSA.

THE "MARCH KING" AS CONDUCTOR AND BANDMASTER.

By Sforzando.

As I sat in the Albert Hall on Saturday afternoon and watched John Philip conduct I felt that the musical critic scarcely appreciated him. You compare his band to the best of ordinary bands, and hold, perhaps just in quality and balance of tone the combination is not first; you may the realistic trickery of much music—in "Sheridan's Ride," for instance, we had bugle calls outside auditorium, and a real pistol shot well as some clinking instrument to treat the jangling of Sheridan's adventures as he rode up from the South may sit silent in astonishment the march of the knights in the Grail of "Parsifal" should be followed blaring and glaring encore; you in general resent the methods of advertisement agents; and yet, with these big guns of criticism have their say and the smoke has passed remains the memory of Sousa, stilling, imperturbable and bland. I he and his band are incomparable nervous aliveness they are thorough American—cosmopolitanly American; and Sousa himself could be the product of no other country. He has even a quaint, dry musical humor that is akin to American literary humor.

A Weakness for Encores.

The man himself is alive to his fingertips. He bustles his band along without ever seeming to be hurried or flurried. I suppose no other band gets through so much music in so little time. At the end of a composition Sousa bows curtly to the audience, and smiles with self-satisfaction that he and his men have "got right there"; he springs lightly and trippingly from his conducting platform, and with a word to the nearest players, who pass it on quickly from rank to rank, he springs back again, and before the applause has quite died away the band has put about and is sailing away on a new tack—the first encore. The British public, not accustomed to this generous celerity, looks at its program in bewilderment. Surely this noisy little march, with strange instrumental effects as of the rubbing together of a couple of pieces of rough sand-paper, is not the advertised value! The business is repeated again and again, with the result that instead of the one piece on the program the audience is given four. And there is no false modesty about Sousa. Most of the encores are his own composition. At the two concerts I attended I heard "The Washington Post" and "Hands Across the Sea" twice, and on Saturday evening they were given a third time. Attendances even hawked copies for sale—and in the sacred Albert Hall, too!

Band and the Man.

Sousa understands the value of individuality. He has trained his band until it is himself. I have not the slightest doubt that it would play just as well if he merely beat time and indicated entries. But Sousa would not be Sousa if he contented himself with that. He knows he has to play his own part histrionically. You see there in Sousa the March King, and Sousa the conductor of the world-famous Sousa band. When, dapper, sleek and at peace with himself, he trips up the steps to the platform, he knows he is the central figure there. To make himself more imposing he even wears high heels to his military dress boots. In serious music, such as Knight's March from "Parsifal" and Liszt's "Les Préludes," Sousa is very subdued and serious, quite the cultured musician. Perhaps this is because he and his band do not know the music as well as they know Sousa's own marches and other light compositions; but I fancy the conductor's manner is simply a matter of histrionics. In other music he very subtly acts his part, and leaves you in no kind of doubt of the magic of his baton. Sometimes it moves imperceptibly, and the audience thinks he obtains his effects by magic (in this Sousa recalls a much greater conductor, Arthur Nikisch); at other times he has a curious action which reminds one of a ring-master slashing his whip in the centre of the circus, only Sousa slashes gently, as though his band were a thorough-bird animal and must be treated with gentleness. And then there is his left hand, most eloquent in imploring restraint and delicacy of phrasing. A bandman must have a heart of stone to withstand the appeal of that small, white-gloved hand. Sousa has still other powers of impressing the audience with his skill. You would not call him elegant of figure, but he is dapper and neatly hung. Throughout his concerts he acts to the music. A suave, broad smile interpreted by him in a graceful suggestion that he might have an exceptionally good time. He gives us passage in a dance, or a ballet-dancer an attitude, or a ballet-dancer an attitude, or a ballet-dancer an attitude. All this impresses the public, and does not hurt the band. The public always thinks that these poses make the band play better; but then the public has no knowledge that most of a conductor's work is done at rehearsal. I fancy that at one time these attitudes may have been sincere, but they have become self-conscious.

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BIRTH.

Twenty-seven persons Heard S. Hall.

Sousa's band from St. Pancras to fulfil their month's exhibition. It took a dining carriage party, whose baggage vans.

Before the start of the station, representative of THE BY tell you how pleased in which has been given just great, and for all the way. The 'band say they feel as if.

Nearly to have paid for adults given by the band. Indeed, the attendances have been both in America.

The bands, consisting of the leadership of Mr. Alfred Euston for Glasgow have been engaged at the Exhibition.

Mr. Sousa and his American orchestra gave two more concerts at the Albert Hall on Saturday, when, among other things, he conducted a characteristic Suite from his own pen, suggested by scenes from Lytton's "Last Days of Pompeii." Transcriptions of wind band of music from Wagner's operas were also in the programme. But once more Mr. Sousa's own marches, and especially "The Washington Post," which was played as an encore piece, were especially singled out for applause. Yesterday Mr. Sousa left for Glasgow, where his band will fulfil a month's engagement at the Exhibition.

A new series of Orchestral Concerts commenced on Saturday night at St. James's Hall under the conductorship of Mr. Edward O'Brien. These concerts, which, with an orchestra of eighty performers and popular programmes, are given at very moderate prices of admission, will be continued on Saturday evenings throughout the winter. A plan of season tickets has also been started, at half-a-guinea each, limiting to the stalls at every performance.

Burlesque.

The advent of Sousa's Band has already led to the production of a skit entitled "Susan's Band" at St. James's Hall, where the Negro Minstrels are. It is curious that burlesque should now be left to coloured comedians, considering that it used to be a theatrical gold mine. Time was when nearly every successful play produced at one theatre was burlesqued at another. If there was an "In the Ranks" it was followed by an "Out of the Ranks," and a "Claudian" was dogged by a "Paw Claudian," in which the Tetrarch became a Tea-Tray, and Tools jocosely mimicked Wilson Barrett. Independent of this kind of travesty, history and legend were ransacked so that the Sacred Lamp of burlesque might be kept burning. In more recent times burlesque has been theatrically neglected, and it must be confessed that "The Gay Pretenders" was a none too successful endeavour to revive the whimsical handling of history. Every now and then, however, negro minstrelsy exploits what dramatic enterprise neglects, and even Mr. Beerbaum Tree's presentation of "Julius Caesar" was burlesqued by the coloured comedians.

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About the Band.

Several critics have been at pains to compare the band with our own military bands. No such comparison should be made. The Sousa Band is as individual in its composition as its conductor's music. More than half of it is woodwind, including no less than fourteen B flat clarinets, with an alto and a bass clarinet. Then the bass is extraordinarily rich. There are four tubas of uncommon make and size, descending, I believe, to the low E flat; three trombones, and two euphoniums. The treble and bass of the band are very effective, and enable Sousa to bring out his melodies with rare power. In addition there are two alto, tenor, and baritone saxophones, an instrument which always reminds me of rich old burgundy. The middle part of the band is comparatively weak. In some music this is a serious defect, but the composition of the band is exactly fitted to Sousa's needs. It can play the most blatant music without sounding harsh or noisy, and his bass instruments lend themselves well to musical humor. In short, both Sousa and his band are exceptional.

Mr. Sousa and his American orchestra gave two more concerts at the Albert Hall on Saturday, when, among other things, he conducted a characteristic Suite from his own pen, suggested by scenes from Lytton's "Last Days of Pompeii." Transcriptions of wind band of music from Wagner's operas were also in the programme. But once more Mr. Sousa's own marches, and especially "The Washington Post," which was played as an encore piece, were especially singled out for applause. Yesterday Mr. Sousa left for Glasgow, where his band will fulfil a month's engagement at the Exhibition.

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NOTES OF THE DAY.

Until yesterday, one might say, Sousa, the composer, had small notoriety as a name in England, and yet it is only necessary to mention him in connection with the "Washington Post," and the name becomes as familiar in the mouth as a household word. For who of the present generation has not gaily tripped to the new measure and the lively strain of the dance imported from New York, to enjoy a short, though riotous, existence? At any rate, Sousa has found his "Washington" a very good introduction to him on his first visit to London, and has realised later benefits from an air which he parted with for thirty dollars, and of which his publisher has sold five million copies. "The March King," as Sousa is called, has brought his band with him, and, so to speak, has taken Town by storm at the Albert Hall.

For the most part, Sousa music is of the slap-dash order, plentifully garnished with the clash of cymbal and the roll and bang of many drums. Noise is dear to the heart of the American, and he gets plenty of it from Sousa, who knows how to cater for the national taste. Out of some seventy-five marches, he has written a series which may claim to supplement "Yankee-Doodle" in their inspiration and "go." Take, for instance, his new march, "The Invincible Eagle," for which great things are expected; "The Stars and Stripes for Ever"; or his strain, "Hands Across the Sea." The last named is a lively air, which obtains a fair volume of sound when interpreted by a band of 52 instruments; but when, at the climax of the air, six cornets rise from their seats, and, followed by six trombones, march across the platform, to blow full blast at the audience, a forte-fortissimo is obtained sufficient to visibly move the awning spread high over the huge area of the hall, and reminding one forcibly of the chief scene in pantomime, when the work of the orchestra is supplemented by a stage processional band.

Sousa himself has as many traits and characteristics as his music. As a conductor, his eccentricities are hard to beat. He is caricatured in the States, and he has been caricatured at the London Hippodrome some months before his arrival to these shores; and the caricaturist, though obtaining a very amusing effect, did not (or possibly could not) greatly over-draw his subject. Sousa will emphasise the range of his instrumentalists by baton, raised high above his head when the treble notes are sounded, and as the scale descends his baton falls until he almost touches the floor in his effort to emphasise the deepest note of the full-toned "tuba." Staccato effect is obtained by imitating the graces of the Frenchman with hands out and elbows in, and by a short, quick movement in this attitude. The movement of a finger sends a piccolo whistling in one's ears, the jerk of a thumb a big drum crashing, though fortissimo is obtained by double and quick swinging of the arms. Sousa is an immense success, and can carry his band through the intricacies of Giordano and Liszt, obtaining every modulation of tone with perfect ensemble.

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R. CURTICE,

PRESS CUTTING AND INFORMATION AGENCY.

359, STRAND, LONDON, W.C.

From

Date

SOUSA AND THE CRITICS.

Sir,—It is very easy for the musical critic whose duty is to plead for the strictly orthodox and artistic to indulge in cheap witticisms and say that for making a noise Sousa is hard to beat, and that three hours of him is Sousa ad nauseam. The musical critic speaks for himself. The musical critic condemns the "El Capitan" march, "The Washington Post," or "The Invincible Eagle," especially when in playing the last named five Sousa trumpets rise from their seats, come in front of the conductor, and fairly bellow the ringing refrain at our heads. He says it is not art. But that is all nonsense. Art is not all pianissimo. Wagner, Berlioz, and Tschai-kowski presumably knew something about music in its highest expression. They, too, have their noisy and their eccentric intervals.

Sousa knows how to wake us up—and by "us" one means the stalls as well as the galleries. Listen to his band playing "The Washington Post," and watch the magical effect on the folks who have "dined" and have wine and who feel so refined, and whom nobody but Patti is permitted to disturb. Mere noise has never yet turned a West-end audience inside out.—Yours, &c. ANTI-CANT.

rinal:

esse:

The World
OCTOBER 1901
J. Laurels

MUSIC.

MR. SOUSA—MR. HAMBURG.

The appearance of Mr. Sousa and his band was interesting, though perhaps not quite as interesting as the numberless preliminary announcements might have led us to expect it would be. Mr. Sousa's band is no new revelation of possibilities undreamed of; it does not extend the boundaries of the realm of music. It need not even make the best of our own conductors of military bands hide their diminished heads in the shame of utter defeat. Yet all these things—especially the last—were explicitly or implicitly claimed for it; which is a pity as far as this side of the Atlantic is concerned, whatever may be the merits of such a policy on the other side. In so high a key was some of the prophetic praise pitched that I doubt whether so much can be said without fear of imperilling international amenities or of estranging two branches of the great Anglo-Saxon race. Let me, therefore, hasten to assert that the praises of Mr. Sousa which have been noised abroad rest on quite a solid basis of very genuine merit.

It consists of about twenty-five wood wind-players and about twenty-five

WORTH'S GUINEA CORSETS.—CELEBRATED THROUGHOUT THE WORLD FOR FASHION, COMFORT, DURABILITY, and EXCELLENCE in Manufacture. None genuine unless stamped "WORTH'S CORSETS" on the busk. Of all Stores and Drapers.

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has taken Town by storm at the Albert Hall.

For the most part, Sousa music is of the slap-dash order, plentifully garnished with the clash of cymbal and the roll and bang of many drums. Noise is dear to the heart of the American, and he gets plenty of it from Sousa, who knows how to cater for the national taste. Out of some seventy-five marches, he has written a series which may claim to supplement "Yankee-Doodle" in their inspiration and "go." Take, for instance, his new march, "The Invincible Eagle," for which great things are expected; "The Stars and Stripes for Ever"; or his strain, "Hands Across the Sea." The last named is a lively air, which obtains a fair volume of sound when interpreted by a band of 52 instruments; but when, at the climax of the air, six cornets rise from their seats, and, followed by six trombones, march across the platform, to blare full blast at the audience, a forte-fortissimo is obtained sufficient to visibly move the awning spread high over the huge area of the hall, and reminding one forcibly of the chief scene in pantomime, when the work of the orchestra is supplemented by a stage processional band.

Sousa himself has as many traits and characteristics as his music. As a conductor, his eccentricities are hard to beat. He is caricatured in the States, and he has been caricatured at the London Hippodrome some months before his arrival to these shores; and the caricaturist, though obtaining a very amusing effect, did not (or possibly could not) greatly over-draw his subject. Sousa will emphasise the range of his instrumentalists by baton, raised high above his head when the treble notes are sounded, and as the scale descends his baton falls until he almost touches the floor in his effort to emphasise the deepest note of the full-toned "tuba." Staccato effect is obtained by imitating the graces of the Frenchman with hands out and elbows in, and by a short, quick movement in this attitude. The movement of a finger sends a piccolo whistling in one's ears, the jerk of a thumb a big drum crashing, though fortissimo is obtained by double and quick swinging of the arms. Sousa is an immense success, and can carry his hand through the intricacies of Giordano and Liszt, obtaining every modulation of tone with perfect ensemble.

ing, imperturbable and bland. In fact, he and his band are incomparable. In nervous aliveness they are thoroughly American—cosmopolitanly American; and Sousa himself could be the product of no other country. He has even a quaint, dry musical humor that is akin to American literary humor.

A Weakness for Encores.

The man himself is alive to his fingertips. He bustles his band along without ever seeming to be hurried or flurried. I suppose no other band gets through so much music in so little time. At the end of a composition Sousa bows curtly to the audience, and smiles with self-satisfaction that he and his men have "got right there"; he springs lightly and trippingly from his conducting platform, and with a word to the necessary players, who pass it on quickly from one to rank, he springs back again, and before the applause has quite died away the band has put about and is sailing away on a new tack—the first encore. The British public, not accustomed to this generous celerity, looks at its program in bewildered ment. Surely this noisy little march, with strange instrumental effects as of the rubbing together of a couple of pieces of rough sand-paper, is not the advertised value! The business is repeated again and again, with the result that instead of the one piece on the program the audience is given four. And there is no false modesty about Sousa. Most of the encores are his own composition. At the two concerts I attended I heard "The Washington Post" and "Hands Across the Sea" twice, and on Saturday evening they were given a third time. Attendants even hawked copies for sale—and in the sacred Albert Hall, too!

Band and the Man.

Sousa understands the value of individuality. He has trained his band until it is himself. I have not the slightest doubt that it would play just as well if he merely beat time and indicated entries. But Sousa would not be Sousa if he contented himself with that. He knows he has to play his own part historically. You see there in Sousa the March King, and Sousa the conductor of the world-famous Sousa band. When, dapper, sleek and at peace with himself, he trips up the steps to the platform, he knows he is the central figure there. To make himself more imposing he even wears high heels to his military dress boots. In serious music, such as Knight's March from "Parsifal" and Liszt's "Les Preludes," Sousa is very subdued and serious, quite the cultured musician. Perhaps this is because he and his band do not know the music as well as they know Sousa's own marches and other light compositions; but I fancy the conductor's manner is simply a matter of histrionics. In other music he very subtly acts his part, and leaves you in no kind of doubt of the magic of his baton. Sometimes it moves imperceptibly, and the audience thinks he obtains his effects by magic (in this Sousa recalls a much greater conductor, Arthur Nikisch); at other times he has a curious action which reminds one of a ring-master slashing his whip in the centre of the circus, only Sousa slashes gently, as though his band were a thorough-bird animal and must be treated with gentleness. And then there is his left hand, most eloquent in imploring restraint and delicacy of phrasing. A bandsman must have a heart of stone to withstand the appeal of that small, white-gloved hand. Sousa has still other powers of impressing the audience with his skill. You would not call him elegant of figure, but he is dapper and neatly hung. Throughout his concerts he acts to the music. A suave, broad melody is interpreted by him in a graceful pose which suggests that he might have made an exceptionally good ballet-master. A piquant passage in a dance composition gives us an attitude from which a ballet-dancer himself might learn something. All this impresses the public, and does not hurt the band. The public always thinks that these poses make the band play better; but then the public has no knowledge that most of a conductor's work is done at rehearsal. I fancy that at one time these attitudes may have been sincere, but they have become self-conscious.

As a Composer.

Sousa the composer is quite as remarkable as Sousa the conductor. The worst of his marches are ingenious and spirited; his descriptive suites, full of instrumental balderdash as they are, are picturesque; and at his best he is a maker of themes. His music is always Sousa: it has individuality. Indeed, many "superior" musicians, who may sneer at the Sousa music, would be hard put to it to write anything half as spirited and clever. The new "Invincible Eagle" march is comparatively poor Sousa, but it is infinitely more ingenious than the usual run of band music. The "Stars and Stripes" has a blatant, breezy melody, which should make it popular. The one thing, indeed, I cannot understand in Sousa is that so neat and dapper a personality should have the power of writing such breezy, energetic, healthily vulgar music. Did I not know what he can do in composition I should have imagined he would compose graceful and scented ballet music or sentimental love songs. But, after all, Richard Wagner, a smaller and more delicate man, wrote the "Kaiser" March and "Siegfried's Dead March." It may seem ridiculous to mention the two men in the same sentence, but there is an attribute common to each—individuality. Sousa is more than a mere band composer; he represents the energy and assertiveness of America. His music is idiomatic of his race. To a great extent he is the Rudyard Kipling of music—the Kipling of slang and daring idiom. Sousa is also a musical jingo—but a jingo with a sense of humor. Arthur Roberts might have composed some of his music.

About the Band.

Several critics have been at pains to compare the band with our own military bands. No such comparison should be made. The Sousa Band is as individual in its composition as its conductor's music. More than half of it is woodwind, including no less than fourteen B flat clarinets, with an alto and a bass clarinet. Then the bass is extraordinarily rich. There are four tubas of uncommon make and size, descending, I believe, to the low E flat; three trombones, and two euphoniums. The treble and bass of the band are very effective, and enable Sousa to bring out his melodies with rare power. In addition there are two alto, tenor, and baritone saxophones, an instrument which always reminds of rich old burgundy. The middle of the band is comparatively weak. Some music this is a serious defect. The composition of the band is fitted to Sousa's needs. It is the most blatant music with a harsh or noisy, and

critic condemns the "The Washington Post," or "The Invincible Eagle," especially when in playing the last named five Sousa trumpets rise from their seats, come in front of the conductor, and fairly bellow the ringing refrain at our heads. He says it is not art. But that is all nonsense. Art is not all pianissimo. Wagner, Berlioz, and Tschai-kowski presumably knew something about music in its highest expression. They, too, have their noisy and their eccentric intervals.

Sousa knows how to wake us up—and by "us" one means the stalls as well as the galleries. Listen to his band playing "The Washington Post," and watch the magical effect on the folks who have "dined and have wine and who feel so refined," and whom nobody but Patti is permitted to disturb. Mere noise has never yet turned a West-end audience inside out.—Yours, &c. ANTI-CANT.

nal : *The World*
OCTOBER 1901
esse : *J. Louis*

MUSIC.

MR. SOUSA—MR. HAMBURG.

The appearance of Mr. Sousa and his band was interesting, though perhaps not quite as interesting as the numberless preliminary announcements might have led us to expect it would be. Mr. Sousa's band is no new revelation of possibilities undreamed of; it does not extend the boundaries of the realm of music. It need not even make the best of our own conductors of military bands hide their diminished heads in the shame of utter defeat. Yet all these things—especially the last—were explicitly or implicitly claimed for it; which is a pity as far as this side of the Atlantic is concerned, whatever may be the merits of such a policy on the other side. In so high a key was some of the prophetic praise pitched that I doubt whether so much can be said without fear of imperilling international amenities or of estranging two branches of the great Anglo-Saxon race. Let me, therefore, hasten to assert that the praises of Mr. Sousa which have been noised abroad rest on quite a solid basis of very genuine merit.

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From

Date

MR. JOHN PHILIP SOUSA IN LONDON.

THE appearance in London of Mr. John Philip Sousa and his famous orchestra proved sufficiently attractive to fill the Albert Hall to the very roof last Friday. The success of the popular conductor and composer was complete, and on the following day an enormous audience attended the Albert Hall. Mr. Sousa can always command the popular taste, owing to his unquestionable gift of melody. He has been called "The March King," because of his immense success in that form of music. I need only mention his "Washington Post" march as a proof of his remarkable popularity. He sold the copyright for seven pounds, and millions of copies have been sold. His "Stars and Stripes," the copyright of which he wisely kept, has brought the composer over ten thousand pounds. Mr. John Philip Sousa was born at Washington, Nov. 6, 1856. His father was a Spaniard, but descended from a Portuguese family. At eleven years of age, the future composer made his debut as a solo violinist, and at seventeen he was conducting a theatrical orchestra. He eventually became Director of the United States Marine Band, a body attached to the President's household. This post he resigned in 1892, and organised his present band, with which he has given five thousand concerts during the past nine years in the United States, Canada, France, Germany, Holland, and Belgium. His music to "El Capitan," originally produced at the Tremont Theatre, Boston, was very popular at the Lyric Theatre in the summer of 1899. The band played for eleven days at the recent Paris Exhibition, and was heard with great satisfaction by thousands of visitors. That it will prove extremely attractive in this country is certain, for some of the performers are brilliant soloists; for example, Mr. Pryor's trombone solos have never been surpassed. As a variety to the orchestral playing, Miss Minnie Tracey, a brilliant soprano, who is engaged for the next Bayreuth Festival, appears; also Miss Dorothy Hoyle, a pupil of M. Sauret, of the Royal Academy, a charming violinist. The great feature of Mr. Sousa's performance is the admirable ensemble. It is not merely the excellence of individual artists, but the complete unity and fulness of tone that causes so much pleasure to the hearers. This is, of course, the result of performing together under the same conductor. The performers understand him perfectly, and follow his beat with absolute confidence, knowing, as they do, Mr. Sousa's feeling and method of expression and his admirable manner of conveying his ideas to the band. In fact, the conductor and the orchestra are in most perfect accord. This enhances the effect of the music to such an extent that what might appear a simple and ordinary phrase if less carefully interpreted becomes idealised and compels the most exacting lover of classic strains to admire and appreciate. To miss this interesting performance would be a great pity, for Mr. Sousa and his band will certainly be the sensation of the season. Among the new compositions may be named "The Stars and Stripes for Ever," "Hands Across the Sea," "Hail to the Spirit of Liberty," &c. Many of these will tend to increase the popular feeling towards America.

and Lady Stratheden have just left Hartgate and have gone to Hartgate, have been more or less in mourning since Mr. McKinley's death. Lord house is full, and so is Balmacraan, though Mr. and Mrs. Bradley-Martin living with them. Lord and Lady Burton are at Glenmurry, and their There is a large party of Hamiltons, Scotts, and Brinds staying at Drum- gone to Drumharry, where they stay till they come south in the spring. week. The Duke and Duchess of Buccleuch have left Langholm and have with her, but are going to stay with Mr. and Lady Victoria Grenfell this was injured by the pony treading on it. Lord and Lady Castlereagh are to bed for a fortnight, and is not allowed to move, as the bone of the leg week has been put off owing to the Duchess's accident. She has been put

ORLD.

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THE ALBERT HALL.

The wonted solemnity of the great hall of oratorio was severely shaken on the occasion of the first appearance here of John Philip Sousa and his American band. The rollicking gaiety of such things as the "Washington Post," played with such spirit and unanimity, carried everything before them. As an evening of pleasure it was certainly delightful, and the readily-granted encores—it would be more correct to call them extra "turns"—were evidently to the taste of the vast and enthusiastic crowd, who thoroughly enjoyed themselves. Of the previous triumphs of the "March King" the industrious paragraph writer had freely acquainted us. In many ways the performance of this singularly gifted conductor more than fulfilled our expectations, and it is the more to Sousa's credit that admiration can be accorded to many things which we were not called upon to admire. His movements, gestures—antics, if you choose to call them so—are certainly no meaningless affectations. Whether he stands sideways, with a motion as if beating the big drum or whipping up a horse circus fashion, the effect produced by the response of his artists is always apparent. Moreover, he thoroughly enjoys his own compositions, and conveys his enjoyment to those who are playing. His band swing together with amazing feeling, and even the cheap effect of floor tapping and the rubbing together of sand-paper all fit in to the effect with apparently legitimate reason. In such things as the "Nigger in the Woodpile" they could not be dispensed with. They give just that charming character to the piece which proclaims Sousa an admirable stage-manager. He has a great eye for effect. As music it may not have any value, but the effect is wonderful. Then, again, Sousa knows, as so few since Wagner have known, the capabilities of brass. His trombones and his bass-tubas are simply superb. Mr. Arthur Pryor demonstrated what wonderful effects could be obtained from one of the first-named instruments.

From the purely musical point of view the two most interesting things were Goldmark's *Sakuntala* overture and an excerpt from Giordano's opera, *Andrea Chenier*. These were both played with the most tender and exquisite appreciation of tone-colour, and some of the passages for sustained chords were quite extraordinary in their gradations of sound. Again, Sousa's musicianship was unmistakably shown in the accompaniment to Miss Minnie Tracey's admirably-sung air from Massenet's *Herodiade*. As an encore she gave Richard Strauss's "Serenade" with great purity of tone. The same charming subordination was shown in the accompaniment to Miss Dorothy Hoyle's violin solo. The enthusiasm of the audience was stirred to the highest pitch by the vigorous and brilliant performance of the famous Sousa march, "The Stars and Stripes for Ever," and this, with the well known and ever-popular *El Capitan* march, proved probably the greatest success of the evening. Even our old and much-loved "Rule Britannia," which was served up in a wonderful mixture of "The Soldiers of the Queen" and "The Minstrel Boy," seemed to gain fresh charms when played with such strength and spirit. Altogether, the brass band of Sousa, or Sousa and his brass band—was a revelation.

Sousa in Malines.

I SPENT a week this summer (writes a correspondent) in the quaint old Belgian town of Malines. In the cathedral, which contains many pictures by Van Dyck, I was admiring the wonderful Crucifixion one morning, when the clock in the tower chimed the half hour. At the same moment the cathedral bells started playing an air. I listened in reverence. Judge of my surprise when I found the air to be the well-known "Washington Post!" I have heard this sprightly piece of music played in many places and on many instruments, but never expected its modern measures to come ringing from the bells of an ancient cathedral.

Journal : *Push Roman*
Date : 19 OCTOBRE 1904
Adresse : *Rome*
Signé :

Concerti. — La banda americana diretta dal maestro Sousa, famosa agli Stati Uniti, esordì con grandissimo successo in un concerto all' Albert Hall di Londra. Nella prima parte del programma si vollero nove bis.

From Sketch
Date 9-10-01

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From JP World
Date 9 OCT 1901

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It consists of about twenty-five wood wind-players and about twenty-five players of brass instruments, and all of them are musicians of tried skill. The fulness and richness of the tone are quite remarkable—the bass being perhaps more conspicuously good—and not only is the tone beautiful, but it is wonderfully blended and balanced. At least so it seemed to me where I sat; others who sat elsewhere told me the balance was deficient. But we all know that the Albert Hall is acoustically a place of tricks and whims, and I prefer to adhere to the more favourable view. But the chief glory of the Sousa Band is its playing of march music—using the term in its widest sense, to include all music which sets feet a-stamping and heads a-nodding. This they do in a way quite their own. When Mr. Sousa conducted "The Washington," which everybody had been waiting for, and which everybody acclaimed with frenzied cheers as soon as the first bars were recognised, it was most entertaining to watch how the whole audience paid unconscious tribute to the magic of the rhythm. Line upon line of heads rose and fell in time, as the standing corn bows before the summer breeze. The rhythmical playing of these Americans is indeed in a sense quite its own "infectious" and "irresistible," and it is painful to apply to it these hackneyed epithets with quite a new conviction. It stands, in its way, as much alone as did the playing of the Strauss Waltzes by the Strauss Band; and in each case the secret eludes analysis. It cannot be said that they played in strict time, and it is absurd to suggest that they played out of time. It had just that suggestion of sentient human ease and flexibility which is necessary to lift it above the merely instinctive and machine-like rigidity.

It used to be said that Strauss's Band was the Blue Danube incarnate, and so Sousa's Band is the living embodiment of the Washington Post. The *chic* and *diablerie* which go to the making of a Viennese waltz would be out of place in an American march. The strength and solidity of the march would kill the essential grace of the waltz. But the underlying principle of excellence is the same in both cases. In another point the two bands are akin. In each case the personality of the conductor goes for much. All students of contemporary pictorial literature know Mr. Sousa's gestures by now; indeed, he has even achieved a cinematographic fame which is not given to every one. I would hesitate to accuse either great man of affectation, but I should shrink from the responsibility of pleading that their every gesture was meant for the orchestra alone. Mr. Sousa's swayings from side to side, his way of bringing both white-gloved hands to his sides and behind his back on the down beat are quite as good as the waltz steps which Strauss used, so to speak, to sketch on the platform. These things should be put in the same class as M. De Pachmann's cryptic smiles. And if it seems strange to some that Mr. Sousa should usually be off the platform before the last chord of a piece is over, he may plead the example of a very celebrated prima donna who is fond of finishing her last high notes halfway between the platform and the artistes' room. In more ambitious music Mr. Sousa's men are not better than our best military bands, if as good. But even here their delicacy, precision, and unanimity are admirable. The conductor rather seems to sacrifice all other things to these qualities. But it is, after all, more generous to judge them by their best.

THE ALB

The wonted solemnity of oratorio was severed on the occasion of the first John Philip Sousa and The rollicking gaiety of "Washington Post," spirit and unanimity, before them. As an event was certainly delightful, granted encores—it would to call them extra, dently to the taste enthusiastic crowd, who joyed themselves. triumphs of the "industrious paragraph acquainted us. In performance of this conductor more than functions, and it is the more that admiration can be things which we were admire. His movement if you choose to call tainly no meaning. Whether he stands sideways as if beating the big drum up a horse circus fashion, reduced by the response always apparent. Moreover, he enjoys his own compositions, as his enjoyment to those who as His band swing together with feeling, and even the cheap tapping and the rubbing together paper all fit in to the effect, rently legitimate reason. In as the "Nigger in the Wood could not be dispensed with just that charming character to which proclaims Sousa an admirable stage-manager. He has a great eye for effect. any va ful. since W of brass tubas Pryor could named From the two mark'scerpt Chenier, the motion of sages for traordin Again, mistake ment to sung air encores made" same ch in the Hoze's audience by the v of the fa and Strin the well El Capite the greatest Even our Britannia," wonderful mixture Queen" and to gain fresh such strength brass band of a band—was a r

From Truth
Date 10 OCT 1901

Mr. Sousa and his famous American band gave no fewer than three concerts at the Albert Hall on Friday and Saturday, and not even the preliminary panegyrics of those always doubtful luxuries, the "Press agents," could prevent a success which was undoubted and emphatic. It would, of course, be absurd to say that some of the purely orchestral items of the programme were wisely chosen; for such things as the "Sakuntala" overture, the finale to "Andrea Chenier," and the Wagner selections must necessarily lose a good deal of their effect when played by an orchestra from which strings are excluded. On the other hand, Mr. Sousa's own compositions, and more particularly his marches, excited the greatest enthusiasm. In his programmes most of these marches were not announced. It seems it is the playful habit of Mr. Sousa in America to spring a surprise upon his audiences, who, of course, know the marches, and recognise them with a readiness to which an English audience cannot pretend. Nevertheless, they went down remarkably well, particularly the "Washington Post," "Stars and Stripes for Ever," the "Rag Time," and "Hands Across the Sea." Some of Mr. Sousa's whimsical paraphrases upon negro and other melodies were likewise hugely appreciated. From an art point of view the band perhaps were shown at their best in their accompaniments to songs, for which they have evidently been highly trained. Their tone is remarkably rich and well balanced, while the admirable manner in which they play together indicates how well they have been prepared for their work.

339, STRAND, LONDON, W.C.

From Theodo Bels
Date 12 10-01



JOHN PHILIP SOUSA, the March King.

m Ch. B. A. P.
e 12-10-01

Sousa in Malines.

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Journal: Publ. Romana
Date: 12 OCTOBRE 1901
Adresse: Rome
Signé: _____

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From

Pelican

Date

12-15

GLASGOW RECORD.

5 OCT 1901

The First Concert.

The capacious Albert Hall was well filled in every part in the evening, and Mr. Sousa, with his band of 62 instrumentalists, was received with great cordiality. Mr. Sousa, together with the members of the band, was attired in a neat quasi-military uniform. As conductor he employs an ingenious variety of manual signs and signals, and holds the band under perfect control with striking ease and composure. He impresses his audience as an enthusiast for music for its own sake, whose head the while sits on the business shoulders of a shrewd Yankee.

HAMPSHIRE INDEP.

5 OCT 1901

Southampton

According to the present arrangements the concluding concert of Sousa's band will be given at Southampton on the night before the musicians sail for New York.

HAMPSHIRE ADV.

5 OCT 1901

Southampton

A FAMOUS BAND.—For a number of years the name and fame of John Philip Sousa, composer a bandmaster, whom his countrymen delight to style "The March King," have been gradually becoming known throughout Great Britain. His "Washington Post" march a few years since attained such a vogue as to become almost a national nuisance, and since that time two of his light operas have received kindly receptions in the London playhouses, so now that Mr. Sousa brings his celebrated concert band to England he hardly comes as a stranger. The band sailed from New York on Friday on the American liner St. Louis, there being 60 in the party. The personnel of the band includes 22 Americans, 12 Germans, seven Italians, five Englishmen, three Danes, two Frenchmen, and one Austrian.

Aberdeen Free Press

27/10

Sousa's band has repeated in London the success it achieved last year at the Paris Exhibition. Three performances were given in the Albert Hall by the famous combination of American instrumentalists, and on each occasion the vast amphitheatre was crowded with an enthusiastic and appreciative audience. Last night many people failed to obtain admission. In Sousa's personality there is a charm and seductive influence well-nigh irresistible. The graceful swing of the body, the almost imperceptible movements of the baton and left hand, the rhythmic beat of the right foot, the quaint pose of the head revealed the striking individuality of the great conductor! It was Sousa's triumph as much as that of the talented musicians under him. The programme comprised pieces both serious and gay. The lighter compositions were the more popular. Sousa excelled in his own pieces. Nothing could exceed the beauty, elegance, and sprightly gaiety which distinguished the rendering of the "Washington Post." It was unique. Sousa was constrained by the uproarious approbation of the audience to repeat the world-famed march. To-day, the band left for Glasgow, where tomorrow it will enter on a four weeks' engagement at the Exhibition.

MY DEAR MAUDE,

It has been a week of disaster, of depression, of rumour, of general dissatisfaction, and of Sousa. Mr. Sousa, concerning whom we have all been talking so much, is the conductor of a band very famous in America, and likely to be very famous over here I should say, judging from the way it played at the Albert Hall on Friday night. I was considerably interested in seeing a man concerning whom one had heard so much, and like most all other public people he is ridiculously like his portraits, which have been stuck all over the hoardings during the past week. His conducting, too, was most sporting. I liked the way he seemed to throw things at his band during the playing of his own marches, and the equally fascinating manner in which he tore chords of harmony out of them. I fear I am not specially keen about very superior music, and so Glick, Liszt, Giordano, and the other masters whose works made up the greater portion of Mr. Sousa's programme bored me a good deal, and I at least possess the pluck to say what a great many people who sat near us in the stalls looked, but like most of the others I cheered up ever so much when the band burst into the "El Capitan March," with its splendid swing, the "Washington Post," and similar things, no doubt nothing at all from a real superior musician's point of view, but very cheering and bright to me.

From

City Leader

Date

5 OCT 1901

Amusement.

Sousa has arrived. We breathe once more. Only fancy what would have happened if the greatest conductor in the world had not arrived. Should we even have been able to sleep or eat again? Sousa received "instructions" under the best masters of his native city. He would have been foolish had he not. Judging from "El Capitan," these gentlemen must have possessed an intense love of the drum. Whether, after hearing Sousa's band described as occupying a position "unique among the world's great musical organizations" and being accorded "the distinction of the premier band of the world," I shall be able to even attempt to continue the struggle to exist, I am unable at present to say.

The John Philip Sousa Reception to be given at the Trocadero Restaurant at 1 o'clock yesterday (tickets 7s. 6d.) was too much even for me. Coming as he does from the land where modesty predominates, the home of good breeding, easy manners, art, and all that is refined, I shrank from entering the hospitable portals of the Trocadero, at even 7s. 6d. a ticket.

I might, I may possibly permit myself to hear the one and only band. It will have its work cut out to beat the Grenadiers, Coldstreams, and the bands we have, not excepting La Garde Republicaine, Les Guides, and others we know.

I only hope the reception committee will run no risks, and be at no expense. Recollecting Barnum's similar reception banquet some years ago, I hope the members of Sousa's committee will not be called upon to pay even 7s. 6d. per ticket.

Mrs. Sousa, who, womanlike, believes that there is no musician in the world to equal her husband, is a pleasant-looking little lady whose hair is absolutely silver-white. In her case it was not with years, nor "grew it white in a single night." But at eighteen it began to change colour with premature suddenness and rapidly, and ultimately became quite white. She has three children, one boy and two girls. The eldest, a fine young fellow six feet two inches in height, is an undergraduate of Princeton University, while one of the daughters is a student at Vassar Ladies' College.

As a Composer.

Sousa the composer is quite as remarkable as Sousa the conductor. The worst of his marches are ingenious and spirited; his descriptive suites, full of instrumental balderdash as they are, are picturesque; and at his best he is a maker of themes. His music is always Sousa: it has individuality. Indeed, many "superior" musicians, who may sneer at the Sousa music, would be hard put to it to write anything half as spirited and clever. The new "Invincible Eagle" march is comparatively poor Sousa, but it is infinitely more ingenious than the usual run of band music. The "Stars and Stripes" has a blatant, breezy melody, which should make it popular. The one thing, indeed, I cannot understand in Sousa is that so neat and dapper a personality should have the power of writing such breezy, energetic, healthily vulgar music. Did I not know what he can do in composition I should have imagined he would compose graceful and scented ballet music or sentimental love songs. But, after all, Richard Wagner, a smaller and more delicate man, wrote the "Kaiser" March and "Siegfried's Dead March." It may seem ridiculous to mention the two men in the same sentence, but there is an attribute common to each—individuality. Sousa is more than a mere band composer; he represents the energy and blatant assertiveness of America. His music is idiomatic of his race. To a great extent he is the Rudyard Kipling of music—the Kipling of slang and daring idiom. Sousa is also a musical jingo—but a jingo with a sense of humor. Arthur Roberts might have composed some of his music.

About the Band.

Several critics have been at pains to compare the band with our own military bands. No such comparison should be made. The Sousa Band is as individual in its composition as its conductor's music. More than half of it is woodwind, including no less than fourteen B flat clarinets, with an alto and a bass clarinet. Then the bass is extraordinarily rich. There are four tubas of uncommon make and size, descending, I believe, to the low E flat; three trombones, and two euphoniums. The treble and bass of the band are very effective, and enable Sousa to bring out his melodies with rare power. In addition there are two alto, tenor, and baritone saxophones, an instrument which always reminds me of rich old burgundy. The middle part of the band is comparatively weak. In some music this is a serious defect, but the composition of the band is exactly fitted to Sousa's needs. It can play the most blatant music without sounding harsh or noisy, and his bass instruments lend themselves well to musical humor. In fact, both Sousa and his band are exceptional.

Now Evening Citizen
Citizen Buildings, St. Vincent Place
Issue dated Oct 9
Exhibition

Undoubtedly the musical attractions which begin to-day are the greatest that have yet appeared at the Exhibition. First and foremost from a popular point of view is Sousa's Band, which plays in the South Kiosk from half-past three till half-past five, and in the North Kiosk from half-past seven till a quarter to ten. Then there is the Scottish Orchestra, which performs in the Grand Hall from three till four and in the evening from half-past seven till nine; and the band of His Majesty's Grenadier Guards. It is not unlikely

5 - OCT 1901

By Express
5/10/01

GLASGOW EVE NEWS
8 10 1901

SOUSA IN LONDON.

LAST NIGHT IN THE ALBERT HALL.

This evening (says the London correspondent of the "Leeds Mercury," writing last night) Mr Sousa gave his first concert at the Royal Albert Hall, in the presence of a very large audience. His reception was of an exceedingly cordial character, and everybody was delighted with his band. It is certainly a fine, well-balanced organisation, and its rendering of one of Liszt's Rhapsodies, and of a serenade by Meyer-Helmund, well warranted the hearty applause that was awarded at the close. People, however, went to Kensington to hear Sousa's band in Sousa's music, and the conductor never hesitated to respond to encores, the extra pieces, of course, being his own compositions. It was a feast of Sousa's works, of pieces pleasant to listen to, but which on analysis proved to be rather trivial productions. Most of his well-known marches were played, and well played, too. As a conductor, Mr Sousa reminded me occasionally of Sir Joseph Barnby. He is quiet in his action, and now and then the instrumentalists had to watch his eyelashes and his mouth for their directions, for sometimes he did not move his baton or his left hand. Altogether it was a curious entertainment to put before an Albert Hall audience, but the two thousand people present thoroughly enjoyed themselves.

SOUSA INTERVIEWED.

John Philip Sousa will be at the Glasgow Exhibition shortly. The famous writer of the "Washington Post" has (says the London "Leader") a handsome smiling face, and is not a bit puffed up by his successes. "Have you brought us any new compositions?" he was asked. "Yes, a patrol, which I propose to use as an encore—that is, if I get one" (he added, with a laugh). "Six months ago, when this tour was arranged, I thought it would be a nice thing to write something which would please Englishmen. Hence my 'Patrol of the United Kingdom.' It will be reminiscent of many patriotic British songs—'The Blue Bells of Scotland,' 'Soldiers of the Queen,' 'The British Grenadiers,' and so forth; and it will finish up with 'Rule Britannia.'"

THE INVINCIBLE EAGLE.

"What about your other new march, the 'Invincible Eagle,' that you are bringing with you?" "Oh, that's only teething now; but it's a healthy baby, I can tell you." Sousa's love for music breaks out over and over again in this affectionate family talk. Thus—"Which is your favourite composition?" asked the "Morning Leader" representative. "Ah," was the reply, "I'm in love with all my babies." "Then which is the most popular?" "The Stars and Stripes for ever." It has outsold and outwhistled all the others.

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It required a building of the size of the Albert Hall to hold all who flocked to hear this wonderful band; but one could not help thinking of the delight to be in the open air and hear this bright and fascinating music—the Palm Garden at Leipzig, for instance, with its quaint bandstand of shell-like shape. Here we love to take everything seriously.

For once, however, the solemnity of the home of oratorio had to give way to the uproarious appreciation of such things as the "Washington Post," played as none else in the world could play it, and "potpourris" of nigger melodies. The graceful actions of the conductor were hardly more interesting than the agility of the gentleman behind the drums, who rubbed sheets of sandpaper together and rapped on the floor with wonderful effect.

But with all the pleasantries and vigorous brilliance, real music crept in and asserted itself. Sousa's musical power was shown by his artistic accompaniment to the songs of Miss Minnie Tracey, whose encore—a serenade of Strauss—was exquisitely sung, as well as to the beautiful violin playing of Miss Dorothy Hoyle. Nor must the marvellous trombone solo by Mr. Arthur Pryor be passed over without at least a mention.

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OCTOBER 8, 1901.

MUSIC at the EXHIBITION

Sousa's Visit — Enormous Audiences — Perfect Organisation of the Band — Programmatic Specialties—Characteristics of Sousa as Conductor—His Great Importance as Composer for Military Band—His Limitations—Summing Up — The Band an Admirable Mechanism.

The harmless, necessary, and indeed, irrepressible paragraphist had heralded the advent to London and Glasgow of Mr John Philip Sousa and his band with such brilliant and reiterated trumpetings, that even I, a case-hardened press-man, awaited their performances with the feeling of excitement usually engendered by the forthcoming of something portentous. It was not the least surprising, in the circumstances, to find that the public, less familiar with the uses of the "preliminary par." in all its phases, regarding the event with an intensity of interest quite unusual where music is concerned. But we all have been very much educated of late in musical matters, and we were curious to discover wherein lay the vast reputed superiority of the Sousa Band over the crack bands we have heard.

Well, after giving the band a full audience both in the afternoon and evening of yesterday, I find that that superiority, which undoubtedly exists in some, if not in all, respects, lies simply in the band's perfect composition, organisation, and discipline. It would be difficult to find a flaw in the adjustment of means to an end—in other words, in the instrumental composition of the band, in the balance of one section with another, in the harmonious homogeneity of the whole. The performers are provided not only with the instruments usually found in military bands, but with others designed to give greater variety to the tonal colouring, such as saxophones, flugel-horns, corni-inglese, and tubular bells. The band, moreover, is extraordinarily strong in oboes and flutes, not to mention the unusual numerical array of clarinets and cornets. This much may suffice on this very important matter of composition. As for organisation and discipline, these also are impressively powerful and perfect. The players are picked men, trained to a very high degree of expertness and virtuosity, and obedient to Mr Sousa's expressive conducting as shadows are to the sun.

Of course a most important factor in the band's prestige consists in the strong and well-marked individuality of its conductor. Mr Sousa's engaging characteristics are most convincingly displayed in the interpretation of his own compositions, and especially in his marches, for which, although their sentiment and style are by no means aristocratic and far less fascinating than those of the best German march composers, he is justly famous. I shall at once admit that the Sousa marches are not only ingenious and even interesting in their composition and instrumentation, but are unquestionably, and indeed irresistibly, full of "go," or "elan," to use the more elegant French term. Mr Sousa, as composer, was yesterday also very favourably represented in a suite entitled, "Three Quotations," though less so in a valse—"La Reine de la Mer."

I wish to draw special attention to a very important point that arises from the consideration of such a representative composition as the "Three Quotations" alluded to, and it is this—that in Mr Sousa at length we seem to have that composer whom I lately foreshadowed in my Exhibition notes as the Berlioz of the military band. Military bands, in fact, have hitherto suffered greatly from the lack of a composer who, after studying its inherent capacities and possibilities, has set himself the task of writing such works as would exploit completely and artistically these capacities and possibilities. In the past military bands have been compelled to use a makeshift repertory, consisting, for the most part, of more or less tentatively "arranged" versions of orchestral scores proper, of operas, and other works not primarily intended for their use. Mr Sousa bids fair to accomplish a most important reform whose results are already seen to be effective, and may be far-reaching in the future.

Mr Sousa, however, is not truly a great conductor. He has serious limitations. Perhaps they are emphasised by the fact that his forces consist mainly of Americans. I cannot believe it possible that with its small store of artistic and literary traditions and comparatively short, inexperienced national life, America is able to produce either artistic executive forces or artists.

NEWS, TUESDAY, OCTOBER 8, 1901.

SOUSA AND HIS BAND.



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JOHN MAONODAL, Superintendent.
ON THE 8th OCTOBER 1901, the following persons were admitted to the Exhibition during the day, namely:—
Mr. J. P. Sousa, and his band.
The number of persons admitted was 1,000.

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Sousa was good enough to tell how he came to write "The Washington Post." There is, it seems, a journal of that name. This journal got up a prize essay competition among the public school children of Washington, and the competition "took on" wonderfully; the distribution of the prizes was arranged to take place in the famous Smithsonian grounds; and promised to become a tremendous popular function. One of the proprietors (Mr Hutton) consequently bethought himself of inviting the Sousa Band to perform on the occasion. This obtained, he went one step further, and besought Sousa himself to grace the function with a special march. The genial composer consented at once, and the famous march of "The Washington Post" was the result.

Such is the story published for the first time of the origin of the world-renowned composition.

"A cutting from a journal," said Sousa amusedly, "was enclosed in the first edition, in which it was stated that the march was composed specially for the prize distribution, and that it seemed to meet with popular approval."

A NATIONAL ANTHEM.

"The Washington Post" afterwards became the national anthem of the great World's Fair. Together with the 'High School Cadets' it made my reputation. In fact, the two ran together like a tandem team."

Sousa got 35 dollars each for these two compositions. For the "Liberty Belle" he has received so far 45,000 dollars, nearly 700,000 copies having been sold.

"What do you think of our English music?"

Sousa was asked.

"Now, look here," was the answer, "What-ever you do, never talk to a musician about music. It is dangerous."

SOUSA AND HIS BAND.

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SOUSA ENTERTAINED.

Mr. Sousa was entertained at luncheon at the Trocadero Restaurant yesterday afternoon, the guests invited to meet him including Mr. G. R. Sims, Mr. Arthur Bourchier, Mr. Arthur Roberts, Mr. John Hollingshead, and many theatrical and musical folk, besides a large number of newspaper men.

The health of the guest was proposed in a witty speech by Sir Lewis McIver, M.P., who presided, and was received with hearty enthusiasm.

"Ordinarily," said the chairman, "where Mr. Sousa is present it is for us not to speak, but to listen and applaud. But I should like to make one observation on a curious national characteristic which we Britishers seem to be developing, a tendency to take a licking from the other Anglo-Saxon nations not only without ill-will, but with a kind of complacency—with a sort of reflected pride."

"When, twenty years ago, Australia sent across a cricket eleven which knocked All England galley west, were we aggrieved or ashamed? On the contrary, in the most grandfatherly, patronising way, we merely remarked 'Dear me! how these boys are coming on!' If an American yacht outsails the Mistress of the Seas, the Mistress is mildly gratified by the precocity of her grandchildren, and we are just as pleased to see Yale beat Oxford as if the result were reversed, seeing it is a struggle between sons and grandsons."

GLASGOW EVENING NEWS
8 10 1901

19

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THE
SKEET
DEATH OF
AT MOSCOW

Phenomenal
Success

OF THE SMITH PREMIER TYPE
WRITER IS THE MOST
SUBSTANTIAL PROOF OF ITS
SUPERIORITY.

BE SELLING MORE SMITH PREMIER
TYPE WRITERS THAN ANY OTHER
MODEL IN THE WORLD.

SHEPHERD INQUIRY

8 10 1901

Mrs. Sousa, wife of the "March King," was on her bridal days a popular New York actress, and though now well into the forties, she retains the appearance of eight and twenty. A blonde, her hair has paled with the years, so that the observer is puzzled as to where youth ceases and age begins. Rippling in lace and chiffon, smiling always with pleasure and a desire to give pleasure to those about her, American chic supplies the rest. An ecstatic admirer speaks of Mrs. Sousa as a "harmony in cream pink and pale blue, fabricated out of the sunlight and ether, with the assistance of 'art'." Truly, I should say, a woman more interesting than "the King" himself.

GLASGOW HERALD

8 10 1901

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(To the Editor of the Glasgow Herald.)

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MUSIC NOTES

The concert season is now beginning, and musical life in London will thus gradually be resumed. Last week, excluding the Sunday performances, we had eleven concerts, and next week there will be more. The principal event of the past week, so far as the Metropolis is concerned, was the debut of Mr. Sousa and his American band. His orchestra is intended for open-air and other concerts rather than for military work, and accordingly it is formed in differ nt fashion to our army bands, and must not be compared with any of our crack wind orchestras, such as the Artillery or Coldstream. The band consists of fifty-two players, who have by rehearsal and long practice acquired a remarkable excellence of ensemble; while also their tone-colour is at times extremely rich. It was perhaps unwise to try in a place like the Albert Hall adaptations for wind of the music of Wagner and of such pieces as the "Sakuntala" etc. At any rate the audience seemed best to appreciate the marches by which Mr. Sousa first gained his fame.

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Arriving at—or about—the North Kiosk before seven o'clock last night we were confronted by a solid mass of humanity, fascinating, doubtless, to the athletic hecigan on a delving or wrestling expedition, but with little attraction for the peace-loving citizens. Several strata of this mass were evidently Glasgow born and bred, with here and there a layer of Highlanders, and another easily distinguished as Eifers. The foreign element, being of a less obtrusive nature, was not so easily distinguished. Whether all these good folk were quite clear as to what they had gone forth to seek is uncertain; yet there they were, pushing and shoving, never finding one place uncomfortable enough, but always pressing towards a worse; standing on railing or tip-toe, hobbling up and down, and generally behaving like distracted Dervishes. And all, mark ye! to catch a fleeting glimpse of "the incomparable Sousa," for whose sake they had deserted Britain's premier band, at that moment playing in another part of the grounds. The impression of one, who had gone to enjoy the music—the clear, crisp,



NORTH KIOSK

JOHN PHILIP SOUSA.

A POPULAR COMPOSER.



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tributed songs, and Miss Dorothy Hoyle played violin solos in good style. The American band comprised fifty-two performers.

SHIPPED INSIDE
8 10 1901

Mrs. Sousa, wife of the "March King," was in her bridal days a popular New York actress, and though now well into the forties, she retains the appearance of eight and twenty. A blonde, her hair has paled with the years, so that the observer is puzzled as to where youth ceases and age begins. Rippling in lace and satin, smiling always with pleasure and a desire to give pleasure to those about her, American chic supplies the rest. An ecstatic admirer speaks of Mrs. Sousa as a "harmony in cream pink and pale blue, fabricated out of the softest light and ether, with the assistance of 'style' and 'taste'." Truly, I should say, a woman more interesting than "the King" himself.

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sparkling music, now tripping along illustrative of a nigger dance, then strange and weird, Wagnerian in spirit and in truth!—was that this vast concourse of people were far more interested in the personality of the conductor, in his manner and movements, than in his strange, invisible power of drawing out the best in each of his handmen. It was—"Can you see him?"—"Umph! He's no different from other folk." (This in the voice of one who had expected to see a freak and found, to her chagrin, a gentleman!) "I liked yon royal blue uniforms with the tinsel." "Yes and yon fluffy-haired conductor was ever so much nicer looking." Such was the verdict of two tittering damsels in our vicinity. But at that moment the band began to play one of the March King's own compositions, and even titters forgot to titter, and half-frozen mortals began joyfully to beat time with their feet. And then the applause: it rose from the banks of the Kelvin and came down, a very burst of sound, from Gilmorehill. Looking up towards Prince's we saw countless faces bending eagerly forward; every corner blockaded with men and women, boys and girls, who'll now swear by Sousa. Not because there are no bands as good as his, or no music they have ever heard so enjoyable. But just because he's Sousa—and the fashion!

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SEND FOR
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LOGUE.

A CHAT WITH JOHN PHILIP SOUSA.

By T. HANSON LEWIS.

MR. LESLIE STUART, the composer of "The Soldiers of the Queen," and Mr. J. P. Sousa, the composer of "The Washington Post," must have passed one another in mid-Atlantic last week, the one outward bound on board the *Majestic*, the other on the *St. Louis* bound for London. To welcome Mr. J. P. Sousa, the American "March

"Such a march was the 'Marseilles,' composed to cheer the troops marching on Paris in 1792, when—"
"Oh, no, that old legend is all wrong; I exposed it in my 'Typical Music of the World.' Rouget de Lisle was a royalist in Strasbourg. He was inspired by the air in the night, getting up to write it. Next day he showed it to the Mayor, who advised him to publish it. Curiously enough, the Mayor of Strasbourg was one of the first to be guillotined to the strains of this very melody."

"How interesting! Now I am going again to be personal, and ask you by what work you would like best to be remembered in the future?"

"Well, I must say your questions are very original. However, to answer this one, I think I am proudest of an orchestral suite entitled 'The Last Days of Pompeii,' founded on Lord Lytton's version of the history of the destruction of the city and the fate of Nydia. It is divided into three episodes. It may be some indication of my own partiality for the work that I have treasured it in manuscript form, so that my orchestra has alone performed it."

"Besides your operas of *El Capitan* and *The Mystical Miss*, you have numerous others, I believe, Mr. Sousa?"

"Oh, yes," he replied, smiling pleasantly. "And now you will want to know—"

"Quite right, tell me which has been most successful."

"Most people like *Chris*, or the *Wonderful Lamp*. It introduces a very favourite air, 'The Man behind the Gun.' Then *Flirtation* used to be much in vogue."

"Well, I must thank you, Mr. Sousa, for giving me so much of your time," I said, getting up to go; "and may I express the hope that your march through our English counties will be as successful as the many you have committed so pleasantly to paper? As you said earlier in our interview, the English nation is a warlike one, so your music should find many sympathetic audiences."

his concerts simply to watch the whimsicalities of his beat, and now, in 1901, we have a *chef d'orchestre* who endeavours to look as though he were falling asleep at his post like a clockwork man nearly run down. Then, suddenly bestirring himself, he will deliver a swinging uppercut with the right, as if to make an example of the cornet next him, and swing both arms like a 'bus-driver on a frosty day. A close inspection follows of the fingertips of his left-hand glove, and then the conductor appears to have forgotten the existence of most of his players as he turns half round to the audience, and gets his trombones in chancery, as it were, for some seconds. These little ways are harmless and playful enough, and seemed indeed at the Albert Hall to endear Mr. Sousa to all the ladies near us, but as soon as the score becomes more exacting the bandmaster becomes a man and puts away childish things. Yet he contrives to impart to even his rapid movements a dreamy air which affects the audience like a soporific and plays the dentist to their criticism. Encores are given before they are demanded, so that no pauses are allowed for the audience to get cool in, while flagging interest can always be revived in emergencies by "Rule Britannia." Still, after all, the playing's the thing, and as this could hardly be bettered by any body of wind and percussion minstrels, we must grant for the rest that all this stage management is business, and business is America.



MR. J. P. SOUSA.

King," who had brought his celebrated band for the first time to England, I presented myself at the Carlton Hotel, and I was at once charmed with his geniality, while one could not be long in his society without discovering that he possesses a fund of information and a great *répertoire* of anecdote.

Knowing that he had from a child been a proficient violinist, that at fifteen he had been an orchestral player and a theatre musical director at seventeen, I was curious to ascertain how he had become so intimately connected with wind instrumental music, especially with marches.

"I was conducting at Philadelphia when the death of Major Gilmour, the bandmaster, left the leadership of the United States Marine Corps vacant," he said; "and my name having been brought before the Congressional Committee with certain favourable recommendations, I was, at twenty-four, appointed to that post, and I held it for twelve years. However, in 1892 I resigned and organised my military concert band, with which I have given 5,000 concerts, and have visited all the principal towns in the United States, Canada, France, Germany, Belgium, and Holland, involving travelling over more than 50,000 miles."

"I believe Portugal can claim some share in the measure of your success?"

"Well, of course, my family is Portuguese. Several members of it made their mark in history through their discoveries of Rio and San Salvador, as well as by founding the first European colonies in Brazil. However, my father was born in Seville, and I first saw the light in Washington."

"You will excuse my complaining that your Albert Hall programmes provide so little of your own music?"

"Well, I find a concert programme illustrative generally of the works of various composers is more popular. I have, however, at times, given on the Continent a concert entirely of my own works by request."

"Now, may I venture to ask which of your marches you yourself prefer?"

"Well, I suppose—like the man with the fifteen children, who could not decide which he could part with—I like them all. However, I think I may give the preference to the 'Stars and Stripes for Ever,' and 'The Invincible Eagle.' You may remember I have written a good deal, quite 300 compositions one kind and another."

"You ought to be a first-class judge of march music. I wonder now of all the marches written, say, during the last hundred years, which you consider the six best—excepting your own of course—perhaps it is too large an order?"

"I am afraid so, indeed," Mr. Sousa replied, with a hearty laugh. "It depends too so much on whether you judge from the standpoint of the actual soldier, or from that of the listener. The great desideratum in a march is that it should be inspiring, so as to make a man with a wooden leg step out and I don't believe any one can be truly successful as a march writer unless he possesses a naturally military temperament, otherwise he cannot picture to you the glint of the sloping bayonets, the flash of drawn swords, and the brave flutter of the flag."

MR. SOUSA'S VISIT.

WHEN Napoleon called us a nation of shopkeepers he was saying we were a people to be feared; and the American nation by successfully flooding foreign countries, and our own particularly, with a hundred articles of commerce from pickles to comic operas, is fast becoming the powerful element in the world's business which wealth must always be. An intuitive perception of what the citizen either wants or can be made to want, and an indefatigable zeal in supplying it to him is business, and business is America. Thus it is that although the cute ones have not climbed to any dazzling heights in art, this is because they know the public does not crave, and pays badly for, mental elevation, and they have shown us that they can at least make book-publishing and comic opera pay, and pay well. The American wants no barren honour; he prefers to write his "art" with six figures, and to see the sunrise of his fame brighten his laurel wreath with negotiable diamonds. To speak figuratively and geometrically, if humour is the eccentric figure laughter raised on the given base pathos, then those of Offenbach were the real comic operas, since the base always remained an evident support of the superstructure. But by degrees, to suit a changing public, this base lost its romance and became sentiment; the sentiment had become detached sentimentality, when about this time the American invasion occurred with its rattle and rush of cornet and drum, and like the American jockeys it made the pace so hot from the start that nothing but the superstructure has been seen from that day to this. Among the composers who swept this hypothetical root and base of humour as completely from vision as the foundations of Aladdin's palace, was Mr. "Washington Post" Sousa.

The change was not only a benefit to our stage in the sense that a step dance which filled the interregnum between the sickliest of bathos and the rise of a new Gilbert and Sullivan would be, but it was quite a legitimate move in the game of art as understood by the musical shopkeepers across the Atlantic. It set the feet moving rather than appealing to the fancy, and everyone has feet, while some of us are fancy free. So much for comic opera, but now Mr. Sousa has followed up his *El Capitan* and *The Mystical Miss* by coming over to us himself with his conducting mannerisms and the band called "wonderful" by his advertisements, and has given three concerts at the Royal Albert Hall which are said to have been attended by nearly twenty-seven thousand persons. Welcome as all visitors are to these free-trading shores, it was, we admit, a relief to find that the people which has in the last few days beaten us at athletics and at yachting was powerless to make our best bands tremble. It is a very good and well-balanced orchestra, with brilliancy, clearness, fine attack, and equal restraint, producing rich and delicate piano effects, and throughout a good tone with dramatic emphasis; but all this is no novelty to us, and nothing remains to turn our regimental bandsmen pale but their lack of so amusing a conductor as Mr. Sousa. It is said concerning Jullien, who brought many eccentricities with him from France in the forties, that a number of people went to



ONE OF MR. SOUSA'S CHARACTERISTIC POSITIONS WHEN CONDUCTING.

12 OCT 1901

MUSIC.

The Royal Albert Hall, filled to its utmost capacity, witnessed on Friday, Oct. 4, the first appearance of Mr. Sousa and his long-expected band. At the outset its reception was prejudiced a little by too liberal advertising, but the unconsciously antagonistic attitude awakened by that having once slumbered, a truer and more critical judgment testified to its very high excellence. There is a brilliancy of balance and of precision of attack that is most welcome. The training of the musicians must have been severe and thorough; and the bursts of applause soon showed no mere complimentary Transatlantic spirit, but a real appreciation. Mr. Sousa has singular control over his band, which is more wonderful when one remembers that it is a brass band and not a string orchestra. This control was most marked in the diminuendo passages, particularly in a "Rococo" by Meyer Helmund. Encores were freely demanded, especially for Mr. Sousa's own suite, "Three Quotations," which includes the famous "Washington Post." Three encores followed on the ovation it received. The other equally popular performance of Mr. Sousa's own compositions was his march, "Stars and Stripes For Ever." The delicacy of light and shade of which brass is capable was shown when the band accompanied vocal solos.

5 OCT 1901

ORIGINAL VERSE.

SOUSA.

"If all London is not yet aware of the approach of Mr. John Phillip Sousa and his military band, no blame attaches to that conductor's advance-heralds, who, indeed, have been trumpeting the greatness of Sousa with true Transatlantic persistency. These are the claims of the printed prospectus:—The band is universally and unhesitatingly admitted the finest in the world to-day, and without a rival that in any way approaches its magnificent rendering of military and concert music, as well as the stirring marches of Sousa and other characteristic music, etc."

Bandsmen, bow your heads, for Sousa
Comes to teach you how to play.
And to show you how to use a
Baton in effective way.
He can show you how to blow a
Trumpet as he blows his own.
Music's self must lie down low, a
Suppliant at Sousa's throne.
True his work makes some impression
On the ears of all who hear;
But American aggression
Spoils his agent's style, we fear.
Hark!—that some infection

7- OCT 1901

Exhibition

Everybody is talking about Sousa's band, and as he is known only by reputation in this country it will not be inappropriate to give some details about him and his instruments. The party arrived at St. Enoch Station last night, where they were met by the Exhibition representatives, and after exchanging courtesies repaired to their hotels. Mr. Sousa, who is accompanied by his wife, is a year or two over forty, but his beard and whiskers make him look a trifle older. He is a native of Washington. A pupil of Espanto, he has young man played the violin in the company which Offenbach took round the United States in 1877. Then he joined a "Pinafore" company, subsequently becoming conductor of the United States Marines. Since 1892 he has had his own band. They have travelled over 300,000 miles, and have given many thousands of concerts. In the band there are 30 Americans, 5 Italians, 4 Englishmen, 14 Germans, 1 Australian, and 2 Danes. The combination of instruments shows a great preponderance of clarinets, intended no doubt to take the place of strings in operatic and similar pieces. There are no fewer than 14 B flat clarinets, 4 flutes, 2 oboes, one solo E flat clarinet, one alto and one bass clarinet, 2 bassoons, one alto, one tenor, and one baritone saxophones, 4 cornets, one flugel, 2 trumpets, 4 horns, 3 trombones, 2 tubas, and 4 tubas of large scale, and a low E flat.

Scottish Orchestra rehearsed in the Grand

SOUSA'S BAND.

FIRST PERFORMANCE IN SCOTLAND.

Great Crowds at Glasgow Exhibition.

The great crowd of 7000 people that gathered in front of the South Kiosk at the Exhibition this afternoon was proof that the fame of John Philip Sousa, and the equally famous band of which he is the head and front, had preceded him and them to Glasgow. The audience, though large, was critical, and not content to take Sousa merely on the strength of his reputation. The performance began at half-past three, and before that time the 52 performers of whom the band is composed had arranged themselves on the platform of the kiosk.

Punctually at the half-hour, Mr. Sousa appeared on the platform, a figure not conspicuous at first, but distinguished by his quiet, gentlemanly style. He wore the braided skipped cap which all bandsmen wear, and wrapped, like them, in a long, thick coat, admirably suited to the change of climate with which his visit had synchronised.

As already hinted, the crowd did not hail Sousa with acclamation. They waited to hear what he could do on his first appearance. He was received with applause from a section in front, and again on ascending to his proper place this slight demonstration was repeated.

On both occasions he turned to the audience and politely bowed, raising his cap.

Slightly under the medium height, well proportioned in figure, olive complexioned and bearded with a short, thick, Eastern-looking black beard, matching his close-cropped hair, the leader of the band presented a somewhat

Y, OCTOBER 9, 1901

MUSIC at the EXHIBITION.

The Grenadier Guards Band—Their Youthful Conductor—Vivacity and Musical Sensitiveness of Mr A. Williams—A Notable Performance of a Great Work—Schubert's "Unfinished" Symphony—The Band Wins Genuine Encores—Its Vigorous and Brilliant Executive Powers—Qualities Not So Obvious and To Be Desired.

The Band of the Grenadier Guards, made famous by the accomplished conductor whom we like to remember and speak of simply as "Old Dan Godfrey," is now under the care of Mr A. Williams, who promises to maintain the ancient reputation of the band. Mr Williams is one of the youngest army conductors we have seen during the season, but he is a Mr. Williams of Oxford, a bandmaster of ability, and a conductor worthy of the high and responsible post he holds. Despite some mannerisms, elegant enough though too frequent, his style reflects a vivacious musical nature, and what he feels he expresses with point and a quick resultant effect from his men.

His concert yesterday afternoon interested me much both as regards its programme and actual performances, and I certainly will miss no opportunity of hearing more of the Grenadier Band's music, which, if it is not such a finished product as that of the Coldstream Guards or Sousa's band, is vigorous, lively, stimulating, and constantly expressive. For my part, I can honestly affirm that Mr Williams' rendering of Schubert's "Unfinished" Symphony, moved me as nothing that Sousa did throughout his previous day. Mr Williams' conception of Schubert's glorious music was just in taste, sympathetic in sentiment, and alert in movement, and as his band played evidently con amore the whole performance lived in a truly musical atmosphere. A great hit was made with the admirable excerpts from "Orphee aux Enfers," one of Offenbach's very best operas, and of which the Coldstreams had left me with such exquisite memories. This number was encored, and Mr Williams responded with one of the warbling marches that seems destined to be as popular as anything of the kind introduced to us during the season. The overture to "Semiramide" was as brilliantly played as Rossini's brilliant music suggests it should be, and was so warmly applauded that Mr Williams had ample excuse to accept another encore, which, however, he declined.

The Grenadiers' Band was indeed in fine fettle throughout the concert, and their dashing execution and great sonority of tone were made evident not only in the great pieces I have referred to, but in Gounod's superb "Marche Militaire," Cowen's masterly gavotte "Sweet Jasmine," Squire's "Yeomanry Patrol," a selection from Flotow's "Martha," and other things, and if it is not so marvellously complete and perfected an organisation as Sousa's famous band, it is one that certainly may be credited with sensitive musical feeling, interpretative eloquence, and amply sufficient technique as executants. Added refinement and finish in details are, however, qualities to be desired, for they would greatly enhance the value of the band's performances.

GLASGOW EVENING NEWS
9 10 1901

GLASGOW EVENING



To-day's Programme,

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- 9.20 to 9.45—Schuckert Search-Light.
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I wonder if yesterday's weather is a foretaste of what we are to get during the present month. It was really one of the most disagreeable afternoons on record, and, of course, upset the out-of-door arrangements. Sousa's band had only reached the second number of their programme when the rain, which had been drizzling before, commenced to pour down in torrents, and there was immediately a stampede for the nearest shelter. Deserted by their audience, the bandsmen stopped too. Fortunately the Scottish Orchestra finished their performance in the Grand Hall a half an hour from then, and those who had got to hear of the intention had the pleasure of listening to the Americans in the Concert Hall, and practically the same thing was repeated in the evening, to the disappointment of thousands who had gathered round the South Kiosk, and in lesser numbers at the North Bandstand, where the Grenadiers should have played. There was some grumbling, of course, many people contending that so long as they were prepared to submit themselves to the climatic conditions the bands were in duty bound to fulfil their contracts. An hour of Sousa in the Concert Hall after the Orchestra did not go far to allay the discontent, because only a very small section of the anxious public could at best be accommodated there, while on this special occasion, of course, many who had been at the Orchestra entertainment retained their seats and so kept out many more who sought admission.

Just as I expected, the presence of two such admirable combinations as Sousa and the Orchestra has given rise to much controversy, and the action of the Executive is being pretty freely condemned in some quarters. There is a growing desire on the part of the general public that they should have an opportunity of hearing Sousa inside. They are willing to pay for it, but the Orchestra retain a monopoly of the Hall at the convenient hours, and so, of course, it is impossible to gratify their wish unless it should be an idle hour snatched, as it was yesterday, on account of the weather.

And if we should have the misfortune to have a broken month, what is to be done. I heard a suggestion yesterday, which was perfectly novel, and would necessitate the removal of the King Edward statue. The proposal was nothing less than to close the Sandyford Street entrance for an hour or two at a time, erect a temporary platform on the site where the King now stands, and there, in the event of wet weather, the bands could carry through their programme without interference, and give pleasure to many thousands of people, who would enjoy perfect comfort and a pleasurable warmth, which is, of course, impossible outside on these raw autumn evenings.

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It will surprise most people, I have no doubt, to learn that Sousa's band is costing the Exhibition a matter of £2,500, while the Scottish Orchestra's remuneration for the month may be taken to run to about that sum. Combined with the Grenadier Guards and the organ recital, this is surely good value for the humble sixpence or the sevenpenny guinea which procured the musical ticket.

To-day again we have ideal October weather, and as Wednesday is always a favourite day with country people there is certain to be a large attendance. All the three railways are heavy with excursions.

The Royal Albert Hall, filled to its utmost capacity, witnessed on Friday, Oct. 4, the first appearance of Mr. Sousa and his long-expected band. At the outset its reception was prejudiced a little by too liberal advertising, but the unconsciously antagonistic attitude awakened by that having once slumbered, a truer and more critical judgment testified to its very high excellence. There is a brilliancy of balance and of precision of attack that is most welcome. The training of the musicians must have been severe and thorough; and the bursts of applause soon showed no mere complimentary Transatlantic spirit, but a real appreciation. Mr. Sousa has singular control over his band, which is more wonderful when one remembers that it is a brass band and not a string orchestra. This control was most marked in the diminuendo passages, particularly in a "Rococo" by Meyer Helmund. Encores were freely demanded, especially for Mr. Sousa's own suite, "Three Quotations," which includes the famous "Washington Post." Three encores followed on the ovation it received. The other equally popular performance of Mr. Sousa's own compositions was his march, "Stars and Stripes For Ever." The delicacy of light and shade of which brass is capable was shown when the band accompanied vocal solos.

Brighton Society
5 OCT 1901

SOUSA.

"If all London is not yet aware of the approach of Mr. John Phillip Sousa and his military band, no blame attaches to that conductor's advance-heralds, who, indeed, have been trumpeting the greatness of Sousa with true Transatlantic persistency. These are the claims of the printed prospectus:—'The band is universally and unhesitatingly admitted the finest in the world to-day, and without a rival that in any way approaches its magnificent rendering of military and concert music, as well as the stirring marches of Sousa and other characteristic music, etc.'"

—The Leader.

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Bandmen, bow your heads, for Sousa
Comes to teach you how to play.
And to show you how to use a
Baton in effective way.
He can show you how to blow a
Trumpet as he blows his own.
Music's self must lie down low, a
Suppliant at Sousa's throne.
True his work makes some impression
On the ears of all who hear;
But American aggression
Spoils his agent's style, we fear.
There's no doubt that some infection

7 - OCT 1901

Everybody is talking about Sousa's band, and as he is known only by repute in this country it will not be inappropriate to give some details about him and his instruments. The party arrived at St. Enoch Station last night, where they were met by the Exhibition representatives, and after exchanging courtesies repaired to their hotels. Mr. Sousa, who is accompanied by his wife, is a year or two over forty, but his beard and whiskers make him look a trifle older. He is a native of Washington. A pupil of Españata, he as a young man played the violin in the company which Offenbach took round the United States in 1877. Then he joined a "Pinarof" company, subsequently becoming conductor of the United States Marines. Since 1892 he has had his own band. They have travelled over 300,000 miles, and have given many thousands of concerts. In the band there are 30 Americans, 5 Italians, 4 Englishmen, 14 Germans, 1 Australian, and 2 Danes. The combination of instruments shows a great preponderance of clarionets, intended no doubt to take the place of strings in operatic and similar pieces. There are no fewer than 14 B flat clarionets, 4 flutes, 2 oboes, one solo E flat clarionet, one alto and one bass clarionet, 2 bassoons, one alto, one tenor, and one baritone saxophones, 4 cornets, one flugel, 2 trumpets, 4 horns, 3 trombones, 2 euphoniums, and 4 tubas of large scale, playing to the low E flat.

ish Orchestra rehearsed in the Grand

The great crowd of 7000 people that gathered in front of the South Kiosk at the Exhibition this afternoon was proof that the fame of John Philip Sousa, and the equally famous band of which he is the head and front, had preceded him and them to Glasgow. The audience, though large, was critical, and not content to take Sousa merely on the strength of his reputation. The performance began at half-past three, and before that time the 52 performers of whom the band is composed had arranged themselves on the platform of the kiosk.

Punctually at the half-hour, Mr. Sousa appeared on the platform, a figure not conspicuous at first, but distinguished by his quiet, gentlemanly style. He wore the braided ~~skipped~~ cap which all bandmen wear, and wrapped, like them, in a long, thick coat, admirably suited to the change of climate with which his visit had synchronised.

As already hinted, the crowd did not hail Sousa with acclamation. They waited to hear what he could do on his first appearance. He was received with applause from a section in front, and again on ascending to his proper place this slight demonstration was repeated.

On both occasions he turned to the audience and politely bowed, raising his cap.

Slightly under the medium height, well proportioned in figure, olive complexioned and bearded with a short, thick, Eastern-looking black beard, matching his close-cropped hair, the leader of the band presented a somewhat puzzling, yet not unimpressive appearance. As soon as he took his baton in his white-gloved hand he assumed an unconscious appearance of absolute mastery over the instruments in front. The music seemed to emanate from him, and, while the effect was dramatic in the extreme, the man himself was the reverse of theatrical in his style. Every movement of the baton seemed instinctively powerful, with a magnetic effect upon the players, which, of course, in turn, told on the vast audience. All the time the conductor maintained an appearance of imperturbability. He appeared conscious of a tremendous reserve force, and an infallible confidence in the men and music he had to deal with, and the power they had to charm the crowd behind him.

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ELIZABETH NEWS
9 10 1201

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PUBLIC NOTICES.
ST ANDREW'S HALL, GLASGOW
TO-NIGHT (WEDNESDAY), at 8 p.m.
GREAT GOSPEL DEMONSTRATION.
Under auspices of the TEMPERANCE SOCIETY.

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Success

OF THE SMITH PREMIER TYPE-
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SUBSTANTIAL PROOF OF ITS
SUPERIORITY.



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We are selling more SMITH PREMIERS
than ever. One machine sells
another; the merits talk; the machine sells
enthusiastic and recommends it.

Smith Premier Typewriter Co.,
14 Gracechurch St., London, E.C.

Eller's London News
12 OCT 1901

MUSIC.

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SOUSA'S BAND.

FIRST PERFORMANCE IN SCOTLAND.

Great Crowds at Glasgow Exhibition.

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ORIGINAL VERSE.

SOUSA.

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And to show you how to use a

Baton in effective way.

He can show you how to blow a

Trumpet as he blows his own.

Music's self must lie down low, a

Suppliant at Sousa's throne.

True his work makes some impression

On the ears of all who hear;

But American aggression

Spoils his agent's style, we fear.

There's no doubt that some infection

May be caught from bands of brass.

Still, we British have objection

To self-praises of that class.

E. URWICK.

Under auspices of the
GREAT
GOSPEL
SHOW (WEDNESDAY) at 5 p.m. and 8 p.m.
ST. ANDREW'S HALL, GLASGOW
PUBLIC NOTICE.

Phenomenal Success

OF THE SMITH PREMIER TYPE-WRITER IS THE MOST SUBSTANTIAL PROOF OF ITS SUPERIORITY.

We are selling more SMITH PREMIER TYPE-WRITERS than ever. One machine sells itself; the other is talked up; its merits become known to all who see it.

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14 Gracechurch St., London, E.C.

Phenomenal Success

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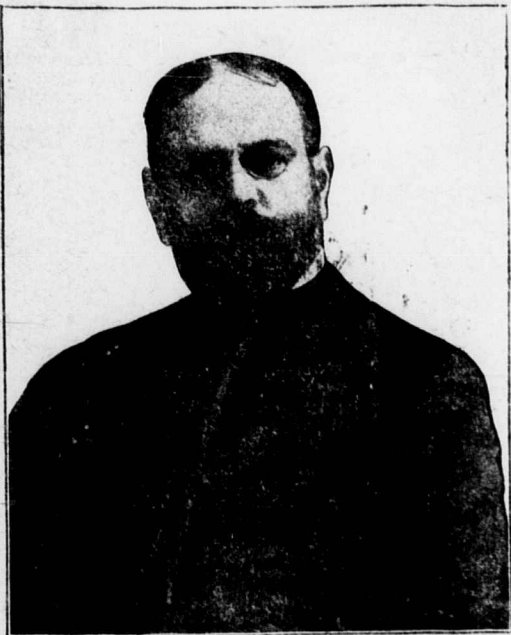
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14 Gracechurch St., London, E.C.

Penny Press Paper

12.10.07

Mr. John Philip Sousa

brought his famous band to the Albert Hall last Friday and Saturday, where it was received with



JOHN PHILIP SOUSA,

THE FAMOUS AMERICAN COMPOSER AND CONDUCTOR, WHO APPEARED ON OCTOBER 4 AND 5 WITH HIS BAND AT THE ALBERT HALL.

the greatest enthusiasm by audiences completely filling the huge building. Mr. Sousa's popular compositions were also in great favour. The vocal selections given by Miss Minnie Tracy (who is going to Bayreuth the next festival), and the violin solos of Miss Dorothy Hoyle—a pupil of M. Sauret, of the Royal Academy—also gained enthusiastic applause.

From

Date

Nothing further has been heard of the offer of a handsome prize for the best Coronation March to be composed for the coming St. James's Palace ceremony. It is to be hoped, however, that the matter has not been dropped, and that the result will be a happy one. March-making, it must be confessed, does not seem to be in accordance with English temperament, for there are very few good marches that can be called national productions. The suggestion has been made that Mr. Sousa should be asked to write a Coronation March; but although, doubtless, he would accomplish the task brilliantly, this, at all events, is a case in which we must try and stand without American support.

12 OCT 1907

The great Sousa has come, has been seen by thousands, and has conquered. Sousa's band is certainly a remarkable organisation. Its organisation is its chief feature of excellence. Its distinction does not lie in the individual merit of its members so much as in the perfect combination and organisation of them all. Mr. Sousa has trained them so that he is able to obtain from a band which is composed of wind instruments which we are accustomed to hear in the orchestra.

A very large Anglo-American audience assembled at the Albert Hall on Friday evening to hear the first concert given in England by the Sousa band. The band is well known by repute. It consists of 53 picked players, of whom 25 play wood wind instruments and 28 brass. Its conductor is, of course, the composer of the "Washington Post," which probably competes with "The Lost Chord" for the record of sales throughout the world. Mr. Sousa had a great audience, who were rapturous in applause, and he received the applause by liberally responding to the demands which were made of him.

MR. SOUSA AT THE ALBERT HALL.

On Oct. 4th and 5th Mr. Sousa and his celebrated band attracted an enormous audience to the Albert Hall, which was filled to its utmost capacity. Indeed, it is only when Madame Patti gives a concert there that anything like such a crowd is seen. But even then the famous prima donna could not count such a host of admirers as Mr. Sousa. It is commonly supposed that the popular conductor and composer does not devote his attention to music of the highest class, but this is a mistake. Any thing better than the performance of Goldmark's "Sakuntala" overture has not been heard at the Albert Hall elsewhere. "Sakuntala" was the overture to one of Carl Goldmark's earlier operas. The composer, native of Hungary, though little known in this country is recognised in Austria as one of the ablest musicians and his opera, *The Queen of Sheba*, more than once premièred at the Royal Opera, is popular in Germany. Mr. Sousa started with Goldmark's overture as if to show that his splendid orchestra could grapple with music of the most elaborate kind. Then he contrasted this with a lively galop, founded on English popular melodies, and next came the march from *El Capitan*, already known by the performance of the opera in London last summer. The delicacy, richness, and volume of tone produced astonished and delighted every auditor. In the loudest forte there was no coarseness, and in the most subdued piano every note was distinct and clear. Of course, "The Washington Post" was not forgotten, and as an artistic effort the transcription of Liszt's fourteenth "Rhapsodie Hongroise" impressed the audience greatly. It was one of the most perfect items of any in the programme, which proved to be a succession of triumphs until the close, when "God Save the King" and "The Star-spangled Banner" roused the enthusiasm of the vast audience to the highest pitch, and caused such a roar of applause as had never been heard at the Albert Hall since its foundation. A very pretty suite, composed by Mr. Sousa, was entitled "Three Quotations." The second of these pieces, "I too was born in Arcadia," was scored in a brilliant manner, but the last, called "Nigger on the woodpile," so pleased everybody by its quaintness and whimsical treatment that it was three times encored. Mr. Sousa's band was not the only attraction. Miss Minnie Tracey, who is engaged for the next Bayreuth Festival, sang an air from Massenet's *Herodiade*, with Richard Strauss's Serenade as an encore, and "Isolde's Farewell." Miss Dorothy Hoyle, a capital violinist who has studied under M. Sauret, the distinguished Professor of the Royal Academy, played violin solos.

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FOOTLIGHT FLASHES.

Souza's band performed at the Albert Hall, and Susan's band played at St. James's Hall, Piccadilly. It is not intended to draw any comparisons, for the reason that there are none, as the *Washington Post* rendered by the Mohawk Minstrels is a distinct thing from the *Washington Post* of Mr. Sousa, and is not likely to be confounded. All the other items in the Minstrels program make up a full and excellent entertainment.

MR. JOHN PHILIP SOUSA and the military Band which he directs, and which enjoys such wide celebrity in America, arrived in this country last week from the United States, and is now fulfilling a four weeks' engagement at the Glasgow Exhibition. Prior to proceeding to the north, however, the Band, which last year was one of the attractions of the Paris Exposition, gave three Concerts at the Royal Albert Hall, the first on the evening of Friday, the 4th inst., and the second and third on the afternoon and evening of the following day, a different programme being provided for each Concert, and there having been a large attendance on every occasion, for the advent of the newcomers had been very extensively advertised. The Band consists of some fifty-two executants, composed almost entirely of players on brass and wood wind instruments (the latter largely predominating), and its repertoire includes not only the stirring marches and other productions of its own Conductor (numbering in themselves more than three hundred compositions) and other characteristic American melodies, but also a long list of arrangements of familiar works by such composers as Liszt, Berlioz, Goldmark, Wagner, &c. The tone of the Orchestra is remarkably full and good, and the instrumentalists play with promptness of attack and unity of accent, if not with all that delicacy of phrasing and beauty of light and shade to which we have become accustomed in our own leading hands. The Conductor and his forces, too, are obviously in complete accord, and, as the outcome doubtless of long association, Mr. Sousa finds his instrumentalists responsive to his slightest appeal. The pieces heard at the several Concerts included arrangements of such items as Goldmark's

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hearing. A couple of Suites, a semi-humorous one called "Three Quotations," given on the first evening, and a more serious one in three movements, "The Last Days of Pompeii," both from Mr. Sousa's pen, were performed during the course of the visit, and Miss Dorothy Hoyle, a clever young violinist, contributed some solo pieces, Cornet and Trombone solos being also played by members of the orchestra. The Band, which received a most cordial welcome, will at the close of its Glasgow engagement make a tour through the leading Provincial towns, and will then find its way back to the metropolis.

From

Date

Souza's Band.

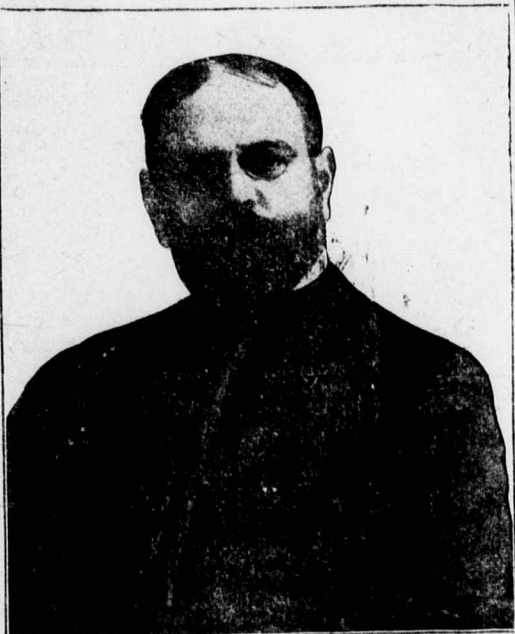
Mr. Sousa can have no cause for disappointment at the reception he received at the Albert Hall last week. His success was a great one. The band is a fine one, and the tone is peculiarly rich and refined. Individually, the players are manifestly very skilled executants, are also highly trained, and play with precision and delicacy of sound. The band is absolutely balanced, and I think it is in this respect that its chief charm lies. The trombones and the basses are of superb strength. At times the clarionets sounded like violins; while when playing sustained parts, supported by the basses, I felt quite convinced that the organ was assisting. Mr. Sousa conducts with his body as well as his baton. Occasionally he drops his hands completely, and the raising of an eyebrow will be sufficient for him to interpret his wishes. The band is essentially an indoor band, but one would like to hear them in the open. It was very enjoyable—rather theatrical, and somewhat original. It is to be hoped, however, that they will return to London after their provincial tour.

Penny Press Paper

12.10.07

Mr. John Philip Sousa

brought his famous band to the Albert Hall last Friday and Saturday, where it was received with



JOHN PHILIP SOUSA,

THE FAMOUS AMERICAN COMPOSER AND CONDUCTOR, WHO APPEARED ON OCTOBER 4 AND 5 WITH HIS BAND AT THE ALBERT HALL.

the greatest enthusiasm by audiences completely filling the huge building. Mr. Sousa's popular compositions were also in great favour. The vocal selections given by Miss Minnie Tracey (who is going to Bayreuth the next festival), and the violin solos of Miss Dorothy Hoyle—a pupil of M. Sauret, of the Royal Academy—also gained enthusiastic applause.

From

Date

Nothing further has been heard of the offer of a handsome prize

best Coronation March to be composed for the coming St. James's Palace. It is to be hoped, however, that the matter has not been allowed to drop, and that the result will be a happy one. March composing, it must be confessed, does not seem to be in accordance with English temperament, for there are very few good marches that can be called national productions. The suggestion has been made that Mr. Sousa should be asked to write a Coronation March; but although, doubtless, he would accomplish the task brilliantly, this, at all events, is a case in which we must try and stand without American support.

The great Sousa has come, has been seen by thousands, and has conquered. Sousa's band is certainly a remarkable organisation. Its organisation is its chiefest feature of excellence. Its distinction does not lie in the individual merit of its members so much as in the perfect combination and organisation of them all. Mr. Sousa has trained them so that he is able to obtain from a band which is composed exclusively of wind instruments all the shade and colour which we are accustomed to expect from a full orchestra.

MR. SOUSA AT THE ALBERT HALL.

On Oct. 4th and 5th Mr. Sousa and his celebrated band attracted an enormous audience to the Albert Hall, which was filled to its utmost capacity. Indeed, it is only when Madame Patti gives a concert there that anything like such a crowd is seen. But even then the famous prima donna could not count such a host of admirers as Mr. Sousa. It is commonly supposed that the popular conductor and composer does not devote his attention to music of the highest class, but this is a mistake. Anything better than the performance of Goldmark's "Sakuntala" overture has not been heard at the Albert Hall or elsewhere. "Sakuntala" was the overture to one of Carl Goldmark's earlier operas. The composer, a native of Hungary, though little known in this country is recognised in Austria as one of the ablest musicians and his opera, *The Queen of Sheba*, more than once premièred at the Royal Opera, is popular in Germany. Mr. Sousa started with Goldmark's overture as if to show that his splendid orchestra could grapple with music of the most elaborate kind. Then he contrasted this with a lively galop, founded on English popular melodies, and next came the march from *El Capitan*, already known by the performance of the opera in London last summer. The delicacy, richness, and volume of tone produced astonished and delighted every auditor. In the loudest forte there was no coarseness, and in the most subdued piano every note was distinct and clear. Of course, "The Washington Post" was not forgotten, and as an artistic effort the transcription of Liszt's fourteenth "Rhapsodie Hongroise" impressed the audience greatly. It was one of the most perfect items of any in the programme, which proved to be a succession of triumphs until the close, when "God Save the King" and "The Star-spangled Banner" roused the enthusiasm of the vast audience to the highest pitch, and caused such a roar of applause as had never been heard at the Albert Hall since its foundation. A very pretty suite, composed by Mr. Sousa, was entitled "Three Quotations." The second of these pieces, "I too was born in Arcadia," was scored in a brilliant manner, but the last, called "Nigger on the woodpile," so pleased everybody by its quaintness and whimsical treatment that it was three times encored. Mr. Sousa's band was not the only attraction. Miss Minnie Tracey, who is engaged for the next Bayreuth Festival, sang an air from Massenet's *Herodiade*, with Richard Strauss's Serenade as an encore, and "Isolde's Farewell." Miss Dorothy Hoyle, a capital violinist who has studied under M. Sauret, the distinguished Professor of the Royal Academy, played violin solos with great effect, and, best of all, Mr. Arthur Pryor's trombone solos conclusively proved him to be the finest trombonist in existence. His manipulation of the instrument is simply marvellous. It was fortunate that Mr. Sousa and his orchestra were heard at the Albert Hall. It was just the right place for them, and we can say without hesitation that the enthusiasm awakened was justified to the fullest extent. Those who heard the band will never forget the concert, and will agree with us that it is impossible to award higher praise than was deserved. The perfect understanding between the conductor and his orchestra could be seen throughout the concert, and the title of "March King" may be accepted as only one of Mr. Sousa's many claims to consideration as a musician of the highest gifts. We gladly add our testimony to that of the general public, who gave Mr. Sousa such a cordial reception at the Albert Hall.

MR. JOHN PHILIP SOUSA and the military Band which he directs, and which enjoys such wide celebrity in America, arrived in this country last week from the United States, and is now fulfilling a four weeks' engagement at the Glasgow Exhibition. Prior to proceeding to the north, however, the Band, which last year was one of the attractions of the Paris Exposition, gave three Concerts at the Royal Albert Hall, the first on the evening of Friday, the 4th inst., and the second and third on the afternoon and evening of the following day, a different programme being provided for each Concert, and there having been a large attendance on every occasion, for the advent of the newcomers had been very extensively advertised. The Band consists of some fifty-two executants, composed almost entirely of players on brass and wood wind instruments (the latter largely predominating), and its repertory includes not only the stirring marches and other productions of its own Conductor (numbering in themselves more than three hundred compositions) and other characteristic American melodies, but also a long list of arrangements of familiar works by such composers as Liszt, Berlioz, Goldmark, Wagner, &c. The tone of the Orchestra is remarkably full and good, and the instrumentalists play with promptness of attack and unity of accent, if not with all that delicacy of phrasing and beauty of light and shade to which we have become accustomed in our own leading bands. The Conductor and his forces, too, are obviously in complete accord, and, as the outcome doubtless of long association, Mr. Sousa finds his instrumentalists responsive to his slightest appeal. The pieces heard at the several Concerts included arrangements of such items as Goldmark's

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Sousa's Band.

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It consists of 52 picked players, 30 of whom are wood wind instruments and 22 brass. Its conductor is of course, the composer of the "Washington Post," which probably competes with "The Love Chord" for the record of sales throughout the world. Mr. Sousa had a great audience, who were rapturous in applause, and he repaid the applause by liberally responding to the encores which were demanded of him.

8 - OCT 1901

From

Date

Dublin 12.10.1901

Exhibition

Mr. Sousa's programme in each instance comprised ten items, but that is far short of the number of pieces and selections played. In fact, the conductor shows too great a readiness to accede to encores, these being given—sometimes not once, but twice after the same programme number—in response to the slightest applause. The Overture to "Tannhauser," with which the afternoon programme opened, was beautifully rendered, and among the numbers which followed were several of the conductor's own compositions, including the Suite, "Three Quotations"; the March, "Hands Across the Sea"; and the Valse, "La Reine de la Mer"; while the famous "Washington Post" was given as one of the extra pieces. The March, "Stars and Stripes for Ever," was given in the course of the evening performance. Mr. Arthur Pryor (trombone), Mr. Herbert L. Clarke (cornet), Mr. Franz Helle (Fugelhorn), and Mr. Walter B. Rogers (cornet) gave in the course of the day admirably-rendered solos on their respective instruments.

The band of H.M. Grenadier Guards, which also began an engagement yesterday, submitted two splendid programmes, under the conductorship of Mr. A. Williams, Mus. Bac., Oxon., and though there had been no previous booming of them as had been the case with Sousa's combination, and the public did not flock in such numbers to hear their performances, yet the audiences which gathered round them were, if not so large, as highly appreciative. The evening audience was specially enthusiastic, and vociferously insisted on several encores, one of these being the Overture to "William Tell" and the other being the lively "Down South," which has become so popular with Exhibition audiences.

The simultaneous appearances of the Scottish Orchestra and Sousa's Band yesterday proved somewhat unfortunate for the local combination. It had to struggle with circumstances over which it had no control. In the first place, it lacked the gratuitous advertising provided for the American bandsmen by the London journals and the London correspondents during the last few days. Then a charge for admission, nominal, it is true, but still a charge, was made for the Concert Hall, whereas Mr. Sousa and his men performed in the open air; and, lastly, Dr. Cowen's "unavoidable absence," no doubt had some effect in keeping visitors away from the performance. The size of the audience did not appear to have much effect on the band, for they played with a great deal of the brilliancy to which Dr. Cowen accustomed us last season, and which augurs well for the coming season. The Executive of the Orchestral Union have been fortunate in retaining the services of the majority of the sectional leaders, including Messrs. Dachlitz, Schmid, Alfred Hulstead, and Hinchliff, and so far as could be observed few changes have been made in the personnel otherwise—all of which makes for excellence in ensemble and tone alike. Mr. Maurice Sons conducted.

The majority of the pieces were heard during last season either at the classical or popular concerts. There were three overtures—"Egmont," "Rienzi," and "La Gazza Ladra"; a couple of Brahms's Hungarian dances, the B flat entr'acte from the "Rosamunde" music, a Taubert piece for the oboe with pizzicato accompaniments for the strings, and the ballet music from "The Queen of Sheba." The overtures, especially Wagner's, were played with tremendous power, but even the noise was not sufficient to hide several slips, probably due as much to over confidence as to lack of rehearsal. The ballet music, especially the first and fourth movements, was thoroughly enjoyed and the Taubert number was so cleverly executed by Mr. Hinchliff that an encore was demanded and the second part repeated. The accompaniments, however, left much to be desired; pizzicato playing never has been a strong feature of the Orchestra. Schubert's entr'acte was fairly well performed. Mr. Sons took the Hungarian dances at such an extraordinary pace that excellence was hardly to be expected, but in this one was agreeably surprised, for the tonal contrasts were thoroughly emphasised. There was a much better attendance at the evening concert. The overtures were Mozart's "Magic Flute," Weber's "Oberon," and Auber's "Zanetta," and the other pieces included the adagio from Mendelssohn's Scotch symphony, Delibes' "Sylvia" ballet suite, the gavotte from "Mignon," and three dances from Mr. German's "Henry VIII." music. Mr. Sons will conduct to-day's concerts, which are free; and to-morrow Dr. Cowen is expected at his usual post.

Mr. Scott, the Commissioner-General for Canada, in celebrating his 40th birthday yesterday, adopted a practical method of advertising the merits of Canadian cheese. He has 24 50-cheese sent over from Canada, and is putting them up into small samples for free distribution to visitors. These samples are packed in neat cardboard boxes, and will doubtless be greatly appreciated by those who know a good bit of cheese when they get it. These cheese have been kept in cold storage for twelve months, and it may be questioned if our home-made of cheese would taste as well after such a severe test of their keeping properties. The Canadian Government fully recognise the importance of the dairy industry to the farmers of that country, and make great efforts to develop it by supervision of exports, and also of dairy herds, and instruction to the cheese makers and farmers, and as showing the wonderful success attending this progressive policy, we may mention that Canadian cheese exports have risen from £1,925,550 in 1890 to £4,079,790 in 1900, while the number of cheese factories and creameries has increased from 1733 to 3649.

That "coming events are casting their shadows before" is a trite old axiom from which even International Exhibitions have no immunity. As will be observed from our advertisement columns the whole of the silver-plated articles, table napery, cutlery, crystal, stoneware, copper cooking utensils, etc., of the Bungalow, Grosvenor, and Avenue Restaurants are announced to come under the hammer of Messrs. Robert M'Lean & Co. immediately after the close of the exhibition.



Sousa, the great American March King, is now appearing in London, where he recently arrived, and he and his band are attracting big audiences.

Sporting Times

12.10

Anglo American

12.10.1901
London

Sousa has come, has been hailed, all the enthusiasm that war type on posters can express, has been lunched at the Trocadero, gave his band a couple of exercise canterers over the Albert Hall course, and has gone on to Glasgow. When he comes back to us in a month's time I will make my pilgrimage to the shrine of the much advertised conductor, and see whether his system of conducting is really like the various imitations that circus-clowns, quick-change artists, and the great Lafayette have given us. Musicians who are competent to express an opinion tell me that Sousa's band, under his direction, plays march music with a swing and a variation of rhythm which distinguishes it from the soldier bands, even the best ones, who play marches to be marched to, and are really guided by the pace-stick of the sergeant-major; that in selections and the miscellaneous stuffing of a programme Sousa's band is about level with our Guards' bands, and that it shows a delicacy and power of repression in the accompaniment of songs which is never asked of the ordinary brayers through brass, but which the Royal Artillery band, under Commander Zavertal, is quite capable of.

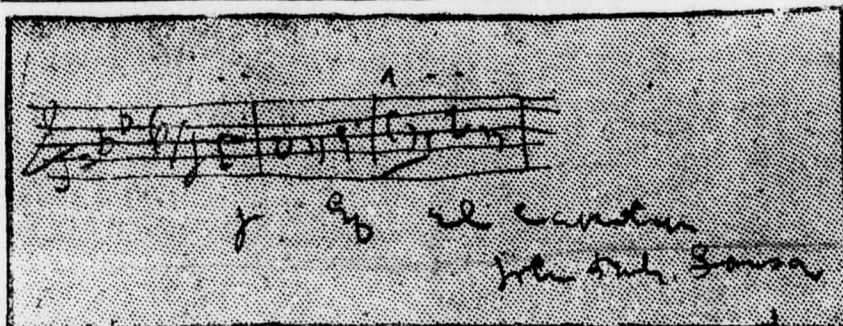
John Philip Sousa, the composer of the "Washington Post" and other marches, has been well heralded and well received in this country. His press agent deserves unstinted praise, for he has flooded the newspapers with paragraphs, wherein the said J. P. S. figures as the hero. Without questioning their veracity, they are good reading, as the following will show.

On one occasion, John Philip Sousa, by his promptness, was the direct means of stopping a panic, which might have had the most disastrous results. While his band was playing before twelve thousands people in St. Louis, the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the door.

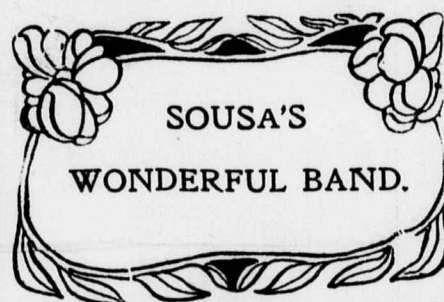
Coolly tapping with his bâton, Sousa gave a signal, and immediately his band began playing. "Oh! dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band went on to play, "Wait till the clouds roll by," the laughter deepened into a roar of merriment that only ended when the lights were turned on again.

Illustrated
12-10-07

ILLUSTRATED MAIL, OCTOBER



A line of the music of "El Capitan," written specially for the "Illustrated Mail" by Mr. Sousa.



THE REMARKABLE CAREERS OF MR. SOUSA AND SOME OF HIS PERFORMERS.

NOTHING could exceed the cordiality of the welcome accorded in this country to Mr. Sousa and his band. They came, saw, and conquered.

In the intervals of the final rehearsal



Mr. Arthur Pryor, the highest paid member of any orchestra in the world. He receives £2,000 a year.

at the Albert Hall, a representative of the "Illustrated Mail" chatted with Mr. Sousa and the principal members of his band, which numbers fifty-two.

Mr. John Philip Sousa's career is a romance in the realm of music. He was born at Washington in 1855. His father was a Spaniard and his mother a German. Circumstances forced the elder Sousa to accept a place in the United States Marine Band as a trombone player. He had little business instinct, however. Mr. J. P. Sousa is credited with saying that his father's favourite motto was "The day is for rest; the night for sleep."

At a very early age young Sousa had to turn out and earn his own living. At ten he had mastered the violin. He was anxious to appear in public, and his music teacher arranged that he should play at a concert given to the inmates of a lunatic asylum!

He was wearing on that occasion borrowed evening clothes several sizes too large for him! He felt exceedingly uncomfortable, and finally in the midst of his solo collapsed altogether and fled the platform. The other performers were regaled with supper at the conclusion of the concert; but Master Sousa, though allowed to sit at the

table, was forbidden by his teacher to eat anything.

"The March King," as he is known throughout America, composed his first opera in 1878. He was too poor to buy or hire a piano; consequently, he did not hear his own music until it was rehearsed at the theatre. Those days contrast strikingly with Mr. Sousa's present position. "El Capitan," of which he wrote the music, alone produces him £100 a week; and it is no secret that from his band he divides with another gentleman something like £16,000 a year.

"The Washington Post" dance he sold for £7; but from "The Stars and Stripes for Ever" he has already received £10,000 in royalties. Altogether he has published some 400 compositions. Mr. Sousa is now undoubtedly the wealthiest musician in the world.

For twelve years he was leader of the United States Marine Band—the organisation in which his father played the trombone. This band is attached to the Household of the President, and Mr. Sousa served under five successive Chief Magistrates.

Nine years ago he formed the present band. Of the many strange experiences which have befallen him in different parts of the world, perhaps the most remarkable occurred at St. Louis. The band was performing before an audience of twelve thousand, when suddenly all the electric lights went out.

clude several never seen in an English musical combination. For instance, there is the "sousaphone," an immense wind instrument weighing 33lb. It is a modification of the helicon bass, and was invented by Mr. Sousa. It requires a strong man to play it, and Mr. Sousa found him in Mr. Herman



Mr. Frank Helle, who plays that rare instrument—the fleugelhorn.

Conrad, an ex-German soldier, who stands 6ft. 4in.

Then there is "a family of saxaphones." This is a brass instrument played with the reed, and acts as a connecting link between all the basses



"The Family of Saxaphones" in Mr. Sousa's band. Alto saxaphone, Mr. E. Locke; tenor saxaphone, Mr. P. Perrier; baritone saxaphone, Mr. Stanley Lawton—a rare combination never seen in England.

The vast assembly grew alarmed; people began to make for the doors; a panic seemed inevitable, when at the bidding of Mr. Sousa the band began to play, "Oh, dear, what can the matter be?" The alarmed audience began to laugh. Then the band broke into "Wait till the clouds roll by." By the time the people had ceased laughing the lights had been turned on and a disaster averted.

The band has given 5,000 concerts and travelled over 250,000 miles. In America the musicians had a special train, and lived entirely on board. They frequently gave two concerts in two different towns in one day.

They have brought with them to England 5,000 pieces of music. As a rule, only nine items appear on the programme; but Mr. Sousa never refuses an encore. From eighteen to thirty pieces are performed at one concert.

The men are handsomely paid, the lowest salary being £7 a week. Mr. Arthur Pryor, assistant director and trombone soloist, receives £2,000 a year, partly from the royalties of music he has composed. It was by the wish of a very distinguished member of the House of Lords that Mr. Pryor's "Cake Walk" was performed at the first Albert Hall concert.

The instruments used in the band in-

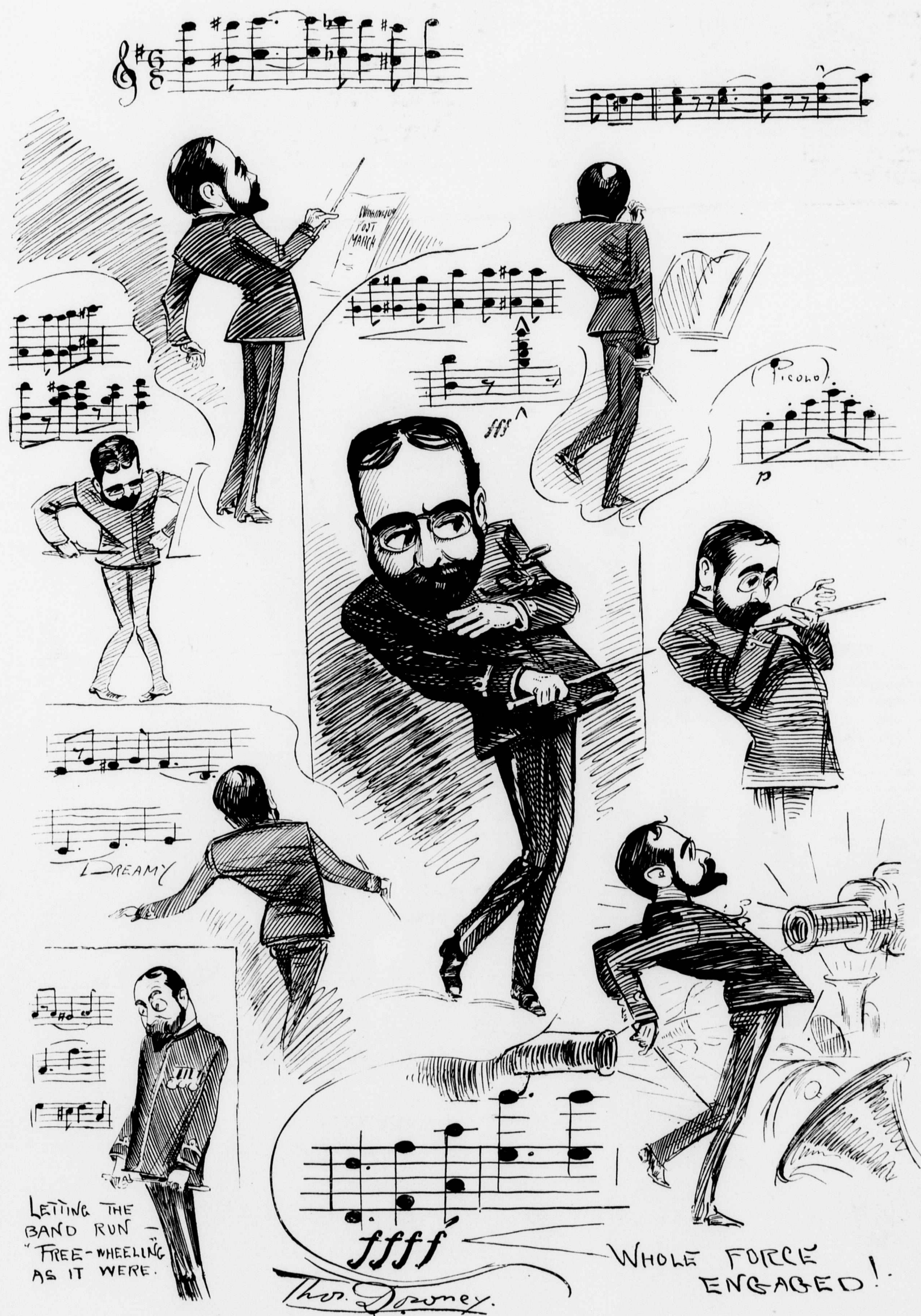
and reeds of the band. The double bell euphonium is another curious instrument. It is provided with two mouths and an extra valve, and is capable of producing either a baritone or a trombone effect.



Mr. Herman Conrad with his Sousaphone. This instrument weighs 33lb., and is never heard in an English band.



Mr. S. Mantia, with his double bell euphonium, which is unlike any instrument used by English musicians. It is p. actually two instruments in one.



AN IMPRESSION OF SOUSA CONDUCTING THE "WASHINGTON POST" AT THE ALBERT HALL.

Evening Post

12 OCT 1901

SOUSA'S BAND.

AN ADMIRABLE AND MOST SURPRISING LESSON.

Speaking of Sousa's brass band at the Royal Albert Hall, the "Times" says:—The first performance can only be written down as a great success, for the audience was enormous and very enthusiastic, and this enthusiasm was not misplaced. It is just possible that a portion may have found the programme a little long, as, though it only contained nine numbers, encores were given with an unsparing hand, as many as three being played to Mr Sousa's Suite, including his "Washington Post," which received an ovation. The conductor has certainly trained his band till it has reached a very high degree of proficiency indeed.

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Two of the most noticeable features of the band's playing are the richness of the tone produced and the really wonderful balance preserved. Few conductors indeed can have their orchestras under such control as Mr Sousa. One is rather apt to connect his name with that which is noisy in music; the pianissimo, however, which he gets out of his band is remarkable, and nothing could have been better than his performance of a "Rococo" by Meyer-Helmund.

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Orchestral Lines
6 Oct 1901

A good deal of personal information has been given of the American bandmaster, Sousa, lately, and our people will have an opportunity of helping to fill the Albert Hall on the occasion of the concerts to be given on the 4th and 5th inst. It will be as well to prepare for a crush, for the band has been largely boomed in our own Press as likely to "lick creation," and we firmly believe that the attendance will be immense, and we wish we were in a position to send every musician to hear it. We confess to feeling sceptical as to the wonders performed, knowing as we do what can be done on the various instruments, and we have never heard a much-boomed band from abroad yet without being disappointed. Practical knowledge serves us in good stead, and when occasional tricks are played which astonish the public, the practical critic only smiles. The members of Sousa's Band are drawn from all quarters of the world, and are not all Americans; and from reports very few English players are members, it being understood that Sousa has a strong antipathy to English musicians, a feeling, by the way, which is largely shared by the foreigners who have settled in America. The *Star*, in gushing about Sousa, marvels at a brass band accompanying a violin

solo! Wonderful, isn't it? Does he imagine the whole band plays? Some of these so-called critics want a little practical knowledge. Even the usually calm H. Klein gets quite enthusiastic on the subject. Well, we will wait and see.

Glasgow H. Litigen
5-10-01

Mr John Philip Sousa, the famous American composer, who will commence an engagement at the Glasgow Exhibition on Monday with his military band of fifty-six performers, is probably the first American to gain popularity as a musician outside the limits of his own country. It is now ten years since his "Washington Post" was produced, and set the feet of the world moving; and during that period his other productions have been many. Altogether he has written over three hundred published compositions, including seventy-five famous marches, six comic operas, and a considerable number of orchestral suites. He is also the author of a fair amount of magazine work; and at the present time he is engaged upon a novel. In addition to being a musician, Mr Sousa is a keen sportsman. He received his musical education in his native city of Washington, where he was born forty-four years ago. In his early boyhood he was a violin soloist, and at the age of seventeen he was a conductor of theatre orchestras. Just nine years ago he organised his present band.

From

Date

A. P.

383

"King" has often argued that there are only two exact sciences—music and mathematics—and in the fine precision of the combination which he leads there is a strong point in favour of his argument. His method of conducting is, as the world knows, quite unique, and ranges from periods of apparently complete oblivion to outbursts of extravagant gesture. For each piece he has a separate set of movements and poses, and his men have been known to assimilate them all after a single rehearsal. He can tell any tone played by any instrument of the whole fifty in his band, and in every way has a marvellous ear for time and tune.

A Portrait.

IN personal appearance, John Philip Sousa is of medium height and strongly built, very dark complexioned, and clearly showing the traces of his foreign parentage. Those who know him well declare that he has never been known to speak of his financial success, which must be great, but he is always enthusiastic on the subject of music as an art. To the men of his band he is invariably most considerate, and, while never careless in passing errors, he has the reputation of having never hurt the feelings of a bandsman at rehearsals. He tells some very amusing stories of the odd requests sent to him on notes during his concerts. One gentleman wrote: "I have come forty miles over the mountains to see the man who makes £5,000 a year out of his compositions. Play them all." Another message was, "D— Wagner. Play the 'Liberty Bell.'" While an enthusiastic admirer once notified that a wooden-legged man could keep step to a Sousa march!

MR. SOUSA'S son and daughters have not come to England for his present tour, but he is accompanied by his wife, whose appearance is very striking. Although her hair is snow white, and she is the mother of fully grown children, she retains the face, figure and complexion of a girl of eighteen. They are, both of them, deeply impressed by the warmth of their welcome to this country.

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GAVE SOUSA A RECEPTION.

Londoners Seem Disposed to Lionize the Bandmaster.

LONDON, Oct. 4.—Sousa's English season promises to be a great success. All the seats at Albert Hall, the most capacious in London, were sold for tonight and but few are left for the succeeding performances. There was a reception and luncheon today, Sir L. McIver presiding, at which many distinguished theatrical people, newspaper men and musical persons were present. The directors of Albert Hall presented Sousa with a gold model of the hall as a testimonial of their regard.

SOUSA'S BAND.

**'AN ADMIRABLE AND MOST SURPRISING
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The "March King."

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MR. SOUSA has certainly proven himself a born leader of bandsmen, and although the organisation comprises Americans, Germans, Italians, Englishmen, Danes, Frenchmen, and one Austrian, they are all so imbued with the feeling and spirit of their conductor that they play as one man. The "March

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Glasgow H. Kitzinger
5-10-01

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OCTOBRE 1901

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Journal *The Daily Mail*
 Date : 10 OCTOBRE 1901
 Adresse : LONDRES

Britons Give Sousa a Royal Welcome

LONDON, Oct. 6.—Commenting upon the reception accorded Sousa's band the Daily Mail says: "There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship as was afforded by the welcome which an enormous London audience gave Sousa's band in the Royal Albert Hall last night. Sousa's is certainly a remarkable organization."

Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract such an enormous audience and eulogize his wonderful command over the band and the range of its achievements.

The Times says: "The concert proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained, and Mr. Sousa is to be complimented most heartily upon the remarkable way in which he has his forces under control."

francs.

GLASGOW RECORD

8 - OCT 1901

EXHIBITION BAND PERFORMANCES

To the Editor.

We shall doubtless be favoured with many "extras" by Sousa's band. Could not means be adopted to have the names of these displayed to the auditors? The management have been lavish in expenditure in many directions, but I consider they have shown meanness in not having arranged for the free announcement of the titles of all the pieces played by the bands in the evenings. Afternoon visitors can, as a rule, well afford to pay for programmes every day; not so the many thousands of less-well-off people who throng the grounds at night.

Glasgow.

B FLAT.

THE ALBERT HALL.

The wonted solemnity of the great hall of oratorio was severely shaken on the occasion of the first appearance here of John Philip Sousa and his American band. The rollicking gaiety of such things as the "Washington Post," played with such spirit and unanimity, carried everything before them. As an evening of pleasure it was certainly delightful, and the readily-granted encores—it would be more correct to call them extra "turns"—were evidently to the taste of the vast and enthusiastic crowd, who thoroughly enjoyed themselves. Of the previous triumphs of the "March King" the industrious paragraph writer had freely acquainted us. In many ways the performance of this singularly gifted conductor more than fulfilled our expectations, and it is the more to Sousa's credit that admiration can be accorded to many things which we were not called upon to admire. His movements, gestures—antics, if you choose to call them so—are certainly no meaningless affectations. Whether he stands sideways, with a motion as if beating the big drum or whipping up a horse circus fashion, the effect produced by the response of his artists is always apparent. Moreover, he thoroughly enjoys his own compositions, and conveys his enjoyment to those who are playing. His band swing together with amazing feeling, and even the cheap effect of floor tapping and the rubbing together of sand-paper all fit in to the effect with apparently legitimate reason. In such things as the "Nigger in the Woodpile" they could not be dispensed with. They give just that charming character to the piece which proclaims Sousa an admirable stage-manager. He has a great eye for effect. As music it may not have any value, but the effect is wonderful. Then, again, Sousa knows, as so few since Wagner have known, the capabilities of brass. His trombones and his bass-tubas are simply superb. Mr. Arthur Pryor demonstrated what wonderful effects could be obtained from one of the first-named instruments.

From the purely musical point of view the two most interesting things were Goldmark's *Sakuntala* overture and an excerpt from Giordano's opera, *Andrea Chenier*. These were both played with the most tender and exquisite appreciation of tone-colour, and some of the passages for sustained chords were quite extraordinary in their gradations of sound. Again, Sousa's musicianship was unmistakably shown in the accompaniment to Miss Minnie Tracey's admirably-sung air from Massenet's *Herodiade*. As an encore she gave Richard Strauss's "Serenade" with great purity of tone. The same charming subordination was shown in the accompaniment to Miss Dorothy Hoyle's violin solo. The enthusiasm of the audience was stirred to the highest pitch by the vigorous and brilliant performance of the famous Sousa march, "The Stars and Stripes for Ever," and this, with the well known and ever-popular *El Capitan* march, proved probably the greatest success of the evening. Even our old and much-loved "Rule Britannia," which was served up in a wonderful mixture of "The Soldiers of the Queen" and "The Minstrel Boy," seemed to gain fresh charms when played with such strength and spirit. Altogether, the brass-band of Sousa, or Sousa and his brass band—was a revelation.

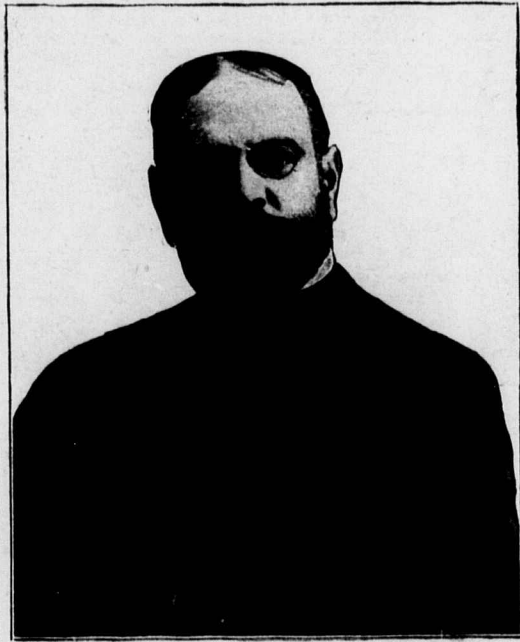
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Journal *The Daily Mail*
 Date : 12 OCTOBRE 1901
 Adresse : LONDRES
 Signé :

right Act.

Mr. John Philip Sousa

brought his famous band to the Albert Hall last Friday and Saturday, where it was received with



JOHN PHILIP SOUSA,

THE FAMOUS AMERICAN COMPOSER AND CONDUCTOR, WHO APPEARED ON OCTOBER 4 AND 5 WITH HIS BAND AT THE ALBERT HALL.

the greatest enthusiasm by audiences completely filling the huge building. Mr. Sousa's popular compositions were also in great favour. The vocal selections given by Miss Minnie Tracey (who is going to Bayreuth the next festival), and the violin solos of Miss Dorothy Hoyle—a pupil of M. Saurel, of the Royal Academy—also gained enthusiastic applause.

Musical Standard
 12 OCT 1901

Sousa and his band may be said to have conquered London. The audiences at the Albert Hall were certainly not musical; that is to say, they were not composed of concert-goers. But they were large enough and enthusiastic enough. It is difficult to say, however, what have been the results of the preliminary booming of Sousa in the best Yankee style. His agents would probably point to the size of the audiences; but, on the other hand, the slush which many newspaper editors have admitted into their columns by way of preparatory articles have had the effect, to our certain knowledge, of prejudicing the minds of many against Sousa and his band. Americans should understand that the British public is shy and sceptical. Let them know as clearly as possible that an event is to take place. Plaster up posters on every wall, in trains, on omnibuses and trams, but refrain from spread-eagle booming. That is our advice to American advertisement agents. Any attempt to direct public opinion is resented by Britishers. For the most part we are a slow and cautious folk, and we like to find out things for ourselves. We would point to the booming of Kubelik as the best method for the British public. He came here unheralded, making a quiet début at one of the Richter concerts. The next day the papers were full of his extraordinary merits. The advertising came afterwards. The loud blowing of Sousa's trumpet has had the effect, we observe, of making several critics compare him with our own military bandmasters, and his band with theirs. No such comparison should be made. The constitution of the Sousa band is unique. It is in no sense a military or a brass band: in fact it is an ideal open-air orchestra, a large body of wood-wind taking the place of the strings.

certain music it is incomparable, and deserves the high estimation in which it is held in America. If Mr. Sousa should visit London again at the close of provincial tour he will be very welcome, especially if he gives a kind of ring or promenade concert.

TOPICAL TIMES

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12 OCT 1901

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On Friday week several representatives of the London Press dined with Mr. Sousa at the Trocadero Restaurant. During the afternoon of the same day one of them wrote us the following paragraph:—

The Pinero Dramatic Club (which has for its object the giving of performances for hospitals and other charities) has been reformed under the presidency of Mr. A. W. Pinero, with Mr. Clement Scott as vice-president. We are asked by Mr. E. Wyatt, its hon. sec., to state there are vacancies for a few more members.

Mr. Wyatt now writes us calling attention to a most curious omission from this statement. Owing to some cause, which we are at a loss to determine, we appear to have omitted all mention of the rather necessary fact of that gentleman's address. We are now able to inform all would-be members of the P.D.A.C. that their applications will find Mr. Wyatt, at 53, Melrose-gardens, West Kensington.

From

Date

28

THE WESTMIN

SOUSA AND HIS BAND.



HE Sousa band would be quite delightful to listen to but for the music which it plays. If, indeed, Mr. Sousa's choice of pieces accurately represents the taste of popular audiences in America, then we can fairly claim in this respect at least to be a long way ahead of our transatlantic kinsmen. Compare the Queen's Hall Promenade Concert programmes with the pieces performed by Mr. Sousa's orchestra and the contrast is remarkable indeed. Thus, while at their first concert the Sousa band were regaling us with such soul-stirring compositions as "Love Thoughts" (Pryor), "American Fantasie" (Herbert), "Three Quotations" (Sousa), "El Capitan" (Sousa), "Stars and Stripes for Ever" (Sousa), and "Hands Across the Sea" (Sousa?), Mr. Wood at Queen's Hall was relying upon nothing more up-to-date than the "Pastoral Symphony" (Beethoven), the "Emperor" Concerto (Beethoven), and (also by Beethoven) the "Fidelio" and "Ruins of Athens" overtures. Mr. Sousa, in fact, seems to have been seriously misinformed as to the musical tastes of the British public nowadays, if he supposes that works of the sort named are the kind to attract them.

Yet it was only necessary to hear his band in the one or two tolerable things which they played, such as Goldmark's "Sakuntala" overture and Liszt's Hungarian Rhapsody (No. 14), and in the others too, for that matter, to appreciate thoroughly their remarkable qualities in the matter of tone, ensemble, and execution. Heard in a programme worthy of their powers, they would be quite delightful to listen to. The military or wind band if it lacks all the possibilities of the ordinary symphonic orchestra, possesses at the same time qualities of its own which make it well worth hearing—and, it may be added, writing for—while in such a building as the Albert Hall it is unquestionably far better adapted to the requirements of the case than any ordinary mixed band.

It is surprising, too, how effectively such arrangements or transcriptions as those referred to come out. Some works are better adapted to the purpose than others no doubt. Thus the "Meistersinger" overture would doubtless transcribe much better than the Introduction to the third act, say, or the prelude to "Lohengrin." Still the range of work available must be enormous, while a few compositions of note have, of course, been written for wind band in the first instance—foremost among them Wagner's noble "Kaisermarsch," which it would have been delightful and interesting in the extreme to hear for once in a way in its original form. As it was, even in such entirely undistinguished compositions as those above

rom

Date

MUSIC.

The Royal Albert Hall, filled to its utmost capacity, witnessed on Friday, Oct. 4, the first appearance of Mr. Sousa and his long-expected band. At the outset its reception was prejudiced a little by too liberal advertising, but the unconsciously antagonistic attitude awakened by that having once slumbered, a truer and more critical judgment testified to its very high excellence. There is a brilliancy of balance and of precision of attack that is most welcome. The training of the musicians must have been severe and thorough; and the bursts of applause soon showed no mere complimentary Transatlantic spirit, but a real appreciation. Mr. Sousa has singular control over his band, which is more wonderful when one remembers that it is a brass band and not a string orchestra. This control was most marked in the diminuendo passages, particularly in a "Rococo" by Meyer Helmund. Encores were freely demanded, especially for Mr. Sousa's own suite, "Three Quotations," which includes the famous "Washington Post." Three encores followed on the ovation it received. The other equally popular performance of Mr. Sousa's own compositions was his march, "Stars and Stripes For Ever." The delicacy of light and shade of which brass is capable was shown when the band accompanied vocal solos.

The Promenade Concerts at the Queen's Hall are proving exceedingly popular. On Saturday evening, Oct. 5, the novelty of the programme was the first performance of a march taken from "The Last of the Incas," composed by Mr. John Carlowitz Ames. This opera was written in 1898, and was under rehearsal at the Opera House in Cologne, but was relinquished on account of the expenses conditional to mounting it adequately. Added to the full richness of the Queen's Hall orchestra, under Mr. Wood, was the full strength of the organ. The colour-scheme of orchestration is superb, but the themes were hardly adequate. Madame von Stosch delighted the audience by her rendering of Wieniawski's Polonaise in D as a violin solo; Madame Marie Roze made her first appearance at the Queen's Hall with great success.

M. I. H.

Journal

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LONDRES

MR JOHN PHILIP SOUSA and the military Band which he directs, and which enjoys such wide celebrity in America, arrived in this country last week from the United States, and is now fulfilling a four weeks' engagement at the Glasgow Exhibition. Prior to proceeding to the north, however, the Band, which last year was one of the attractions of the Paris Exposition, gave three Concerts at the Royal Albert Hall, the first on the evening of Friday, the 4th inst., and the second and third on the afternoon and evening of the following day, a different programme being provided for each Concert, and there having been a large attendance on every occasion, for the advent of the newcomers had been very extensively advertised. The Band consists of some fifty-two executants, composed almost entirely of players on brass and wood wind instruments (the latter largely predominating), and its repertory includes not only the stirring marches and other productions of its own Conductor (numbering in themselves more than three hundred compositions) and other characteristic American melodies, but also a long list of arrangements of familiar works by such composers as Liszt, Berlioz, Goldmark, Wagner, &c. The tone of the Orchestra is remarkably full and good, and the instrumentalists play with promptness of attack and unity of accent, if not with all that delicacy of phrasing and beauty of light and shade to which we have become accustomed in our own leading bands. The Conductor and his forces, too, are obviously in complete accord, and, as the outcome doubtless of long association, Mr Sousa finds his instrumentalists responsive to his slightest appeal. The pieces heard at the several Concerts included arrangements of such items as Goldmark's

"Sakuntala" Overture, a paraphrase of the Finale of Giordano's opera "Andrea Chenier," one of Liszt's Hungarian Rhapsodies, his Symphonic Poem "Les Préludes," and Berlioz's "Carnaval Romain" Overture, while the Wagnerian items given included Isolde's "Liebestod" from "Tristan" (the vocal part in which was sung by Miss Minnie Tracey, an artist who sang at Covent Garden some years ago), and excerpts from "Siegfried," in which both the sword-forging scene and the "Forest Murmurs" were drawn upon. These were all very capably played, but more interest attached, naturally enough, to the purely American productions, of which many more were given than were announced in the programme.

m Court Circular
te 12-12-01

MUSICAL NOTES.

SOUSA'S BAND.

The fame of Mr. Sousa and his band has long ago travelled across the Atlantic, and it is therefore not surprising that he should have received a warm and even enthusiastic welcome on setting foot for the first time in this country. The captivating strains of Mr. Sousa's swinging marches are almost as familiar in this country as in America, and the public were naturally anxious to see the man of whom they had heard so much. The capacity of the Albert Hall was taxed to the utmost on Friday and Saturday last to accommodate the vast audience. Although the acoustic defects of the building prevent it being an ideal place for such a performance it was the only large hall available, and an *al fresco* entertainment in an English October was not to be thought of. The success of Mr. Sousa's band is mainly due to his thorough appreciation of the capabilities of a combination of wind instruments. Both in his compositions and in his conduct-

ing he shows a thorough understanding of the potentialities of the instruments he has under his control. The audience could have done with a good deal more of the march element in his opening programme, for it is in such measures that the American players are decidedly at their best. It was a mistake, in our opinion, to introduce a version of a Hungarian Rhapsody, or the finale from Giordano's "Andrea Chenier," an opera which is quite unknown here. The perfect balance of instruments in the band produces an idea and effect of unity such as one too seldom finds. One cannot, of course, get the same tone and significance from a wind band as from an orchestra, but it must be said of Mr. Sousa's instrumentalists that they produce wonderful degrees of light and shade, and great beauty of tone, combined with perfect precision. Mr. Sousa seems to inspire his band with his personality in a remarkable manner. He does not conduct with the gymnastic motions of most of his confrères, but by almost imperceptible movements. One can almost imagine the band to be inspired by his presence, and acted upon by some hypnotic force. Mr. Sousa is now fulfilling an engagement at the Glasgow Exhibition, after which comes a short provincial tour, and it is to be hoped that Londoners will have a further opportunity of hearing him before his return to America.

D. T.

From

Date

28

THE WESTMIN

SOUSA AND HIS BAND.



HE Sousa band would be quite delightful to listen to but for the music which it plays. If, indeed, Mr. Sousa's choice of pieces accurately represents the taste of popular audiences in America, then we can fairly claim in this respect at least to be a long way ahead of our transatlantic kinsmen. Compare the Queen's Hall Promenade Concert programmes with the pieces performed by Mr. Sousa's orchestra and the contrast is remarkable indeed. Thus, while at their first concert the Sousa band were regaling us with such soul-stirring compositions as "Love Thoughts" (Pryor), "American Fantasia" (Herbert), "Three Quotations" (Sousa), "El Capitan" (Sousa), "Stars and Stripes for Ever" (Sousa), and "Hands Across the Sea" (Sousa?), Mr. Wood at Queen's Hall was relying upon nothing more up-to-date than the "Pastoral Symphony" (Beethoven), the "Emperor" Concerto (Beethoven), and (also by Beethoven) the "Fidelio" and "Ruins of Athens" overtures. Mr. Sousa, in fact, seems to have been seriously misinformed as to the musical tastes of the British public nowadays, if he supposes that works of the sort named are the kind to attract them.

Yet it was only necessary to hear his band in the one or two tolerable things which they played, such as Goldmark's "Sakuntala" overture and Liszt's Hungarian Rhapsody (No. 14), and in the others too, for that matter, to appreciate thoroughly their remarkable qualities in the matter of tone, ensemble, and execution. Heard in a programme worthy of their powers, they would be quite delightful to listen to. The military or wind band if it lacks all the possibilities of the ordinary symphonic orchestra, possesses at the same time qualities of its own which make it well worth hearing—and, it may be added, writing for—while in such a building as the Albert Hall it is unquestionably far better adapted to the requirements of the case than any ordinary mixed band.

It is surprising, too, how effectively such arrangements or transcriptions as those referred to come out. Some works are better adapted to the purpose than others no doubt. Thus the "Meistersinger" overture would doubtless transcribe much better than the Introduction to the third act, say, or the prelude to "Lohengrin." Still the range of work available must be enormous, while a few compositions of note have, of course, been written for wind band in the first instance—foremost among them Wagner's noble "Kaisermarsch," which it would have been delightful and interesting in the extreme to hear for once in a way in its original form. As it was, even in such entirely undistinguished compositions as those above named, one could not fail to recognise the superb tone, remarkable precision, unbounded go, and general brilliance of the Sousa players and to admire accordingly the skill of the conductor who had brought his forces to a condition of such perfection. There was an amazing solo, too, by Mr. Arthur Pryor, who rejoices, it seems, in the sobriquet of the "Paganini of the Trombone," of which one can only say that it served entirely to justify his claim to that proud title.

H. A. S.

Journal :

Date :

OCTOBRE 1901

Adresse :

LONDRES

Signé :

MR JOHN PHILIP SOUSA and the military Band which he directs, and which enjoys such wide celebrity in America, arrived in this country last week from the United States, and is now fulfilling a four weeks' engagement at the Glasgow Exhibition. Prior to proceeding to the north, however, the Band, which last year was one of the attractions of the Paris Exposition, gave three Concerts at the Royal Albert Hall, the first on the evening of Friday, the 4th inst., and the second and third on the afternoon and evening of the following day, a different programme being provided for each Concert, and there having been a large attendance on every occasion, for the advent of the newcomers had been very extensively advertised. The Band consists of some fifty-two executants, composed almost entirely of players on brass and wood wind instruments (the latter largely predominating), and its repertory includes not only the stirring marches and other productions of its own Conductor (numbering in themselves more than three hundred compositions) and other characteristic American melodies, but also a long list of arrangements of familiar works by such composers as Liszt, Berlioz, Goldmark, Wagner, &c. The tone of the Orchestra is remarkably full and good, and the instrumentalists play with promptness of attack and unity of accent, if not with all that delicacy of phrasing and beauty of light and shade to which we have become accustomed in our own leading bands. The Conductor and his forces, too, are obviously in complete accord, and, as the outcome doubtless of long association, Mr Sousa finds his instrumentalists responsive to his slightest appeal. The pieces heard at the several Concerts included arrangements of such items as Goldmark's

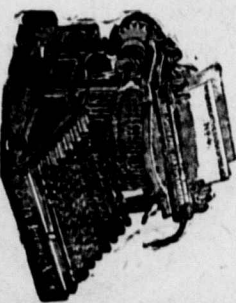
"Sakuntala" Overture, a paraphrase of the Finale of Giordano's opera "Andrea Chenier," one of Liszt's Hungarian Rhapsodies, his Symphonic Poem "Les Préludes," and Berlioz's "Carnaval Romain" Overture, while the Wagnerian items given included Isolde's "Liebestod" from "Tristan" (the vocal part in which was sung by Miss Minnie Tracey, an artist who sang at Covent Garden some years ago), and excerpts from "Siegfried," in which both the sword-forging scene and the "Forest Murmurs" were drawn upon. These were all very capably played, but more interest attached, naturally enough, to the purely American productions, of which many more were given than were announced in the programmes, for Mr Sousa is very liberal in the granting of encores, and at the first sound of approbation at the close of a work at once remounts to the conductor's desk and concedes two or three more pieces. His own Marches, such as "The Washington Post," "Hands Across the Sea," the March from his opera "El Capitan," &c., were played with great certainty, brilliancy, and impulse, and the same may be said of the Plantation Songs and Dances, which also gained a

hearing. A couple of Suites, a semi-humorous one called "Three Quotations," given on the first evening, and a more serious one in three movements, "The Last Days of Pompeii," both from Mr Sousa's pen, were performed during the course of the visit, and Miss Dorothy Hoyle, a clever young violinist, contributed some solo pieces, Cornet and Trombone solos being also played by members of the orchestra. The Band, which received a most cordial welcome, will at the close of its Glasgow engagement make a tour through the leading Provincial towns, and will then find its way back to the metropolis.

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from TOPICAL TIMES
late 12 OCT 1901

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But Sousa was not to be upset by a trifle of that sort; and, almost before one realised what was happening, he had skipped back to the conductor's platform, and we were listening to his "Patrol of the United Kingdom," which report says he composed whilst crossing the Atlantic. It is an ingenious arrangement of "The Minstrel Boy," "Soldiers of the Queen," "The Blue Bells of Scotland," etc., etc.; "Rule Britannia" being reserved for the finale. The audience "warmed" visibly; whereupon it was immediately followed by a second "encore." His liberality in the matter of encores is, indeed, astonishing and, I suppose, very American. Again, after his own suite, "Three Quotations," we were treated to no less than three extra pieces, one being the "Washington Post." But one never felt bored simply because his band plays—when necessary—with an amount of verve, brilliancy and swing that is practically unique, and is certainly inspiring, whilst the beauty of the pianissimos is astonishing when one remembers the sort of instruments of which it is composed; remembers also the defective acoustic properties of the Albert Hall.

The orchestra is composed of fifty-two instrumentalists, obviously picked performers, twenty-five being wood-wind players. The first thing one is conscious of is the mellow richness of the tone produced; it is quite unlike anything I had heard before. The "Sakuntala" overture perhaps went less well than the other works given, there being a slight tendency to drag the tempo. Meyer-Helmund's "Rococo" Serenade, again, was certainly the most delicate and refined performance of all. When playing Sousa's own compositions the band is very naturally on surer ground. One gets imbued with the idea that he has so impressed the players with his own personality that they are completely in sympathy with him, and that were he to cease conducting they would "get there" all the same. Occasionally he does leave off beating; but he has a watchful eye and the most persuasive left hand I have ever beheld.

The real work of the conductor is, as everyone knows, or, at any rate, ought to know, done at rehearsal, and I firmly believe that were it possible for him to fall asleep during a performance the majority of well-regulated bands would get on quite comfortably. I do not wish to under-rate in the slightest degree the conductor's influence, and doubtless the men have a greater feeling of security when he is there, but the less need they have of him at the actual performance the better has he done his work, and the greater is he as conductor. When Richter startled people by laying down his bâton during the playing of the second movement of the "Symphony Pathétique," I am quite sure it was not done merely for the sake of producing a clap-trap effect; but to drive home to the minds of the audience this elementary truth, of which they are too apt to lose sight. Possibly also it may have been intended as a gentle protest against the attempt at rivalling the music-hall contortionist in which some conductors are prone to indulge.

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Journal: *La Chronique*
Date: 19 OCTOBRE 1901
Adresse: LONDRES
Signé:

La Musique a Londres

Le célèbre chef d'orchestre américain, John Philippe Souza, le compositeur applaudi de quelques marches populaires, qui ont fait le tour du monde, et d'opérettes jouées avec succès aux Etats-Unis, est venu avec son orchestre de 52 artistes, donner des Concerts très suivis à l'Albert-Hall. Cet orchestre composé entièrement d'instruments à vent est parfaitement équilibré et d'une sonorité vigoureuse, sans être écœurante; les solistes sont excellents, surtout M. A. Pryor qui joue les solis les plus difficiles sur son trombone à coulisse, avec une dextérité surprenante et un talent hors ligne. Les compositions et les arrangements de M. Souza sont d'un grand effet et s'il se laisse parfois aller à des mouvements plastiques inutiles quand il dirige ses compositions, il sait conduire avec dignité et en excellent musicien les parties sérieuses de ses attrayants programmes. Le manque d'instruments à cordes ne l'empêche pas de jouer des morceaux difficiles comme l'ouverture de *Tanhauser*, où les passages si vétéux des violons, sont exécutés par des clarinettes. Ces Concerts ont eu un grand succès qui s'est continué à l'Exposition de Glasgow, où M. Souza est engagé pour un mois avec son orchestre, après quoi il viendra continuer la série de ses succès à Londres.

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Il y a au répertoire de l'Opéra de Paris un Ballet intitulé aussi *Gretia-Green* de M. Nutter et Méante, musique de E. Guiraud; mais il ne s'y trouve ni morceaux de chant, ni dialogue; c'est un vrai Ballet et on se contente d'y bien danser et de mimer une action claire et intéressante! *Gretia-Green* à l'Alhambra est un bon numéro sur le programme, mais y restera-t-il aussi longtemps que les grands et beaux Ballets qui ont fait la réputation de ce Théâtre? *That is the question!* Les costumes dessinés par Signor Comelli et exécutés par M. et Mme Alias, sont comme toujours très jolis et très agréables à regarder.

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from the *Musical Opinion*
Dated October 1901
Journal

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Standard.

104, Shoe Lane, Fleet Street, London, E.C.

(Published by William Goodwin Thame.)

ing from issue dated Oct 5 1901

ROYAL ALBERT HALL.

Mr. Sousa and his American band have been so loudly heralded in London, and such claims have been made as to the superiority of his orchestra over all others, that some curiosity was felt concerning its first appearance at the Albert Hall last night. It may be as well to say at once that no comparison can fairly be made between Mr. Sousa's orchestra and our own fine Military bands. The latter are primarily constituted for playing in the open air; Mr. Sousa's is specially built up for concert-room performances. It consists of four flutes, fourteen B flat clarinets, one solo E flat clarinet, one alto clarinet, one bass clarinet, two oboes, two bassoons, two alto saxophones, tenor saxophone, baritone saxophones, four cornets, one flugelhorn, two trumpets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tubas are of very large scale, and their downward compass extends to the low E flat. This, combined with the other proportions of the band, renders it possible to secure a remarkably rich and full volume of tone. This fulness and the absence of "blare" from the brass instruments were prominent and pleasing characteristics of the performances yesterday. The concert was opened with our National Anthem, played, however, at so slow a tempo as to have a somewhat funereal effect. It was followed by "The Star Spangled Banner," the large audience remaining standing. The first work on the programme was Goldmark's overture to *Sakuntala*, and in this, and in Liszt's fourteenth Hungarian Rhapsody, the band was heard at its best. In the former, the effects of tone colour were very fine, and in several instances beautiful; and in the latter the florid passages were rendered by the clarinets with remarkable brilliancy. The interpretation of an excerpt from Giordano's opera, *Andrea Chenier*, was also a fine performance. In these transcriptions a high level of artistic excellence was attained, but in other pieces sensational effects were indulged in which detracted from the musical interest of the concert, although it is only fair to add that what was attempted was always accomplished, and testified to the great executive skill and to the perfect training of the instrumentalists. Encores were freely granted, and included the popular march from Mr. Sousa's comic opera, *El Capitan*, and the familiar "Washington Post." Mr. Pryor showed extraordinary command of the trombone in a solo which included florid passages seldom associated with this instrument. Miss Minnie Tracey, who made her debut in England on this occasion, is the possessor of a soprano voice of pleasing quality, which is well produced, and her rendering of the Aria "Il est doux," from Massenet's *Herodiade*, was expressive and finished. A successful appearance was made by Miss Dorothy Hoyle, a young violinist whose playing was distinguished by excellent qualities.

Earlier in the day Mr. Sousa was entertained at luncheon at the Trocadero Restaurant by a Reception Committee, with Sir Lewis M'Iver in the chair.

12 OCT 1901

Music and Musicians.

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As to the soloists who appeared, Miss Minnie Tracey claims attention. She has a singularly sweet, pure soprano voice, most beautifully trained, and she sang with extreme grace and refinement the aria, "Il est doux," from Massenet's "Hérodiade," which is heard in our concert rooms all too often. As an extra piece, she gave Richard Strauss' delightful "Serenade," which went more trippingly in French than the usual German. Many of my brethren of the pen have either to dismiss the vocalist in a few words, or to praise her entirely, a proceeding which inclines me to the opinion that they do not know good singing when they hear it.

It betrays superiority to treat vocal music as an inferior branch of the art. That Miss Tracey was handicapped by appearing in such a large building as the Albert Hall was not to everyone; the fullest voice must lose its quality, and did not in any way affect the finish and purity of her singing. Mr. Arthur Pryor, who, I hear, rejoices in the name "The Paganini of the Trombone," executed a most brilliant solo on that unwieldy instrument with the greatest ease, and Miss Dorothy Hoyle is a young violinist who goes very far indeed, by which I do not mean a New York.

Journal

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ng from issue dated Oct 5 1901

ROYAL ALBERT HALL.

Mr. Sousa and his American band have been so loudly heralded in London, and such claims have been made as to the superiority of his orchestra over all others, that some curiosity was felt concerning its first appearance at the Albert Hall last night. It may be as well to say at once that no comparison can fairly be made between Mr. Sousa's orchestra and our own fine Military bands. The latter are primarily constituted for playing in the open air; Mr. Sousa's is specially built up for concert-room performances. It consists of four flutes, fourteen B flat clarinets, one solo E flat clarinet, one alto clarinet, one bass clarinet, two oboes, two bassoons, two alto saxophones, tenor saxophone, baritone saxophones, four cornets, one flugelhorn, two trumpets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tubas are of very large scale, and their downward compass extends to the low E flat. This, combined with the other proportions of the band, renders it possible to secure a remarkably rich and full volume of tone. This fulness and the absence of "blare" from the brass instruments were prominent and pleasing characteristics of the performances yesterday. The concert was opened with our National Anthem, played, however, at so slow a tempo as to have a somewhat funeral effect. It was followed by "The Star Spangled Banner," the large audience remaining standing. The first work on the programme was Goldmark's overture to *Sakuntala*, and in this, and in Liszt's fourteenth Hungarian Rhapsody, the band was heard at its best. In the former, the effects of tone colour were very fine, and in several instances beautiful; and in the latter the florid passages were rendered by the clarinets with remarkable brilliancy. The interpretation of an excerpt from Giordano's opera, *Andrea Chenier*, was also a fine performance. In these transcriptions a high level of artistic excellence was attained, but in other pieces sensational effects were indulged in which detracted from the musical interest of the concert, although it is only fair to add that what was attempted was always accomplished, and testified to the great executive skill and to the perfect training of the instrumentalists. Encores were freely granted, and included the popular march from Mr. Sousa's comic opera, *El Capitán*, and the familiar "Washington Post." Mr. Pryor showed extraordinary command of the trombone in a solo which included florid passages seldom associated with this instrument. Miss Minnie Tracey, who made her debut in England on this occasion, is the possessor of a soprano voice of pleasing quality, which is well produced, and her rendering of the Aria "Il est doux," from Massenet's *Hérodiade*, was expressive and finished. A successful appearance was made by Miss Dorothy Hoyle, a young violinist whose playing was distinguished by excellent qualities.

Earlier in the day Mr. Sousa was entertained at luncheon at the Trocadero Restaurant by a Reception Committee, with Sir Lewis M'Iver in the chair.

M. A. P.

Oct. 15, 1901.

Oct. 15, 1901.

IN THE DAYS OF MY YOUTH.

Chapters of Autobiography.*

CLXXV.—JOHN PHILIP SOUSA.

THE days of my youth! Well, to begin at the very beginning of my memories, I can't have been more than four years of age when I felt I wanted to be a musician. I have no recollection of ever wanting to be anything else. As I have said on a few occasions, I believe God intended me for a musician, and I regard it as real lucky that I am able to make my living by doing the very thing I should best like to be at, even if I had no living to make. My father, who was a member of a well-known Portuguese family, was born in Spain, and at an early age found himself an exile in America, and my mother was a Bavarian.

I appear, however, to owe little to the principle of heredity, for none of my family showed any strong predilection for music. My mother had a good ear for tune, but did not much appreciate the endowment. In fact, she really cared very little for music, while my father only took to it by chance, not for love of it, but as a means to make a necessary living.

Forty-four years ago I was born in Washington, almost under the shadow of the Capitol, a circumstance which may fully account for the fact that I have never had any leaning towards politics. As a boy I sang at the public schools, and at Esputa's Academy, in my native city, I also did some singing while studying the violin and harmony. Later, I gave my attention to various reed and brass instruments. Altogether I was at Esputa's for four years, during which term I was awarded five gold medals, and no honours that have come to me since have ever been so keenly appreciated as those records of my schooldays' success.

At the age of eleven I made my first public appearance as a solo violinist, and then I went on, occasionally getting a chance in a theatre orchestra and playing whenever an opportunity offered at dances, or even at dancing classes. Frequently I had to sit up till daylight and, in spite of my tiredness, peg away at the merriest tunes, while the dancers on flying feet went on to welcome the morn. With the money I got for these engagements, I was able to pay for violin lessons from George Felix Benkert, whose ability as a teacher was of the very highest order.

By the time I reached fifteen years, I had also reached the more important stage of being a teacher of harmony myself. I must here recall one of my boyish disappointments. A circus had come to Washington, and the tent was pitched only about a block from my old home. In the morning I was busy in the little front parlour, playing violin exercises for all I was worth. A knock came to the door, and when I opened it the visitor said: "I was passing by and heard you play, so I ventured to call. Do you know anything about band instruments?"

I explained the extent of my knowledge, and then the circus bandmaster—for it was no less attractive a personage—asked how I should like to travel with the show. My answer was, "Just Paradise!" On learning that there would be ruthless opposition from my father, it was agreed that I should steal away in secret, play a horn in the band, a violin in the orchestra, and receive twelve dollars a week as a reward.

Such a secret was more than I could bear; that evening I shared it with my next-door playmate, and his bosom also proved unequal to the burden, for he told his mother and she told mine. Ignorant of my betrayal (?) I was still in Elysium, when, next morning after breakfast, my father came to me and told me to put on my Sunday clothes. Those were the days of Sunday clothes. Then he marched me off to the Marine Barracks and, instead of the circus, I was enrolled an apprentice in the band. I remained there for a year and a half, and when I left soon found occupation in the theatre orchestras, generally as leader.

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Subsequently I travelled with various travelling companies, and the roving spirit was still strong within me when Offenbach went to America, in 1876. I was then just over twenty years and I joined the Offenbach Orchestra as first violin. Later on I had offered to me the post of leader of the Marine band in which I had been enlisted as an apprentice, in order to check my circus flight. I accepted the appointment, remained with the band for twelve years, and in 1892, lead it on two highly successful tours.

I began to write music when I was eleven years of age, but I have kept nothing of that period. It was a long time afterwards that I had anything published, and the first piece of mine to come before the public eye I had to pay for myself. The publication cost me twenty-five dollars, a sum I could then ill afford. I need hardly say that the money never came back, beyond four dollars, which a few kind-hearted friends spent on its purchase. Some time afterwards, when I was eighteen years, I had another try at publishing—this time in Philadelphia, at Lee and Walker's.

The editor liked the pieces, they sounded beautiful to me when I heard him play them on the piano; he approved of them and I won his friendship and have retained it ever since. But the remuneration! Well, the firm, after delaying the publication for about seven months, presented me with a hundred copies of each of my two pieces, and my hotel and train bill had cost me fifteen dollars! Following this I sold my music for anything it would fetch, letting the "Washington Post," which is about the best known in England, go for thirty-five dollars. It made a fortune for the publisher, Mr. Coleman, of Philadelphia, but I don't feel bad about it.

Like your English composer, Dr. Frederick Cowen, I always think the last piece I have written the best. Indeed, my satisfaction on this point is a matter of keen amusement to my son and daughters. Music-makers don't often profess to care much for what they have written themselves; but I am more honest to myself, so to speak. I like my own music, and often stop in the street and with real pleasure hear an organ grind out something I have written. The first time I heard a man in the street play the "Washington Post" I went up to him, told him I wrote it, and gave him some money. I don't at all subscribe to the creed that the masses only give their love to trumpery music. Why, every street-organ plays some music by one or other of the great masters.

Indeed, if I could ever be persuaded that my mission in life is to do my share in educating the people to a love of music, I am confident I should make my first start with Wagner. Wagner teems with drama and grips one's interest from the outset. I have no sympathy with the argument that music needs any remarkable fostering to give it a hold on the people. On the contrary, I am strongly opposed to the principle of a special government subsidy, for, under such conditions, initiative would become destroyed and with it the very soul of music. Music is, of course, entirely different from all other arts, inasmuch as the musician never seeks to create the illusion that he is imitating Nature.

Apart from music, my tastes are very simple. When I have the time, I enjoy social life, cycling, golfing, shooting, and athletics of all kinds. I have written a fair amount of magazine verses and the libretto of my opera, *The Bride Elect*, and have just sold my first novel to an American publisher. A good deal of amusement comes to me through the letters I receive specialising the encores I am to play and even the pieces I am to embody in my programmes.

Of my three children the boy is at Princeton University, and the eldest girl, who has shown considerable literary gifts, is at Vassar College, but none of them evidences any special predilection for my profession. I have been said to have had no interesting reminiscences since the days of the "Washington Post," when prosperity overtook me, so for the rest I have merely to add that if I am anything at all special, I am the conductor of what has been termed the representative American musical organization.

JOHN PHILIP SOUSA.

SOUSA AND HIS BAND.

WE take the following estimate of Sousa and his band from the *Morning Leader*. The musical critic of that paper, "Sforzando," has this to say of the first concert on Friday evening of last week:—

A gay seaside resort in summer time is the proper environment for Sousa and his band. Manhattan Beach (I have never been there) conjures up a vision of a morning spent in surf-bathing, and an afternoon and evening—especially an evening—with Sousa. To be ushered solemnly into one's seat at the Albert Hall by stewards whom one connects with solemn performances of "The Messiah," and then to sit silently and staidly through much Sousa is to be overthrown as critic. Something last night was lacking—I think it was a cigarette and a long drink with ice and straws in it.

Those who have only perused the programme may resent my speaking of much Sousa. In print we were to hear only a suite and one march; in practice we had a deal of Sousa owing to the military promptitude with which he interpreted the audience's desire for more. After the "Three Quotations" suite, for instance, we had no less than three encores, one of which was "The Washington Post"; after Goldmark's "Sakuntala" overture, we heard Sousa's new "Patrol of the United Kingdom"—a curious and ingenious medley of "Soldiers of the Queen," "The Blue Bells of Scotland," and so on, culminating in "Rule, Britannia" (rather ironical under the circumstances); and after Liszt's Fourteenth Rhapsody, Sousa gave us "Hands across the sea." And I confess that if I had had that long drink and that cigarette I could have listened to a deal more Sousa, and compositions of the same character. His band plays them with an amazing verve—with a swing of rhythm which sets your feet dancing. Listening to Sousa of a summer evening at Manhattan Beach would be dangerous to any girl but an American.

The first impression one receives of the band as a whole is its richness of tone. There are forty-nine performers, not counting the percussion instrumentalists, and of these no less than twenty-five are wood-wind players. There are fourteen B flat clarinets, taking the place of the violins in an ordinary orchestra; four flutes, two oboes, two bassoons, an alto clarinet and a bass clarinet. Then the brass is very powerful and sonorous; two euphoniums and four tubas, one of which (I fancy) is a contra-bass tuba. The bandsmen

have been trained to play with the utmost delicacy, and the effect in soft passages is rich and organ-like. But it seemed to me that the inner parts of the band were too weak for the bass. The clarinets in so large a body tell, for their tone is piercing though soft, but too often the band sounded overweighted in its bass—just the reverse of an ordinary orchestra.

Of Mr. Sousa as conductor there will be another opportunity of speaking. In his own compositions he is unique—the "Washington Post" went with a gaiety and precision of rhythm which made all other performances seem rhythmically wooden in one's memory, and Sousa is also a musical humorist. But his interpretation of the Goldmark overture was dragged, and the Liszt Rhapsody was too obviously an exercise in sharp contrasts. I fancy I shall not like his conducting of Wagner this afternoon. As to his method of conducting, I confess I expected something more extraordinary from the many preparatory articles which have been written. His beat is clear, and for the most part his gestures are restrained. Sometimes, as in Meyer-Hellmund's "Serenade" he does not beat time at all. But his gestures have nothing of the eccentric. There is much subtlety of posing—a gentle sway of the body here, an eloquent movement of the white-gloved hand there, all of which, at least, tells the audience how much Sousa himself appreciates the playing of his band. There is certainly nothing crudely sensational in his platform manner. And there is no necessity, for the playing of the band is so extraordinary in finish, expression, spirit, and precision that it needs no bush of eccentricity on the part of the conductor.

* * *

After Saturday's concerts "Sforzando" wrote this final study on the American March King:—

As I sat in the Albert Hall on Saturday afternoon and watched John Philip Sousa conduct I felt that the musical critics have scarcely appreciated him. You may compare his band to the best of our military bands, and hold, perhaps justly, that in quality and balance of tone the Sousa combination is not first; you may deplore the realistic trickery of much of his music—in "Sheridan's Ride," for instance, we had bugle calls outside the auditorium and a real pistol shot, as well as some clinking instrument to illustrate the jangling of Sheridan's accoutrements as he rode up from the South; you may sit silent in astonishment that the march of the knights in the Grail scene of "Parsifal" should be followed by a blaring and glaring encore; you may in general resent the methods of Sousa's advertisement agents; and yet, when all these big guns of criticism have barked their say and the smoke has passed, there remains the memory of Sousa, still smiling, imperturbable and bland. In fact, he and his band are incomparable. In nervous aliveness they are thoroughly American—cosmopolitanly American; and Sousa himself could be the product of no other country. He has even a quaint, dry musical humour that is akin to American literary humour.

The man himself is alive to his finger-tips. He bustles his band along without ever seeming to be hurried or flurried. I suppose no other band gets through so much music in so little time. At the end of a composition Sousa bows curtsy to the audience, and smiles with self-satisfaction that he and his men have "got right there"; he springs lightly and trippingly from his conducting platform, and with a word to the nearest players, who pass it on quickly from rank to rank, he springs back again, and before the applause has quite died away the band has put about and is sailing away on a new tack—the first encore.

The British public, not accustomed to this generous celerity, looks at its programme in bewilderment. Surely this noisy little march, with strange instrumental effects as of the rubbing together of a couple of pieces of rough sand-paper, is not the advertised valse! The business is repeated again and again, with the result that instead of the one piece on the programme the audience is given four. And there is no false modesty about Sousa. Most of the encores are his own composition. At the two concerts I attended I heard "The Washington Post," and "Hands Across the Sea" twice, and on Saturday evening they were given a third time. Attendants even hawked copies for sale—and in the sacred Albert Hall, too!

Sousa understands the value of individuality. He has trained his band until it is himself. I have not the slightest doubt that it would play just as well if he merely beat time and indicated entries. But Sousa would not be Sousa if he contented himself with that. He knows he has to play his own part histrionically. You see there in Sousa the March King, and Sousa the conductor of the world-famous Sousa band. When, dapper, sleek and at peace with himself, he trips up the steps to the platform, he knows he is the central figure there. To make himself more imposing he even wears high heels to his military dress boots. In serious music, such as Knight's March from "Parsifal" and Liszt's "Les Préludes," Sousa is very subdued and serious, quite the cultured musician. Perhaps this is because he and his band do not know the music as well as they know Sousa's own marches and other light compositions; but I fancy the conductor's manner is simply a matter of histrionics. In other music he very subtly acts his part, and leaves you in no kind of doubt of the magic of his baton. Sometimes it moves imperceptibly, and the audience thinks he obtains his effects by magic (in this Sousa recalls a much greater conductor, Arthur Nikisch); at other times he has a curious action which reminds one of a ring-master slashing his whip in the centre of the circus, only Sousa slashes gently, as though his band were a thorough-bred animal and must be treated with gentleness. And then there is his left hand, most eloquent in imploring restraint and delicacy of phrasing. A bandsman must have a heart of stone to withstand the appeal of that small, white-gloved hand. Sousa has still other powers of impressing the audience with his skill. You would not call him elegant of figure, but he is dapper and neatly hung. Throughout his concerts he acts to the music. A suave, broad melody is interpreted by him in a graceful pose which suggests that he might have made an exceptionally good ballet-master. A piquant passage in a dance composition gives us an attitude from which a ballet-dancer himself might learn something. All this impresses the public, and does not hurt the band. The public always thinks that these poses make the band play better: but then the public has no knowledge that most of a conductor's work is done at rehearsal. I fancy that at one time these attitudes may have been sincere, but they have become self-conscious.

Sousa the composer is quite as remarkable as Sousa the conductor. The worst of his marches are ingenious and spirited; his descriptive suites, full of instrumental balderdash as they are, are picturesque, and at his best he is a maker of themes. His music is always Sousa: it has individuality. Indeed, many "superior" musicians, who may sneer at the Sousa music, would be hard put to it to write anything half as spirited and clever. The new "Invincible Eagle" march is comparatively poor Sousa, but it is infinitely more ingenious than the usual run of band music. The "Stars and Stripes" has a blatant, breezy

Cutting from the *Hampshire Independent*
Dated October 5 1901
Address of Journal

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The St. Louis arrived at Southampton shortly before 1 a.m. on Thursday morning, having on board Mr. John Philip Sousa and his famous band. A special train was in waiting, and as soon as the baggage was ashore the party left for London. Mr. Sousa was met by Mr. G. F. Hinton, his representative, and Mr. Philip York, of the Palace Theatre, the managing director of the syndicate which has arranged an extensive British tour of the entertainers. The band consists of thirty-four players of wood-wind instruments and twenty-five players of brass instruments. Orchestral performances predominate with them, but Mr. Sousa has brought with him Miss Minnie Tracey, a soprano, and Miss Dorothy Hoyle, a violinist, and these ladies give solos to the accompaniment of the whole band. A feature of the Sousa concerts is their continuity; there are no intervals of more than a few seconds. The British tour will commence at the Albert Hall, where concerts will be given to-morrow and on Saturday. The band will then go to the Glasgow Exhibition, where it will remain for a month. After that there will be a weeks' tour in the provinces, and arrangements are being made for most of the great centres of population to be visited.

The St. James's Gazette,

Dorset Street, Whitefriars, London, E.C.
(E. Southcott, Publisher.)

Cutting from issue dated Oct 5

SOUSA AT THE ALBERT HALL.

The Albert Hall wore an unwonted air of festivity last night, when the much-heralded "March King," Mr. John Philip Sousa, made his first bow in England together with his famous band. Expectation had run high over the appearance of the celebrated composer-conductor, and a huge audience testified its appreciation of the musical fare provided in terms which left no doubt as to the instantaneous impression which Mr. Sousa's magnetic personality could not fail to have made. We may say at once that such playing by a band consisting of wood-wind and brass instruments alone has without doubt never been heard in this country before. It was a perfect revelation. This is not to be wondered at when one realises the temperamental qualities of Mr. Sousa. He is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary *entrain* and *verve* of the interpretations. There was on the part of the players an absolutely spontaneous response

Pall Mall Gazette,

18, Charing Cross Road.

Cutting from issue dated Oct 5

SOUSA'S BRASS BAND.

At last Sousa has come. Last night at the Albert Hall a crowded audience forgathered to hear the much-advertised brass band, which, to judge from preliminary announcements, one might think had been specially engaged for the Judgment Day. The people who assembled, partly to do honour to the business capacities of Mr. Sousa's advertisement manager, were, we will venture to say, unprepared for the extremely high pitch of excellence which marked every performance of the evening. In truth, quite apart from all the talk and clatter which a well-advertised show must necessarily engender, we have never before heard a brass band play with so much delicacy, vitality, and significance. Mushrooms grow fast in America, and one might be well excused for supposing that one need not attach very much importance to the mere glamour which attends a well-advertised exhibition of virtuosity. But in this case every ounce of advertisement was really justified by the magnificent manner in which Mr. Sousa and his following fulfilled all expectation. Perhaps the suite entitled "Three Quotations," by Mr. Sousa himself, was the most emphatically successful item of the evening. The second one, "And I too was born in Arcadia," was perhaps the most effective; here the composer's peculiar talent for composing just for this combination of instruments was particularly emphasized. Mr. Sousa assuredly knows brass as few men have known it; he understands the extraordinary flexibility of sound which is in the hands (or rather, perhaps, we should say in the mouth) of every individual player. What poor Sir Arthur Sullivan used to lay such stress upon in his humorous manner, "the poh-sound and the pah-sound," are almost elementary matters with Mr. Sousa, who has, in a sort of way, developed through his brass an extraordinary variety of human and sympathetic sounds. Goldmark's overture, "Sakuntala," went with splendid strength and delicacy; it was, indeed, most beautifully played. Mr. Arthur Pryor played a trombone solo with considerable distinction, and though we cannot by any means approve of the method in which Miss Minnie Tracey's song from Gluck's "Alceste" was accompanied, it must be owned that she sang very beautifully. A word upon Mr. Sousa's method of conducting. It is in its way quite masterly; a particularly close observation last night led us to the conclusion that he has the qualities of a genuinely

great conductor. He knows when to urge and when to restrain; he seldom shows any excitement, but when he does, it is always to considerable effect; the greater part of his work has obviously and rightly been done in rehearsal. We may put it immediately on record that his conducting appealed to us as being singularly impressive. We welcome Mr. Sousa, and we are assured that his visit to England cannot fail to be rewarded with successful issues. To alter slightly the language of the *Standard*, and to fill the final word with all its possible meanings.

Morning Post,

12, Wellington Street, W.C.

(Edward L. Peacock, Publisher.)

Cutting from issue dated Oct 5

MR. SOUSA'S BAND.

CONCERT AT THE ALBERT HALL.

The visit of Mr. John Philip Sousa and his band has certainly excited curiosity in the musical world, for the Albert Hall was well filled last night when they made their first appearance in this country. The enterprise has scarcely been judiciously advertised, some of the statements concerning its superiority over every other band in existence being calculated to excite prejudice. As a matter of fact, comparison between Mr. Sousa's organisation and our military bands cannot fairly be made, the American orchestra being especially formed with a view to performances in concert rooms only. A glance at its construction proves this. It consists of four flutes, two oboes, seventeen clarinets, including one E flat, one alto, and one bass clarinet; two bassoons, four saxophones, comprising two alto, one tenor, and one baritone; one flugelhorn, two trumpets, four cornets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tone produced from this combination is remarkably rich, and individually the players are manifestly very skilled executants. They have been very highly trained in ensemble, and play with a precision and delicacy and light and shade which made their performances last night of Goldmark's "Sakuntala" Overture, an excerpt from Giordano's "Andrea Chenier," and Liszt's fourteenth "Hungarian Rhapsody" most enjoyable. In all these pieces great artistic excellence was achieved. Mr. Sousa is not only a clever conductor but a very successful composer, and several of his marches, including the famous "Washington Post," and sundry selections were rendered with great spirit during the evening, but the performances of these was on a lower artistic level and not altogether free from touches of sensationalism. Miss Minnie Tracey and Miss Dorothy Hoyle made most successful appearances. The former is a soprano vocalist gifted with a fine voice which has been admirably trained, and the latter is a young violinist who produces an excellent tone from her instrument and has acquired great executive facility. Remarkable skill was also shown by Mr. Arthur Pryor in a trombone solo. Mr. Sousa's band play this afternoon and evening.

RECEPTION AND LUNCHEON.

Mr. J. P. Sousa was entertained at a reception and luncheon earlier in the day at the Trocadero Restaurant, when Sir Lewis M'iver presided over a gathering of journalists, actors, and musicians, by whom the American conductor was welcomed. After the toast of "The King" had been duly honoured, and followed by that of "The President of the United States," the chairman proposed "The Health of Mr. John Phillip Sousa." In a speech that was both cordial and humorous he said his task was a simple but grateful one. It was to welcome in their name, and in the name of a far larger circle outside, a distinguished visitor and eminent artist—who, as an exponent of his art, splendidly voiced a language which was universal—and still more notably to receive one of our cousins. He tendered Mr. Sousa the heartiest and most affectionate welcome, and expressed the hope and belief that at the conclusion of his visit he would take away with unimpaired health memories of the old country at once pleasant and profitable. (Cheers.) They thought it very kind of the United States to have lent him for a time; it might be as an anticipatory consolation for our not winning the America Cup, or to spur us on to keener endeavour in the struggle with other nations for pre-eminence in that art of which Mr. Sousa was so famous an exponent. Or perhaps it was intended to suggest that, besides athletics, yacht-building, steel construction, electrical installations, and political wire-pulling, there were other things in which they could go one better. (Laughter.) In the British commercial market as in the singing world they were always prepared to welcome an improved method of production. (Laughter.) The presence of Mr. Sousa suggested a curious national characteristic which we seemed to be developing; it was a tendency to take a licking from other Anglo-Saxon nations, not only without ill-will, but with a kind of complacency—with a sort of reflected pride. The friendly rivalry of art and sport made wholly for good, and was fresh evidence of the warmth of feeling and an indication of that sense of brotherhood which inevitably grew from a common language and identical aspirations. (Cheers.) Mr. Sousa expressed his gratification at the welcome accorded him, and reciprocated the kindly feelings of relationship uttered by the chairman. Mr. Philip York, managing director, then presented Mr. Sousa with a souvenir of his first professional visit to London. It was a jewel with an enamelled picture of the Royal Albert Hall, having the British and American flags at either side, and the inscription, "Welcome, Sousa, 1901." Mr. Sousa acknowledged the gift in felicitous terms, and "The Health of the Chairman," proposed by Mr. John Hollingshead, concluded the proceedings.

Sweet Song. I've got my girl almost up to the sticking-point, and that will fetch her round sure!

Sousa is a humorist. Once, during a concert, all the lights went out, and a panic was beginning, when Sousa ordered the band to strike up "Oh, dear, what can the matter be?" Then came "Wait till the clouds roll by." The laughter lasted long enough for the accident to be repaired. Many are the stories the conductor tells. A comedian once commissioned him to set an opera to music. Sousa wrote some of the score; then bethought himself of asking what his remuneration was to be. "Two hundred pounds," said the comedian. "Three hundred," insisted Sousa. The negotiations were broken off. Subsequently the "Washington Post" brought the music publishers buzzing round the musician for new compositions. His hand dived into the box containing the half-finished score, and drew therefrom a march which was thereupon published under the name of "The Liberty Bell" and brought him £7,000. The comedian's opera libretto—set to work by another composer—was also produced—and fell flat. Sousa has been a very prolific composer—400 compositions, among them 75 marches and six operas (including the famous "El Capitan") can be placed to his credit. He has also compiled "The National, Patriotic, and Typical Airs of All Nations." It took him three years to get together, and includes every national air, from "Yankee Doodle" to the "Ma-Ma-Mine-Ga-Ga" of the Apache Indians; and from the Cher Ahen of Brava Island to the Kutch Kenwhanana of Bengal. Finally, it may be added that the Sousa band is engaged for a number of private performances before members of English society—at £150 apiece. No wonder its leader is said to be worth a quarter of a million of money! One of the new pieces he is bringing with him to England, and which is sure to "catch on," is his march, "The Invincible Eagle."

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Cutting from issue dated Oct 5

SOUSA AT THE ALBERT HALL.

The Albert Hall wore an unwonted air of festivity last night, when the much-heralded "March King," Mr. John Philip Sousa, made his first bow in England together with his famous band. Expectation had run high over the appearance of the celebrated composer-conductor, and a huge audience testified its appreciation of the musical fare provided in terms which left no doubt as to the instantaneous impression which Mr. Sousa's magnetic personality could not fail to have made. We may say at once that such playing by a band consisting of wood-wind and brass instruments alone has without doubt never been heard in this country before. It was a perfect revelation. This is not to be wondered at when one realises the temperamental qualities of Mr. Sousa. He is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary *entrain* and *verve* of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement or gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of tone of the band was well-nigh perfect, while in the accompaniment of the vocal and violin solos one quite failed to realise that the fundamental strings of the ordinary orchestra were replaced by the harsher and more assertive wood-wind group of instruments. Mr. Sousa obtained more than once as absolute a pianissimo from his players as the most fastidious could desire. The most interesting items given, musically speaking, were Goldmark's overture to "Sakuntala," a Liszt "Rhapsody," and a very clever arrangement of a scene and finale from Giordano's "Andrea Chenier," an opera which made a vivid impression upon the writer when it was first given at La Scala, Milan, and which verily cries out for a hearing in London. An effective suite of Mr. Sousa's, entitled "Three Quotations," to say nothing of numerous marches, the "Washington Post" included, served to rouse the audience to repeated enthusiasm, while a trombone solo by Mr. Pryor showed what unsuspected qualities that generally considered unwieldy instrument possesses in the hands of a real artist. Miss Minnie Tracey sang an air from Massenet's "Herodiade" with much expression and sympathetic beauty of tone, and Miss Dorothy Hoyle played Nachez's "Gipsy Dances" most effectively. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and sparkling in the characteristic personality of our American cousins: cross the water.

Morning Post,
12, Wellington Street, W.C.
(Edward E. Peacock, Publisher.)

cutting from issue dated Oct 5

MR. SOUSA'S BAND.

CONCERT AT THE ALBERT HALL.

The visit of Mr. John Philip Sousa and his band has certainly excited curiosity in the musical world, for the Albert Hall was well filled last night when they made their first appearance in this country. The enterprise has scarcely been judiciously advertised, some of the statements concerning its superiority over every other band in existence being calculated to excite prejudice. As a matter of fact, comparison between Mr. Sousa's organisation and our military bands cannot fairly be made, the American orchestra being especially formed with a view to performances in concert rooms only. A glance at its construction proves this. It consists of four flutes, two oboes, seventeen clarinets, including one E flat, one alto, and one bass clarinet; two bassoons, four saxophones, comprising two alto, one tenor, and one baritone; one flugelhorn, two trumpets, four cornets, four horns, three trombones, two euphoniums, four tubas, tympani, and drums. The tone produced from this combination is remarkably rich, and individually the players are manifestly very skilled executants. They have been very highly trained in *ensemble*, and play with a precision and delicacy and light and shade which made their performances last night of Goldmark's "Sakuntala" Overture, an excerpt from Giordano's "Andrea Chenier," and Liszt's fourteenth "Hungarian Rhapsody" most enjoyable. In all these pieces great artistic excellence was achieved. Mr. Sousa is not only a clever conductor but a very successful composer, and several of his marches, including the famous "Washington Post," and sundry selections were rendered with great spirit during the evening, but the performances of these was on a lower artistic level and not altogether free from touches of sensationalism. Miss Minnie Tracey and Miss Dorothy Hoyle made most successful appearances. The former is a soprano vocalist gifted with a fine voice which has been admirably trained, and the latter is a young violinist who produces an excellent tone from her instrument and has acquired great executive facility. Remarkable skill was also shown by Mr. Arthur Pryor in a trombone solo. Mr. Sousa's band play this afternoon and evening.

RECEPTION AND LUNCHEON.

Mr. J. P. Sousa was entertained at a reception and luncheon earlier in the day at the Trocadero Restaurant, when Sir Lewis M'Ever presided over a gathering of journalists, actors, and musicians, by whom the American conductor was welcomed. After the toast of "The King" had been duly honoured, and followed by that of "The President of the United States," the chairman proposed "The Health of Mr. John Phillip Sousa." In a speech that was both cordial and humorous he said his task was a simple but grateful one. It was to welcome in their name, and in the name of a far larger circle outside, a distinguished visitor and eminent artist—who, as an exponent of his art, splendidly voiced a language which was universal—and still more notably to receive one of our cousins. He tendered Mr. Sousa the heartiest and most affectionate welcome, and expressed the hope and belief that at the conclusion of his visit he would take away with unimpaired health memories of the old country at once pleasant and profitable. (Cheers.) They thought it very kind of the United States to have lent him for a time; it might be as an anticipatory consolation for our not winning the America Cup, or to spur us on to keener endeavour in the struggle with other nations for pre-eminence in that art of which Mr. Sousa was so famous an exponent. Or perhaps it was intended to suggest that, besides athletics, yacht-building, steel construction, electrical installations, and political wire-pulling, there were other things in which they could go one better. (Laughter.) In the British commercial market as in the singing world they were always prepared to welcome an improved method of production. (Laughter.) The presence of Mr. Sousa suggested a curious national characteristic which we seemed to be developing; it was a tendency to take a licking from other Anglo-Saxon nations, not only without ill-will, but with a kind of complacency—with a sort of reflected pride. The friendly rivalry of art and sport made wholly for good, and was fresh evidence of the warmth of feeling and an indication of that sense of brotherhood which inevitably grew from a common language and identical aspirations. (Cheers.) Mr. Sousa expressed his gratification at the welcome accorded him, and reciprocated the kindly feelings of relationship uttered by the chairman. Mr. Philip Yorke, managing director, then presented Mr. Sousa with a souvenir of his first professional visit to London. It was a jewel with an enamelled picture of the Royal Albert Hall, having the British and American flags at either side, and the inscription, "Welcome, Sousa, 1901." Mr. Sousa acknowledged the gift in felicitous terms, and "The Health of the Chairman," proposed by Mr. John Hollingshead, concluded the proceedings.

The People,

25, Bedford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

From issue dated Oct 6

AMERICAN ACTORS IN LONDON.

"The Chicago Times-Herald" is a representative American journal. For this reason we regret that it should do American actors and London audiences an injustice. Heralding a certain English actor, our Chicago contemporary says:—"His company will be entirely English, but we shall not hiss them on that account or 'boo' the leading actor as London crowds are in the habit of 'booing' Americans." London is the most cosmopolitan city in the world. She extends a friendly welcome to Art whatever its nationality. There is no better proof of this than the desire of every foreign artist to win her approval, well knowing that her judgment, correct or in question, is honest. American managers go before their audiences at home with redoubled confidence if the theatrical attraction they offer carries the hall mark of London's approval. "The Chicago Times-Herald" cannot be so ignorant as it professes to be. If it is, then it should be the duty of American managers and actors (who are heartily welcomed among us in greater numbers every year) to tell the Chicagoan editor that he lies—under a mistake. The truth is that if we err at all in our treatment of American actors and everything else American, it is on the side of kindness and a desire to continually improve and strengthen the good feeling between the two nations. For such jealousy as exists, American journalists are mostly responsible, though in the matter of the stage one or two disappointed American actors have tried to cover their own defects by trying to make out that London was prejudiced against them on account of their nationality. Nothing, as we have said, could be further from the truth. At the present time several managements and American companies are being liberally supported by generous audiences, and on Friday and yesterday Mr. Sousa and his American band met with a reception the enthusiasm of which was prompted as much by good feeling towards American visitors as a tribute to their rare and unquestioned talent.

Glasgow Evening News

67, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

Cutting from issue dated Oct 7

Mrs Sousa who, womanlike, believes that there is no musician in the world to equal her husband, is a pleasant-looking little lady whose hair is absolutely silver-white. In her case it was not with years, nor "grew it white in a single night." But at eighteen it began to change colour with premature suddenness and rapidly, and ultimately became quite white. She has three children, one boy and two girls. The eldest, a fine young fellow six feet two inches in height, is an undergraduate of Princeton University, while one of the daughters is a student at Vassar Ladies' College.

Exhibition

The rule of late has been to top the hundred thousand on a Monday, and I will not be surprised if we repeat this again to-day. At an early hour in the morning visitors began to flow in, and by mid-forenoon the place was simply over-run by Fifers. Half of that county seems to be on holiday to-day, and as there is an old saying that it takes a long spoon to sup with a "Fifer," it behoves the folks of Glasgow to look after their interests. And to make matters worse, the people from the "Kingdom" are grumbling that there are no fireworks, as they had approached the railway company with a proposal to run special trains at a late hour in the evening in order to enable them to stay and see the rockets burst, as well as to witness the electric illuminations, of which even they, at such a distance away, have heard such glowing accounts.

But they ought to be thankful for small mercies. And after all, the mercies are not so small either. To have the privilege of hearing the Scottish Orchestra and of witnessing Sousa make his debut in Scotland all in one day is surely worth such a visit, to say nothing of the Exhibition itself, which is, of course, the excuse for so many trippers making an inroad upon our city to-day.

All interest to-day centres round the first appearance of Sousa. In a lesser degree, the public are anxious to renew acquaintance with the Scottish Orchestra. I notice that even the "March King" has fallen a victim to the "Tannhauser" craze. He opened his afternoon programme with this overture, and the Grenadier Guards, presumably in compliment to our American visitor, did likewise Sousa's march, "Stars and Stripes For Ever."

Sousa's "United Kingdom Patrol," which was composed on the voyage across, introduces "The Blue Bells of Scotland" and "The Campbells are Coming." It will be played daily as an encore number. I understand that the selections which have been put down on this afternoon's programme are not what were in-

Glasgow Evening News

67, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

Cutting from issue dated Oct 8

SOUSA AND HIS BAND



that a few more records will be made ere long in the attendance at Kelvingrove.

There are excursionists present to-day from Liverpool, Manchester, St. Fillans, Alloa, Brechin, Coupar Angus, Crieff, Barrhead, Neilston, Airdrie, Jedburgh, Melrose, Dunfermline, Largo, Ladybank, Markinch, Lochleven, &c.

ay" of fireworks is to be given

section with the engineering sections a concert, and dance take place in the Queen's Rooms on 18th inst., at which Mr Thomas Young, chief engineer and electrician, is to preside. There is a possibility of several, if not all, of the firms represented presenting their employees with tickets.

The splendid autumn weather conditions tempted many visitors to Kelvingrove this forenoon, and meantime it looks—provided we get a day like this to-morrow—as if the ninth million of attendances would be reached by to-morrow night.

Everybody is talking about Sousa and his band, and as he is known only by repute in this country it will not be inappropriate to give some details about him and his instrumentalists. The party arrived at St. Enoch Station last night, where they were met by the Exhibition representatives, and after exchanging courtesies repaired to their hotel. Mr Sousa, who is accompanied by his wife, is a year or two over forty, but his beard and whiskers make him look a trifle older. He is a native of Washington. A pupil of Espanto, he was a young man played the violin in the company which Offenbach took round the United States in 1877. Then he joined a "Pine-fore" company, subsequently becoming conductor of the United States Marines. Since 1892 he has had his own band. They have travelled over 300,000 miles, and have given many thousands of concerts. In the band there are 30 Americans, 5 Italians, 4 Englishmen, 1 German, 1 Austrian, and 2 Danes. The combination of instruments shows a great preponderance of clarionets, intended no doubt to take the place of strings in operatic and similar pieces. There are no fewer than 12 flat clarionets, 4 flutes, 2 oboes, a solo E flat clarionet, one alto and one bass clarionet, 2 bassoons, one alto, one tenor, an E flat baritone saxophone, 4 cornets, one flugel, 2 trumpets, 4 horns, 3 trombones, 2 euphoniums, and 4 tubas of large scale sounding to the low E flat.

from the Glasgow Evening News
Dated October 11 1901
of Journal

GLASGOW EXHIBITION.

Attendance and Drawings.

The good and the bad weather is alternating almost daily now. Yesterday morning there was little hope of fine conditions, but until two o'clock visitors could move about the grounds with comparative comfort. After that hour, however, rain came on—first in a wetting drizzle, and then so heavily as to drive people to places of shelter. In the evening the weather was not sufficiently reassuring to tempt people out of doors, and there was only a moderate attendance at the Exhibition.

The attendance yesterday was 51,918, and the drawings amount to £589 3s 6d. The details are as follow:—Payment, adults, 14,008; children, 1634; coupon tickets, 606 season tickets, 28,442; attendants, 7223. The total attendance is now 9,127,954, and the drawings amount to £133,341 18s. The following tables show the attendance and money drawings compared with those of the corresponding days of the Exhibition in 1883:—

1901.	Attendance.	1883.	Attendance.
May 2 to 31	1,757,241	May 2 to 31	735,531
June 1 to 30	1,479,599	June 1 to 30	784,135
July 1 to 31	1,412,377	July 1 to 31	782,859
August 1 to 31	1,811,797	Aug. 2 to Sept. 1	1,069,514
Sept. 2 to 30	2,044,774	Sept. 3 to Oct. 1	955,575
October 1	56,768	October 2	21,895
" 2	100,855	" 3	24,057
" 3	41,825	" 4	75,608
" 4	66,214	" 5	10,568
" 5	100,213	" 6	52,639
" 6	80,321	" 7	25,584
" 7	46,148	" 8	26,284
" 8	63,841	" 9	24,622
" 9	51,918	" 10	38,369
" 10		" 11	
Total	9,127,954	Total	4,598,201

The comparative drawings are:—

1901.	Drawings.	1883.	Drawings.
May 2 to 31	£20,565 9 0	May 2 to 31	£12,704 19 10
June 1 to 30	19,611 10 6	June 1 to 30	13,725 16 6
July 1 to 31	25,089 7 6	July 1 to 31	18,755 7 6
August 1 to 31	25,314 11 0	Aug. 2 to Sept. 1	21,957 1 4
Sept. 2 to 30	28,758 11 6	Sept. 3 to Oct. 1	18,957 10 10
October 1	468 2 0	October 2	371 12 6
" 2	1,172 17 0	" 3	372 16 0
" 3	672 1 6	" 4	1,805 15 9
" 4	645 4 6	" 5	323 19 7
" 5	1,778 17 0	" 6	1,307 15 0
" 6	1,458 17 0	" 7	499 15 0
" 7	516 5 6	" 8	463 4 0
" 8	823 19 6	" 9	419 3 0
" 9	589 3 6	" 10	722 12 6
" 10		" 11	
Total	£133,341 18 0	Total	£80,460 6 1

In the above tables, which show each day opposite the corresponding day of the week, the aggregate comparison is necessarily with four days more than in 1883. The following, however, are the totals for the 139 days of each Exhibition:—

1901.	Attendance.	1883.	Attendance.
	9,127,954		4,734,781
Increase			4,393,173
1901.	Drawings.	1883.	Drawings.
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The shelter of the Grand Hall is always eagerly sought in rainy weather, and yesterday afternoon there was an additional inducement to visitors to go there, the Scottish Orchestra's performance being free to the public. The building was soon crowded, and, with very few exceptions, the audience remained to the end of the concert. Dr Cowen was again in command of the orchestra, and he conducted a series of performances of very great merit. The pieces chosen were mostly of a short and popular character. They presented no difficulties, for the orchestra were thoroughly acquainted with them, but it is worthy of notice that their familiarity with such works as Beethoven's "Fidelio" Overture in B and the Overtures to "Oberon" and "Semiramide" did not result in careless playing. On the contrary, each was rendered with perfect taste and finish, the whole combination intelligently responding to Dr Cowen's thoughtful readings. The best performance of the afternoon was the March from Raff's "Leonore" Symphony, which was played with proper dignity and emphasis and fine expressiveness. Haydn's Serenade for strings and the Graceful Dance from Sullivan's "Henry VIII" music were very daintily played, and clearly revealed the beauty of the violins. The orchestra concluded their concert at half-past four, and Sousa's Band, which had been unable to discourse their afternoon programme at the North Kiosk owing to the wet weather, immediately came to the platform, so that the entertainment in the Grand Hall was practically continuous from three till after six o'clock. The programme which Sousa conducted was, of course, intended for open-air treatment, and much of it was heard at a distance from the Rotunda. Indeed, it is fair to seriously comment on the band indoors. The powerful brass combination were almost deafening playing, and it was impossible for to get good musical results. The tenors were, however, heard with the excellent precision with which was again the leading feature of the concert. Among the items on the programme were Wagner's "Die Walkure," and the "Ride of the Valkyries" from Wagner's "Die Walkure," a selection from "Carmen," and a usual plentiful supply of extras, which the regular attendee is better. The audience were very much in appreciation of all the performance. The Grenadier Guards Band had only their third selection in the afternoon had to remove from the South Kiosk. The noble edifice was well filled with people, and it was a pleasure to make a tour of the galleries to musical accompaniment. Mr Williams gave a capital programme, which included selections from Massenet's "Le Cid," Meyerbeer's "Les Huguenots," and Mendelssohn's "Ruy Blas" Overture.

The People,

Milford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

from issue dated Oct 6

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I append the programme which has been arranged for Sousa's Band in the North Kiosk, between the hours of 7.30 and 9.45 this evening.

1. Overture—"Festival".....Lassen
2. Excerpts from "La Boheme".....Puccini
3. Cornet Solo—"A Soldier's Dream".....Rogers
Mr Walter B. Rogers.
4. (a) Gavotte—"Carillon de Noël".....Smith
(b) March—"Stars and Stripes for Ever".....Sousa
5. Grand Scene and Chorus from "Parsifal"—
"Knights of the Holy Grail".....Wagner
Interval—15 Minutes.
6. Second Hungarian Rhapsody.....Liszt
7. Fuguehorn Solo—"Bright Star of Hope".....Robaudi
Mr Franz Helle.
8. Scenes Historical—"Sheridan's Ride".....Sousa
9. Valse—"Lovely Night".....Ziehrer
10. Tone Pictures of the North and South.....Bendix

Nothing strikes a stranger at one of Sousa's performances more than the willingness of this famous bandmaster to accord encores. He goes upon the principle that if the public appreciate the playing of his band sufficient to demand encores, it is his duty to humour their pleasure. As in instance of this, nineteen pieces were played at his London concert on Saturday, instead of nine, as originally shown in the programme.

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Dated October 11 1901
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Sept. 2 to 30.....	2,044,274	Sept. 3 to Oct. 1.....	955,575
October 1.....	50,769	October 2.....	21,895
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" 3.....	41,825	" 4.....	75,629
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" 5.....	101,218	" 6.....	25,584
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" 7.....	46,148	" 8.....	24,622
" 8.....	83,841	" 9.....	58,359
" 9.....	51,918	" 10.....	
" 10.....		" 11.....	
Total.....	9,127,954	Total.....	4,538,201

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August 1 to 31.....	23,514 11 0	Aug. 2 to Sept. 1.....	20,967 1 4
Sept. 2 to 30.....	29,758 11 6	Sept. 3 to Oct. 1.....	18,357 10 10
October 1.....	491 2 0	October 2.....	371 12 6
" 2.....	1,172 17 0	" 3.....	372 16 0
" 3.....	572 1 6	" 4.....	1,803 15 9
" 4.....	643 4 6	" 5.....	323 10 7
" 5.....	1,778 17 0	" 6.....	1307 15 9
" 6.....	1,458 17 0	" 7.....	499 15 0
" 7.....	516 5 6	" 8.....	353 4 0
" 8.....	968 10 6	" 9.....	419 8 0
" 9.....	589 3 6	" 10.....	722 12 6
" 10.....		" 11.....	
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Increase.....	4,393,173		
1901.	DRAWINGS.	1883.	DRAWINGS.
1901.....	£133,341 18 0	1883.....	£92,697 12 6
1883.....	£92,697 12 6		
Increase.....	£40,644 5 7		

The shelter of the Grand Hall is always eagerly sought in rainy weather, and yesterday afternoon there was an additional inducement to visitors to go there, the Scottish Orchestra's performance being free to the public. The building was soon crowded, and, with very few exceptions, the audience remained to the end of the concert. Dr Cowen was again in command of the orchestra, and he conducted a series of performances of very great merit. The pieces chosen were mostly of a short and popular character. They presented no difficulties, for the orchestra were thoroughly acquainted with them, but it is worthy of notice that their familiarity with such works as Beethoven's "Fidelio" Overture in E and the Overtures to "Oberon" and "Semiramide" did not result in careless playing. On the contrary, each was rendered with perfect taste and finish, the whole combination intelligently responding to Dr Cowen's thoughtful readings. The best performance of the afternoon was the March from Raff's "Leonore," Symphony, which was played with proper dignity and emphasis and fine expressiveness. Haydn's Serenade for strings and the Graceful Dance from Sullivan's "Henry VIII." music were very daintily played, and clearly revealed the beauty of the violins. The orchestra concluded their concert at half-past four, and Sousa's Band, which had been unable to discourse their afternoon programme at the North Kiosk owing to the wet weather, immediately came to the platform, so that the entertainment in the Grand Hall was practically continuous from three till after six o'clock. The programme which Sousa conducted was, of course, intended for open-air treatment, and much of it was heard at a disadvantage in the echoing Rotunda. Indeed, it would be unfair to seriously comment on the playing of the band indoors. The powerful brass basses of the combination were almost deafening in fortissimo playing, and it was impossible for the conductor to get good musical results. The softer movements were, however, heard with pleasure, and the excellent precision with which the men play was again the leading feature of their performances. Among the items on the programme were Scenes from Wagner's "Die Gotterdammerung," and the "Ride of the Valkyries" and Fire Churn Music from "Die Walkure," and a selection from "Carmen," and there was the usual plentiful supply of extras, with most of which the regular attender is becoming familiar. The audience were very emphatic in their appreciation of all the performances. The Grenadier Guards Band had only gone as far as their third selection in the afternoon when they had to remove from the South Kiosk to the Art Palace. The noble edifice was well filled with people, and it was a pleasure to make a tour of the galleries to musical accompaniment. Mr Williams gave a capital programme, which included selections from Massenet's "Le Cid," Meyerbeer's "Les Huguenots," and Mendelssohn's "Ruy Blas" Overture.

Glasgow Evening Citizen,

Printed at Citizen Buildings, St. Vincent Place, Glasgow.
Cutting from issue dated Oct 9

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The Dundee Advertiser,

Bank Street, Dundee.

(John Long and Co., Publishers.)

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Glasgow Evening News

67, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

Cutting from issue dated Oct 11

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The Court Journal,

13, Burleigh Street, Strand, London, W.C.

(W. Rayner, Publisher.)

Cutting from issue dated Oct 12

Nothing further has been heard of the offer of a handsome prize for the best Coronation March to be composed for the coming State ceremony. It is to be hoped, however, that the matter has not been allowed to drop, and that the result will be a happy one. March composing, it must be confessed, does not seem to be in accordance with the English temperament, for there are very few good marches that can be called national productions. The suggestion has been made that Mr. Sousa should be asked to write a Coronation March; but although, doubtless, he would accomplish the task brilliantly, this, at all events, is a case in which we must try and stand without American support.

The Morning Leader

Stonecutter Street, London, E.C.

Cutting from issue dated Oct 7

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A Weakness for Encores.

The man himself is alive to his fingertips. He hustles his band along without ever seeming to be hurried or hurried. I suppose no other band gets through so much music in so little time. At the end of a composition Sousa bows curtly to the audience, and smiles with self-satisfaction that he and his men have "got right there"; he springs lightly and trippingly from his conducting platform, and with a word to the nearest players, who pass it on quickly from rank to rank, he springs back again, and before the applause has quite died away the band has put about and is sailing away on a new tack—the first encore. The British public, not accustomed to this generous celerity, looks at its program in bewilderment. Surely this noisy little march, with strange instrumental effects as of the rubbing together of a couple of pieces of rough sand-paper, is not the advertised valse! The business is repeated again and again, with the result that instead of the one piece on the program the audience is given four. And there is no false modesty about Sousa. Most of the encores are his own composition. At the two concerts I attended I heard "The Washington Post" and "Hands Across the Sea" twice, and on Saturday evening they were given a third time. Attendants even hawked copies for sale—and in the sacred Albert Hall, too!

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Glasgow Evening News

87, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

Cutting from issue dated Oct 11

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Punctually at the half-hour, Mr. Sousa appeared on the platform, a figure not conspicuous at first, but distinguished by his quiet, gentlemanly style. He wore the braided skipped cap which all bandmen wear, and wrapped, like them, in a long, thick coat, admirably suited to the change of climate with which his visit had synchronised.

As already hinted, the crowd did not hail Sousa with acclamation. They waited to hear what he could do on his first appearance. He was received with applause from a section in front, and again on ascending to his proper place this slight demonstration was repeated.

On both occasions he turned to the audience and politely bowed, raising his cap.

Slightly under the medium height, well proportioned in figure, olive complexioned and bearded with a short, thick, Eastern-looking black beard, matching his close-cropped hair, the leader of the band presented a somewhat puzzling, yet not unimpressive appearance. As soon as he took his baton in his white-gloved hand he assumed an unconscious appearance of absolute mastery over the instruments in front. The music seemed to emanate from him, and, while the effect was dramatic in the extreme, the man himself was the reverse of theatrical in his style. Every movement of the baton seemed instinctively powerful, with a magnetic effect upon the players, which, of course, in turn, told on the vast audience. All the time the conductor maintained an appearance of imperturbability. He appeared conscious of a tremendous reserve force, and an infallible confidence in the men and music he had to deal with, and the power they had to charm the crowd behind him.

The programme opened with "God Save the King" and the 'Stars and Stripes for Ever', neither of which was included in the programme. Then followed the overture from "Tannhauser" and several other pieces, including some of Mr Sousa's own most popular pieces. The first outburst of anything like enthusiasm was displayed when the band played "Hands Across the Sea." Mr Sousa responded with "Washington Post" just before the interval, and in response to another enthusiastic encore he gave one more of his popular compositions. On the whole, although there was nothing like wild enthusiasm on the part of the audience, the performance was a great success.

The sharp October wind which prevailed this afternoon had a chilling effect on both performers and auditors, and it was distinctly a triumph to conduct an open-air performance under such conditions—with an interval of fifteen minutes—with so much success.

Glasgow Evening News

67. Hope Street. Glasgow.

(J. M. Smith, Publisher.)

King from issue dated 6-1-11

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The Orchestra, I understand, has not always had, since its first appearance in the Rotunda on Monday last, the large audience its splendid performances entitle it to. But yesterday all the circumstances favoured the concert—the afternoon was wet, the other bands were consequently not playing in the grounds, and there was free admission to the Rotunda. I was not surprised, therefore, when I reached the hall to find the Orchestra playing the "Oberon" Overture to an enormous audience. Satisfactory also it was to observe that very few of those who had come left before the end, and that the places of those who did go were immediately filled by some of the 'details' of the great "queue" that awaited admission until the concert was far spent.

After the thin tone of the various little bands that have successively endeavoured to make themselves heard in the vast space of the Rotunda, the ample sonority of the Scottish Orchestra was stimulating, and very welcome. At length we are having good music played as the composer intended it to be, and neither "arranged," nor "adapted," in makeshift fashion for a meagre and incomplete instrumental combination. Besides, there is no military band, however perfect may be its organisation, that can compare with a properly-constituted orchestra, such as that which Dr Cowen has at command, and which he so brilliantly conducts. It is not in the least surprising, after all, that the great composers have not thought it worth their while to confide their best thoughts to military bands for interpretation.

No one gifted with a sensitive musical temperament, and able to appreciate the most exquisite kinds of instrumental tone and harmonious colouring, would hesitate to give preferential audience to such an orchestra as Dr. Cowen's even when subject to the seductive influences of such splendid specimens of the military band as those of Sousa and the Grenadiers. They have the charm of novelty and rarity says the man who has an explanation pat for all phenomena. True, but, in the abstract, is more or less—especially more—frivolous. Exhibition crowd exactly a suitable milieu where from such an artistic organisation as the Scottish Orchestra may make its appeal? There are thousands, you will say, who visit the Art Galleries. Yes, but seventy-five per cent. do little more than pass in at one door and out at another—a sort of popular art promenade and, unfortunately, that sort of "passing appreciation" would hardly be good form in the Rotunda the while Beethoven's "Leonora" Overture was being played.

There is one means of arresting the crowd and that is programmatic adaptation. Some Sousa marches, his "Last Days of Pompeii," the "Irish," "Yeomanry," and "Turkish Patrols," "Down South," and other medleys nigger minstrelsy would win the day for I Cowen and the Scottish Orchestra.

Let the case be taken to avizandum, and the meantime, let me say that the performance of the Scottish Orchestra were superb, and much applauded, an encore being given to the Dance from Sullivan's "Henry VIII." music. Recurring to the programme question, might suggest an occasional Strauss or Waldteufel waits? But perhaps such scores are not in the repertory, and would have to be purchased!

The Morning Leader

Stonecutter Street, London, E.C.

Cutting from Issue dated... Oct 7...

A STUDY OF SOUS.A.

THE "MARCH KING" AS CONDUCTOR AND BANDMASTER.

By Sforzando.

As I sat in the Albert Hall on Saturday afternoon and watched John Philip Sousa conduct I felt that the musical critics have scarcely appreciated him. You may compare his band to the best of our military bands, and hold, perhaps justly, that in quality and balance of tone the Sousa combination is not first; you may deplore the realistic trickery of much of his music—in "Sheridan's Ride," for instance, we had bugle calls outside the auditorium, and a real pistol shot, as well as some clinking instrument to illustrate the jangling of Sheridan's accoutrements as he rode up from the South; you may sit silent in astonishment that the march of the knights in the Grail scene of "Parsifal" should be followed by a blaring and glaring encore; you may in general resent the methods of Sousa's advertisement agents; and yet, when all these big guns of criticism have barked their say and the smoke has passed, there remains the memory of Sousa, still smiling, imperturbable and bland. In fact, he and his band are incomparable. In nervous aliveness they are thoroughly American—cosmopolitanly American—and Sousa himself could be the product of no other country. He has even a quaint, dry musical humor that is akin to American literary humor.

A Weakness for Encores.

The man himself is alive to his fingertips. He hustles his band along without ever seeming to be hurried or hurried. I suppose no other band gets through so much music in so little time. At the end of a composition Sousa bows courteously to the audience, and smiles with self-satisfaction that he and his men have "got right there"; he springs lightly and trippingly from his conducting platform, and with a word to the nearest players, who pass it on quickly from rank to rank, he springs back again, and before the applause has quite died away the band has put about and is sailing away on a new tack—the first encore. The British public, not accustomed to this generous celerity, looks at its program in bewilderment. Surely this noisy little march, with strange instrumental effects as of the rubbing together of a couple of pieces of rough sand-paper, is not the advertised value! The business is repeated again and again, with the result that instead of the one piece on the program the audience is given four. And there is no false modesty about Sousa. Most of the encores are his own composition. At the two concerts I attended I heard "The Washington Post" and "Hands Across the Sea" twice, and on Saturday evening they were given a third time. Attendants even hawked copies for sale—and in the sacred Albert Hall, too!

Band and the Man.

Sousa understands the value of individuality. He has trained his band until it is himself. I have not the slightest doubt that it would play just as well if he merely beat time and indicated entries. But Sousa would not be Sousa if he contented himself with that. He knows he has to play his own part histrionically. You see there in Sousa the March King and Sousa the conductor of the world famous Sousa band. When, dapper, sleek and at peace with himself, he trips up the steps to the platform, he knows he is the central figure there. To make himself more imposing he even wears high heels to his military dress boots. In serious music, such as Knight's March from "Parsifal" and Liszt's "Les Préludes," Sousa is very subdued and serious, quite the cultured musician. Perhaps this is because he and his band do not know the music as well as they know Sousa's own marches and other light compositions; but I fancy the conductor's manner is simply a matter of histrionics. In other music he very subtly acts his part, and leaves you in no kind of doubt of the magic of his baton. Sometimes it moves imperceptibly, and the audience thinks he obtains his effects by magic (in this Sousa recalls a much greater conductor, Arthur Nikisch); at other times he has a curious action which reminds one of a ring-master slashing his whip in the centre of the circus, only Sousa slashes gently, as though his band were a thorough-bird animal and must be treated with gentleness. And then there is his left hand, most eloquent in imploring restraint and delicacy of phrasing. A bandsman must have a heart of stone to withstand the appeal of that small, white-gloved hand. Sousa has still other powers of impressing the audience with his skill. You would not call him elegant of figure, but he is dapper and neatly hung. Throughout his concerts he acts to the music. A suave, broad melody is interpreted by him in a graceful pose which suggests that he might have made an exceptional ballet-master. A piquant

Glasgow Herald,
5 and 69, Buchanan Street, Glasgow.
(George Outram & Co., Publishers.)
in issue dated *Oct 14*

The Liverpool Daily Courier
Victoria Street, Liverpool
(C. Tilling & Co., Publishers.)
Cutting from issue dated *Oct 14*

SOUSA'S BAND.

"AN ADMIRABLE AND MOST SURPRISING LESSON."

Speaking of Sousa's brass band at the Royal Albert-hall, the "Times" says:—"The first performance can only be written down as a great success; for the audience was enormous and very enthusiastic, and this enthusiasm was not misplaced. It is just possible that a portion may have found the programme a little long, as though it only contained nine numbers, encores were given with an unsparring hand, as many as three being played to Mr. Sousa's Suite, including his "Washington Post," which received an ovation. The conductor has certainly trained his band till it has reached a very high degree of proficiency indeed.

The performance by military bands of music written for string orchestras can never be wholly satisfactory. The clarinet is a very beautiful instrument in itself, but it is not a violin, and however skilfully it may be played it can never resemble that instrument in quality, timbre, or flexibility. Goldmark's fine "Sakuntala" Overture suffered to some extent from this, but it was certainly a remarkably good performance otherwise.

Two of the most noticeable features of the band's playing are the richness of the tone produced and the really wonderful balance preserved. Few conductors indeed can have their orchestras under such control as Mr. Sousa. One is rather apt to connect his name with that which is noisy in music; the pianissimo, however, which he gets out of his band is remarkable, and nothing could have been better than his performance of a "Rococo" by Meyer-Helmund.

Among the most successful of the other performances may be mentioned that given of Liszt's fourteenth Hungarian Rhapsody, and of his own Suite, "Three Quotations." He also, of course, included several of his famous marches, "The Stars and Stripes For Ever" having to be repeated. The concert, taken as a whole, proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained; and Mr. Sousa is to be complimented most heartily on the remarkable way in which he has his forces under control.

Perhaps almost the best proof of this control was the great success which he achieved in accompanying the vocal solos of Miss Minnie Tracey, who sang an air from Gluck's Alceste in excellent style, and the violin solos of Miss Dorothy Hoyle, who played Saint-Saens' "Rondo Capriccioso" with great neatness and taste. Mr. Arthur Pryor gave an excellent account of two trombone solos, playing the most florid passages with ease.

Glasgow Evening News

67, Hope Street, Glasgow.
(J. M. Smith, Publisher.)

ng from issue dated *Oct 14*

The Lack of Pipe Music.

SIR,—I think it rather unfair the way our famous national music is being boycotted. I'm quite sure there are thousands of people who have visited the "X" and wondered at such state of affairs. I have heard it said more than once that it just needed a pipe band to make perfect.

If the cost is the objection, there are many

Glasgow Evening Times

Published at Buchanan Street, Glasgow
Cutting from issue dated *Oct 14*

GOSSIP FROM KEE

Notwithstanding the frequent showers of rain, there was a big crowd on Saturday—111,974—which figures are a standing proof that, while the Exhibition has now entered upon the last month of its existence, it is by no means in a moribund condition. Interest in the hoisting of the attendance returns has of late become accentuated, the crowd under the dome at 9.45 on Saturday night being the largest I have yet seen there. When the numbers were shown, there was quite a shout of satisfaction that they were so high.

Big audiences assembled in the vicinity of the North and South Kiosks at the evening performances of Sousa's band and that of the Grenadier Guards, at the last of which some of the crowd helped to heighten the effect in one of the musical passages by adding to it a touch of realism not without a dash of humour. The piece was the nautical fantasia entitled "A Voyage in a Troopship," in which is introduced a storm at sea, with stage effects. All is discord and uproar. The big drums thunder and rumble, the brasses clash, trombones bellow, and the piccolo squeaks. Thinking the instrumental racket was sufficient of itself, some of the crowd began to groan and shriek as heartily as pantomime "squeens" paid by the hour, and it is doubtful if "The White Squall" was ever rendered with greater effect in Glasgow. Even the phlegmatic "Glasgow" couldn't forbear smiling, and Mr. Williams, the conductor, seemed quite pleased at the voluntary assistance so cheerfully given.

GLASGOW EXHIBITION.

Attendance and Drawings.

Although we are now within measurable distance of the closing day, the shadow of the approaching end has not yet fallen upon the Exhibition and its gaieties. If the attendance may be taken as an indication of the life that is still in the enterprise, it looks as if the show might be continued indefinitely. Notwithstanding the comparatively advanced period of the season, the excursions organised by the railway companies, not only in Scotland but across the

Border, are as largely patronised as they were earlier in the year. The result that on certain admissions considerably exceeding 100,000. Even among the for Saturday takes a proportion of 111,974 passing through the drawings reaching the sum of £2251 12s. The contingents from many of the centres in Scotland and English British route six special train passengers from Sheffield, York, Leeds, Hull, Rotherham, and Peabody. The Western Company had also a

from the large cities in Lancashire, the Caledonian Company, Whitehaven, Maryport, and North Wales. From Barrow excursionists included 150 men, Navy, who, like other naval contingents, were accompanied to the Exhibition without charge. The attendance to-day augmented by visitors from Dundee, this being the autumn places, and the railway companies facilities for the journey. Special arrangements have been made for the visitors to witness the fireworks, the time for the competition display being fixed for 6.45, thus affording those from even stations an opportunity of seeing entirely.

The attendance on Saturday was 111,974, and the drawings amounted to £2251 12s. The details are as follows:—Payment, adults, 42,088; children, 5892; coupon tickets, 1107; season ticket holders, 8395. The total attendance, 9,305,137, and the drawings amount to £136,233 0 0. The following tables show the attendance and money drawings compared with corresponding days of the Exhibition

1901.	Attendances.	1883.
May 2 to 31.....	1,757,241	May 8 to 31.....
June 1 to 30.....	1,470,553	June 1 to 30.....
July 1 to 31.....	1,412,377	July 2 to 31.....
August 1 to 31.....	1,311,057	Aug. 2 to 31.....
Sept. 2 to 30.....	2,044,274	Sept. 3 to 30.....
October 1.....	50,762	October 2.....
" 2.....	100,853	" 3.....
" 3.....	41,825	" 4.....
" 4.....	65,274	" 5.....
" 5.....	101,218	" 6.....
" 6.....	90,521	" 7.....
" 7.....	46,143	" 8.....
" 8.....	83,841	" 9.....
" 9.....	51,918	" 10.....
" 10.....	65,239	" 11.....
" 11.....	111,974	" 12.....
" 12.....	111,974	

The comparative drawings are

1901.	Drawings.	1883.
May 2 to 31.....	20,555 9 0	May 2 to 31.....
June 1 to 30.....	19,611 10 6	June 1 to 30.....
July 1 to 31.....	25,539 17 6	July 2 to 31.....
August 1 to 31.....	23,314 11 0	Aug. 2 to 31.....
Sept. 2 to 30.....	29,758 11 6	Sept. 3 to 30.....
October 1.....	491 2 0	October 1.....
" 2.....	1,172 17 0	" 2.....
" 3.....	472 1 6	" 3.....
" 4.....	643 4 6	" 4.....
" 5.....	1,778 17 0	" 5.....
" 6.....	1,458 17 0	" 6.....
" 7.....	516 5 6	" 7.....
" 8.....	988 10 6	" 8.....
" 9.....	589 3 5	" 9.....
" 10.....	644 10 0	" 10.....
" 11.....	2,251 12 0	" 11.....
" 12.....	2,251 12 0	" 12.....

In the above tables, which show the corresponding day of the week, comparison is necessarily with the totals for the 141 days of each year.

ATTENDANCE.

1901..... 111,974
1883..... 111,974

DRAWINGS.

1901..... £2251 12s
1883..... £2251 12s

Both in the afternoon and evening the Hall was crowded at the performance of the Scottish Orchestra, and it was the attentive and appreciative audiences that they were composed of less deeply interested in the music than distinguished from the casual casual audience and then depart for home practically the entire audience throughout, and were most acknowledgments. The evening was not so severely classical as the one in the earlier part of the day, and was admirably suited for the occasion. The Tannhauser overture and the introduction to the third act of Lohengrin were the opening items, and their popularity and the delightful manner in which they were rendered established at the outset the closest sympathy between the audience and the orchestra. The violin solos by Mr. Sousa, to which the piano accompaniment was tastefully played by Mr. Edgar Barratt, greatly charmed the audience, and were very warmly applauded. Sousa and his band occupied the North Kiosk in the afternoon and the evening, and had an immense audience on both occasions. The programmes were largely of a popular character, and were admirably arranged to display the qualities of the combination. The band of the Grenadier Guards had the South Kiosk to themselves for the day, and gave two performances to very large and thoroughly appreciative audiences.

Arrangements have been made for a grand military torchlight procession on Saturday, in which the

Mr. Rushworth is making arrangements for Sousa, the great American conductor, and his celebrated band to visit Liverpool early in November. At the first performance of much praised band at the Albert-hall, London, lately no fewer than 27,000 persons were present at the three concerts. This establishes a new record in the history of the Albert-hall. It even exceeds the largest assembly Sousa has ever attracted to his concerts in America.

Daily Record and Daily Mail,

"Daily Record" Buildings, Renfield Lane, Glasgow.

(Andrew Forbes, Publisher.)

Cutting from issue dated *Oct 15* 1901

There is good feeling of a more than ordinary degree existing between the members of the American band and the Grenadiers. This afternoon, should the weather permit, the bands will be photographed together, after which Mr. Sousa entertains Dr. Cowen and Mr. Williams to lunch in the Grosvenor Restaurant. On Thursday night in the Windsor Hotel at eleven o'clock Sousa's men will have as guests at supper the members of the Grenadiers band. The feast is to be of a distinctly Scotch character, and the arrangement of the diners at the table should produce a nice colour effect, with the blue-coated American alternating with the red tunics of the Guardsmen.

from the *to Ketterham* *600m*
Dated October *16* 1901

of Journal

The great musical sensation of this between-season date has been the coming of the Sousa band from across the seas. Whenever a citizen of the great American Republic comes prominently to the front, the first thing the Press reporter does is to furnish him with a pedigree, pointing to his original nationality. So it has been with Sousa's genesis counts from Portugal. But he himself asks only for an American status, and claims for himself the inborn citizenship of that wonderful country. It is earnestly hoped that he will come again, with his melodious following, in the Coronation month, and help the harmonies. When Sousa took his band in hand it was an ordinary military affair. To-day it is the best in America, and the best of anything is a difficult find in the land of Stars and Stripes, where everything and person strives at being first. Wood instruments predominate, Sousa's aim from the first having been to create a wind orchestra, and so successful has this ambition been that the band can now accompany a violin solo. The cornet is the usual leading instrument in a military band, Sousa's is the B flat clarinet—a wonderfully delicate toned instrument. There are no stringed instruments of any sort, the bass being produced by four immense tubers. The band has 55 players—34 wind and 21 brass and percussion. The effect of this combination in the vast Albert Hall was marvellous. The auditorium was packed, but the proverbial pin if dropped would have made you start. Mr. Sousa is a composer of note, being responsible for 300 scores altogether, including 75 marches and six operas—*El Capitain* of the latter being the most successful. It has been performed over 2,000 times in the United States. He is also the author of the famous "Washington Post," and the popular march of "Stars and Stripes For Ever." Last year the band was at the Paris Exhibition, and visited 35 chief Continental towns. It left America this year on the 3rd January, and expects to be back on the 28th December, accounting for 40,000 miles.

Standard
October 12 1901
Norwich

SOUSA'S BAND.

"AN ADMIRABLE AND MOST SURPRISING LESSON."

Speaking of Sousa's brass band at the Royal Albert-hall, the "Times" says:—The first performance can only be written down as a great success, for the audience was enormous and very enthusiastic, and this enthusiasm was not misplaced. It is just possible that a portion may have found the programme a little long, as though it only contained nine numbers, encores were given with an unsparing hand, as many as three being played to Mr. Sousa's Suite, including his "Washington Post," which received an ovation. The conductor has certainly trained his band till it has reached a very high degree of proficiency indeed.

The performance by military bands of music written for string orchestras can never be wholly satisfactory. The clarinet is a very beautiful instrument in itself, but it is not a violin, and however skilfully it may be played it can never resemble that instrument in quality, timbre, or flexibility. Goldmark's fine "Sakuntala" Overture suffered to some extent from this, but it was certainly a remarkably good performance otherwise.

Two of the most noticeable features of the band's playing are the richness of the tone produced and the really wonderful balance preserved. Few conductors indeed can have their orchestras under such control as Mr. Sousa. One is rather apt to connect his name with that which is noisy in music; the pianissimo, however, which he gets out of his band is remarkable, and nothing could have been better than his performance of a "Rococo" by Meyer-Helmund.

Among the most successful of the other performances may be mentioned that given of Liszt's fourteenth Hungarian Rhapsody, and of his own Suite, "Three Quotations." He also, of course, included several of his famous marches, "The Stars and Stripes For Ever" having to be repeated. The concert, taken as a whole, proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained; and Mr. Sousa is to be complimented most heartily on the remarkable way in which he has his forces under control.

Perhaps almost the best proof of this control was the great success which he achieved in accompanying the vocal solos of Miss Minnie Tracey, who sang an air from Gluck's Alceste in excellent style, and the violin solos of Miss Dorothy Hoyle, who played Saint-Saens' "Rondo Capriccioso" with great neatness and taste. Mr. Arthur Pryor gave an excellent account of two trombone solos, playing the most florid passages with ease.

Glasgow Evening News

67, Hope Street, Glasgow.
(J. M. Smith, Publisher.)

ing from issue dated Oct-14

The Lack of Pipe Music.

SIR,—I think it rather unfair the way our famous national music is being boycotted. I'm quite sure there are thousands of people who have visited the "X," and wondered at such state of affairs. I have heard it said more than once that it just needed a pipe band to make perfect.

If the cost is the objection, there are many bands in the city to be got for next to nothing. If Sousa's band gets £2,500 for the month, I am sure the finest pipe band in Britain would not cost half of that. Is it out of fashion to have a pipe band in the 20th century or what? Why, it is our national music. We've had plenty foreign music this long time back. Why not give a little of ours now? A few pipe bands for the end would crown the success of the show.—I am, &c.,
FABER FEIDH.

Glasgow Herald,
5 and 69, Buchanan Street, Glasgow.
(George Outram & Co., Publishers.)
in issue dated Oct-14

GLASGOW EXHIBITION.

Attendance and Drawings.

Although we are now within measurable distance of the closing day, the shadow of the approaching end has not yet fallen upon the Exhibition and its gaieties. If the attendance may be taken as an indication of the life that is still in the enterprise, it looks as if the show might be continued indefinitely. Notwithstanding the comparatively advanced period of the season, the excursions organised by the railway companies, not only in Scotland but across the Border, are as largely patronised as they were earlier in the year, with the result that on certain days the total admissions considerably exceed the round figure of 100,000. Even among the big days the record for Saturday takes a prominent place, no fewer than 111,974 passing through the turnstiles, and the drawings reaching the exceedingly satisfactory sum of £2251 12s. The visitors included large contingents from many of the most populous centres in Scotland and England. By the North British route six special trains were run, bringing passengers from Sheffield, Bolton, Blackburn, York, Leeds, Hull, Rotherham, Galashiels, Selkirk, and Peebles. The Glasgow and South-Western Company had also a number of excursions from the large cities in Lancashire and Yorkshire. In addition to specials from Liverpool and Manchester, the Caledonian Company ran trips from Whitehaven, Maryport, Workington, and from North Wales. From Barrow-in-Furness the excursionists included 150 men of the Japanese Navy, who, like other naval men, were admitted to the Exhibition without charge. It is anticipated that the attendance to-day will be greatly augmented by visitors from Stirling, Perth, and Dundee, this being the autumn holiday in these places, and the railway companies offering special facilities for the journey to the Exhibition. Special arrangements have been made to enable the visitors to witness the fireworks in the evening, the time for the commencement of the display being fixed for 6.45, instead of at 8.30, thus affording those from even the most distant stations an opportunity of seeing the show in its entirety.

The attendance on Saturday was 111,974, and the drawings amounted to £2251 12s. The details are as follow:—Payment, adults, 42,086; children, 5892; coupon tickets, 1107; season tickets, 54,494; attendants, 8395. The total attendance is now 9,305,137, and the drawings amount to £136,238. The following tables show the attendance and money drawings compared with those of the corresponding days of the Exhibition in 1883:—

1901.	Attendances.	1883.	Attendances.
May 2 to 31.....	1,757,241	May 8 to 31.....	736,551
June 1 to 29.....	1,470,593	June 1 to 31.....	784,135
July 1 to 31.....	1,432,377	July 2 to Aug. 1.....	792,859
August 1 to 31.....	1,311,277	Aug. 2 to Sept. 1.....	1,009,514
Sept. 2 to 30.....	2,044,274	Sept. 3 to Oct. 1.....	955,575
October 1.....	50,762	October 2.....	21,875
" 2.....	100,853	" 3.....	24,037
" 3.....	41,825	" 4.....	75,609
" 4.....	65,214	" 5.....	30,568
" 5.....	101,213	" 6.....	52,639
" 6.....	90,321	" 7.....	25,584
" 7.....	46,143	" 8.....	26,284
" 8.....	83,941	" 9.....	22,622
" 9.....	51,918	" 10.....	38,559
" 10.....	65,279	" 11.....	35,036
" 11.....	111,974	" 12.....	58,242
" 12.....	111,974	" 13.....	58,242
Total.....	9,305,137	Total.....	4,692,479

The comparative drawings are:—

1901.	Drawings.	1883.	Drawings.
May 2 to 31.....	£20,555 9 0	May 8 to 31.....	£12,204 19 10
June 1 to 29.....	15,611 10 6	June 1 to 30.....	13,725 15 6
July 1 to 31.....	25,593 17 6	July 2 to Aug. 1.....	18,405 7 0
August 1 to 31.....	23,314 11 0	Aug. 2 to Sept. 1.....	20,957 1 4
Sept. 2 to 30.....	29,758 11 6	Sept. 3 to Oct. 1.....	18,957 10 10
October 1.....	491 2 0	October 2.....	321 12 6
" 2.....	1,172 17 0	" 3.....	372 16 0
" 3.....	572 1 6	" 4.....	1,815 15 9
" 4.....	643 4 6	" 5.....	329 10 7
" 5.....	1,778 17 0	" 6.....	1,407 15 9
" 6.....	1,458 17 0	" 7.....	459 15 0
" 7.....	1,515 5 6	" 8.....	363 4 0
" 8.....	989 10 6	" 9.....	419 8 0
" 9.....	589 3 5	" 10.....	722 12 6
" 10.....	644 10 0	" 11.....	343 14 6
" 11.....	2,251 12 0	" 12.....	1,309 7 7
" 12.....	2,251 12 0	" 13.....	1,309 7 7
Total.....	£136,238 0 0	Total.....	£92,113 8 2

In the above tables, which show each day opposite the corresponding day of the week, the aggregate comparison is necessarily with four days more than in 1883. The following, however, are the totals for the 141 days of each Exhibition:—

ATTENDANCE.	1901.	1883.
1901.....	9,305,137	
1883.....	4,791,648	
Increase.....	4,513,489	
DRAWINGS.	1901.	1883.
1901.....	£136,238 0 0	
1883.....	92,113 8 2	
Increase.....	£44,124 11 18	

Both in the afternoon and evening the Grand Hall was crowded at the performances given by the Scottish Orchestra, and it was evident from the attentive and appreciative attitude of the audiences that they were composed of people more or less deeply interested in the music provided, as distinguished from the casual caller who listens to a single item and then departs. At each performance practically the entire audience remained throughout, and were most cordial in their acknowledgments. The evening program was not so severely classical as the one in the earlier part of the day, and was admirably suited for the occasion. The Tanhauser overture and the introduction to the third act of Lohengrin were the opening items, and their popularity and the delightful manner in which they were rendered established at the outset the closest sympathy between the audience and the orchestra. The violin solos by Mr. Sons, to which the piano accompaniment was tastefully played by Mr. Edgar Barratt, greatly charmed the audience, and were very warmly applauded. Sousa and his band occupied the North Kiosk in the afternoon and the evening, and had an immense audience on both occasions. The programmes were largely of a popular character, and were admirably arranged to display the qualities of the combination. The band of the Grenadier Guards had the South Kiosk to themselves for the day, and gave two performances to very large and thoroughly appreciative audiences.

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The Liverpool Daily Courier
Victoria Street, Liverpool
(C. Tinsling & Co., Publishers.)
Cutting from issue dated Oct-14

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The accused was found guilty, with the exception of the charge relating to the house in Calton Hill, and Lord Trayner, in passing sentence of five years' penal servitude said

W. MINCHIN, CHEMIST, 14, GLOUCESTER.

Agent, Purnell, Chemist, High St., Cheltenham

DON'T COUGH—USE

DON'T COUGH—USE

DON'T COUGH—USE

There is absolutely no remedy so effective and effectual. One Lozenge also relief; can be taken by the most delicate.

KEATING'S COUGH LOZENGES.

KEATING'S COUGH LOZENGES.

KEATING'S COUGH LOZENGES.

If you cannot sleep for cough Keating's Lozenge will set you

Any Doctor will tell you they are

UTTERLY UNRIVALLED.

UTTERLY UNRIVALLED.

used to pass provisional orders, making such regulations in respect to the as may seem to them to

Glasgow Evening Times
Published at Buchanan Street, Glasgow
Cutting from issue dated Oct 76

Glasgow Herald,
65 and 69, Buchanan Street, Glasgow.
(George Outram & Co., Publishers)
Cutting from issue dated Oct 78

The Daily Mail.
London: Harroworth Buildings.
Cutting from issue dated Oct 19

GOSSIP FROM KELVINGROVE

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om the *Lit - bits*
Dated October 19 1901
f Journal

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The Daily Express.
London: Tudor Street, E.C.
Cutting from issue dated Oct 19 1901

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The Daily Chronicle.
Fleet Street, London, E.C.
(Edward Lloyd, Limited, Publishers.)

North British Daily Mail
102 to 104, Union Street, Glasgow.
(Messrs. Gunn & Cameron, Publishers)
Cutting from issue dated Oct 19

GLASGOW EXHIBITION.

Now that the closing day of the Exhibition is not far distant, there is a noticeable tendency among the frequenters of the great show to make the most of the time that is left. In such an immense collection of exhibits it would take weeks to make a systematic examination of the different sections, and visitors are continually finding something new and interesting, even at this time of day. The stallholders, it may be presumed, are not sorry that the end draws near. Day after day they have to go through the same old routine, answering numberless questions and trying their utmost to create in the mind of the visitor an interest in the particular article under their charge—whether it be a huge engine or a patent match-box. With the approach of the short winter days outdoor promenading is losing slightly in popularity, although the attendance at the evening band performances is as great as ever, and the enthusiasm of the musical devotees even more pronounced than at any time during the season. Sousa's talented band of musicians are first favourites. They have gained this position more by the novel effects introduced into their performance than by any real superiority in skill. The Grenadiers band is practically on a level with the American combination as far as public favour is concerned. The Guardsmen are a most capable body, and their work during the past fortnight has been excellent. The concerts given by the Scottish Orchestra in the Grand Hall have drawn crowded audiences. A great attraction this week was the singing of Miss Margaret Macintyre. To-day (Saturday) a military tattoo by about 500 Volunteer bandmen will be given in the athletic ground. On Monday a large number of special trains arrived with excursionists from Dundee and district, and the attendance at the Exhibition reached 93,000. The officials at Buchanan Street Station had great difficulty in despatching the excursionists on their return journey. The first batch of Blairgowrie excursionists, for example, who had left the station there at 7.30 a.m. on Monday, did not get back till 2 a.m. on Tuesday, but the majority did not land till 7.20 a.m., or exactly four-and-twenty hours after they had set out. Messrs James Pain & Sons will give displays of fireworks on Monday, 21st inst., and on Wednesday the 30th inst. On each occasion the display will be on an extensive scale, and is to take place at 6.45 p.m. Mr Ben Davies, the well-known tenor, will sing at the Scottish Orchestra concerts on the evenings of the 23d and 25th inst. Two military bands and a pipe band are to be engaged for the concluding week of the Exhibition.

Evening Telegraph,
83, Middle Abbey Street, Dublin.
Cutting from issue dated Oct 18 1899

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Glasgow Herald,
65 and 69, Buchanan Street, Glasgow.
(George Outram & Co., Publishers.)
From issue dated Oct 18

London: Harmsworth Buildings.

Cutting from issue dated Oct-19-0

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London: Tudor Street, E.C.

Cutting from issue dated Oct 19 - 1901

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From the Lit - Acts
Dated October 19 1901
of Journal

Fleet Street, London, E.C.

(Edward Lloyd, Limited, Publishers.)

uttering from issue dated Oct. 19 1907

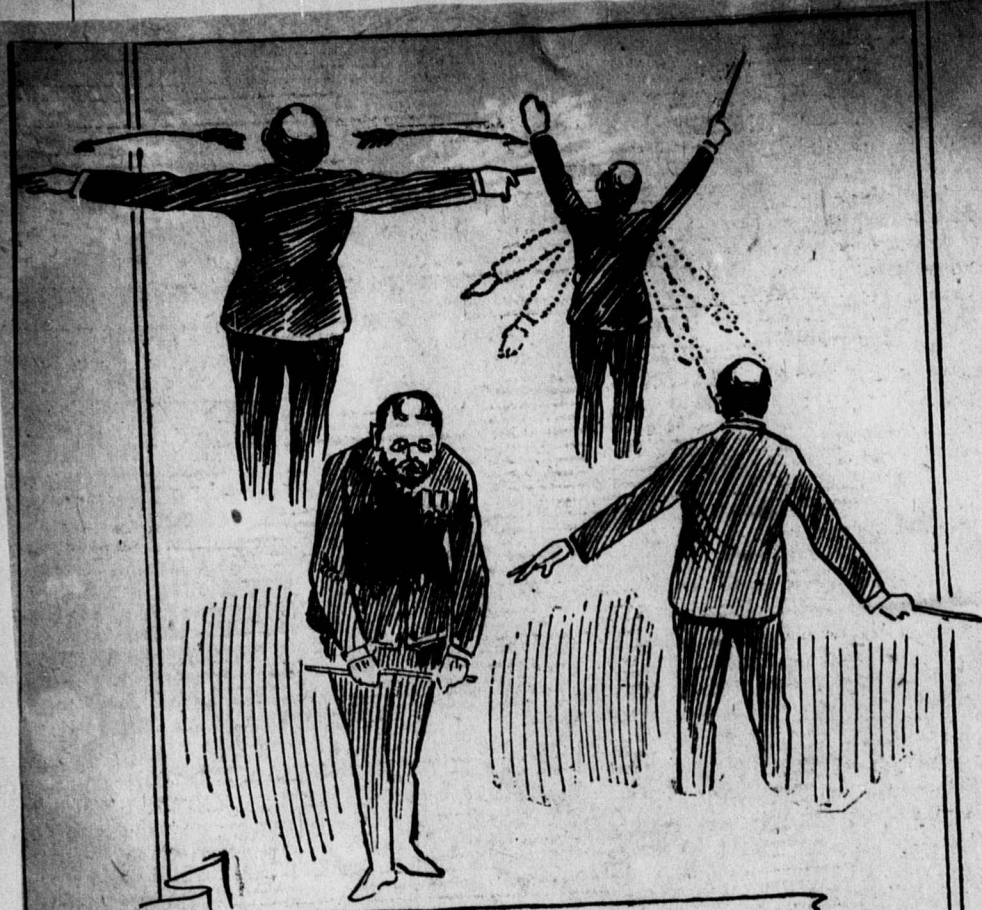
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83, Middle Abbey Street, Dublin.

netting from issue dated Oct-78 139 73

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Journaux du Monde du COURRIER
es, Renseignements divers.
A PRESSE pour coller les Coupures
ites, Tarifs, Destins: Franco

Journal: **WHITEHALL REVIEW**
Date: **12 OCTOBRE 1901**
Adresse: **LONDRES**
Signé: _____

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Tarif réduit, paiement: 250 55 105

From: **King**
Date: **19-10-01**

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Address of Journal
Dated October 14 1901
Sitting from the Duke of Devonshire

Renseignements divers.
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Journal: **L.A.P.**
Date: **OCTOBRE 1901**
Adresse: **LONDRES**
Signé: _____

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From **Anglo American**
Date: **15-10-1901**

London
York and Lin Gosch

John Philip Sousa, the "March King," from America, who is soon to show London what his famous band can do, is the son of a poverty-stricken musician, exiled from Spain. At eleven he appeared as a violinist; now he conducts a band in his own peculiar way, and is worth a quarter of a million. He has fiddled in a dancing saloon, and led the band of the U.S. Marine Corps at the White House, where he stayed twelve years. It was while in this position that he wrote the famous "Washington Post," out of which he got £7. His next composition, however, "The Stars and Stripes for Ever," brought him £10,000. I have no doubt that the visit of the great conductor and his famous band to this country will be eminently successful.

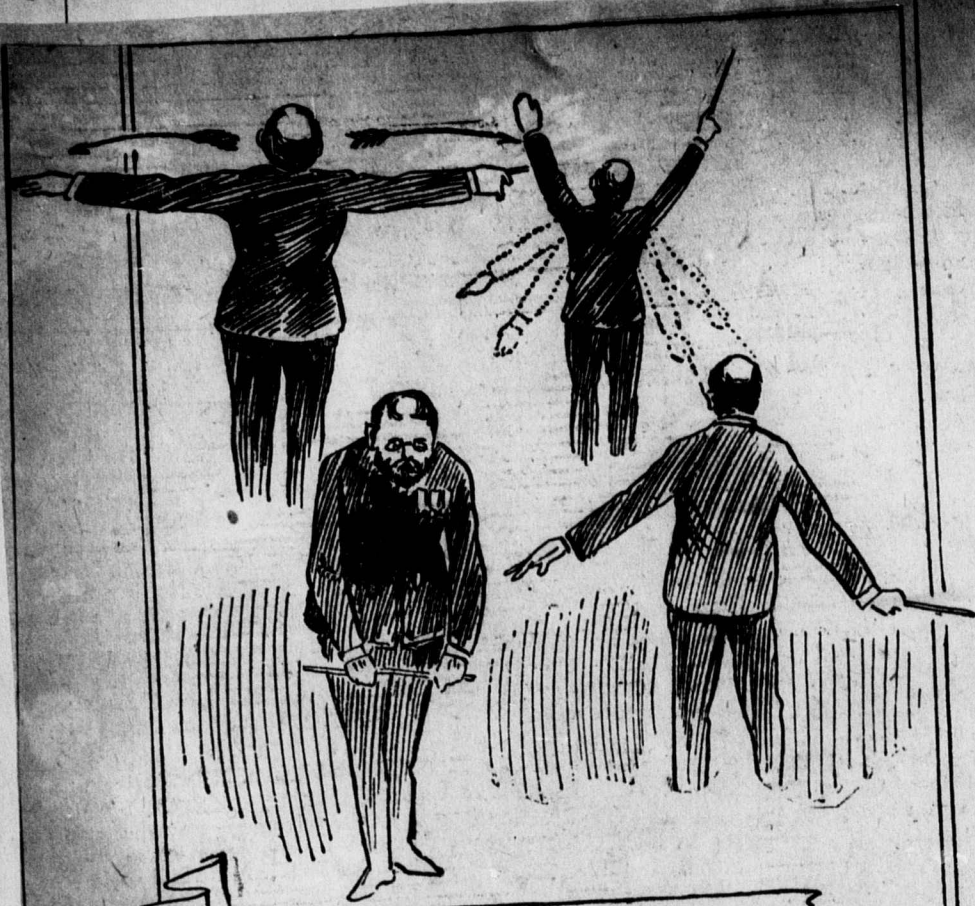
Dly Express
19-10-01

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Setting from the Public Reading Telegraph
Dated October 14 1901

Remise en mains divers.
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Adresse : **LONDRES**
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Smith Premier Typewriter Co.,
14 Gracechurch St., London, E.C.

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Anglo American
5. 10. 1907
London

Odes to This and That.

Ode to Sousa.

DEAR J.P.,
I am glad to welcome you
To these shores,
As others are;
But I am gladder than most,
Because I know you
And your band,
Which is more than
One in every ten thousand on this side
Can say, I'll be bound.
In your own country
They call you the March King.
If that term were used here
It would probably be asked
Why March King any more than
April or November King.
They make jokes of that simple nature
Hereabouts,
So, please, prepare not to be
Offended with them.
They mean well, and some of them
Know something about sharps and flats,
And crochets and quavers,
And will no doubt appreciate you
Very much, dear Sousa.
If the critics here make any complaints,
Don't you worry yourself
About them.
Critics are not everybody, even in
Old England.
And when you and your band
Get well under way
With one of those
Bang-tramp, bang-tramp, bang-bang
Marches of yours,
And the audience begin to
Tramp-tramp with their feet,
You'll know you've got them,
Let the critics say what they may.
Ah, John Philip, my boy,
Many a time and oft
Have I listened at Manhattan Beach
To the generous strains
Of those bandsmen of yours;
And many's the time that
I have felt soothed and comforted
By the steady see-saw
Of that conductor's wand of yours,
For I always felt that you had it
Firmly in your hand.
Your attitudes are a little wooden
Now and then, I admit;
And you do not show
Very much emotion;
Still, J.P., you are all there,
And if any of those tootle-tootlers
Of yours,
Or any of your string-ticklers,
Or brass-blowers,
Or reed teasers,
Or drum-belabourers,
Makes a slip,
I'll bet you know it, and remember it,
To the offender's cost.
You've worked wonders
In your day.
Time and you have had a stiff race
For it
This last quarter of a century or so,
But you've always beaten Time—
Ahem! Excuse me;
I was reading "Punch" the other day,
That's how these things occur.
And now, dear Sousa,
Let me give you a word of advice.
Don't be too ambitious,
Don't aim at being classical,
For they know—or think they know—their
Beethoven,
Their Wagner, their Verdi,
Their Flotow, their Schubert, their Gounod
And so on and so on,
Better than any American
Can interpret them.
Of course, there's a good deal
Of nonsense about all that,
But it's a thing that has to be
Reckoned with, therefore, I say, J.P.,
Just you be as American as
Ever you can be;
Bang it in, let them hear
Your rousing March thunders;
They'll like them;
They'll applaud them;
And you'll just be lionized.
Rub-a-dub-dub, bang, crash,
Squeak-squeak, smash, splash,
Ding-dong—off you go.

JAMES BURNLEY.

Sousa and his Band.

THE musical attractions of the Glasgow Exhibition have been steadily increased since the opening day, and now for four weeks they include two daily performances by the Scottish Orchestra under Dr. Frederic H. Cowen, and by Mr. John Philip Sousa's Military Concert Band. Great importance has naturally been attached to the appearance of this famous American combination, as this is its first professional visit to our country, and the wonderful reputation of the "Model Band of the World" and its conductor has been endorsed by innumerable Continental critics.

The band consists of a splendidly disciplined company of over fifty artistes of various nationalities, under a leader of extreme musical sensitiveness and of remarkable individuality. The most striking qualities of their performances are the sweetness, fulness, and wonderful balance of tone, the delicacy of shading, exceptional technical skill, and marvellous precision and unison. Its formation differs from most military bands, the chief distinction being the great preponderance of clarinets. The instruments used are fourteen B flat clarinets, four flutes, two oboes, one solo E flat clarinet, one alto and one bass clarinet, two bassoons; two alto, one tenor and one baritone saxophones; four cornets, one flugal horn, two trumpets, four horns, three trombones, two euphoniums, four tubas, and drums.

Mr. Sousa is considered the foremost conductor and composer of his country, and is the first American musician to win success and popularity outside of his own country. He was born in Washington forty-four years ago, and received his musical education in his native city. As a boy he was a violin soloist, at seventeen he was a conductor of theatre orchestras, and at twenty-four he became leader of the President's band. This last position he held for twelve years under five successive Administrators, but nine years ago he resigned, and organised his present band. During these nine years the band has played in 500 different cities in the United States, the Dominion of Canada, France, Germany, Belgium, and Holland, and can show the magnificent total of 5000 concerts and 250,000 miles of travel. Last year their European tour

extended from April to October, and became a series of ovations throughout the different countries. It began with the Paris Exhibition, at which they were "the official American band," and where they played for eleven days, their daily concerts being attended by eight to ten thousand people.

In addition to his musical compositions, of which he has published more than three hundred, including about seventy-five famous marches, six comic operas, and several orchestral suites, Mr. Sousa has written books of instruction for various instruments, a compilation of "The National, Patriotic, and Typical Airs of all Lands," the libretto of his opera "The Bride Elect," and a considerable amount of magazine verse, and he is now at work on a novel. He is also a keen sportsman, an excellent trap shot, and finds his exercise in riding, cycling, golf and tennis.

On concluding his engagement at the Glasgow Exhibition, Mr. Sousa takes his band for a six weeks' tour of the provinces.

359, STRAND, LONDON, W

From *Ladies Review*

Date 19 OCT 1907

ANOTHER LINK added to the friendly chain which binds England and America! We have had the sympathetic ones, forged by the bereavements which the peoples of the two countries have respectively sustained; and the theatrical ones, by the interchange of actors, and even of whole companies. The chain has been lengthened and strengthened by the friendly rivalry for supremacy in yachting, and in cricket; and now we have another musical link in the presence of Mr. Sousa and his famous band, last week in London, and at present at the Glasgow Exhibition. Friday evening, Saturday afternoon, and Saturday evening—three times in twenty-six hours—the Royal Albert Hall was packed by an enthusiastic audience, crowding alike every recess of that vast building, which greeted the band with a welcome to which, I venture to say, even Mr. Sousa was unaccustomed. Curiosity and interest took the public there, but it was appreciation which evoked the gradual crescendo of applause. This culminated in enthusiasm when "The Star-Spangled Banner" and "God Save the King" were received with vociferous applause, which was intended to be, and was accepted as, indicative of the patriotic sympathy existing between the two nations.

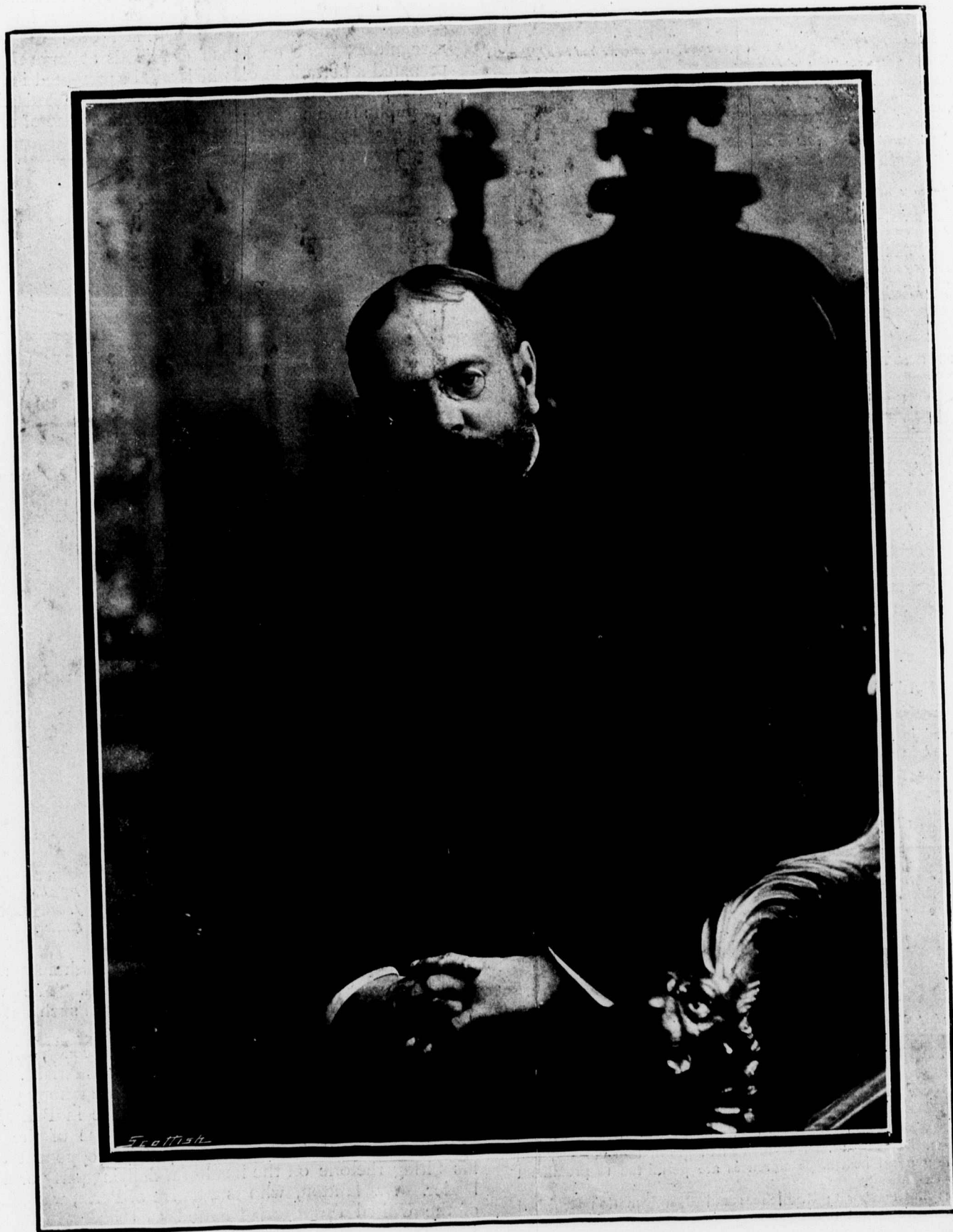
The Scots Pictorial

An Illustrated Magazine-Journal.

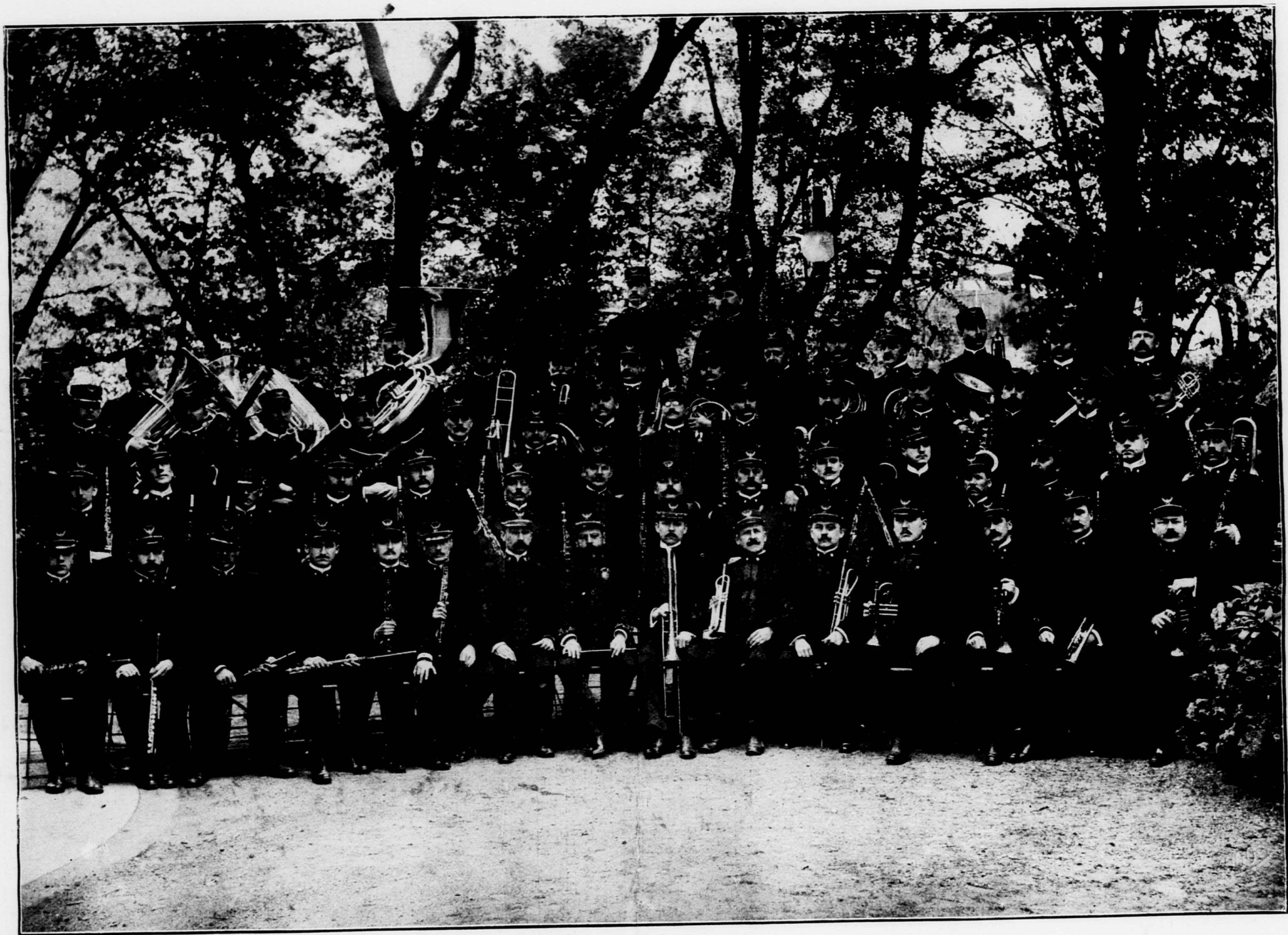
No. 126. VOL. VII.]

OCTOBER 15, 1901.

[SIXPENCE.]



Mr. John Philip Sousa,
The Celebrated American Conductor.



Sousa's Famous American Band, now performing at the Glasgow International Exhibition.

om *Woman*

ate 16. 10. 01

OCT. 16, 1901.

WOMAN'S

ONE · PENNY

WOMANTHE MOST · WIDELY · READ ·
LADIES · PAPER.'WHEN
THE
TEMPTER
FAILS.'Splendid
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No. 616

EVERY WEDNESDAY

OCTOBER 16, 1901

THE AMERICAN "MARCH KING."



The Royal Albert Hall was filled with a most appreciative audience on the occasion of Sousa's first visit to this country in a professional capacity. Very seldom has a band of instrumentalists had such a reception. In the first part of his programme, the "March King" gave no fewer than seven encores, consisting mostly of his own

works. Not a few people were disappointed at seeing only two items on the card of Mr. Sousa's compositions. However, they were satisfied in the long run, for, after all, it was his marches that they came to hear. It is to be hoped that he will pay us another visit on his return from Glasgow.

from *the World*
 Date *10 OCT 1901*

rejoice to hear that
 an enormous success
 to London again. Ar-
 en made for him to give
 at Covent Garden and
 morning performances
 orchestra at the Empire,
 Please men-
 amp to 30

from *Glasgow*
 Date *19/10*

Lloyds
29 OCT 1901

Mr. Sousa and his band have been very
 successful at Glasgow. On their return
 to London 12 evening concerts will be
 given at Covent Garden theatre, and the
 same number of morning performances at
 the Empire, commencing about the end
 of November.

Irish Times
19/10
Dublin

Mr. Sousa's famous American military band
 had, lately, a most flattering reception at the
 Albert Hall, London. The conductor and his
 fifty-two skilled executants are now fulfilling a
 four-weeks' engagement at the Glasgow Exhibi-
 tion, after which, it is expected, they will make
 a provincial tour.

dy news
21-10-01

Huddersfield Chron
21 OCT 1901

MR. SOUSA'S BAND.

A short series of Promenade Concerts has been ar-
 ranged for Mr. Sousa's band at Covent Garden Theatre.
 It will be limited to a dozen nights, after the return
 of the band from their provincial tour, that is to
 say, probably during the last week of November
 and the first week of December, and the theatre
 will be decorated as for the Fancy Dress Balls. It
 is understood that, according to present arrange-
 ments, the Promenade will be 2s., although it will
 probably be found more advisable to retain the old
 Promenade price of a shilling. Every afternoon
 during the fortnight concerts will also be given by
 the Sousa band at popular prices at the Empire
 Theatre.

Arrangements have been made for Soe
 give 12 evening concerts at Covent-g.
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 formances of his orchestra at the Empire, to
 mence about the end of November.

LOCAL NEWS.

SOUSA AND HIS BAND IN LONDON.—John Philip
 Sousa, the American "March King," and his fa-
 mous military concert band have fairly conquered
 London, where they appeared in three grand
 concerts at the Albert Hall on October 4th and
 5th. As a popular and financial success, Lon-
 don has known nothing to equal these Sousa
 concerts, and it is authoritatively stated that,
 apart from charity performances at which fancy
 prices were charged, they were the three most
 successful concerts ever given in that vast hall.
 Fully 30,000 people attended the three per-
 formances, and the takings constituted not only
 a new financial record for Albert Hall, but
 for the Sousa Band also, despite the fact that
 Sousa had previously played to enormous busi-
 ness in America and on the Continent. The en-
 tire London press were a unit in describing the
 American band as a revelation of the possibili-
 ties of a wind orchestra under the control of a
 master spirit, and they united in praising Sousa
 both as composer and conductor. The precision
 of the band's playing, the rich, full tone, the
 delicate nuances produced, and the wonderful
 verve and nerve-tingling spirit of the whole per-
 formance were much admired. The popular aspect
 of the Sousa concerts were an agreeable surprise
 to the London audiences, arousing them to an
 unprecedented degree of enthusiasm. Mr.
 Sousa places only nine numbers on his pro-
 gramme, but he plays as much as his audience
 express a desire to hear. At the Albert Hall
 concerts he never played less than 20 numbers
 at any performance, and as his extras consisted
 largely of his own inspiring marches, and the
 jolly characteristic American melodies, they were
 received with a spirit that can only be described
 as rapturous. The fact that Sousa plays con-
 tinuously, without waits between numbers, was
 another novelty to English audiences that was
 much appreciated. The Sousa Band is now at
 the Glasgow Exhibition repeating its London
 triumphs at the Scotch metropolis, and next
 month will begin an extended provincial tour,
 which will bring them to the Town Hall, Hud-
 dersfield, on Thursday, November 7th.

Journal : *The Daily News*
 Date : *21 OCT. 1901*
 Adresse : *19, Bouverie Street-Londres 1*
 Signé :

MR. SOUSA'S BAND.

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 during the fortnight concerts will also be given by
 the Sousa band at popular prices at the Empire
 Theatre.

QUEEN'S HALL CONCERTS.

MR SOUSA and his famous band will make their first
 appearance at the Empire on the afternoon of Satur-
 day, Nov. 23rd, and will also play at Covent-garden
 Theatre on the evening of the same day.

1082509
CPH

Music Lover's Edition
25-10-07

Music lovers will rejoice to hear that Sousa, who has been an enormous success at Glasgow, is coming to London again. Arrangements have been made for him to give twelve evening concerts at Covent Garden Theatre, and the same number of morning performances of his inimitable orchestra at the Empire, which will commence on the 23rd of November. During the Sousa concerts at the Empire smoking will not be permitted in the auditorium.

Esbo
25-10-07

Arrangements have been made for Sousa and his band to give twelve evening performances at Covent Garden Theatre, and the same number of matinees at the Empire, to begin immediately on the termination of his engagement at the Glasgow Exhibition. By the way, it is said that he came by his name in the following manner. He was first known as Mr. So, and when travelling his trunks were marked—So, U.S.A., to the mystification of an hotel clerk, who entered the name in his book as Sousa. So runs the story.

From Glasgow Exhibition

Arrangements have been made for Sousa to give twelve evening concerts at Covent Garden Theatre, and the same number of morning performances at the Empire, which will commence about the end of November. During the Sousa concerts at the Empire smoking will not be permitted in the auditorium.

My Leader
26-10-07

When Sousa himself has finished in the country, he returns to London, to appear at a series of (non-smoking) matinees at the Empire. This will probably be towards the end of November.

Esbo
26-10-07

MR SOUSA and his famous band will make their first appearance at the Empire on the afternoon of Saturday, Nov. 23d, and will also play at Covent-garden Theatre on the evening of the same day.

From

Date

"Susan's Band" discourses its music at all the afternoon and night performances of the Mohawk Minstrels at St. James' Hall. It is not necessary to make comparisons between this band and any other orchestral body, that being reserved for the audiences. The present program is a full one that is well varied, and there is entertainment in the full meaning of the word always to be found with the Mohawk Minstrels.

Glasgow Exhibition
18 OCT 1907

Sousa's Band Entertain Grenadier Guards.

INTERESTING SPEECH BY MR SOUSA.

Mr Sousa and the members of his band last night entertained the band of His Majesty's Grenadier Guards at supper in the Windsor Hotel, Glasgow. Mr Sousa presided. During the course of the supper the toasts of "His Majesty King Edward" and "The President of the United States" were honoured. Mr Sousa, in proposing the health of "The Grenadier Guards," delivered an interesting speech. He remarked that it was 30 years since the Grenadiers and Americans had a drink together. At that time they took part in what he believed was the greatest musical festival ever organised by a bandmaster, and that bandmaster was Patrick Sarsfield Gilmore. That gentleman organised a festival which comprised 3000 of the best players in the world, and brought the three principal bands in Europe to take part in it—bands from Germany, France, and England—and the English band was the Grenadier Guards. From that festival American musicians got their one father and three mothers—(laughter)—the father was Gilmore, a man who knew that music was the universal language, and who believed no geographical lines

stood between his band and the man he wanted; while the mothers were the three European bands. Therefore, Mr Sousa said, they had to thank the Grenadier Guards for supplying the third part of what ultimately became Sousa's Band. (Applause.) They were a brotherhood there that night: it might be necessary for diplomats to keep to their own political parties, but, as he had said, music was the universal language, and he had great pleasure in asking them to drink to the health of the Grenadier Guards and their distinguished conductor, Mr Williams. The toast was enthusiastically pledged. Mr Williams, in reply, paid a compliment to Mr Sousa and his band for, first of all, scoring in taking the initiative in inviting the Guards to supper, while they (the Guards) had expected to be the first hosts. It was an example of the usual American smartness, but Britons usually came in at the death—(applause)—and the Guards would weigh in to-morrow night. He paid a tribute to Mr Sousa and his combination for their excellent appearances in this country, and not least for the very friendly relations which had been engendered between the Guards and the Americans as a result of the Exhibition engagement. With Mr Sousa, he believed in the brotherhood of musicians—the band was the bond. (Applause.) He proposed "The Health of Mr Sousa," and the toast was heartily received. The proceedings, which were most enjoyable, afterwards terminated.

(PARAGRAPH ADVERTISEMENT.)
ROWAN & CO.,
Manufacturers of Accessories for the
HIGHLAND DRESS.
EXHIBIT 24, INDUSTRIAL HALL,
104 ARGYLE STREET, GLASGOW.

From
Date

An unusual feature of the concerts of Sousa, the American "March King," at the Royal Albert Hall on Friday and Saturday, October 4 and 5 was a brass band furnishing accompaniments to violin and vocal solos. Broad, sympathetic, and thoroughly artistic accompaniments of this kind are an especial virtue of this great American concert band. Miss Minnie Tracy, the soprano, has recently attracted the attention of Frau Wagner, and has been engaged for the next Bayreuth festival. She has sung at the Bordeaux Opera, also at the Metropolitan Opera House, New York, and will have the leading rôles at the opera at Mannheim the coming winter. Miss Dorothy Hoyle, the young violinist, is a pupil of Sauret, and her playing is distinguished for its superb tone and great technical facility. From the band proper the instrumentalists to be heard in solos are Arthur Pryor, who was dubbed the "Paganini of the Trombone" in Belgium last summer, and Herbert L. Clarke and Walter B. Rogers, cornetists. These men are notable for their skill even in an organisation composed entirely of soloists.

From
Date

John Philip Sousa, "The March King," will appear at the Albert Hall on November 13th, with his band of 60. His concerts in the Royal Albert Hall drew 27,000 people for three performances. He is now appearing at the Glasgow Exhibition, and afterwards undertakes a six weeks' provincial tour. The eminent "John Philip" was born in Washington on November 6th, 1856, the son of Antonio Sousa, a musician who hailed from Spain, although of an ancient Portuguese family. He was educated in the public schools of his native city, and studied under John Esputa and George Felix Benkert. At 11 he made his first public appearance as a violin soloist, at 15 was an orchestral player, and at 17 conducted theatre orchestras. He was one of the first violins of the orchestra with which Jacques Offenbach made a concert tour of America, and in 1880 became leader of the band of the United States Marine Corps attached to the President's household, serving under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. He resigned from the service in 1892, and organised his military concert band, with which he has given 5000 concerts during the last nine years, involving 250,000 miles of travel. As a composer Sousa is best known in this country, his "Washington Post March" a few years ago attaining remarkable popularity. His own inspiring marches, and the jolly characteristic American melodies, they were received with a spirit that can only be described as rapturous. The fact that Sousa plays continuously, without waits between numbers, was another novelty to English audiences that was much appreciated.

From
Date

19 OCT 1901
DUBLIN

"Apart from music," says John Philip Sousa, "my tastes are very simple. When I have the time I enjoy social life, cycling, golfing, shooting, and athletics of all kinds. I have written a fair amount of magazine verses and the libretto of my opera, 'The Bride Elect,' and have just sold my first novel to an American publisher." Thus it will be seen that the popular conductor does not confine himself to one branch of art as strictly as some people imagine.

From
Date

A Splendid Record.

Miss Minnie Tracey, the American soprano, who sang at the Albert Hall with the Sousa Band, was born in New York, and received her musical education in Paris, studying under Mesdames Marie Sasse, Rosina Laborde,



MISS MINNIE TRACEY.

and Calva Picciotti, making her debut as Marguerite in "Faust" at Geneva in 1892. In 1893, when twenty years of age, the young artiste sang at Covent Garden as Donna Anna in "Don Giovanni," making a favourable impression, which was surprising, as she had only one week to prepare the rôle, and did not have one proper rehearsal. She subsequently sang at Nice, Monte Carlo, Milan, the principal cities of France, and in America, and is now in Stockholm. Miss Tracey is engaged to sing at Bayreuth next season, after which she hopes to appear in England in concert and oratorio, of which she has had much experience in America.

From
Date

Arrangements have been made for Sousa and his band to give twelve evening performances at Covent Garden Theatre, and the same number of matinees at the Empire, to begin immediately on the termination of his engagement at the Glasgow Exhibition. By the way, it is said that he came by his name in the following manner. He was first known as Mr. So, and when travelling his trunks were marked—So, U.S.A., to the mystification of an hotel clerk, who entered the name in his book as Sousa. So runs the story.

From
Date

THE PROMENADE CONCERTS.—Beyond the curiosity recently occasioned by the first appearance at the Queen's Hall of four "Wagner Tubas" scored for use in the *Ring*, but previously evaded at Langham-place by a makeshift, there is little that is novel to record in the prosperous course of the autumn season of these concerts. The reign of Wagner in the people's hearts is not ended. On nights devoted to his music it is necessary to let the visitors in in batches like penning sheep, so great is their anxiety to have their souls vivisectioned by the Teuton; but was it ominous that last Monday "The Ride of the Valkyries," and the *Lohengrin* Act III. prelude were both allowed to pass without any continued demand for encores? Is it possible *le roi est mort, vive le roi*, and that the artillery of the "1812" overture of Tchaikowsky have displaced the turmoil of the Wagnerian "Ride" as the people's popular thunder of the moment? We know that the death-like sixth symphony of the great Russian is just now twice the draw that the lifelike sixth Beethoven symphony is, and, so peculiar a thing as it seems to say while Wagner still packs the house like a theatre on Boxing night, yet it is really possible that the greedy public have gorged themselves on drum and trumpet until they have ridden their beloved Valkyries to death. The German concert of Monday was succeeded by an English one on Tuesday, when none but living British composers were included in the programme. There is, however, not enough musical genius in our land to excite a standing mass of people, not students, but drawn from the everyday public, for three hours, not even when Dr. Elgar, all unawed by the "March King's" presence upon our shores with his trumpets in full blast, introduces "Pomp" and "Circumstance," the doctor's two new marches, to the London public, and even unblushingly succeeds, too, by dint of merit.

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LONDON, W.

GRAND NEW PICTURE,
"THE TEMPTATION,"
PAINTED BY WILLIAM STREET,
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DR. LIVINGSTON'S HALLS,
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COSTUME AND LANTERN LECTURES,
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Admission: 12 to 6, 1s.; 6 to 10, 6d.
Children under 14, Half-price.
Ticket Secretary, Mr. T. ABBOTT, Church Institute, Sheffield.
Admission to the Zenana, Concerts, etc., 5d. each.
Handbooks 6d., at all Bookellers.
Railway Returns Tickets at a fare and a quarter (minimum 1s.) from Stations within twenty miles on production of Exhibition Tickets.

From *Frederick J. J. J. J.*
Date *11/10*

An unusual feature of the concerts of Sousa, the American "March King," at the Royal Albert Hall on Friday and Saturday, October 4 and 5 was a brass band furnishing accompaniments to violin and vocal solos. Broad, sympathetic, and thoroughly artistic accompaniments of this kind are an especial virtue of this great American concert band. Miss Minnie Tracy, the soprano, has recently attracted the attention of Frau Wagner, and has been engaged for the next Bayreuth festival. She has sung at the Bordeaux Opera, also at the Metropolitan Opera House, New York, and will have the leading rôles at the opera at Mannheim the coming winter. Miss Dorothy Hoyle, the young violinist, is a pupil of Sauret, and her playing is distinguished for its superb tone and great technical facility. From the band proper the instrumentalists to be heard in solos are Arthur Pryor, who was dubbed the "Paganini of the Trombone" in Belgium last summer, and Herbert L. Clarke and Walter B. Rogers, cornetists. These men are notable for their skill even in an organisation composed entirely of soloists.

As a popular and financial success it is claimed that London has known nothing to equal these Sousa concerts, and it is authoritatively stated that, apart from charity performances at which fancy prices were charged, they were the three most successful concerts ever given in that vast hall. Fully 30,000 people attended the three performances, and the takings constituted not only a new financial record for Albert Hall, but for the Sousa band also, despite the fact that Sousa had previously played to enormous business in America and on the Continent. The precision of the band's playing, the rich full tone, the delicate nuances produced, and the wonderful verve and nerve-tingling spirit of the whole performance were much admired. Mr. Sousa places only nine numbers on his programme, but he plays as many as his audience express a desire to hear. At the Albert Hall concerts he never played less than twenty numbers at any performance, and as his extras consisted largely of his own inspiring marches, and the jolly characteristic American melodies, they were received with a spirit that can only be described as rapturous. The fact that Sousa plays continuously, without waits between numbers, was another novelty to English audiences that was much appreciated.


From *Frederick J. J. J. J.*
Date **19 OCT 1901 DUBLIN**

"Apart from music," says John Phillip Sousa, "my tastes are very simple. When I have the time I enjoy social life, cycling, golfing, shooting, and athletics of all kinds. I have written a fair amount of magazine verses and the libretto of my opera, 'The Bride Elect,' and have just sold my first novel to an American publisher." Thus it will be seen that the popular conductor does not confine himself to one branch of art as strictly as some people imagine.

From *Week-End*
Date *26-10-01*

A Splendid Record.

Miss Minnie Tracey, the American soprano, who sang at the Albert Hall with the Sousa Band, was born in New York, and received her musical education in Paris, studying under Mesdames Marie Sasse, Rosina Laborde, and Calva Picciotti, making her *début* as Marguerite in "Faust" at Geneva in 1892. In 1893, when twenty years of age, the young artiste sang at Covent Garden as Donna Anna in "Don Giovanni," making a favourable impression, which was surprising, as she had only one week to prepare the rôle, and did not have one proper rehearsal. She subsequently sang at Nice, Monte Carlo, Milan, the principal cities of France, and in America, and is now in Stockholm. Miss Tracey is engaged to sing at Bayreuth next season, after which she hopes to appear in England in concert and oratorio, of which she has had much experience in America.



MISS MINNIE TRACEY.

From *Escho*
Date *25-10-01*

Arrangements have been made for Sousa and his band to give twelve evening performances at Covent Garden Theatre, and the same number of matinees at the Empire, to begin immediately on the termination of his engagement at the Glasgow Exhibition. By the way, it is said that he came by his name in the following manner. He was first known as Mr. So, and when travelling his trunks were marked—So, U.S.A., to the mystification of an hotel clerk, who entered the name in his book as Sousa. So runs the story.

H.R.H. THE DUKE OF SPARTA.
H.R.H. PRINCE GEORGE OF GREECE.
PRINCESS ANNA HOHENLOHE.
H.M. PRINCESS DI SIPINO.
COUNTESS DENIS ALMAY, &c, &c.
H.R.H. PRINCESS MARIE OF GREECE
writes: "Messrs. Edwards' Preparation, 'Harlene' fortifies: 'Please send at once six bottles of 'Harlene', as formerly sent to H.I.H. when still Princess Marie of Greece' send as soon as possible."

H.M. THE GRAND DUCHESS GEORGE OF RUSSIA
writes: "Please send at once six bottles of 'Harlene', as formerly sent to H.I.H. when still Princess Marie of Greece' send as soon as possible."

PRINCESS ANNA HOHENLOHE
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Sousa, who has been an enormous success at Glasgow, is coming to London again. Arrangements have been made for him to give twelve evening concerts at Covent Garden Theatre, and the same number of morning performances at the Empire, which will commence about the end of November. During the Sousa Concerts at the Empire, smoking will not be permitted in the auditorium, which seems to us an unnecessary bit of bunkum.

From

Date

Admirers of the Sousa Band
will be glad to hear that when they return from Glasgow they will play for twelve afternoons at the Empire and twelve evenings at the Royal Opera, Covent Garden. When the band played at the Albert Hall we expressed a hope that they would be heard again in London before returning to the States.

THE PROMPTER.

From

Date

ANOTHER POINT OF VIEW.

To the EDITOR of THE WESTMINSTER GAZETTE.

SIR,—The other day your "Angry Contributor" spluttered of doctors and editors. Allow me to-day to be angry also—angry with the Rosberian definition of American energy as being an "anxiety of improvement." Anxiety of improvement, indeed—mere money greed and megalomania! What ever is there to admire in Americanism; what improvement, material or moral, to note? Their literature, painting, culture—where is it? Their music—Oh, Sousa! "The Washington Post"! Their drama—Oh, "New York Belle" and other dreadful things inflicted on us at the point of the most intrusive, vulgar advertising the world knows!

Their commerce—trusts watered like a homœopathic pillule in a tumbler, destructive of hosts of individual centres of intelligence and effort, creators of masses of automatic, discontented wage-slaves!

They "create demand," do they? What for? Mostly to divert our cash from the purchase of that which is good and useful to that which is cheap, nasty, and useless. Are their masses happier than ours? Is their capital more tully employed, and does it yield a better return than ours? Apparently not, since they are so eager to place it here.

Is the unnatural wretch whose life seems to be a breathless race for dollars which he can never enjoy, and which he would not have the capacity to enjoy were he to live long enough—is this thing an ideal to be looked up to?

Content, moderation, rest, culture, have no place in such an existence.

Let us simplify our lives, not complicate them; let us strive to cultivate each separate individual to act for himself and so for his neighbour, each living by and for the other, not herded in masses, tools in the hands of the monopolist, the company promoter, and the advertiser.

We should strive to repel the American invasion, not welcome either it or its methods.—Yours, &c.,

EUROPEAN.

From

Date

Music lovers will be glad to hear that the Sousa Band, which has been a success at Glasgow, is coming to London again. Arrangements have been made to give twelve evening concerts at Covent Garden Theatre and the same number of morning performances at the Empire, which will commence about the end of November.

From

Date

SOUSA'S AMERICAN BAND, which recently gave three Concerts at the Royal Albert Hall, but which is just now fulfilling a four weeks' engagement at the Glasgow Exhibition, will shortly be returning to the metropolis, towards the end of November, a series of twelve Evening Concerts at the Covent Garden Opera House and the same number of performances at the Empire Theatre.

Date

Miss Godwynne Earle, who is a great favourite with her audiences, mimics Sousa with considerable skill. To the variety artist, the American musical director has, indeed, been treasure trove, and, en revanche, by such means is the enjoyment of Sousa's idiosyncrasies enhanced. "You pat my back, I'll pat your back," to quote a chorus that has decidedly caught on.

And speaking of Sousa, it is welcome news that he will conduct at a series of matinées at the Empire during November. Surely here is a splendid opportunity for all to go and hear his famous band. And à-propos of the Empire, the new ballet will be presented very shortly, and the dresses (all of which have been made in the theatre) are of great beauty, and suggest the most exquisite porcelain from the world's famous potteries.

From

Date

AMONG MUSICIANS.

It is gratifying to hear that a short series of promenade concerts at Covent Garden, with the Sousa Band, is contemplated towards the end of next month. There is a talk of making the charge for the promenade two shillings, instead of the regulation shilling; but surely the directors will think better of such a departure from the rule that has obtained for so long. The Sousa Band will also give a

SERIES OF AFTERNOON CONCERTS at the Empire during the run of the promenades at Covent Garden.

Journal

Date

Adresse

Signé

at the Pavilion about 10 months ago.
When Sousa himself has finished in the country, he returns to London, to appear at a series of (non-smoking) matinées at the Empire. This will probably be towards the end of November.

Journal

Date

Adresse

Signé

JOHN PHILLIP SOUSA, the "March King," is the son of a poor musician exiled from Spain. At eleven he appeared as a violinist; now he conducts a band in his own peculiar way, and is worth a quarter of a million. He has fiddled in a dancing saloon and led the band of the United States Marine Corps at the White House, where he stayed twelve years. It was while in this position that he wrote the famous "Washington Post," out of which he got £7. His next composition, however, "The Stars and Stripes for Ever," brought him £10,000.

NEWS, WEDNESDAY, OCTOBER 30, 1901

MUSIC at the EXHIBITION

Sousa under Review—Superiority of his Band—Its Perfect Organisation and Training—Extraordinary Character of Tonal Effects—Repose in Great Art—Repetition of Familiar Pieces—A Spur Required for a Renewed Zest—Sousa's Great Repertory and his Picturesque Conducting—Composition of the Band—Lieut. Miller and the Portsmouth Marines—The Scottish Orchestra.

Before Mr Sousa and his world-famous band leave us, I should like to thank them for the immense amount of pleasure and instruction they have given me. The public, in its own way—that is to say, by constant and enormous attendance and warm applause—has shown its appreciation of the splendid qualities of the band, and the fascinating personality of its conductor, but the Press has but feebly and imperfectly reflected the general consensus of favourable opinion in regard to this representative New York musical organisation.

Immediately after the first performances, I ventured to express as emphatically as possible my unqualified admiration of the band's composition, balance, beauty of tone, brilliant execution, and perfect training, and now, after repeated and attentive audiences, I remain convinced that the Sousa Band is superior in these respects to any band of the same kind that I have heard either at our own Exhibition or elsewhere. The nearest approach to its manifold excellencies was made by the Coldstream Guards' Band, under Mr Mackenzie Rogan, which, however, is not surpassed in fire, precision, and refinement, but rather in balance and in the perfection of tone and execution of the brass instruments, the wood-winds, for the most part, reaching an excellence that requires no qualified praise.

The tones of the Sousa Band wax and wane, melt and flow, intermix or contrast, group with group, with the most fascinating variety of effect, and their euphonious quality is enchanting; inasmuch that often the ear refuses to believe it is listening to an organisation containing, in the main, the instruments that usually compose a military band, but fancies rather that Mr Sousa has had specially manufactured for his purposes instruments of an incomparably superior kind.

Of course, this perfection of tone is largely due to the expertness of the players, for even a Stradivarius violin needs to be coaxed, and will sound but poorly in the hands of an inexperienced performer. Then the players, besides being brilliant executants, have been trained to uniform excellence; each single player and each group understanding the value, equally, of subordination and prominence as required in the general movement of the music or to illustrate the wishes of the conductor.

And in this matter of execution and interpretation one perceives how, by constant practice together, the performers have mastered the rare and difficult feat of giving to their performances that character of ease and repose which belongs to all great artistic achievements. But here let me repeat my original criticism that these qualities are apt unconsciously to become metamorphosed into a smooth mechanism. Vivacity and conviction die away in the case of players who, like the members of Sousa's band, are called upon for countless repetitions of pieces long familiar to them, and whose zest has departed in the process of daily performances. In this respect even so sensitive and gifted a conductor as Mr Sousa must occasionally find difficulty in spurring his forces to liveliness and animation. Mr Sousa's picturesque, graceful, and pointed style is, however, generally reflected faithfully in the admirable performances of his justly famous band.

Mr Sousa's repertory has been sneered at by critics who have wished to make a point of the large admixture in the programmes of the conductor's own compositions, and of sundry items of an ultra-popular kind, but really it is one of the largest and most representative repertoires ever mastered by a wind-band. It contains very many works that belong to the highest class of music, and very many, also, that are either entirely new or seldom performed by bands of a like character. I regret, however, I cannot take up space with a list of these works.

In order to complete my review of the visit of Sousa and his Band to Scotland, I give here complete details of the composition of the band. It includes 14 B flat clarinets, four flutes (one interchangeable with a piccolo), 2 oboes (one interchangeable with the cor-anglais or English horn), 1 small clarinet, 1 alto clarinet, 1 bass clarinet, 2 bassoons, 4 saxophones, 4 cornets, 2 trumpets, 1 flugelhorn, 4 French horns, 3 trombones, 2 euphoniums with bass trumpet attachment, 4 brass basses (known as Sousaphones, because invented by Mr Sousa), 1 bass drum, 1 pair kettledrums, and the other usual instruments of percussion. When in New York the band includes, besides the above, 2 saraphones, 1 flugelhorn, 4 clarinets, 1 second small clarinet, 1 alto clarinet, 1 bass clarinet, and 1 bass trombone.

Lieut. George Miller and his Portsmouth Marines are meeting with all their former success. The band compares at a disadvantage with some others we have had, because it is not at its full strength, but the performances are so spirited and the programme

Sunday Times
2 OCT. 1901
LONDRES

I rather enjoyed the novelty of strolling from one trying-place to the other and watching the proceedings at each. It was genuinely interesting to listen to the three different bands in turn and compare (without invidiousness, I trust) their respective good qualities. It seemed to me that they did not clash in the smallest degree. They were as distinct in their way as tragedy is from comedy and both are from melodrama. Dr. Cowen has a splendid orchestra, and we all know how admirably he plays the "heavy lead." Mr. Williams of the Grenadier is not an unworthy successor to the peerless Dan Godfrey, and the popularity of his band in Glasgow is demonstrated by the fact that they have been re-engaged for the last week of the Exhibition. As for John Philip Sousa—the prince of musical "jeunes premiers," the acknowledged principal American "light comedian" of his art—I can only say that he and his band have won the hearts of the Scottish lads and lassies for good and all. They simply rave about him, and thank their lucky stars for the happy chance that enabled their enterprising Executive to engage him for the Glasgow Exhibition. But this is not strange. Sousa and his men are favourites everywhere. What is really funny, though, is that the Sousa and the Grenadier bandmen should have struck up such a close and cordial friendship during their temporary sojourn in the same town. On the last two nights before they parted there were mutual supper parties, at which vows of eternal brotherhood were sworn and another solid link was forged in the chain that binds England with America. Upon the second occasion I was invited to be present, and the spectacle of the men in their red and blue uniforms—host and guest sitting in alternation round the long horseshoe table, all fraternising in the spirit of true fellowship—was one that fairly made the heart glad.

By the way, Sousa and his band will be back in London on November 23 for a fortnight's concert work before returning to the States. According to the original programme their return visit to the metropolis was to have been for a single day only, but the splendid reception accorded to the American band at the Albert Hall has certainly justified an extension of their stay. The afternoon concerts will take place at the Empire Theatre and the evening performances at Covent Garden, where the arrangement of the house for the fancy-dress balls will remain undisturbed, save that several rows of stall chairs are to be placed upon the parquet floor used for the dancing. Meanwhile the Glasgow engagement, which terminates next Saturday, will be followed by a tour of the large provincial towns.

To all outward seeming then

from the *Weekly Irish Times*
Dated October 29 1901
of Journal *Dublin*

Glasgow Evening Times

Published at Buchanan Street, Glasgow
Cutting from issue dated Oct 28

Sousa's Band Entertain Grenadier Guards.

INTERESTING SPEECH BY MR SOUSA.

Mr Sousa and the members of his band last night entertained the band of His Majesty's Grenadier Guards at supper in the Windsor Hotel, Glasgow. Mr Sousa presided. During the course of the supper the toasts of "His Majesty King Edward" and "The President of the United States" were honoured. Mr Sousa, in proposing the health of "The Grenadier Guards," delivered an interesting speech. He remarked that it was 30 years since the Grenadiers and Americans had a drink together. At that time they took part in what he believed was the greatest musical festival ever organised by a bandmaster, and that bandmaster was Patrick Sarsfield Gilmore. That gentleman organised a festival which comprised 3000 of the best players in the world, and brought the three principal bands in Europe to take part in it—bands from Germany, France, and England—and the English band was the Grenadier Guards. From that festival American musicians got their one father and three mothers—(laughter)—the father was Gilmore, a man who knew that music was the universal language, and who believed no geographical lines

stood between his band and the man he wanted; while the mothers were the three European bands. Therefore, Mr Sousa said, they had to thank the Grenadier Guards for supplying the third part of what ultimately became Sousa's Band. (Applause.) They were a brotherhood there that night; it might be necessary for diplomats to keep to their own political parties, but, as he had said, music was the universal language, and he had great pleasure in asking them to drink to the health of the Grenadier Guards and their distinguished conductor, Mr Williams. The toast was enthusiastically pledged. Mr Williams, in reply, paid a compliment to Mr Sousa and his band for, first of all, scoring in taking the initiative in inviting the Guards to supper, while they (the Guards) had expected to be the first hosts. It was an example of the usual American smartness, but Britons usually came in at the death—(applause)—and the Guards would weigh in to-morrow night. He paid a tribute to Mr Sousa and his combination for their excellent appearances in this country, and not least for the very friendly relations which had been engendered between the Guards and the Americans as a result of the Exhibition engagement. With Mr Sousa, he believed in the brotherhood of musicians—the band was the bond. (Applause.) He proposed "The Health of Mr Sousa," and the toast was heartily received. The proceedings, which were most enjoyable, afterwards terminated.

Manchester Daily Dispatch.

Withy Grove, Manchester.

(E. Hulton & Co., Ltd., Proprietors.)

ing from issue dated Oct 29 1901

SOUSA IN MANCHESTER.

John Philip Sousa, the American composer, who made his first appearance in England at the Royal Albert Hall recently, with his famous Military Band of fifty-six performers, will appear at the Free Trade Hall, Manchester, on November 15 and 16.

It is now ten years since his "Washington Post" set the feet of the world moving; and during that period his other productions have been many. Altogether he has written over three hundred published compositions, including seventy-five marches, six comic operas, and a considerable number of orchestral suites. Several books of instruction for various instruments and a compilation of the "National, Patriotic, and Typical Airs of All Lands" also owe their authorship to him. He is the author of a fair amount of magazine work, and at the present time he is engaged upon a novel. Mr. Sousa is also a keen sportsman.

Weekly Times and Echo.

Clements House, Clements Inn Passage, Strand, W.C.

Cutting from issue dated Oct 20 1901

Arrangements have been made for twelve concerts by Sousa's band at Covent Garden and the same number of morning performances at the Empire, commencing about the end of November.

Daily Record and Daily Mail,

"Daily Record" Buildings, Renfield Lane, Glasgow.
(Andrew Forbes, Publisher.)

Cutting from issue dated Oct 19 1901

The employees in the various engineering sections supped and danced in the Queen's Rooms last night. Mr. Thomas Young, chief engineer and electrician, presided.

Last night Mr. H. E. Bridgen, the manager of the Bungalow Restaurant, was presented with a gold chain by the members of his staff as a mark of their appreciation.

On the invitation of Messrs. George Payne & Co., Limited, of the Government Tea stand in the Industrial Hall a number of pressmen were present last night at an "At Home" there, and had an opportunity of sampling real Ceylon coffee served by picturesque-looking natives.

The bond of brotherhood that exists between musicians is strongly exemplified in the two musical combinations at present appearing at the Exhibition. So completely have the musicians from across the water and the British instrumentalists fraternised that it would seem that the only rivalry there is amongst them is in the way of the one organisation trying to outdo the other in providing entertainment. When the Americans are off duty much of their time is spent in the vicinity of the bandstand, where their confreres are appearing, and the Grenadiers likewise pay a similar compliment when chance affords. The Americans, with their proverbial smartness, were the first to organise a regular entertainment, which took the form of a supper in the Windsor Hotel on Thursday night. The Britishers were not long behind, however, for last night at the same place they had Sousa and his men as their guests.

The function, which was of a most enjoyable nature, was presided over by Bandmaster Williams. In proposing the health of Mr. Sousa and his band, he expressed the hope that the opportunity would arise by which the Grenadiers and Sousa's band would come together again. He had been in the Grenadiers for five years, but he had never seen the same feeling of good-fellowship existing between two bands as there was between the Grenadiers and Sousa's. The Grenadiers not only esteemed the brilliant musicianship of the Sousa bandmen, but also those qualities which went to make the gentleman. Mr. Sousa, in the course of an interesting address, in which he drew on a fund of quiet humour, gave some details of the band which he had the honour to conduct. The Sousa organisation, he said, was absolutely unsubsidised, it depended entirely on its own merits for its revenue. They spent 125,000 dollars in salaries alone in a year, which worked out about three times as much as any other organisation. Other toasts followed.

The Sheffield Independent.

18 and 20, Bank Street, Sheffield.

(Header & Sons, Publishers.)

from issue dated Oct 21 1901

John Philip Sousa, "The March King," will appear at the Albert Hall on November 13th, with his band of 60. His concerts in the Royal Albert Hall drew 27,000 people for three performances. He is now appearing at the Glasgow Exhibition, and afterwards undertakes a six weeks' provincial tour. The eminent "John Philip" was born in Washington on November 6th, 1859, the son of Antonio Sousa, a musician who hailed from Spain, although of an ancient Portuguese family. He was educated in the public schools of his native city, and studied under John Esputa and George Felix Benkert. At 11 he made his first public appearance as a violin soloist, at 15 was an orchestral player, and at 17 conducted theatre orchestras. He was one of the first violins of the orchestra with which Jacques Offenbach made a concert tour of America, and in 1880 became leader of the band of the United States Marine Corps attached to the President's household, serving under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. He resigned from the service in 1892, and organised his military concert band, with which he has given 5000 concerts during the last nine years, involving 250,000 miles of travel. As a composer Sousa is best known in this country, his "Washington Post March" a few years ago attaining remarkable popularity.

As a popular and financial success it is claimed that London has known nothing to equal these Sousa concerts, and it is authoritatively stated that, apart from charity performances at which fancy prices were charged, they were the three most successful concerts ever given in that vast hall. Fully 30,000 people attended the three performances, and the takings constituted not only a new financial record for Albert Hall, but for the Sousa band also, despite the fact that Sousa had previously played to enormous business in America and on the Continent. The precision of the band's playing, the rich full tone, the delicate nuances produced, and the wonderful verve and nerve-tingling spirit of the whole performance were much admired. Mr. Sousa places only nine numbers on his programme, but he plays as many as his audience express a desire to hear. At the Albert Hall concerts he never played less than twenty numbers at any performance, and as his extras consisted largely of his own inspiring marches, and the jolly characteristic American melodies, they were received with a spirit that can only be described as rapturous. The fact that Sousa plays continuously, without waits between numbers, was another novelty to English audiences that was much appreciated.

Lloyds Weekly Newspaper,

12 Salisbury Square, Fleet Street, E.C.

(E. Lloyd Ltd., Publishers.)

Cutting from issue dated Oct 20 1901

Mr. Sousa and his band have been very successful at Glasgow. On their return to London 12 evening concerts will be given at Covent Garden theatre, and the same number of morning performances at the Empire, commencing about the end of November.

Glasgow Herald,

65 and 69, Buchanan Street, Glasgow.

(George Outram & Co., Publishers.)

from issue dated Oct 21 1901

Mr. Ashton, the concert agent of Bond Street, has taken Covent Garden Theatre for a dozen nights next month in order to give some performances by Mr. Sousa's band on the completion of their Glasgow engagement. Mr. Ashton is a member of the syndicate which has engaged the band in this country. Another member is Mr. Philip Yorke, of the Empire. It has therefore been arranged that during the fortnight the band shall play at the Empire in the afternoon, and at Covent Garden in the evening.

The Liverpool Post,

46, 48, & 50, Victoria Street, Liverpool.

(E. R. Russell and A. G. Jeans, Publishers.)

Cutting from issue dated Oct 21 1901

SOUSA AND HIS BAND.—Messrs. Rushworth, the well-known piano manufacturers and music sellers, announce in our advertising columns that they have completed arrangements for a visit to Liverpool of Sousa, the composer of so many popular marches, and his celebrated American band, which will take place on November 9th, when they will give two concerts at the Philharmonic Hall, at three and eight o'clock respectively. Sousa and his band is somewhat of a national institution in America, where, during the last nine years, they have given more than 5,000 concerts all over the country, travelling a total distance of 250,000 miles. Amongst the fifty-two members of the band are included practically the best instrumentalists in America. Last year Sousa and his band paid their first visit to Europe, when, at the Paris Exhibition, their performances were the most striking musical successes of the great fair. Their first appearance in this country took place at the Royal Albert Hall, on the 4th and 5th inst., when the huge auditorium was crowded in every part by most enthusiastic audiences. With reference to the coming performance in Liverpool of Sousa and his band, we are requested to announce that the plan of seats will be open this morning for both concerts at Messrs. Rushworth's music warehouse, 21, Basset-street, where all particulars can be obtained.

the organist's own pen was very favorable, and the whole recital was most

Among the visitors yesterday were the Duke and Duchess of Portland, who, after being over the Exhibition, had luncheon in the Devon Restaurant with a small company, which included ex-Bailie Shearer, Mr H. A. Heald, and Mr Hugh Reid. Two Irish members of Parliament—Mr John Cullinan (South Tipperary) and Mr E. Leamy (North Kildare)—were also at Kelvingrove.

Comparatively little is known in this country of the women's work in the territories of the Czar, although even those visitors to Kelvingrove who have expressed most admiration for the dainty samples of Russian peasant work, and the cases in the Women's Section, may have attached no particular importance to the exhibit. As a matter of fact, however, these specimens are the outward and visible sign of the inward and mental

progress of the women of the Far East. The Benevolent Society for the Promotion of Female Labour and the working school—a gratuitous institution for poor girls—were founded in the year 1881 by the widow of a General, Natalie Alexandrovna de Ieropkine, and her daughters, whose aim it was to teach the poor girls of Tiver useful handicrafts by which they might ultimately earn a livelihood and assist their families. For 15 years Madame N. A. de Ieropkine acted as president of the society, and was succeeded at her death by her daughter, Mdle. V. V. de Ieropkine, who, like her mother, has given her time and services gratuitously. On completing her apprenticeship each girl receives either a sewing machine or a sum of money sufficient to enable her to begin work immediately. Almost every branch of needlework is taught, but special note should be taken of the specimen dresses, outdoor garments, pillow-laces, and some dainty bits of embroidery which find a place at the Glasgow show. Some idea of the progress made by the school may be gathered by the fact that whereas only seven girls were admitted at first, 25 were receiving tuition by the end of the year, and now there are in the school no fewer than 91 scholars, while 25 candidates await admission. Pupils come not only from the province of Tiver but from all parts of Russia, the school being for long the only one of its kind. Some 140 girls in all have now completed their apprenticeship, and, while the best are retained as sewing mistresses and assistants, the majority open private schools of their own or work by the day for shops. None fail to earn a good competence. It is easy to understand that the school has won the entire sympathy of the poor inhabitants of Tiver, who see that their daughters not only learn a useful trade, but are also fed and cared for all day, thus allowing the parents to go about their own business, knowing that their children are in good keeping. The school has a specially good influence on the younger girls, developing in them a spirit of fellowship, and also, by means of good and regular food, strengthening them physically. The society being under the cognizance of the Ministry of Finance, it is found possible to obtain additional gratuitous teaching for girls in many impoverished districts of the country. A new school has just been opened in St Petersburg, and it is hoped that it may ere long show as brilliant results as that in Tiver. The objects of the new institution is "to propagate the foundation of establishments where practical handicrafts are taught." Sixty girls have already been enrolled, and 70 are at present awaiting admission. Unfortunately, the institution has insufficient means at its disposal, but the foundresses expect that in two or three years it will be able to support itself with the produce of its own work; and it is earnestly hoped that before that the school may gain the practical sympathy of the very wealthy and all interested in the position of children compelled to earn a livelihood. It would be difficult to find a surer way of raising the status of labour and improving the position of the peasant classes than by endeavouring to place this new centre of education on a firm financial footing. It is hoped that through time a boarding school may be established. In the meantime the Misses Ieropkine have given house room in their own lodging to seven orphan children. The school at Tiver has, it may be mentioned, produced by its own work—and a few donations—70,893 roubles in 18 years.

Cutting from the *Glasgow Evening News*
 Dated October 22 1901
 Address of Journal

GLASGOW EVENING NEWS



To-Day's Programme.

11.30 to 3—Machinery in Motion.
 12—Elevators to Dome—Charge, Twopenny.
 12 to 3—Indian Theatre—Sixpence.
 12.30 to 1.30—Organ Recital in Grand Hall—Mr R. Hutton.
 2.30 to 4.30—Band of the Portsmouth Division of the Royal Marines in South Kiosk.
 3 to 4.30—The Scottish Orchestra in Grand Hall. Admission free.
 4 to 6—Sousa and his Band in North Kiosk.
 1.30 to 3—The Scottish Orchestra in Grand Hall. Admission free.
 7.30 to 9.45—Sousa and his Band in North Kiosk.
 7.30 to 9.45—Band of the Portsmouth Division of the Royal Marines in South Kiosk.
 7.30—Illumination of Grounds by Messrs James Pain & Sons, London.
 8—Grand Electrical Illumination of Buildings by Claud Hamilton, Ltd.
 9—Close of Fine Art Palace.
 9.15—Biograph Play in Grand Hall. Admission free.
 9.30 to 9.45—Schuckert Search-Light.
 9.30—Entrance Gates Closed for Admission.
 10—Close of Exhibition.

True to its peculiarity, the weather "set up" yesterday afternoon after several hours of incessant rain, which looked in the forenoon as if it would never cease before nightfall, at least. But it was perhaps as well it should have lashed itself out in the manner it did. It makes it more likely that for some days to come we may have fair weather; and those who had their holiday partially spoiled should find some consolation in the probability that yesterday's downpour may have staved off the water famine which has been imminent for some weeks in almost every part of the country.

But it requires only a glance at the official return to see how, in spite of the Lanarkshire holidays and the double display of fireworks in the evening, the attendance was affected by the disagreeable nature of the weather. More particularly was the absence apparent amongst the paying visitors, who required to be of a particularly optimistic turn of mind to start out in the morning with hopes of it "clearing up." The turn of the day brought the welcome change, however, and the season-ticket holders, as afternoon advanced, and the skies looked less ominous, began to venture out, until in the evening they formed an even larger proportion than usual of the attendance. £835 18s 6d, however, was a good financial return for such a day.

It says a great deal for the drawing power of fireworks that upwards of sixteen thousand people passed through the sixpenny turnstiles last night, only £447 1s 6d being taken before five o'clock.

The Portsmouth Marines, under Lieut. Geo. Miller, had bad luck for the first day of their return visit. The afternoon was wet and cold, and the evening was frittered away by bad management. Who was responsible for spoiling the pleasure of hundreds of people by shunting the performance of the Marines to the Rotunda, the evening being fine, without any indication of rain? The result was a great disappointment to many who could not get admission to the Rotunda, and the mismanagement evoked a good deal of unfavourable comment—to put it mildly.

Fireworks night at the Exhibition always appeals to a big audience, and last night was no exception. There are few more of these displays to be given, and as the Exhibition draws to a close a keener interest seems to be evoked by them. Last night every coign of vantage was occupied; and it was noticeable—as has been remarked before—that not a few betook themselves to the heights of Park Circus and the neighbourhood, wherefrom a good and not too crowded standpoint might be had. The demonstration was by Messrs James Pain & Sons, and comprised such novelties as—a "Rose, Shamrock, and Thistle" device; diamond, pearl, and Italian streamers; fiery pigeons; pyramid of fire; golden clouds studded with jewels; incandescent fountain; and the "Temple of Heaven at Peking"; besides the other forms of pyrotechnic displays. It was altogether effective.

The reversion to the dark chilliness of latter autumn from the warmth and geniality of a phenomenally fine summer tells pronouncedly in the Kelvin as a contributory to the picturesque entertainment of the Exhibition grounds. Gone are the umbrageous retreats and the soothing solitudes of foliaged walks and seats by the duck-pond and by other by-ways on the river side. Rude winds and nipping frosts have swept these crowded, delightful resorts of the

students will make the closing of the Exhibition the occasion for a procession on a big scale, and those who know our students know what that means. Some good stories hang around the students' break-in on the closing night of the 18th show.

Mr Sousa has no love for the title "Professor," and it is with a pleasant smile that he tells how after a continuous struggle extending over a score of years he has succeeded in living it down. He does not, of course, object to legitimate titles, but he considers "Professor" overworked when it is used to indicate anything from skill in the manly art to proficiency at long distance pie-eating. He tells how when he went to school he daily passed a sign, which read "Wm. Jones, professor of whitewashing"; but he goes one better even than that, and retails how on one occasion he and his band were greatly annoyed and impeded by a crowd of anxious listeners, until the local master of ceremonies mounted a chair, and made the startling announcement—"The Professor and the Professor's professors can't play until you stop crowding the professors." The array of titles awed the crowd into submission, I believe.

Mr Maurice Sons has once more taken over the reins, or rather the baton, of the Scottish Orchestra to-day. Yesterday's two performances under Mr Edward German, the composer, were great successes, and it is an experiment which might be carried further before the close of the Orchestra's engagement.

Few of the young men who went out to South Africa with the Yeomanry were better liked, or more sincerely mourned when tidings of his death reached us only a few weeks ago, than Mr H. T. Crosbie. And this friendly interest in Mr Crosbie was not confined to the general public; he was equally popular with his employees of the Scotstoun Estate Building Company. Even at the front he found time to consider their welfare, and in one of his last letters gave instructions that the whole of the employees were to have a day at the Exhibition at his expense. This wish has been given effect to by the deceased's brother, and yesterday was the day set apart for the visit to Kelvin-grove. Each journeyman received six shillings and the apprentices three shillings to cover their outlays, and will, in addition, receive the standard rate of wages for the holiday.

One of the old Royal messenger badges is among the curios sent to the Glasgow Exhibition by the King. In past years King's messengers always wore this "greyhound badge" on their sleeve when on duty; but now, together with much else that is picturesque and distinctive, it has been abandoned. The specimen now exhibited is engraved "Thomas Clark, sworn messenger to the Duchy of Cornwall, 1732." It is of silver, shaped to the outline of the Royal Arms, with the three feathers of the Prince of Wales and the fleur-de-lys of France. Below is the silver running greyhound that gives its name to the badge. It is beautifully modelled in high relief, about two inches long, and hangs free, suspended by two links.

The Japs are so delighted with their success here that they mean to try their fortune at Cork Exhibition next year. Already two of the leading officials have been over interviewing the committee. It is proposed that they should improve upon their Glasgow display by initiating the Irish folks into the mysteries of Japanese tea-houses.

The North British Railway Company are running a number of special trains to-day from the two extreme ends of Scotland, quite a large party travelling on the Highland Line from as far North as Wick and Thurso.

Many shopkeepers in the other districts of the city grumble that the Exhibition has killed trade. It is not so evidently with those in the neighbourhood of Kelvingrove. I met a friend of mine this morning, who has the good fortune to have pitched his tent within a few yards of the main entrance, and he tells me that he has only once been inside the gates. Business keeps him tied to the counter at all hours of the day, and he finds sufficient solace in the reflection that he will be able to have a good holiday after the Exhibition is past, if not forgotten.

This column has become quite an "Inquiry Agency." My last correspondent signs himself "Irishman," and asks the present address of the conductor of the Irish Guards Band. I am glad to be able to give it. Mr C. H. Hassell, 33 Warwick Road, Earl's Court, London, S.W.

We are an obliging lot of people at the Press Pavilion when it does not entail too much trouble to grant the favours asked, but sometimes the demands are a little beyond our powers. This was the case the other day when

VISITORS TO EXHIBITION
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PATERSON, SONS, & CO.
 PIANOFORTE AND MUSIC REPAIRERS.
 10, NICHOLSON STREET.

Glasgow Evening News

67, Hope Street, Glasgow.
 (J. M. Smith, Publisher.)

Cutting from issue dated Oct 22

Sousa.

At the North Kiosk I meet the musical expert, somewhat gloomy, listening to a blatantly "popular" piece not on the programme. "Good, isn't it?" I hazard, honestly knowing no more about it than that I rather like it myself. "M-m-m, yes," he replies with hesitation. "Seem to work together like a machine," I venture further. "Exactly," he replies again. "That's the d—d thing; too much like a machine, and too little like a man. This is without doubt the finest drilled band I ever heard; it is an absolutely perfect combination, and yet—and yet—" He trails off, shrugging his shoulders. "What more do you want?" "I want soul," he answers; "I want an emotion and I don't get it. It makes me think of one of these new pianola things that can play a piece more perfectly than Paderewski, and yet can't stir the hair on the scalp as Paderewski does. Perfection mechanically is not everything, and while I hugely admire the way in which these Americans are trained I cannot get from them the æsthetic emotion I can get from the Coldstream Guards. Now, that was a band!"

The Echo,

12, Catherine Street, Strand, London, W.C.

(W. Kennedy, Publisher.)

from issue dated Oct 25

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The Globe,

367, Strand, London, W.C.

(W. T. Madge, Publisher.)

in issue dated Oct 25

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G.T. QU
 At 4
 By Br

A POLL
 HEN
 Mr. GEORGE
 COMPANY
 DAY, at 2.

Cutting from *Scientific and Technical Gazette*
 Dated October 25 1901
 Address of Journal London

J. P. Sousa and his band will make their first appearance at the Empire on the afternoon of Saturday, November 23.

CORRECTION



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

Cutting from the *Glasgow Evening News*
Dated October 22 1901
Address of Journal

GLASGOW EVENING



To-Day's Programme.

- 11.30 to 1.30—Machinery in Motion.
12 to 1—Indian Theatre—Simpson.
12.30 to 1.30—Organ Recital in Grand Hall—Mr. R. Hutton.
2.30 to 4.30—Band of the Portsmouth Division of the Royal Marines in South Kiosk.
3 to 4.30—The Scottish Orchestra in Grand Hall. Admission free.
4 to 6—Sousa and his Band in North Kiosk.
7.30 to 9—The Scottish Orchestra in Grand Hall. Admission free.
7.30 to 9.45—Sousa and his Band in North Kiosk.
7.30 to 9.45—Band of the Portsmouth Division of the Royal Marines in South Kiosk.
7.30—Illumination of Grounds by Messrs James Paine & Sons, London.
8—Grand Electrical Illumination of Buildings by Claud Hamilton, Ltd.
9—Close of Fine Art Palace.
9.15—Biograph Display in Grand Hall. Admission free.
9.30 to 9.45—Schuckert Search-Light.
9.30—Entrance Gates Closed for Admission.
10—Close of Exhibition.

True to its peculiarity, the weather "set up" yesterday afternoon after several hours of incessant rain, which looked in the forenoon as if it would never cease before nightfall, at least. But it was perhaps as well it should have lashed itself out in the manner it did. It makes it more likely that for some days to come we may have fair weather; and those who had their holiday partially spoiled should find some consolation in the probability that yesterday's downpour may have staved off the water famine which has been imminent for some weeks in almost every part of the country.

But it requires only a glance at the official return to see how, in spite of the Lanarkshire holidays and the double display of fireworks in the evening, the attendance was affected by the disagreeable nature of the weather. More particularly was the absence apparent amongst the paying visitors, who required to be of a particularly optimistic turn of mind to start out in the morning with hopes of it "clearing up." The turn of the day brought the welcome change, however, and the season-ticket holders, as afternoon advanced, and the skies looked less ominous, began to venture out, until in the evening they formed an even larger proportion than usual of the attendance. £835 18s 6d, however, was a good financial return for such a day.

It says a great deal for the drawing power of fireworks that upwards of sixteen thousand people passed through the sixpenny turnstiles last night, only £447 1s 6d being taken before five o'clock.

The Portsmouth Marines, under Lieut. Geo. Miller, had had luck for the first day of their return visit. The afternoon was wet and cold, and the evening was frittered away by bad management. Who was responsible for spoiling the pleasure of hundreds of people by shunting the performance of the Marines to the Rotunda, the evening being fine, without any indication of rain? The result was a great disappointment to many who could not get admission to the Rotunda, and the mismanagement evoked a good deal of unfavourable comment—to put it mildly.

Fireworks night at the Exhibition always appeals to a big audience, and last night was no exception. There are few more of these displays to be given, and as the Exhibition draws to a close a keener interest seems to be evoked by them. Last night every coign of vantage was occupied; and it was noticeable—as has been remarked before—that not a few betook themselves to the heights of Park Circus and the neighbourhood, wherefrom a good and not too crowded standpoint might be had. The demonstration was by Messrs James Paine & Sons, and comprised such novelties as a "Rose, Shamrock, and Thistle" device; diamond, pearl, and Italian streamers; fiery pigeons; pyramid of fire; golden clouds studded with jewels; incandescent fountain; and the "Temple of Heaven at Peking"; besides the other forms of pyrotechnic displays. It was altogether effective.

The reversion to the dark chilliness of latter autumn from the warmth and geniality of a phenomenally fine summer tells pronouncedly in the Kelvin as a contributory to the picturesque entertainment of the Exhibition grounds. Gone are the umbrageous retreats and the soothing solitudes of foliaged walks and seats by the duck-pond and by other by-ways on the river side. Breezy winds and nipping frosts have replaced the gentle breezes and the soft sun of the summer months.

students will make the closing of the Exhibition the occasion for a procession on a big scale, and those who know our students know what that means. Some good stories hang around the students' break-in on the closing night of the 18th show.

Mr Sousa has no love for the title "Professor," and it is with a pleasant smile that he tells how after a continuous struggle extending over a score of years he has succeeded in living it down. He does not of course, object to legitimate titles, but he considers "Professor" overworked when it is used to indicate anything from skill in the many art to proficiency at long distance pie-eating. He tells how when he went to school he daily passed a sign, which read "Wm. Jones, professor of whitewashing"; but he goes one better even than that, and retails how on one occasion he and his band were greatly annoyed and impeded by a crowd of anxious listeners, until the local master of ceremonies mounted a chair, and made the startling announcement—"The Professor and the Professor's professors can't play until you stop crowding the professors." The array of titles awed the crowd into submission, I believe.

Mr Maurice Sons has once more taken over the reins, or rather the baton, of the Scottish Orchestra to-day. Yesterday's two performances under Mr Edward German, the composer, were great successes, and it is an experiment which might be carried further before the close of the Orchestra's engagement.

Few of the young men who went out to South Africa with the Yeomanry were better liked, or more sincerely mourned when tidings of his death reached us only a few weeks ago, than Mr H. T. Crosbie. And this friendly interest in Mr Crosbie was not confined to the general public; he was equally popular with his employees of the Scotsdown Estate Building Company. Even at the front he found time to consider their welfare, and in one of his last letters gave instructions that the whole of the employees were to have a day at the Exhibition at his expense. This wish has been given effect to by the deceased's brother, and yesterday was the day set apart for the visit to Kelvingrove. Each journeyman received six shillings and the apprentices three shillings to cover their outlays, and will, in addition, receive the standard rate of wages for the holiday.

One of the old Royal messenger badges is among the curios sent to the Glasgow Exhibition by the King. In past years King's messengers always wore this "greyhound badge" on their sleeve when on duty; but now, together with much else that is picturesque and distinctive, it has been abandoned. The specimen now exhibited is engraved "Thomas Clark, sworn messenger to the Duchy of Cornwall, 1732." It is of silver, shaped to the outline of the Royal Arms, with the three feathers of the Prince of Wales and the fleur-de-lys of France. Below is the silver running greyhound that gives its name to the badge. It is beautifully modelled in high relief, about two inches long, and hangs free, suspended by two links.

The Japs are so delighted with their success here that they mean to try their fortune at Cork Exhibition next year. Already two of the leading officials have been over interviewing the committee. It is proposed that they should improve upon their Glasgow display by initiating the Irish folks into the mysteries of Japanese tea-houses.

The North British Railway Company are running a number of special trains to-day from the two extreme ends of Scotland, quite a large party travelling on the Highland Line from as far North as Wick and Thurso.

Many shopkeepers in the other districts of the city grumble that the Exhibition has killed trade. It is not so evidently with those in the neighbourhood of Kelvingrove. I met a friend of mine this morning, who has the good fortune to have pitched his tent within a few yards of the main entrance, and he tells me that he has only once been inside the gates. Business keeps him tied to the counter at all hours of the day, and he finds sufficient solace in the reflection that he will be able to have a good holiday after the Exhibition is past, if not forgotten.

This column has become quite an "Inquiry Agency." My last correspondent signs himself "Irishman," and asks the present address of the conductor of the Irish Guards Band. I am glad to be able to give it. Mr C. H. Hassell, 33 Warwick Road, Earl's Court, London, S.W.

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PATERSON, SONS, & CO.
FRANCISCAN AND MUSIC SELLERS.

Glasgow Evening News

67, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

Cutting from issue dated Oct 22 1901

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The Globe,

367, Strand, London, W.C.

(W. T. Madge, Publisher.)

in issue dated Oct 25

The second Fancy Dress Ball at Covent Garden Theatre will take place to-night, when an 80 guinea piano will be given as the first prize. The ball season will not be in any way interrupted by the engagement of Mr. Sousa and his band for 12 evening concerts, commencing November 23rd, as these concerts will be given on evenings between each ball.

Cutting from the *Sanjour Virtualless Gazette*
Dated October 25 1901
Address of Journal London

J. P. Sousa and his band will make their first appearance at the Empire on the afternoon of Saturday, November 23.

Record and Daily Mail,

Record Buildings, Renfield Lane, Glasgow.

(Andrew Forbes, Publisher.)

Issue dated Oct 25 - 1901

THE EXHIBITION.

TEN MILLION ATTENDANCES REGISTERED.

Yesterday's Admissions - 50,315
151st Day, 1888 - 27,234
151 Days - 10,022,207
Same in 1888 - 5,176,390

Yesterday's Drawings - £703 13 6
151st Day, 1888 - £393 19 6
151 Days - £147,184 19 0
Same in 1888 - £98,946 2 5

The details of yesterday's admissions are:
—By payment, adults, 17,101; children, 1592; steamboat and coupon tickets, 245; season tickets, 24,319; and attendants, 7058.

The admissions of yesterday carried the total well over ten millions, and the drawings are now not far off one hundred and fifty thousand pounds. These figures are more than satisfactory, they are surprising, and are quite beyond the anticipation entertained at the beginning of the Exhibition.

It would seem that the closing days of the Exhibition are to be attended with weather the very antithesis of that which prevailed during the opening weeks, and which proved so important a factor in giving the great show an auspicious beginning. For the last ten days or so we have had an occasional fine day with many of a decidedly disagreeable character. Yesterday certainly came under the latter category. Rain fell at intervals and the atmosphere was raw and chilly. These adverse circumstances, however, did not make any great impression, for in the evening the grounds presented quite an animated appearance. Around the North Kiosk, where Sousa and his men were appearing, the assembly was smaller than usual, but the enthusiasm was unabated, and to one selection an encore met with a second emphatic request, and Sousa, the ever-obliging, amiably responded. The Marines did not appear outside in the evening, and the Scottish Orchestra programme was somewhat curtailed to make room for them in the Grand Hall.

Yesterday's performances of the Scottish Orchestra were perhaps the best yet given, and, of course, they attracted vast audiences. In the afternoon Dr. Cowen submitted, for the first time in Glasgow, Mackenzie's entr'actes from "Cecilianus," two movements of extreme beauty though displaying no marked originality, and later on he gave a most impressive interpretation of the Handel Largo in G, Mr. D. Frame Flint accompanying on the organ; while the rendering of the Hungarian march from Berlioz's "Faust" was of exceptional brilliance, and the Delibes suite de ballet "Coppelia" aroused great enthusiasm. It was a pity Dr. Cowen omitted his gavotte "Yellow Jasmine," which was announced, but probably the continual interruption by the arrival and departure of visitors, and the trampling of school-children crowds especially, determined him. The evening programme was admirably varied, the Serenade for Strings (Haydn), Bizet's suite "Roma," viola solos by Mr. Gietzen, Gounod's exquisitely dainty "Funeral March of a Marionette," and three Spanish dances by Moszkowsky being especial favourites. The Orchestra is quite surpassing itself in magnetic response to the demands of its gifted conductor. We hope Dr. Cowen's attitude yesterday will induce the attendants to act with some little consideration in the regulation of the throng besieging the entrance. The order of no admission after conductor's signal should be rigidly adhered to.

Excursionists arrived yesterday by the Glasgow and South-Western system from Dumfries, Maxwelltown, Maybole and Girvan, and by the North British line from Cameron Bridge, Leven, Methil, Buckhaven, Wemyss Castle, Thornton, Kinross Junction, Leslie, Markinch, etc.

During the past week and more the general manager of the Exhibition has been by nearly every post deluged with inquiries from all parts of Britain as to the definite closing of the Exhibition. For those who have not yet made themselves acquainted with the all-important fact we again mention that the curtain will be rung down on the night of November 9th—the King's Birthday.

Messrs. Elkington & Co., Limited, Birmingham, have now on view at their stand in the Industrial Hall the "Castle Challenge Shield," which has been presented by Messrs. G. & J. MacLachlan, Limited, for competition amongst the various branches of the Glasgow and West of Scotland Ambulance Association. The article is a fine example of the clever repousse work is shown, and is a representation of the

The Leeds Mercury,

Albion Street, Leeds.

(Edward Baines and Sons, Publishers.)

Cutting from issue dated Oct 25

MUSIC AND THE DRAMA.

The Musical Season in Bradford.

The Festival has retarded the resumption of the usual musical activities in Leeds, so that some other West Riding towns have got a start. Bradford has not yet opened its Subscription series, but both the Permanent Orchestra and Harrison Concerts have commenced business. The first of the Subscription Concerts is fixed for November 1st, when Herr Anton Van Rooy, who has not hitherto visited the West Riding, is to sing—that is if he has recovered from the cold that has precluded him from fulfilling his engagements of late. The Hallé Orchestra, under Dr. Richter, will appear at this concert. The second concert on November 22nd will take the form of a "Liza Lehmann Night," for both the song cycles "In a Persian Garden," and "The Daisy Chain," by Mme. Lehmann, are then to be presented, together with solos by Mr. Busoni (pianist) and Mr. Hugo Becker (violinist). Verdi's "Requiem" figures on December 13th at the third concert, whilst the fourth on January 17th will be given up to an orchestral selection. The chamber concert of the series, to be held on February 7th, will be intensely interesting in that the Bohemian Quartet are to appear at it. There is probably no string quartet in the world equal to that of the Bohemians, whose performances at Bradford and Leeds, two or three years ago, will not be lightly forgotten by those lucky enough to hear them. Madame Carreno, one of the best of pianists, is also to be heard on this occasion. The sixth and last concert of the series will be held on March 7th, when Wagner's "Flying Dutchman" is to be performed. The Bradford Festival Choral Society will assist at the choral concerts of the series, which is in every sense a worthy one.

The Harrison Concerts are already under way, and though Mme. Patti could not appear at the first event, she will probably figure at the second on December 5th. Mr. Ysaye and Mr. Busoni are to appear on February 13th, and Mme. Clara Butt and others on March 13th.

The Bradford Festival Choral Society are performing Berlioz's "Faust" at their opening concert to-night, whilst the Bradford Old Choral Society open with a miscellaneous concert on November 12th, followed by performances of the "Messiah" and "Elijah" on December 17th and March 11th respectively.

Sousa Comes.

Sousa is having it all his own way at the Glasgow Exhibition, where his band continues to form the centre of popular interest. The band is of the military type, and consists of some twenty-five wood-wind and twenty-five brass instrument players, all of them skilful executants, and all long accustomed to the direction of their chief, whose little peculiarities of facial and bodily gesture they have come to thoroughly understand.

That the Americans are superior to the best of our own military bands in the performance of the highest class of music is not apparent; but their playing of the Sousa Marches is something quite distinctive and without precedent. In this they excel, and it is precisely in such a direction that the public will be most anxious to hear them.

The personality of Sousa, of course, counts for much, just as the personality of Strauss formed such a valuable asset in connection with the performances of the Strauss Orchestra. Strauss was all for elegance and grace; Sousa is all for snap, brilliance, and rhythmic force. The cinematograph has already published the tale of Sousa's peculiarities—his swaying from side to side and method of bringing both hands behind his back—but the local public will soon have the opportunity of seeing the man in the flesh, and hearing his band perform a characteristic programme, with as many encores thrown in as the audience desire, for both conductor and band are due at the Leeds Town Hall on Friday, November 8th.

Manchester Evening Mail.

24, Cannon Street, Manchester.

(Published by Harry Sowler.)

Cutting from issue dated Oct 26 1901

Sousa, the great bandmaster, wears his uniform on all or most occasions. One day a traveller, in a hurry, rushed on to the platform of a railway station and called out to the nearest man in uniform, "Has the 9.30 gone yet?" "I really don't know." "Then why don't you know?" shouted the other angrily. "What are you standing there for, perhaps you will tell me, just like a log of wood? Aren't you a conductor?" "Certainly I am," replied Sousa, "of a brass band."

The Queen.

Breans Buildings, Chancery Lane.

Cutting from issue dated Oct 26 1901

SOUSA'S AMERICAN BAND, which recently gave three Concerts at the Royal Albert Hall, but which is just now fulfilling a four weeks' engagement at the Glasgow Exhibition, will shortly be returning to the metropolis, where it has just made arrangements to commence, towards the end of November, a series of twelve Evening Concerts at the Covent Garden Opera House and the same number of performances at the Empire Theatre.

The Morning Leader.

Stonecutter Street, London, E.C.

Cutting from Issue dated Oct 26 1901

An amusing anecdote of Sousa appears in "P.O.P." The great bandmaster wears his uniform on almost all occasions. One day a belated traveller rushed on to the platform of a railway station and called out to the nearest man in uniform, "Has the 9.30 gone yet?" "I really don't know," replied the man in blue. "Then why don't you know?" shouted the other angrily. "What are you standing there for, perhaps you will tell me, just like a log of wood? Aren't you a conductor?" "Certainly I am," replied Sousa, for it was he—"the conductor of a brass band."

Cutting from Manchester Evening Mail

Dated October 25 1901

Address of Journal London

Music lovers will rejoice to hear that Sousa, who has been an enormous success at Glasgow, is coming to London again. Arrangements have been made for him to give twelve evening concerts at Covent Garden Theatre, and the same number of morning performances of his inimitable orchestra at the Empire, which will commence on the 23rd of November. During the Sousa concerts at the Empire smoking will not be permitted in the auditorium.

The Illustrated Sporting & Dramatic News,

148, Strand, London, W.C.

(George J. Maddick, Publisher)

Cutting from issue dated Oct 26 - 01

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Daylight
Oct 26
 Norwich

SOUSA'S PRESENCE OF MIND.

On one occasion, John Philip Sousa, by his promptness, was the direct means of stopping a panic, which might have had the most disastrous results. While his band was playing before twelve thousand people in St. Louis, the electric light in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the door. Coolly tapping with his baton, Sousa gave a signal, and immediately his band began playing, "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band began to play "Wait till the clouds roll by," the laughter deepened into a roar of merriment that ended when the lights were turned on again.

The Liverpool Post,
35, 45, & 50, Victoria Street, Liverpool
(E. R. Russell and A. G. Jones, Publishers.)
Cutting from issue dated Oct 28

SOUSA AND HIS BAND.

THE COMING VISIT TO LIVERPOOL.
It is quite evident that the first performance in Liverpool of Sousa and his celebrated American Band, which are to take place at the Philharmonic Hall on November 9th, at three and eight o'clock, are going to be great popular successes, as we understand that already more than one-half of the reserved seats have been booked. Whilst there is little doubt that much of the interest shown in the visit of Sousa's Band is due to curiosity on the part of English people to judge for themselves whether the enterprising Yankee can as successfully compete with us musically as he does commercially; it must not be forgotten that last year the band made a long tour of the Continent, giving 175 concerts in thirty-four of the leading cities, and came out with flying colours, the universal verdict of the critics being that the playing of Sousa's Band was a revelation of the possibilities of a purely wind orchestra. The "March King," is the musician exiled from Spain. At 18 he appeared as a violinist; now he conducts in his own peculiar way, and is a quarter of a million. He has fiddled in the big saloon and led the band of the United States Marine Corps at the White House, where he stayed twelve years. It was while in this position that he wrote the famous "Washington Post," out of which he got £7. His next composition, however, "The Stars and Stripes for Ever," brought him £10,000.

North British Daily Mail,

102 to 104, Union Street, Glasgow.

(Messrs. Gunn & Cameron, Publishers)

from issue dated Oct 26

GLASGOW EXHIBITION.

Despite the unfavourable nature of the weather the attendances at the Exhibition show no falling off. From now till the closing day there should be increased numbers within the grounds. So many exhibits have been left unnoticed and so many sections unvisited, that the time at disposal will be short enough for what has to be overtaken. This at any rate is the position of many who originally intended leaving no nook or cranny in the vast show unexplored. Dozens of season ticket-holders, who have been present two or three nights a week from the opening day right through the season, have not even entered the French, Russian, or Canadian sections, and it is now felt that at least one duty call should be made to these pavilions. Of course, this state of matters is not true of the bulk of the visitors, but that it represents the manner in which a goodly number have patronised their Exhibition is beyond denial.

It has been decided to have two more military tattoos before the close of the Exhibition, the dates fixed upon being the 2d and 8th Nov. Such novelties as these appeal to the public, and the result is satisfactory all round. The public get their enjoyment, and the executive swell the surplus.

The musical arrangements for the concluding week of the Exhibition are now nearly completed. The Grenadier Guards, who went away on Saturday, are coming back to fill Sousa's shoes; the Portsmouth Division of the Royal Marines, who are here at present, stay on for the extra week. Lord Archibald Campbell's pipe band from Inveraray will help to ring down the curtain on the great 1901 Exhibition.

The Parks Committee of the Glasgow Corporation held a special meeting to consider the question of the disposal of the Glasgow Exhibition Buildings. There is a feeling that the Hall and the Machinery Hall might be used, and the committee decided to have prepared on these buildings. The latter, it may be mentioned, has an area of 100,000 sq. ft. that of the Kibble Palace, 10,000 sq. ft. and if it is resolved to retain the latter, it is likely to be used as a winter

There will be a fireworks display at 6.45 p.m.

Cutting from the Week End

Dated October 26 1901

Address of Journal

A Splendid Record.

Miss Minnie Tracey, the American soprano, who sang at the Albert Hall with the Sousa Band, was born in New York, and received her musical education in Paris, studying under Mesdames Marie Sasse, Rosina Laborde, and Calva Picciotti, making her debut as Marguerite in "Faust" at Geneva in 1892. In 1893, when twenty years of age, the young artiste sang at Covent Garden as Donna Anna in "Don Giovanni," making a favourable impression, which was surprising, as she had only one week to prepare the rôle, and did not have one proper rehearsal. She subsequently sang at Nice, Monte Carlo, Milan, the principal cities of France, and in America, and is now in Stockholm. Miss Tracey is engaged to sing at Bayreuth next season, after which she hopes to appear in England in concert and oratorio, of which she has had much experience in America.



MISS MINNIE TRACEY.

The Court Journal,

13, Burleigh Street, Strand, London, W.C.

(W. Rayner, Publisher.)

Cutting from issue dated Oct 26

The fact that the public crowded—in all its classes—to hear the brass band of Sousa, and that there was by no means a brilliant welcome offered Herr Richter upon his present reappearance, is disturbing. The first concert of the season was in all respects admirable, and, if musical taste is not declining, there must be some other reason found for this half-hearted support. Herr Richter has certainly once more collected a fine orchestra, and his selection of a programme was most discriminating. Dvorák's *New World* was rendered with consummate beauty, but there was some difference of opinion concerning the performance of Berlioz's *Romeo et Juliette*.

The Illustrated Sporting & Dramatic News,

148, Strand, London, W.C.

(George J. Maddick, Publisher.)

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Daylight

Oct-26

Starmich

SOUSA'S PRESENCE OF MIND.

On one occasion, John Philip Sousa, by his promptness, was the direct means of stopping a panic, which might have had the most disastrous results. While his band was playing before twelve thousand people in St. Louis, the electric light in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the door. Coolly tapping with his baton, Sousa gave a signal, and immediately his band began playing, "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that confidence had partially been restored. When the band began to play "Wait till the clouds roll by," the laughter deepened into a roar of merriment that ended when the lights were on again.

North British Daily Mail,

102 to 104, Union Street, Glasgow.

(Messrs. Gunn & Cameron, Publishers.)

from issue dated Oct 26 1901

GLASGOW EXHIBITION.

Despite the unfavourable nature of the weather the attendances at the Exhibition show no falling off. From now till the closing day there should be increased numbers within the grounds. So many exhibits have been left unnoticed and so many sections unvisited, that the time at disposal will be short enough for what has to be overtaken. This at any rate is the position of many who originally intended leaving no nook or cranny in the vast show unexplored. Dozens of season ticket-holders, who have been present two or three nights a week from the opening day right through the season, have not even entered the French, Russian, or Canadian sections, and it is now felt that at least one duty call should be made to these pavilions. Of course, this state of matters is not true of the bulk of the visitors, but that it represents the manner in which a goodly number have patronised their Exhibition is beyond denial.

It has been decided to have two more military tattoos before the close of the Exhibition, the dates fixed upon being the 2d and 8th Nov. Such novelties as these appeal to the public, and the result is satisfactory all round. The public get their enjoyment, and the executive swell the surplus.

The musical arrangements for the concluding week of the Exhibition are now nearly completed. The Grenadier Guards, who went away on Saturday, are coming back to fill Sousa's shoes; the Portsmouth Division of the Royal Marines, who are here at present, stay on for the extra week. Lord Archibald Campbell's pipe band from Inveraray will help to ring down the curtain on the great 1901 Exhibition.

The Parks Committee of the Glasgow Corporation held a special meeting to consider the question of the disposal of the Glasgow Exhibition Buildings. There is a feeling that the Concert Hall and the Machinery Hall might be retained, and the committee decided to have a report prepared on these buildings. The Concert Hall, it may be mentioned, has an area equal to that of the Kibble Palace, Botanic Gardens, and if it is resolved to retain the hall it will likely be used as a winter garden.

On Wednesday there will be a firework display by Messrs Pain at 6.45 p.m.

ting from the *Tit-Bits*

Oct 26

lress of Journal

JOHN PHILLIP SOUSA, the "March King," is the son of a poor musician exiled from Spain. At eleven he appeared as a violinist; now he conducts a band in his own peculiar way, and is worth a quarter of a million. He has fiddled in a dancing saloon and led the band of the United States Marine Corps at the White House, where he stayed twelve years. It was while in this position that he wrote the famous "Washington Post," out of which he got £7. His next composition, however, "The Stars and Stripes for Ever," brought him £10,000.

* * *

The Court Journal,

13, Burleigh Street, Strand, London, W.C.

(W. Rayner, Publisher.)

Cutting from issue dated Oct 26 - 01

The fact that the public crowded—in all its classes—to hear the brass band of Sousa, and that there was by no means a brilliant welcome offered Herr Richter upon his present reappearance, is disturbing. The first concert of the season was in all respects admirable, and, if musical taste is not declining, there must be some other reason found for this half-hearted support. Herr Richter has certainly once more collected a fine orchestra, and his selection of a programme was most discriminating. Dvorak's *New World* was rendered with consummate beauty, but there was some difference of opinion concerning the performance of Berlioz's *Romeo et Juliette*.



MISS MINNIE TRACEY.

holm. Miss Tracey is engaged to sing at Bayreuth next season, after which she hopes to appear in England in concert and oratorio, of which she has had much experience in America.

Glasgow Evening News
67, Hope Street, Glasgow.
(J. M. Smith, Publisher.)
from issue dated Oct 26



Talk of ringing down the curtain on Kelvin-grove. There is considerable more necessity for ringing it up this morning, for November, or rather the fogs associated with that month, have come on before their time. Early English visitors, who are always the first arrivals on a Saturday morning, made the usual rush for the Exhibition guides, but what use were those to them, for some hours at least? They might have managed to feel their way about in the grounds, but it tested others with a much better knowledge of the lie of the land to pilot their way around. I have faith, however, in the promise of a day which does not open too brightly; and if the sun can fight its way through early in the forenoon, the likelihood is that we will have very pleasant weather conditions for the rest of the day. And that is a great deal to be thankful for. People who travel North overnight and return again this evening, arriving home in England about kirk time to-morrow, deserve, if they cannot command, a good day in which to do the sights here.

A notable proposal has been made by Mr Forsyth, one of the members of the Executive, who approached that body with a view to having a special meeting called to consider the advisability of keeping the Exhibition open a week after the 9th of November—all the drawings to go towards public charities. A letter has also been written to the Executive by a private individual suggesting the same thing. The reply received by Mr Forsyth is, I believe, to the effect, that, however admirable the scheme, it is utterly impossible, as the Foreign and Colonial Sections only stipulated for the six months, while it required some persuasion to keep many of the exhibitors from removing their exhibits on the 5th of November.

I was looking over an old record of the 1888 Exhibition yesterday, and was surprised to see how much the weather conditions during the closing weeks then resembled what we ourselves have been having of late. October, in 1888, is reported to have been a very "broken" month, with not a single gleam of sun to gladden the hearts of visitors on the closing week of the Exhibition. I hope the coincidence will not work out much longer. But in spite of all that, if we are to take a line through the former results, we can look for an even bigger inrush of visitors than we have been reckoning on for the last seven days or so. On the second last week of the former Exhibition, the average daily attendance ran to about 30,000, but jumped up on the Saturday to 83,000, and on the last week the daily average topped the 50,000, and mounted up to 117,900 for the grand finale.

There is to be a big rush of Exhibition festivities on Thursday evidently. I hear of one or two "branch" socials, then, of course, the fancy-dress ball comes off that evening, and the exhibitors, the inside club, have chosen that evening for the dinner which is to mark the approach of the coming separation. I had no expectation that this fancy-dress ball would be caught on to the extent that it has done. I receive letters daily asking particulars of the event, and as I am not acquainted with these, I can only refer my readers to Mr W. Knock, the interpreter at the Russian Restaurant in the Bungalow. The ladies will all wear masks, I believe, and, although it is not altogether compulsory, it is hoped that the gentlemen will also act up to the spirit of the thing, and "get themselves up" in costume.

All the musical combinations of the present week stay over for another six days, but on Saturday next Sousa and the Scottish Orchestra both conclude their month's engagement, and thereafter the American band will go on a tour of the English provinces before returning to their own country to prepare for that tour round the world which they have promised themselves in 1903.

The Sousa band was again sent to the Rutunda last night, although the weather was splendid. They thus performed for one hour instead of two, and disappointed the thousands of music-lovers who were unable to get into the hall. What Sousa lost Lieut. Miller gained, his audience being of enormous size—one of the very largest of the season.

I intimated the other day that the New Exhibition Club had, like the larger venture with which they are associated, been a great financial success, and that the probability was that the balance would be devoted to charity. A recent meeting decided that one-half of the money should be given to the Western Infirmary, and that the other half should go to some other charity—"The Tommy Atkins' Fund" for Christmas presents to soldiers at the front being high in favour. Some of the returned soldiers, who are members of the club, but were not at the meeting, have, I believe, expressed a strong desire that the whole of the surplus should go to Tommy Atkins, and it is just possible that a requisition will be got up calling another meeting for the reconsideration of the matter.

My wife possesses many interesting little mementoes of this Exhibition, and of these things are put past, and occasionally. Her latest gift is a beautiful silver teapot, which she has become a frequent and favoured possession as Messrs Nettleship & Co., Glasgow, have sent her a beautiful silver rod from the Exhibition here, and the firm have already received intimation that Her Royal Highness is greatly delighted with the gift, and looks forward to good sport with it.

I dropped across a novelty in an out of the way corner of the Machinery Hall yesterday, and I wonder how many people have seen it. It is a small two feet model of a portable engine made by a Burmese boy of about eighteen years of age. The workmanship is rough, of course, and the boiler is made from a paint keg, but the wonder is that a lad with no previous mechanical training should be able to evolve such a machine out of an imagination, fed only by an occasional look at a portable engine, and a brief visit to the engine room of some of the river steamers. The lad, accompanied by his parents, walked all the way to Insein with his model, the object being to submit it to the railway superintendent there, with the object of encouraging that official to apprentice him in the railway engineering shops. It is a satisfaction to know that the lad was successful, and that he may possibly be now laying the foundations of his future greatness there.

from the
"PENNY ILLUSTRATED PAPER,"
Published by T. Fox,
10, Milford Lane, Strand, London, W.C.
Dated Oct 26 1890

Admirers of the Sousa Band
will be glad to hear that when they return from Glasgow they will play for twelve afternoons at the Empire and twelve evenings at the Royal Opera, Covent Garden. When the band played at the Albert Hall we expressed a hope that they would be heard again in London before returning to the States.
THE PROMPTER.

Liverpool Mercury,
10, Wood Street, Liverpool.
(Egerton Smith Castle, Publisher.)
Cutting from issue dated Oct 26

SOUSA AND HIS BAND.—It is evident that the first performances in Liverpool of Sousa and his celebrated American band, which are to take place at the Philharmonic Hall on November 9th at three and eight o'clock, are to be great popular successes. Already more than one-half the reserved seats have been booked, whilst there is little doubt that much of the interest shown in the visit of Sousa's band is due to curiosity on the part of the English people to judge for themselves whether the enterprising Yankee can as successfully compete with us musically as he does commercially. It must not be forgotten that last year the band long tour on the Continent, giving 17 in 34 of the leading cities. At the concerts the band will have the assistance of Dorothy Hoyle, violinist, and Miss Maud Reese-Davies, vocalist. It should be noted that the local management of these concerts capable hands of Messrs. Rushworth, pianofacitors, of 13, Islington and 21, Basin, and that the tickets are on sale at their street music warehouse.

Daily Record and Daily
"Daily Record" Buildings, Renfield Lane,
(Andrew Forbes, Publisher.)
Cutting from issue dated Oct 28

MUSIC AT THE EXHIBITION.
To the Editor.
Kindly allow me to reply to the letter signed by "Enthusiast," which appears in your issue of yesterday. He gives it as his opinion that 90 per cent. of the great crowds have a knowledge of music. I question this statement. There may, I believe, be 90 per cent. who know a march from a waltz, but does that amount to a "knowledge of music"? I think not. Will "Enthusiast" say that this 90 per cent. honestly prefer "heavy pieces" to what he terms the "lighter class of music"? And this is the main point, as it was of the popularity of "classic" and "light" music I wrote. He also refers to the performance in the Grand Hall by Sousa's Band. He says that the grand music of Wagner's Overture so affected the audience that they were "awed" into silence. Ye gods!!! It's only too apparent that "Enthusiast" was not present at the performance in question, or he would not have made such a mistake. People don't get restless when they are "awed." They don't pay attention to anything but the music when in this state of mind. They would never get interested in the advertisements in the programme were they "awed." No, "awed" is not the word. "Bored" or "tired" would have suited better. As to the letter by "A Major," it is too "classical" an epistle for the DUNDERHEAD.
Glasgow.

famous American band will make a short tour of the principal towns in the provinces.

ary smoothness of tone colour, the sort tuness of the brass now and then reminding one of a pipe organ, and the wonderful verve and nerve-tingling spirit of the whole performance were greatly admired. The fact that Sousa never refuses the demands of his audience for extra numbers, and that he plays continuously, without waits, are novelties to English audiences that in London and Glasgow have been much appreciated. At the Liverpool concerts the band will have the assistance of Miss Dorothy Hoyle, violinist, and Miss Maud Reese-Davies, vocalist. It should be noted that the local management of these concerts is in the capable hands of Messrs. Rushworth, piano manufacturers, of 13, Islington, and 21, Basnett-street, and that the tickets are on sale at their Basnett-street music warehouse.

The Sheffield Independent,
18 and 20, Bank Street, Sheffield.
(Header & Sons, Publishers.)
from issue dated Oct 29

Yet another American invasion. Now it is "The American cake walk." This is a negro dance, which has been for years one of the parlour entertainments of the great emancipators. It consists of the company being paired off two by two in line. They step simultaneously to a given chant, and success lies in working up to a most grotesque finish. The first dance of the kind given in England took place the other night in the splendid studio of Mr. Phil May. A brother artist and Bohemian, Mr. Lester Ralph, was the host on this occasion, which witnessed a gathering of extreme interest. The cake was taken by Mrs. Poultney Bigelow, who danced with an American lady, Miss Hinton. The next to receive the award of the committee was Mr. J. J. Shannon, A.R.A., the famous portrait painter, whose partner was Miss Delmore, of New York. There were several centre floor dances, and in these the grace was accorded to Mrs. Sousa, wife of the bandmaster. Mr. Phil May did the negro steps with much humour.

The Scotsman,
30, Cockbun Street, Edinburgh.
(John Ritchie & Co., Publishers.)
Cutting from issue dated Oct 29

GLASGOW INTERNATIONAL EXHIBITION.
GLASGOW International Exhibition yesterday entered upon its second last week, under climatic conditions which showed considerable change from those which have marked recent days and weeks. A strong and gusty wind swept the grounds, but the atmosphere was for the season of the year mild to a degree. The programme for the day was full of attractions. At half-past twelve an organ recital was given in the Concert Hall by the distinguished Belgian organist, Chevalier Auguste Wiegand. The Scottish Orchestra gave an afternoon and an evening performance in the same building; and two performances were contributed by both the Sousa Band and the band of the Royal Marines. The former of these and the Scottish Orchestra entered upon the last week of their engagements. A rumour was current in the city yesterday that the high hopes recently obtaining as to the possibility of a very large surplus being declared at the close of the Exhibition were likely to suffer disappointment in a not inconsiderable measure, in view of the arrival at the Exhibition offices of accounts of unforeseen magnitude. The truth of the rumour remains to be seen. In the meantime it is without any official confirmation.
Wet weather in the evening told against a large attendance. The total admissions for the day were 53,209, and the details were:—Adults, by payment, 16,166; children, 1938; coupon ticket-holders, 241; season ticket-holders, 27,331; attendants, 7533. The money taken at the turnstiles amounted to £844, 10s. 6d. Since the opening day the admissions have numbered 10,269,969.

Glasgow Exhibition
don for a fortnight,
appearance here.
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urn visit, but even
re was engaged for
Covent Garden for
Between the ter-
engagement and the
November 23rd the

The Western Daily Press,
Baldwin Street, Bristol.
(MacIver and Son, Publishers.)
from issue dated Oct 29

Yet another American invention. Now it is the "American Cake Walk," the negro dance which has been for years one of the parlour entertainments of the great emancipators. A dance of that kind was given the other night in the splendid studio of Mr Phil May. A brother artist and Bohemian, Mr Lester Ralph, was the host on this occasion, which witnessed a gathering of extreme interest. The cake was taken by Mr Poultney Bigelow, who danced with an American lady, Miss Hinton. The next to receive the award of the committee was Mr J. J. Shannon, A.R.A., the famous portrait painter, whose partner was Miss Delmore, of New York. There were several centre floor dances, and in these the grace was accorded to Mrs Sousa, the wife of the famous bandmaster.

Clipping from the *Glasgow Evening News*
 Dated October 29, 1901
 Address of Journal

NEWS, TUESDAY, OCTOBER 29, 1901.



To-Day's Programme.

10.30—Working Dairy.
 12—Elevators to Dome—Charge, Twopenny.
 12.30 to 1.30—Indian Theatre—Sixpence.
 12.30 to 1.30—Organ Recital in Grand Hall—Chevalier Aug. Wegand.
 2.30 to 4—The Scottish Orchestra in Grand Hall. Admission Free.
 2.30 to 4—Sousa and his Band in North Kiosk.
 4 to 6—Band of the Portsmouth Division of the Royal Marines in South Kiosk.
 6—Biograph Display in Grand Hall. Admission Free.
 7.30 to 9—The Scottish Orchestra in Grand Hall. Admission Free.
 7.30 to 9.45—Sousa and his Band in North Kiosk.
 7.30 to 9.45—Band of the Portsmouth Division of the Royal Marines in South Kiosk.
 7.30—Illumination of Grounds by Messrs James Pain & Sons, London.
 8—Grand Electrical Illumination of Buildings by Claud Hamilton, Ltd.
 9—Close of Fine Art Palace.
 9.30 to 9.45—Schubert's Scotch Light.
 9.30—Entrance Gates Closed for Admission.
 10—Close of Exhibition.

Yesterday gained an unenviable distinction. First, the weather was wet and uninviting; then the railway companies, for the first Monday during the course of the Exhibition, ran no special excursions; and again, the attendance and financial return was one of the very poorest we have ever experienced on the opening day of the week. It was cause and effect, of course; the first two conditions were responsible for the poor return, which represented an income of £2644 16s 6d for an attendance of 53,209 people. The paying visitors, including nearly 2,000 children, numbered fully 18,000, but that a goodly number of these were local people, attracted by the music, is evident from the fact that ten thousand of them entered at the sixpenny stile after five o'clock. The total attendance up to date is five million better than at the same stage during the last Exhibition; but we have still a good long way to go before we double the 1888 total, upon which so many people have set their hearts. I hear that some Stock Exchange people have been willing to gamble that the eleven millions will not be reached by the close, which seems to me to be a "soft" thing for those who have accepted the bet.

The public can always be relied upon to show interest in money matters, even although they do not directly concern them. That is my excuse for returning to a subject which formed the subject of a paragraph in this column some weeks ago. Up till now the money drawn at the Exhibition, and lodged with the Clydesdale Bank alone, to say nothing of the immense sums which filter through private channels, weighs fully 55 tons, two of which were gold, 32 silver, and 21 copper. The drawings all over the Exhibition on a good Saturday are generally estimated at a ton.

Indoor music was served up in a constant stream yesterday. Starting with the organ at 12.30, we had the Scottish Orchestra twice in the Hall, with Sousa sandwiched in in the afternoon, and the Marines following in the evening, when Sousa's men had a night off. To-day the Americans are performing their programme for the first time in the Art Galleries, and the Marines start in the Concert Hall at four o'clock.

The turning on of "General Buller" on the biograph last night was the signal for a great outburst of cheering.

A party of five hundred English visitors who are coming north on Saturday, are evidently determined to take home with them more than a mental picture of the Exhibition. They have arranged to be photographed on the piazza steps.

Miss Ella Russell will sing along with the Scottish Orchestra to-morrow. Her songs are the Jewel Song from Faust, "Ave Maria" (Bach-Gounad), and "Il Bacio."

I observe that many of the cars going to the Exhibition by Sauchiehall Street stop at Gray Street to let off passengers who wish to enter at the eastern end of the buildings. This is quite reasonable. But no such privilege is afforded in Dumbarton Road, the cars running past at railway-train speed, and bringing up only at the main entrance. For those in a hurry, the best way of going to business at the east end of the Exhibition is to walk down in Dumbarton Road, and cross the bridge at Gray Street.

There is not much prospect of a Children's Day now taking place, but what about a Children's Night? Thursday first is Halloween, which is the night of nights in the whole year for the youngsters. Without much trouble some little difference might be made in the programmes for that date, particularly in the matter of the pictures to be shown on the Biograph. In such companies as I have heard discuss the project it has been received with the greatest favour. There is little time to do anything of a very special nature, but the occasion is one which merits the attention of the Entertainments Committee.

Wolverhampton Executive is evidently determined that the success of their Exhibition is not to be menaced by the employment of inexperienced officials, especially those in high places. I hear that Mr James K. Pickup is the latest Glasgow official to be "fixed up," and that he will set on the secretarial staff in a similar capacity under Mr Hedley there, as he has been doing here.

After the day's work was over, and the last of the laggard strangers had been seen safely off the grounds last night, the members of the

a handsome gold watch and a memento of the pleasant intercourse they had had with him as their chief.

Some very interesting particulars were revealed in the course of Mr Hedley's speech. First we were told that the admissions staff, which includes quite a large company of young ladies—who, by the way, graced the meeting with their presence on this occasion—numbers, roughly speaking, 100 all told, and although these parties have handled the immense sum of £200,000, and as much as £3,600 at the stiles alone in one day, never on any single occasion has there been a greater discrepancy in the cash than 10s over all, and, stranger still, what difference there was was usually in favour of the Exhibition.

But the presentations did not stop there. Mr T. Jackson, Mr Laing's right-hand man, also received at the hands of Mr Hedley what I might characterise as a smoker's outfit, comprising, as it did, a silver cigar case, a meerschaum pipe, a tobacco pouch, and a silver match-box.

The Closing Day.

SIR,—Might I suggest that the Committee should on the closing day (Saturday) make a uniform charge of 1s each for every person passing the turnstiles—including visitors, season-ticket holders, exhibitors, attendants, in fact every person employed inside. As it is confidently expected that the attendance on that day will be at least 200,000, this would give a gate amounting to £10,000, which might be distributed something like the following:—£4,000 to the most needful deserving charities in the city, £3,000 to the fund for soldiers invalided home, and the remaining £3,000 to send out 10,000 "Exhibition Christmas parcels" for poor "Tommy" at the front. The presents could be put into neat fancy cardboard boxes with a view of the Exhibition on the one side, and on the other the usual Christmas and New-Year's greetings, wishing "Tommy" a speedy and safe return.

The meting out of the money in this way would bring great joy to many a weary one, and would prove a fitting finale to our great "X."—I am, &c.,
 AUCTIONEER.
 Glasgow, 28th October, 1901.

VISITORS TO EXHIBITION should call at THOMPSON'S PHARMACY, 17 Gordon Street, and get as a Souvenir his GLASGOW EXHIBITION BOUQUET, a delightful, refreshing, and lasting perfume; each bottle in pretty Tartan Case. Prices—1s, 2s, 3s, 6d, 5s, 6d, and 10s; postage, 3d. Only from 17 GORDON STREET, GLASGOW.

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 SPECIAL REDUCTIONS TO CLEAR.
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JOHN G. MURDOCH & CO., LTD.,
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 JEWELLERY, PERFUMES,
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 ALL TO BE CLEARED AT REDUCTIONS IN PROPORTION AS ABOVE.

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AGENTS Wanted in every town to introduce the Health Filter and Splash Preventer, Patent No. 13,785, without which none are genuine. 350,000 sold this year. We, the actual makers, will explain to you how to easily earn at least £2 weekly; particulars free.—Health Filter Co., Accrington.

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 13, and 7 SHAMBOCK STREET, GLASGOW, W.
 Illustrated Catalogue Post Free on application.

GASALIERE.—The Largest and Finest Stock in the City. 5-Lights fitted up complete with Globes. 15s 6d, 18s 6d, 20s, to 60s.

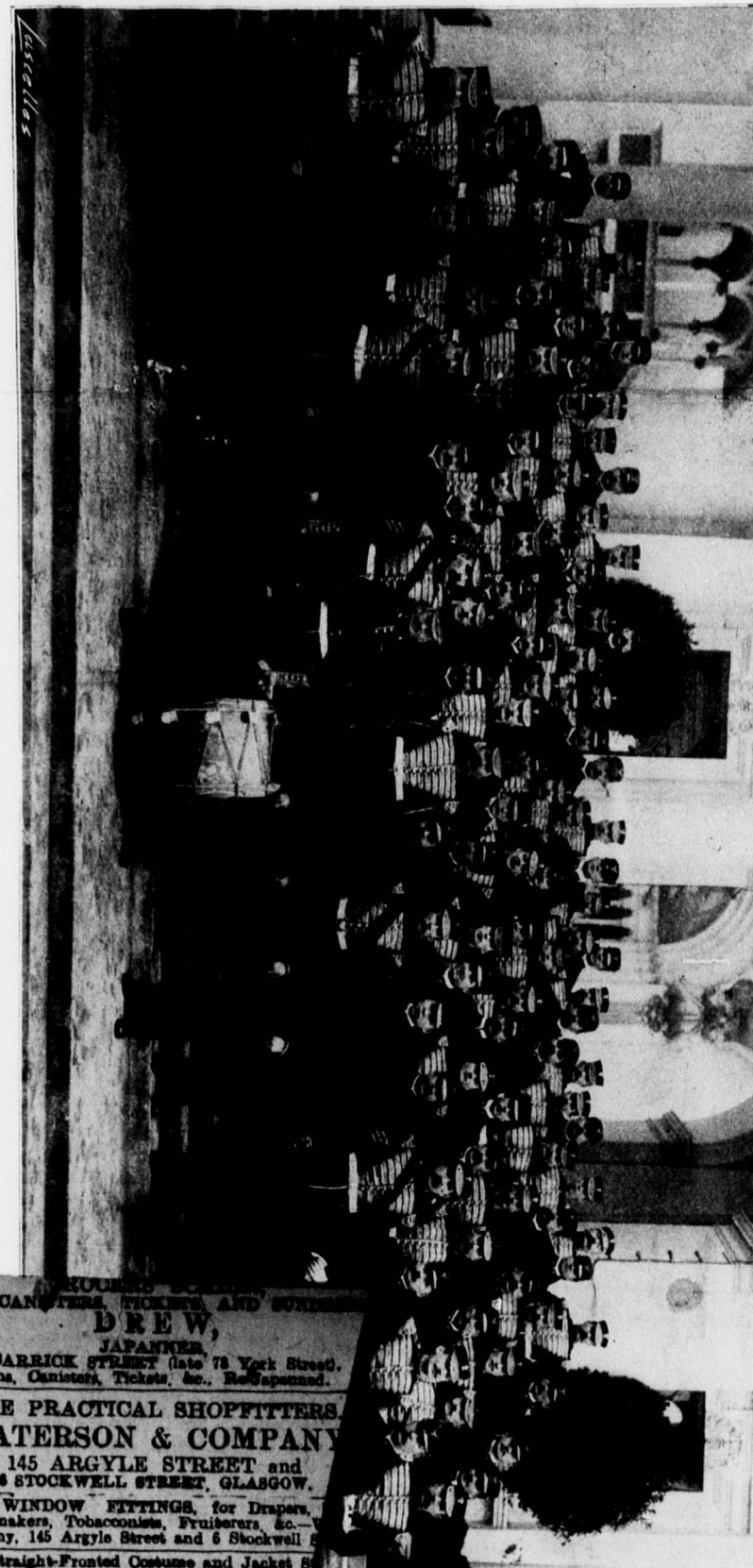
GASALIERE.—Newest Designs in 4-Light, complete with Globes and fitted up, 37s 6d, 40s, 42s 6d, to

Sketch.
 198, Strand, W.C.
 (Published by Ingram, Bros.)
 n issue dated Oct 30

SOUSA AND THE GRENADIER GUARDS.

The night of Oct. 17, 1901, will long be remembered in the loyal City of Glasgow, for then it was that the one and only Sousa, supported by his special Band of clever artistes, entertained the Band of His Majesty's Grenadier Guards at a complimentary supper. A photograph of the two Bands, amicably grouped shoulder-to-shoulder, appears on this page, and the menu, which is certainly of historic interest, was as follows: Hare-soup, cockie-leekie; fried fillets of soles and tomato-sauce; Scottish haggis; roast chickens and Yorkshire ham, vegetables; college pudding, fruit-jelly; cheese and celery; coffee, cigars.

THE REPRESENTATIVE BANDS OF GREAT BRITAIN AND AMERICA: THE BAND OF H.M. GRENADEER GUARDS AND AT THE GLASGOW INTERNATIONAL EXHIBITION, OCTOBER 1901.



DR. J. DREW,
 JAPANESE
 74 GARRICK STREET (late 74 York Street).
 Bina, Canisters, Tickets, &c., Re-arranged.
 THE PRACTICAL SHOPFITTERS
 WATERSON & COMPANY
 145 ARGYLE STREET and
 6 STOCKWELL STREET, GLASGOW.
 SHOP WINDOW FITTINGS for Drapers,
 Bookmakers, Tobacconists, Fruiters, &c.,
 & Company, 145 Argyle Street and 6 Stockwell
 NEW Straight-Fronted Costume and Jacket
 Drapers, Dressmakers, &c.—Waterson & Co.
 GAS LAMPS for out and inside lighting;
 signs—Waterson & Company, 145 Argyle
 SHOW Cases of all kinds and Airtight W
 Jewellers, Drapers, &c.—Waterson & Co
 Argyle Street and 6 Stockwell Street. Teleph

ELECTRIC LIGHTING.
 WATERSON & COMP
 ELECTRICAL ENGINEER
 SHOW ROOMS—
 6 STOCKWELL STREET, G
 ESTIMATES FREE TELEPH
 FULTON FOR SC
 13 Years with A. Wood &
 TICKETS. HAM KNIVES.

M. Sousa's Band

will play for twelve afternoons at the Empire Theatre, and twelve nights at the Royal Opera, Covent Garden, before returning to America.
 THE PROMPTER.

Clipping from the *Glasgow Evening News*
Dated October 29 1901
Address of Journal

NEWS, TUESDAY, OCTOBER 29, 1901.



To-Day's Programme.

10.20—Working Daily.
12—Elevators to Dome—Charge, Twopence.
12 to 9—Indian Theatre—Strapence.
12.30 to 1.30—Organ Recital in Grand Hall—Chevalier Aug. Wiegand.
2.30 to 4—The Scottish Orchestra in Grand Hall. Admission Free.
2.30 to 4.15—Sousa and his Band in North Kloek.
4 to 6—Band of the Portsmouth Division of the Royal Marines in South Kloek.
6—Biograph Display in Grand Hall. Admission Free.
7.30 to 9—The Scottish Orchestra in Grand Hall. Admission Free.
7.50 to 9.45—Sousa and his Band in North Kloek.
7.50 to 9.45—Band of the Portsmouth Division of the Royal Marines in South Kloek.
7.50—Illumination of Grounds by Messrs James Pain & Sons, London.
8—Grand Electrical Illumination of Buildings by Claud Hamilton, Ltd.
9—Close of Fine Art Palace.
9.30 to 9.45—Schnokert Search-Light.
9.50—Entrance Gates Closed for Admission.
10—Close of Exhibition.

Yesterday gained an unenviable distinction. First, the weather was wet and uninviting; then the railway companies, for the first Monday during the course of the Exhibition, ran no special excursions; and again, the attendance and financial return was one of the very poorest we have ever experienced on the opening day of the week. It was cause and effect, of course; the first two conditions were responsible for the poor return, which represented an income of £644 16s 6d for an attendance of 55,209 people. The paying visitors, including nearly 2,000 children, numbered fully 18,000, but that a goodly number of these were local people, attracted by the music, is evident from the fact that ten thousand of them entered at the sixpenny stile after five o'clock. The total attendance up to date is five million better than at the same stage during the last Exhibition; but we have still a good long way to go before we double the 1888 total, upon which so many people have set their hearts. I hear that some Stock Exchange people have been willing to gamble that the eleven millions will not be reached by the close, which seems to me to be a "soft" thing for those who have accepted the bet.

The public can always be relied upon to show interest in money matters, even although they do not directly concern them. That is my excuse for returning to a subject which formed the subject of a paragraph in this column some weeks ago. Up till now the money drawn at the Exhibition, and lodged with the Clydesdale Bank alone, to say nothing of the immense sums which filter through private channels, weighs fully 55 tons, two of which were gold, 32 silver, and 21 copper. The drawings all over the Exhibition on a good Saturday are generally estimated at a ton.

Indoor music was served up in a constant stream yesterday. Starting with the organ at 12.30 we had the Scottish Orchestra twice in the afternoon.

a handsome gold watch and albert as a memento of the pleasant intercourse they had had with him as their chief.

Some very interesting particulars were revealed in the course of Mr Hedley's speech. First we were told that the admissions staff, which includes quite a large company of young ladies—who, by the way, graced the meeting with their presence on this occasion—numbers, roughly speaking, 100 all told, and although these parties have handled the immense sum of £200,000, and as much as £3,600 at the stiles alone in one day, never on any single occasion has there been a greater discrepancy in the cash than 10s over all, and, stranger still, what difference there was was usually in favour of the Exhibition.

But the presentations did not stop there. Mr T. Jackson, Mr Laing's right-hand man, also received at the hands of Mr Hedley what I might characterise as a smoker's outfit, comprising, as it did, a silver cigar case, a meerschaum pipe, a tobacco pouch, and a silver match-box.

The Closing Day.

SIR,—Might I suggest that the Committee should on the closing day (Saturday) make a uniform charge of 1s each for every person passing the turnstiles—including visitors, season-ticket holders, exhibitors, attendants, in fact every person employed inside. As it is confidently expected that the attendance on that day will be at least 200,000, this would give a gate amounting to £10,000, which might be distributed something like the following:—£6,000 to the most needful deserving charities in the city, £3,000 to the fund for soldiers invalided home, and the remaining £1,000 to send out 10,000 "Exhibition Christmas parcels" for poor "Tommy" at the front. The presents could be put into neat fancy cardboard boxes with a view of the Exhibition on the one side, and on the other the usual Christmas and New-Year's greetings, wishing "Tommy" a speedy and safe return.

The meting out of the money in this way would bring great joy to many a weary one, and would prove a fitting finale to our great "X."

—I am, &c.,
AUCTIONEER.
Glasgow, 28th October, 1901.

VISITORS TO EXHIBITION
should call at THOMPSON'S PHARMACY, 17 Gordon Street, and get as a Souvenir his GLASGOW EXHIBITION BOUQUET, a delightful, refreshing, and lasting Perfume: each bottle in pretty Tartan Case. Prices—1s, 2s, 3s, 6d, 9d, and 18s; postage, 3d. Only from 17 GORDON STREET, GLASGOW.

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PHOTOGRAPHERS AND PORTRAIT ARTISTS,
158 SAUCHIEHALL STREET, Glasgow;
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Sketch.

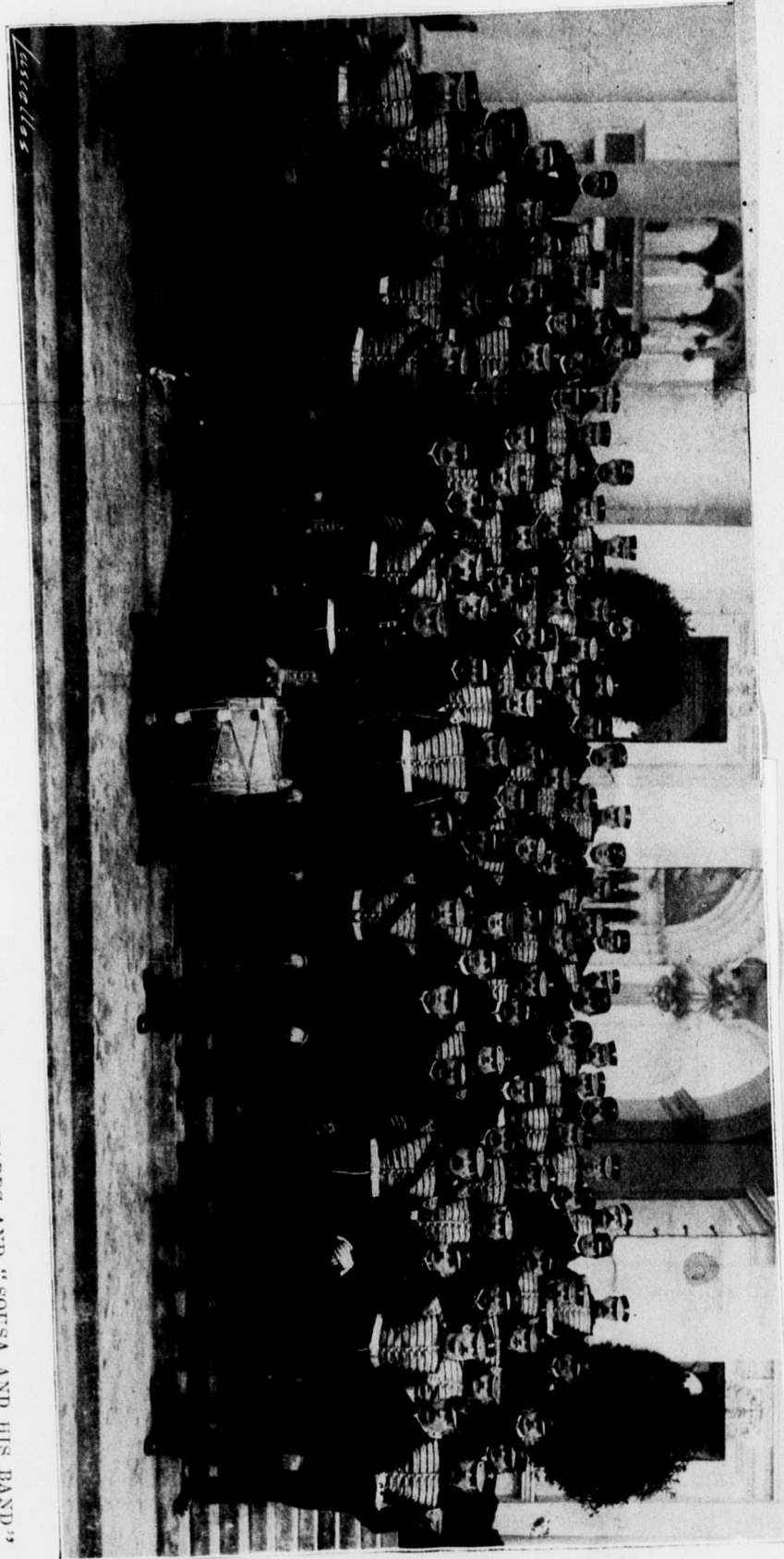
198, Strand, W.C.
(Published by Ingram, Bros.)

in issue dated Oct 30

SOUSA AND THE GRENADIER GUARDS.

The night of Oct. 17, 1901, will long be remembered in the loyal City of Glasgow, for then it was that the one and only Sousa, supported by his special Band of clever artistes, entertained the Band of His Majesty's Grenadier Guards at a complimentary supper. A photograph of the two Bands, amicably grouped shoulder-to-shoulder, appears on this page, and the menu, which is certainly of historic interest, was as follows: Hare-soup, cockie-leekie; fried fillets of soles and tomato-sauce; Scottish haggis; roast chickens and Yorkshire ham, vegetables; college pudding, fruit-jelly; cheese and celery; coffee, cigars.

THE REPRESENTATIVE BANDS OF GREAT BRITAIN AND AMERICA: THE BAND OF H.M. GRENADIER GUARDS AND "SOUSA AND HIS BAND"



M. Sousa's Band

will play for twelve afternoons at the Empire Theatre, and twelve nights at the Royal Opera, Covent Garden, before returning to America.
THE PROMPTER.

Large and 3 Small Drawers, 45s 6d.
WARDROBES—Very special value, £3 10s, £4 15s 6d.
With Bevelled Plates, 25s 6d, 37s 6d, 39s 6d, to £5.
OVERMANTLES for Parlours and Dining-Rooms—
£7 15s, Reddibagh, £8 10s.
PARLOUR SUITES, 7 Pieces, in Crimson, Green, and Olive Velvet, £25 15s to £27 7s 6d. Stuffed Backs. Buy elsewhere till you have seen these.
PARLOUR SUITES, 7 Pieces, strong frames, upholstered in Best Leather Cloth, £5 10s and £6 10s. Iron?
12s 6d, 15s, to £6s.
HALL LAMPS with Polished Brass Frames and Ruby-Tinted Cylinder Globes, fitted up, 5s 11d, 10s 6d, £10.
£10, with Globes and fitted up, 37s 6d, 40s, 42s 6d, to £10.
GASOLINERS—Newest Designs in 4-Light, complete, 15s 9d, 18s 6d, 20s, to £6s.
City. 3-Lights fitted up complete with Globes.
GASOLINERS—The Largest and Finest Stock in the Illustrated Catalogue Post Free on application.
1, 3 and 7 SHAMROCK STREET, GLASGOW, W.
WAREHOUSE
ATLAS FOUNDRY
House Furnishings.
PAISLEY ROAD TOLL

in finding cargoes for the large steamers which are mainly employed in this trade. Generalisations based upon the partial depression in the carrying trade ought, however, to be carefully avoided. Freight rates in those branches which did not share in the American boom are not nearly so depressed as American freights. They will enable shippers to make a handsome profit; there is no lack of cargoes, and the fall in the price of coal enables the shipping companies to work more cheaply. The situation is certainly not so favourable as it was last year, but it is by no means so bad as it is sometimes represented to be.

As there are lines of cargo and passenger steamers running daily from these shores to Holland and Belgium it is interesting to know how merchants and shippers regard the threatened Dutch boycott of British shipping. On being interviewed those principally engaged in this trade laughed the agitation to scorn. Some of their charter parties, they said, are running for six months, and a break would mean such swinging damages that even the Boer oligarchy might think twice before guaranteeing them against loss. Where, it was asked, would Continental merchants obtain shipping for their trade if the British ships were ignored; and, again, the perishable exports of fruit, butter, and cheese would not wait for the screw being effective. A Dutch importer, established on this side for many years, was quite of opinion that the Boers are spending money freely in this direction, as well as in bribing the Press for all kinds of provocations against Britain. There were no lack of Belgians and Hollanders to take advantage of the occasion, and make all the noise possible about the job for which they were being paid; but the Dutch and Belgian merchants would be among the last to lend themselves to anything that would imperil their own business, and they knew that to quarrel in any way with British trading would be tantamount to commercial suicide.

The sailing ships Australian, East Indian, and Edenballymore left San Francisco, Portland, and Tacoma respectively on the 16th inst. for this side, and in view of the fact that all three belong to Messrs. Lang & Fulton, Greenock, and are all Port-Glasgow built, an impromptu sailing match has been provided, the result of which will be watched with interest between three and four months.

"Good Samaritan" is introduced. The centre panel is symbolic of the triumph of science over disease, and the third bears the inscription.

Things seem to have "muddled through" all right at the water-chute. At all events the full complement of men were on duty yesterday. Some of the strikers were dumb enough to seek re-engagement, and were in about half a dozen cases taken on, while other vacancies were not difficult to fill.

Professor Cooper referred to the Exhibition in his address at the opening of the Church History Class in Glasgow University yesterday. It had, he said, been more than a financial triumph, and very much more than a fashionable lounge. Nothing had been more remarkable and gratifying than that working men from all parts of the country had come to see and study it in the light of their various trades and industries. It demonstrated the large amount of intellectual interest still subsisting, in spite of football, among the masses of the people.

In the Queen's Rooms last night a joint demonstration was given, under the auspices of the Glasgow Exhibition authorities and the Committee of the Red Cross exhibit, in connection with the work of the ambulance corps in time of war. Surgeon Lieut.-Col. Beatson, commander of the Glasgow Companies' Volunteer Medical Staff Corps, at the outset described the various duties of the stretcher companies on the field of battle. Everything possible was done to see that none of the wounded were left on the field, but the exigencies of modern warfare were responsible for a considerable percentage being returned as "missing." How to remedy this was a question that was agitating those interested in our field hospital system greatly, and he believed that trained medical dogs would be of very great use in this direction. For the purpose of illustrating his point, he called upon Major Hautonville Richardson, who has made a special study of this subject and who has trained dogs for the purpose.

The Major brought four war dogs on to the platform with him. He said that every nation but Britain believed in the use of these dogs in time of war. They were used for carrying messages and ammunition and for searching for the wounded. The ambulance dog when it came to a wounded man strove to attract his attention. It carried saddlebags in which were bandages and stimulants, and the wounded man was able to apply what first aid he needed until help came. But if the man should be dead or insensible, the dog ran back and forward from the body to the bearer company, and in this way the body was recovered or the wounded man rescued. He further dwelt on the necessity of Britain using dogs in connection with their army system. Afterwards Col. Beatson finished his lecture on army medical work.



MISS MINNIE TRACEY, the American Soprano, who sings with Sousa's Band.

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The Entrance,

3, Catherine Street, Strand, W.C.
Cutting from issue dated Oct 26

Sousa's Band has been secured by the management of the Empire Theatre for a term of matinees, the same number of performances to be given in the evening at Covent Garden Theatre, which Messrs. Rendle and Forsyth will equip in such a manner as to accommodate multitudes of the general public.

Mr. Philip Yorke has resigned his position as acting manager at the Palace Theatre. I am sorry for it. He will devote himself to Mr. S. Cusa.

From

Date

was some time since we had had the pleasure of hearing hearty laughter as we heard the other night at the Mohawk, Moore and Burgess Minstrel show in the St. James' Hall. The audience consisted not of the usual blasé music-hall crowd, but mostly of our cousins from the country, up for a holiday, with the firm intention of thoroughly enjoying themselves. And we must confess that they had every opportunity of doing so with the Mohawk and company's entertainment. One of the funniest turns is Tom Birchmore's discourse, which is of the stump oration order. He had to make many pauses to enable his audience to recover from their hilarity. The latest "absurdity" is a skit on Sousa's Band—here called Susan's Band—Johnny Danvers being the conductor (in petticoats) and Fred Lyne being the operator on the drum. Between them, and with the assistance of some eccentric turns, they caused much fun. It is a rare programme to drive away the hump.

MUSIC HALLS.

Many persons will be glad to know that there will be further opportunity of hearing Sousa's band in London, for the famous conductor and his forces will make a first appearance at the Empire on Saturday, Nov. 23.

The Stage,

16, York Street, Covent Garden, W.C.
(Chas. Carson and M. Camerford, Publishers.)

Cutting from issue dated Oct 31 - 01

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Music Hall

158, Strand, W.C.
(Published by F. Allport.)

Cutting from issue dated Oct 25 - 01

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EXHIBITION NOTES.

Official returns of yesterday's admissions 64,562

COMPARISON OF ATTENDANCE WITH 1888.
1901 (144 days) 9,527,837
1888 (144 days) 4,919,402

Increase 4,608,435

The following are the details of yesterday's admissions:—

Adults who paid 27,696
Children " 3,027
Steamboat and coupon tickets... 478
Season tickets 26,004
Attendants 7,357

Total 64,562

Amount of money paid for yesterday's admissions... £1186 16 6

COMPARISON OF DRAWINGS WITH 1888.
1901 (144 days) £139,928 6 0
1888 (144 days) 95,667 5 4

Increase £44,261 0 8

TO-DAY'S PROGRAMME.

2.30—4.30—Sousa's Band in South Kiosk.
3.0—4.30—The Scottish Orchestra in Grand Hall.
4.0—6.0—Band of Grenadier Guards in North Kiosk.
7.30—9.0—The Scottish Orchestra in Grand Hall.
7.30—9.45—Sousa's Band in South Kiosk.
7.30—9.45—Band of Grenadier Guards in North Kiosk.
7.30—Illumination of Grounds.
8.30—Grand Electrical Illumination of Buildings.
9.0—Close of Fine Art Palace.
9.15—Biograph Display in Grand Hall.
9.30—9.45—Schuckert Search Light.
9.30—Entrance Gates Closed for Admission.
10.0—Close of Exhibition.

A murky atmosphere and a steady drizzle of rain gave the Exhibition grounds an extremely depressing appearance almost the entire day yesterday. Being Wednesday, there was, as usual, a large number of country people present, and that, of course, means "paying customers." £1186 is a very satisfactory day's drawings for an attendance of over 64,000.

The out-of-doors musical arrangements naturally had to undergo some alteration. In the afternoon the Grenadier Guards played in the Art Galleries instead of in the South Kiosk, and Sousa's band gave their performance in the Grand Hall, in place of in the North Kiosk, when the Scottish Orchestra had completed their afternoon programme. When the rain ceased in the evening the bands took up their positions in the kiosks, the Guards in the south, and Sousa's in the north, and there were big audiences at both.

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Sousa's band seems to be working its triumphant course at the Glasgow Exhibition, and the return season of the "March King" and his musicians will be looked forward to with pleasure. The concerts that Mr. Sousa is to give at the Empire Theatre on certain afternoons, and at the Covent Garden Opera House on certain evenings in November and December, should familiarise the public even more than it is at present with his stirring music. It is to be hoped that Miss Minnie Tracey, who sang at the two Sousa concerts which were given at the Albert Hall some weeks ago, will once more appear in London under the same auspices. Her voice is so brilliant and her method so delightful that her success in London

should be complete. At present Miss Tracey is singing in opera at Stockholm, where she has been appearing as Aida in the opera of that name; Valentine, in "Les Huguenots"; and Elsa, in "Lohengrin." Next season she has been engaged to sing at Bayreuth. Miss Tracey has already appeared at Covent Garden, when, some years ago, she sang "Donna Anna" in "Il trovatore."

From

Date

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Nov. 2 or 3
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every six persons that you induce
months (subscription 2/9) a
all-known firm will be sent you.
twelve persons that you induce
of the value of 10/- will be sent
twenty-four persons that
note of the value of £1
be purchased at any p

People
8 NOV 1901

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Glasgow Herald,

65 and 69, Buchanan Street, Glasgow.
(George Outram & Co., Publishers.)
from issue dated Oct 29

GLASGOW EXHIBITION.

Attendance and Drawings.

The Exhibition entered upon the penultimate week of its run yesterday under rather unpropitious weather conditions. There was a strong wind blowing nearly all day, and in the evening the disagreeable element was increased by frequent showers of rain. It was apparent from the scanty attendance during the day that the Autumn Holiday season, from which the Exhibition reaped a rich harvest in money and numbers, is now over, and it is left to the casual paying visitor and the season-ticket holder to keep the attendance at a satisfactory figure till the end. But, with weather like that experienced yesterday, it could not be expected that people who attend only for the evening outdoor entertainment would come in large numbers; still, there was a surprisingly good turnout, although there was no music discoursed at the kiosks. The Scottish Orchestra and Sousa's Band have now begun the last week of their engagement. The Orchestra had a fairly large audience last night, and after they played their programme the Band of the Portsmouth Marines claimed the attention of those who occupied seats in the Rotunda. Sousa's Band had an evening off duty, owing to the bad weather and the lack of indoor accommodation for their audience.

The attendance yesterday was 53,209, and the drawings amounted to £644 16s 6d. The details are as follow:—Payment, adults, 16,166; children, 19,338; coupon tickets, 241; season tickets, 27,331; attendants, 7533. The total attendance is now 10,269,969, and the drawings amount to £151,075 12s. The following tables show the attendance and money drawings compared with those of the corresponding days of the Exhibition in 1883:—

1901.	Attendance.	1883.	Attendance.
May 2 to 31.....	1,757,241	May 8 to 31.....	734,531
June 1 to 30.....	1,470,551	June 1 to 30.....	784,135
July 1 to 31.....	1,412,377	July 2 to Aug. 1.....	792,853
August 1 to 31.....	1,811,087	Aug. 2 to Sept. 1.....	1,069,514
Sept. 2 to 30.....	2,044,274	Sept. 3 to Oct. 1.....	935,675
October 1.....	44,463	October 2.....	21,855
" 2.....	47,853	" 3.....	23,037
" 3.....	47,853	" 4.....	25,679
" 4.....	66,214	" 5.....	20,563
" 5.....	101,218	" 6.....	52,639
" 6.....	90,321	" 7.....	25,584
" 7.....	46,148	" 8.....	24,284
" 8.....	83,841	" 9.....	24,622
" 9.....	51,918	" 10.....	33,769
" 10.....	66,238	" 11.....	35,056
" 11.....	111,974	" 12.....	69,242
" 12.....	93,510	" 13.....	20,807
" 13.....	64,628	" 14.....	21,495
" 14.....	64,562	" 15.....	30,839
" 15.....	60,373	" 16.....	25,028
" 16.....	50,932	" 17.....	37,520
" 17.....	126,867	" 18.....	67,632
" 18.....	70,446	" 19.....	22,401
" 19.....	62,496	" 20.....	21,391
" 20.....	72,670	" 21.....	31,603
" 21.....	50,315	" 22.....	23,772
" 22.....	62,465	" 23.....	26,754
" 23.....	131,930	" 24.....	65,122
" 24.....	53,209	" 25.....	25,255
Total.....	10,239,959	Total.....	5,114,605

The comparative drawings are:—

1901.	Drawings.	1883.	Drawings.
May 2 to 31.....	£20,555 9 0	May 8 to 31.....	£12,204 19 10
June 1 to 30.....	15,611 10 6	June 1 to 30.....	13,725 15 6
July 1 to 31.....	25,889 17 0	July 2 to Aug. 1.....	18,505 7 6
August 1 to 31.....	23,314 11 0	Aug. 2 to Sept. 1.....	20,567 1 4
Sept. 2 to 30.....	29,788 11 6	Sept. 3 to Oct. 1.....	18,967 10 10
October 1.....	465 2 0	October 2.....	571 12 6
" 2.....	1,197 17 0	" 3.....	372 16 6
" 3.....	672 1 6	" 4.....	1,833 15 9
" 4.....	643 4 6	" 5.....	328 10 7
" 5.....	1,773 17 0	" 6.....	1,807 15 9
" 6.....	1,458 17 0	" 7.....	459 15 0
" 7.....	516 5 6	" 8.....	363 4 6
" 8.....	938 10 6	" 9.....	419 8 0
" 9.....	589 3 6	" 10.....	722 12 6
" 10.....	644 10 6	" 11.....	343 14 6
" 11.....	2,251 12 0	" 12.....	1,309 7 7
" 12.....	1,384 19 0	" 13.....	257 19 0
" 13.....	519 10 6	" 14.....	216 5 3
" 14.....	1,195 16 6	" 15.....	510 3 4
" 15.....	737 17 6	" 16.....	410 9 0
" 16.....	483 15 0	" 17.....	310 0 6
" 17.....	2,618 3 6	" 18.....	1,672 15 3
" 18.....	851 1 0	" 19.....	305 7 6
" 19.....	651 8 6	" 20.....	331 18 6
" 20.....	889 2 6	" 21.....	676 17 9
" 21.....	703 13 6	" 22.....	357 8 9
" 22.....	675 9 0	" 23.....	425 8 6
" 23.....	2,830 16 0	" 24.....	1,687 3 6
" 24.....	644 15 6	" 25.....	337 0 9
Total.....	£151,075 12 0	Total.....	£93,552 2 11

In the above tables, which show each day opposite the corresponding day of the week, the aggregate comparison is necessarily with four days more than in 1883. The following, however, are the totals for the 154 days of each Exhibition:—

1901.	Attendance.	1883.	Attendance.
1901.....	10,269,969	1883.....	5,231,529
Increase.....	5,038,440		
1901.	Drawings.	1883.	Drawings.
1901.....	£151,075 12 0	1883.....	£93,552 2 11
Increase.....	£57,523 10 4		

Chevalier Auguste Wiegand, a Belgian organist, gave his first recital in the Grand Hall yesterday. When he began Mendelssohn's 6th Sonata there was only a handful of people in the building, but the audience increased as the recital proceeded, and it was a compliment to the performer that most of those who came in remained to the end of the programme. There was just sufficient interval between the pieces to allow the organist to prepare for his next item, and Chevalier Wiegand performed an astonishing quantity of capital music at his first appearance. He is a thorough master of keyboards and pedals, and has that musician's taste for artistic effects without which his playing would not raise his playing far above the ordinary standard. It was a great pleasure to hear Chevalier Wiegand play such well-known pieces as Guilman's Grand Chorus in D, Mendelssohn's Sonata in D minor, Bach's Sonata and Fugue in D minor, the "Tannhauser" March, and Handel's "Harmonious Blacksmith" air and variations. These are examples of the stock-in-trade of almost every organist, and one wearies at their continual performance; but Chevalier Wiegand's playing imparted fresh interest to them.

SOUSA'S BAND.
Mr. Sousa's American band made its debut at the Albert Hall on the 4th inst., and on the 7th inst. opened at Glasgow. It is a well-balanced and splendidly trained organization, but at the Albert Hall the programme contained several works unsuited to a wind band. The chief successes were gained in Mr. Sousa's marches, some of which (for example, the "Washington Post") have long ago become popular here.

MUSIC HALL WORLD.

LAST week I was the first to announce the severance of Philip Yorke's connection with the Palace Theatre, in consequence of his taking over the management of the Sousa Concerts in this country. It is impossible to think that a better man could be selected for the post, and the unfeigned sorrow at his departure from the Palace, which is shared in by everyone, from the aged manager downward, is a striking proof of the appreciation in which he is held. Yorke's kindly nature made itself felt in a dozen different ways, and I am therefore glad to find that at a most influential meeting of his friends, called together on the initiative of Mr. H. J. Booth, of Electrophone fame, it was decided to get up a testimonial in recognition of the invariable courtesy and never-failing urbanity displayed by Mr. Yorke during his long entertainment career. Next week I hope to furnish further particulars.

The directors of the Empire have engaged
Sousa and his Band

to give twenty-four concerts, starting, as at present fixed, on November 25, though it may possibly be a week later. There will be twelve matinée concerts at the Empire at popular prices, and twelve evening performances at Covent Garden Theatre, where a feature will be made of an extensive two-shilling promenade. The Empire's new and antique china ballet will be produced on or about November 11, and from Wilhelm's sketches of Royal Worcester, Sevres, Dresden, Wedgwood, and other bric-à-brac dresses that I saw yesterday, I can promise Empire patrons a feast of dainty loveliness that will surprise even them.

John Philip Sousa, the American composer, who made his first appearance in England at the Royal Albert Hall recently, with his famous Military Band of fifty-six performers, will appear at the Winter Gardens on Nov. 12th. It is now ten years since his "Washington Post" set the feet of the world moving; and during that period his other productions have been many. Altogether he has written over three hundred published compositions, including seventy-five marches, six comic operas, and a considerable number of orchestral suites. Several books of instruction for various instruments and a compilation of the "National, Patriotic, and Typical Airs of All Lands," also owe their authorship to him. He is the author of a fair amount of magazine work, and at the present time he is engaged upon a novel. Mr. Sousa is also a keen sportsman.

Sousa and His Band.

The genial Sousa, I hear, is having great success at the Glasgow Exhibition. Those who did not hear the band at the Albert Hall are to be given an opportunity of making acquaintance with it in November. Sousa has been engaged to give afternoon concerts for a fortnight, from the last week of November, at the Empire, and a series of twelve Promenade Concerts at Covent Garden. I am sorry that even then I shall not be able to enjoy the cigarette, though I may have the iced drink, which, I feel, are appropriate to Sousa and his band.

Sousa Comes.

Sousa is having it all his own way at the Glasgow Exhibition, where his band continues to form the centre of popular interest. The band is of the military type, and consists of some twenty-five wood-wind and twenty-five brass instrument players, all of them skilful executants, and all long accustomed to the direction of their chief, whose little peculiarities of facial and bodily gesture they have come to thoroughly understand.

That the Americans are superior to the best of our own military bands in the performance of the highest class of music is not apparent; but their playing of the Sousa Marches is something quite distinctive and without precedent. In this they excel, and it is precisely in such a direction that the public will be most anxious to hear them.

The personality of Sousa, of course, counts for much, just as the personality of Strauss formed such a valuable asset in connection with the performances of the Strauss Orchestra. Strauss was all for elegance and grace; Sousa is all for snap, brilliance, and rhythmical force. The cinematograph has already published the tale of Sousa's peculiarities—his swaying from side to side and method of bringing both hands behind his back—but the local public will soon have the opportunity of seeing the man in the flesh, and hearing his band perform a characteristic programme, with as many encores thrown in as the audience desire, for both conductor and band are due at the Leeds Town Hall on Friday, November 8th.

Truth
24-10-07

"Two-shilling Promenade" Concerts have more than once before been tried in London, and have been found to be a mistake. I therefore shall not be surprised to see a modification of this portion of Mr. Ashton's scheme for giving a short season of Promenade Concerts with Mr. Sousa's band at Covent Garden at the end of next month. The band will, at any rate, be in London for a fortnight for afternoon performances at popular prices at the Empire, where during their visit smoking will be forbidden, and to play at Covent Garden in the evening. Covent Garden, as arranged for the Fancy Dress Balls, will make an excellent Promenade Concert room.

SUN. CHRON. (M/R)

27/10

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DOUBLE BASS.

Stage

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The Scotsman,

30, Cockburn Street, Edinburgh.

(John Ritchie & Co., Publishers.)

starting from issue dated

Oct 31

GLASGOW INTERNATIONAL EXHIBITION.

The cold, dry weather that ruled yesterday is voted as distinctly more agreeable than the milder and showery weather that preceded it. There was a more cheerful and alert appearance about the crowd that visited the Exhibition in the afternoon and evening. Though it is growing too cold for open-air band music to be as attractive as it might, the crowds round the band-stands show little diminution. Yesterday there were excursions from Aberdeen, Dundee, Arbroath, Lanark, and other Scottish towns, including ten towns in Arraishire. There were also excursion parties from the Highlands. Chevalier Auguste Grand again provided attractive organ music in the Grand Hall. A large attendance is anticipated for the dances arranged by the Russian Section for tonight. It takes place in the Queen's Rooms, and the majority of the dancers will be in fancy costume. Another display of fireworks last night brought out a larger attendance than usual. The display passed off very successfully in favourable weather. Yesterday's attendance figures were:—Adults, 45,061; children, 10,120; coupons, 1407; season tickets, 51,069; attendants, 8010—total, 115,667. The drawings amounted to £1767, 6s.

Mr. Sousa, who terminates his engagement at the Exhibition this week after a successful visit, was last night entertained by a number of the Exhibition officials and others to supper in the Windsor Hotel. The company included Lord Provost Chisholm, Mr. Shearer, vice-president of the Executive, and Mrs. Shearer; Mr. Simons, Dr. Cowen, Bailie Sorley, Mr. Hedley, the manager; Lieutenant Miller, of the Loyal Marines; the Hon. Mr. and Mrs. Vean, and others. The gathering being of a purely social nature, a formal toast-list was dispensed with, but a few complimentary remarks were exchanged after the repast.

MUSIC AND MUSICIANS.

When London next holds an International Exhibition its managers will do well to copy the example set them this year at Glasgow. The magic key that has unlocked the door to financial success there is—Music. At no exhibition held in this country—that is to say, since our late beloved Queen opened the first great World's Fair in Hyde Park in 1851—has the policy of entertaining the public with good music been carried out upon an equally lavish and profitable scale. To a certain extent it was done at Glasgow in 1894, when the proceeds furnished the wherewithal for building the magnificent Art Gallery which stands permanently in the exhibition grounds. In that year six millions of people passed the turnstiles of the big show in Kelvin Grove Park. This year it has already been visited by ten millions, and there is still nearly a month to elapse before it closes. The difference, I am told, is in tolerably close proportion to the increase in the amount that is being spent this time upon purely musical attractions. Anyhow it speaks for itself, and, whatever the share of music in this marvellous development, the fact that it is associated with an estimated net profit of £140,000 is sufficient matter for reflection and congratulation.

Six concerts per diem has been the average allowance at the Glasgow Exhibition during the present month of October. What sort of concerts, you ask? Well, not short affairs of forty or fifty minutes' duration, following upon each other at decent intervals; but good long concerts extending over at least a couple of hours, and taking place three at a time in different parts of the Exhibition. I spent a whole day there last Saturday, and was simply amazed by the gargantuan nature of the Scottish appetite for music of a more or less serious kind. In the afternoon the Scottish Orchestra, Dr. Cowen, performed a classical programme, a building something like the Dome of St. Paul, only rather larger, and filled by an ensemble of nearly three thousand persons. The band in the "North Kiosk," surrounded by one huge crowd, whilst in the "South Kiosk" the band of the Grenadiers was performing another big concourse of open-air music. Truly it was a wonderful sight to see, wonderful still in the evening, when the same thing was repeated before a more dense and enthusiastic. The weather was unpleasantly raw and damp, but not appear to make the slightest difference anybody.

I rather enjoyed the novelty of strolling one trying-place to the other and watching proceedings at each. It was genuine resting to listen to the three different turns and compare (without invidiousness, I trust) their respective good qualities. It seemed to me that they did not clash in the smallest degree. They were as distinct in their way as tragedy is from comedy and both are from melodrama. Dr. Cowen has a splendid orchestra, and we all know how admirably he plays the "heavy lead." Mr. Williams of the Grenadiers is not an unworthy successor to the peerless Dan Godfrey, and the popularity of his band in Glasgow is demonstrated by the fact that they have been re-engaged for the last week of the Exhibition. As for John Philip Sousa—the prince of musical "jeunes premiers," the acknowledged principal American "light comedian" of his art—I can only say that he and his band have won the hearts of the Scottish lads and lassies for good and all. They simply rave about him, and thank their lucky stars for the happy chance that enabled their enterprising Executive to engage him for the Glasgow Exhibition. But this is not strange. Sousa and his men are favourites everywhere. What is really funny, though, is that the Sousa and the Grenadier bandmen should have struck up such a close and cordial friendship during their temporary sojourn in the same town. On the last two nights before they parted there were mutual supper parties, at which vows of eternal brotherhood were sworn and another solid link was forged in the chain that binds England with America. Upon the second occasion I was invited to be present, and the spectacle of the men in their red and blue uniforms—host and guest sitting in alternation round the long horseshoe table, all fraternising in the spirit of true fellowship—was one that fairly made the heart glad.

By the way, Sousa and his band will be back in London on November 23 for a fortnight's concert work before returning to the States. According to the original programme their return visit to the metropolis was to have been for a single day only, but the splendid reception accorded to the American band at the Albert

Newcastle Chronicle,

Westgate Street, Newcastle-on-Tyne.

starting from issue dated

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* * * *

Mr. Sousa was born at Washington on Nov. 6, 1856, and from 1880 to 1892 was leader of the band of the United States Marine Corps attached to the President's household, and served under Hayes, Garfield, Arthur, Cleveland, and Harrison. He resigned that position in order to form his present organisation. Like many other composers, Sousa did not reap the full benefit of his earlier effusions, £7 only accruing to him for his "Washington Post" although the copies printed and sold were numbered by the million. A more recent march, however, "The Stars and Stripes for Ever," has, it is said, made him the richer by £10,000. Mr. Sousa and his band will visit us in the early part of next month. They are due at the Tynemouth Palace on Monday, Nov. 4, and will appear at the Town Hall, Newcastle, on the afternoon and evening of the 5th, so that we shall narrowly miss the coincidence of having him amongst us on his birthday.

Music Hall
Nov 1-07

WE are informed that the reports as to Mr. Phillip Yorke having been appointed acting-manager of the Empire Theatre have no foundation in fact. As we said last week, Mr. Yorke will manage the future engagements of Sousa and his famous band. The secretary of the Palace Theatre, Limited, is at present assisting Mr. Charles Morton in the front of the house.

* * *

Glasgow Evening News

67, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

from issue dated

Oct 29

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(John Ritchie & Co., Publishers.)

cutting from issue dated

31 1909

Sunday Times

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cutting from issue dated

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from issue dated Oct 30

MUSIC at the EXHIBITION

Under Review—Superiority of his Band—Its Perfect Organisation and Training—Extraordinary Character of Tonal Effects—Repose in Great Art—Repetition of Familiar Pieces—A Spar Required for a Renewed Zest—Sousa's Great Repertory and his Pictorial Conducting—Composition of the Band—Lieut. Miller and the Portsmouth Marines—The Scottish Orchestra.

Before Mr Sousa and his world-famous band leave us, I should like to thank them for the immense amount of pleasure and instruction they have given me. The public, in its own way—that is to say, by constant and enormous attendance and warm applause—has shown its appreciation of the splendid qualities of the band, and the fascinating personality of its conductor, but the Press has but feebly and imperfectly reflected the general consensus of favourable opinion in regard to this representative New York musical organisation.

Immediately after the first performances, I ventured to express as emphatically as possible my unqualified admiration of the band's composition, balance, beauty of tone, brilliant execution, and perfect training, and now, after repeated and attentive audiences, I remain convinced that the Sousa Band is superior in these respects to any band of the same kind that I have heard either at our own Exhibition or elsewhere. The nearest approach to its manifold excellencies was made by the Coldstream Guards' Band, under Mr Mackenzie Rogan, which, however, is not surpassed in fire, precision, and refinement, but rather in balance and in the perfection of tone and execution of the brass instruments, the wood-winds, for the most part, reaching an excellence that requires no qualified praise.

The tones of the Sousa Band wax and wane, melt and flow, intermix or contrast, group with group, with the most fascinating variety of effect, and their euphonious quality is enchanting; inasmuch that often the ear refuses to believe it is listening to an organisation containing, in the main, the instruments that usually compose a military band, but fancies rather that Mr Sousa has had specially manufactured for his purposes instruments of an incomparably superior kind.

Of course, this perfection of tone is largely due to the expertness of the players, for even a Stradivarius violin needs to be coaxed, and will sound but poorly in the hands of an inexperienced performer. Then the players, besides being brilliant executants, have been trained to uniform excellence; each single player and each group understanding the value, equally, of subordination and prominence as required in the general movement of the music or to illustrate the wishes of the conductor.

And in this matter of execution and interpretation one perceives how, by constant practice together, the performers have mastered the rare and difficult feat of giving to their performances that character of ease and repose which belongs to all great artistic achievements. But here let me repeat my original criticism that these qualities are apt unconsciously to become metamorphosed into a smooth mechanism. Vivacity and conviction die away in the case of players who, like the members of Sousa's band, are called upon for countless repetitions of pieces long familiar to them, and whose zest has departed in the process of daily performances. In this respect even so sensitive and gifted a conductor as Mr Sousa must occasionally find difficulty in spurring his forces to liveliness and animation. Mr Sousa's picturesque, graceful, and pointed style is, however, generally reflected faithfully in the admirable performances of his justly famous band.

Mr Sousa's repertory has been sneered at by critics who have wished to make a point of the large admixture in the programmes of the conductor's own compositions, and of sundry items of an ultra-popular kind, but really it is one of the largest and most representative repertoires ever mastered by a wind-band. It contains very many works that belong to the highest class of music, and very many, also, that are either entirely new or seldom performed by bands of a like character. I regret, however, I cannot take up space with a list of these works.

In order to complete my review of the visit of Sousa and his Band to Scotland, I give here complete details of the composition of the band. It includes 14 B flat clarinets, four flutes (one interchangeable with a piccolo), 2 oboes (one interchangeable with the cor-anglais or English horn), 1 small clarinet, 1 alto clarinet, 1 bass clarinet, 2 bassoons, 4 saxophones, 4 cornets, 2 trumpets, 1 flugelhorn, 4 French horns, 3 trombones, 2 euphoniums with bass trumpet attachment, 4 brass basses (known as Sousaphones, because invented by Mr Sousa), 1 bass drum, 1 pair kettledrums, and the other usual instruments of percussion. When in New York the band includes, besides the above, 2 sarabaphones, 1 flugelhorn, 4 clarinets, 1 second small clarinet, 1 alto clarinet, 1 bass clarinet, and 1 bass trombone.

Lieut. George Miller and his Portsmouth Marines are meeting with all their former success. The band compares at a disadvantage with some others we have had, because it is not at its full strength, but the performances are so spirited, and the programmes so varied and interesting (in their classical as well as in their popular aspects) that one listens with pleasure and pride to this representative British military band. Specially admirable are Lieut. Miller's rendering of Wagner's works and the music of our national composers.

It is exceedingly gratifying to find such enormous audiences at the Scottish Orchestra concerts, whose programmes Dr Cowen continues to make interesting, without condescending to trivial or unworthy music. I hope and believe that the educational effect of these concerts will substantially add to the clientele of our usual winter series of orchestral concerts, which begins on the 26th November.

Daily Record and Daily Mail,

Daily Record Buildings, Renfield Lane, Glasgow

(Andrew Forbes, Publisher.)

from issue dated Oct 29

THE EXHIBITION

AN INDICATOR
Yesterday's Admissions 53,209
154th Day, 1888 1,182
154 Days - - - 10,119,969
Same in 1888 - - - 5,208

Yesterday's Drawings - £644 16 6
154th Day, 1888 - - £478 9 9
154 Days - - - £151,396 0 6
Same in 1888 - - - £100,350 1 8

The admissions yesterday were made up as follows:—By payment, adults 16,166, children 1938; steamboat, 241; season tickets, 27,331; and attendants, 7533.

There was an unusually meagre turnout of visitors yesterday during the greater part of the day, for which, no doubt, the disagreeable weather was mainly responsible. No special excursions were run by any of the three local railway companies. Everybody wanted to be under cover, and it was certainly an excellent arrangement to have the various musical performances in the Grand Hall and the Art Galleries. At 12.30, when Chevalier Auguste Wiegand began his recital on the organ, the Grand Hall was well filled, and very few of those present left until the recital was finished at 1.30. The programme was exceptionally attractive, including selections from Mendelssohn, Bach, Wagner, Gounod, Handel, and Meyerbeer.

At three o'clock the Scottish Orchestra, under the conductorship of Dr. Frederic Cowen, made their appearance, the spacious building being now packed in every part. A constant stream of people poured into the hall during the intervals between each piece, and once or twice Dr. Cowen had to wait a few minutes until something approaching order and quietness was restored. The Orchestra were in capital trim, and their brilliant execution of the various items met with unstinted appreciation. The programme included Wagner's overture, "The Flying Dutchman," and march from "Tannhauser"; Beethoven's Allegretto from Symphony in F No. 8; Meyerbeer's ballet music from "Robert le Diable"; and Gounod's entr'acte from "La Colombe." Immediately the Orchestra played their concluding piece Sousa's band took possession of the platform, their performance lasting from 4.30 to 6. The audience continued to increase, and eventually many visitors had to be turned away. Mr. Sousa had a splendid programme to submit, among the selections being Puccini's scenes from "La Boheme"; Von Resznic's fantasia "Donna Diana," Sousa's march "The Invincible Eagle," Wagner's "Kaiser" march, Herbert's gems from "The Wizard of the Nile," and Gounod's soldiers' chorus, "Glory and love to the men of old," from "Faust." The band of the Royal Marines also went through a fine programme in the Art Galleries, among the masters from whom selections were played being Handel, Ertl, Kuhner, Sullivan, and Wagner.

At night the Scottish Orchestra gave a second performance in the Grand Hall from 7.30 to 8.45, and were followed by the Royal Marines, who played till ten o'clock. Both combinations had packed and highly appreciative audiences. Sousa's band had a night off owing to the inclement nature of the weather.

A biograph display took place in the Grand Hall from 6 to 6.30. Among the pictures thrown on the screen was one of General Buller in the act of disembarking at Cape Town, and another showing the great reception which the distinguished soldier received at Aldershot on his return from South Africa. Other new slides included—Hiram Maxim firing his famous gun, the launch of the Oceanic at Belfast, and members of the Royal Family at afternoon tea.

Among the visitors yesterday were the Duke and Duchess of Portland and two Irish M.P.s—Mr. John Cullinane (South Tipperary) and Mr. E. Leamy (North Kildare). The Duke and Duchess of Portland, after being conducted through the Exhibition, lunched in the Grosvenor Restaurant along with a select company, including ex-Bailie Shearer, Mr. H. A. Hedley, and Mr. Hugh Reid.

At Edinburgh and Leith Gas Commission yesterday Lord Provost Steel alluded to the recent visit of the Commissioners to Glasgow. They had been very kindly treated, he said, by the Glasgow people and royally entertained. He thought it was the least they could do to minute their thanks to the officials of the Glasgow Exhibition. The Lord Provost's remarks were greeted with cries of "Agreed."

Mr. J. W. Laing, the popular superintendent of the Admissions Department, was last night presented with a gold watch and chain by those who have worked under his supervision since the Exhibition opened as a token of the respect and goodwill which they enter into for him.

Owing to the bursting of an electric fuse Cranston's tea-rooms yesterday a girl named Catherine McGinnis, an employee, got her forearm severely burned. The injured having been temporarily dressed by the ambulance attendant at the Exhibition, the girl went to the Western Infirmary and had it re-dressed.

Mr. Hedley has made arrangements for the Scottish Orchestra to begin their performance to-day and until the close of their engagement at 2.30 instead of three o'clock, so as to enable other musical combinations to have the use of the Grand Hall in wet or excessively cold weather.

Those who are desirous of having a copy of the Official Catalogue as a souvenir of the Exhibition should make a point of securing one at once, as the final edition will soon be exhausted.

The principal attractions for this week, apart from the concerts, are a double display of fireworks by Messrs. Pain to-morrow night and a second torchlight military tattoo in the sports ground on Saturday. Both are expected to help to swell the attendance materially.

Glasgow Herald,

65 and 69, Buchanan Street, Glasgow.

(George Outram & Co., Publishers.)

from issue dated Oct 30

GLASGOW EXHIBITION

Attendance and Drawings.

A change to cold—almost wintry—weather took place yesterday, and although this was not favourable to everything at the Exhibition, it was preferable to the wind and rain of which we have had so much of late. The weather, however, was so cold that it would have been a severe trial for the members of the bands to have played in the open air for a stretch of two hours, and in consequence the music was, with the exception of the evening performance of the Portsmouth Marines, discoursed within the circumscribed areas of the Concert Hall and Art Palace, so that all who wished to hear the concerts could not be accommodated. There was a gratifying attendance of excursionists yesterday, parties arriving from Keswick, Cockermouth, Maryport, Newcastle, South Shields, Edinburgh, Leith, and Kelso. The grounds were fairly well filled in the evening, and the air being very clear, visitors saw the illuminations under the best circumstances. They were indeed most effective last night.

A rumour has been circulated to the effect that the Exhibition surplus will be considerably less than the sum which was mentioned by more than one member of the Executive Council some time ago. We understand that there is no official authority for the statement, and that nothing has occurred to cause the Executive to doubt that their anticipations were premature.

The attendance yesterday was 60,439, and the drawings amounted to £550 7s. The details are as follow:—Payment, adults, 14,708; children, 1476; coupon tickets, 288; season tickets, 36,646; attendants, 7331. The total attendance is now 10,330,408, and the drawings amount to £151,625 19s. The following tables show the attendance and money drawings compared with those of the corresponding days of the Exhibition in 1883:—

1901.	Attendance.	1883.	Attendance.
May 2 to 31.....	1,751,241	May 2 to 31.....	735,531
June 1 to 30.....	1,470,889	June 1 to 30.....	784,135
July 1 to 31.....	1,412,377	July 2 to Aug. 1.....	722,858
August 1 to 31.....	1,311,087	Aug. 2 to Sept. 1.....	1,083,514
Sept. 2 to 30.....	2,044,274	Sept. 3 to Oct. 1.....	938,575
October 1.....	14,563	October 2.....	21,845
" 2.....	101,583	" 3.....	24,037
" 3.....	49,823	" 4.....	75,603
" 4.....	66,214	" 5.....	30,568
" 5.....	301,218	" 6.....	52,639
" 6.....	90,321	" 7.....	25,584
" 7.....	46,148	" 8.....	26,284
" 8.....	83,841	" 9.....	24,622
" 9.....	51,918	" 10.....	38,389
" 10.....	65,253	" 11.....	58,036
" 11.....	111,974	" 12.....	23,242
" 12.....	93,510	" 13.....	23,807
" 13.....	64,628	" 14.....	21,495
" 14.....	64,562	" 15.....	30,839
" 15.....	60,873	" 16.....	26,028
" 16.....	56,902	" 17.....	37,520
" 17.....	126,857	" 18.....	67,832
" 18.....	70,446	" 19.....	22,401
" 19.....	62,486	" 20.....	23,391
" 20.....	72,670	" 21.....	31,600
" 21.....	89,518	" 22.....	23,072
" 22.....	62,464	" 23.....	26,754
" 23.....	131,900	" 24.....	65,122
" 24.....	53,209	" 25.....	26,266
" 25.....	60,439	" 26.....	27,234
Total.....	10,330,408	Total.....	5,141,840

The comparative drawings are:—

1901.	Drawings.	1883.	Drawings.
May 2 to 31.....	£20,555 9 0	May 2 to 31.....	£12,234 19 0
June 1 to 30.....	19,611 10 6	June 1 to 30.....	15,725 15 6
July 1 to 31.....	25,689 17 6	July 2 to Aug. 1.....	18,905 7 6
August 1 to 31.....	29,314 11 0	Aug. 2 to Sept. 1.....	20,957 1 4
Sept. 2 to 30.....	28,758 11 6	Sept. 3 to Oct. 1.....	18,967 10 10
October 1.....	465 2 0	October 2.....	371 12 6
" 2.....	1,197 17 0	" 3.....	372 16 0
" 3.....	672 1 6	" 4.....	1,803 15 9
" 4.....	643 4 6	" 5.....	323 10 7
" 5.....	1,773 17 0	" 6.....	1,307 15 0
" 6.....	1,458 17 0	" 7.....	493 15 0
" 7.....	516 5 6	" 8.....	363 4 0
" 8.....	838 10 6	" 9.....	419 8 0
" 9.....	569 3 6	" 10.....	722 12 6
" 10.....	644 10 0	" 11.....	347 14 6
" 11.....	2,251 12 0	" 12.....	1,309 7 7
" 12.....	1,884 19 0	" 13.....	267 19 0
" 13.....	618 10 6	" 14.....	516 5 3
" 14.....	1,185 16 6	" 15.....	510 3 5
" 15.....	797 17 6	" 16.....	410 9 0
" 16.....	481 15 0	" 17.....	310 0 6
" 17.....	2,418 3 6	" 18.....	1,672 15 3
" 18.....	851 1 0	" 19.....	305 7 6
" 19.....	651 8 6	" 20.....	331 18 6
" 20.....	889 2 6	" 21.....	576 17 9
" 21.....	703 13 6	" 22.....	387 5 6
" 22.....	675 9 0	" 23.....	426 8 9
" 23.....	2,870 15 0	" 24.....	1,847 3 6
" 24.....	644 16 6	" 25.....	337 9 9
" 25.....	550 7 0	" 26.....	335 19 6
Total.....	£151,625 19 0	Total.....	£29,946 2 6

In the above tables, which show each day opposite the corresponding day of the week, the aggregate comparison is necessarily with four days, more than in 1883. The following, however, are the totals for the 155 days of each Exhibition:—

1901.	Attendance.	1883.	Attendance.
1901.....	10,330,408	1883.....	5,141,840
Increase.....	5,188,568		
1901.	Drawings.	1883.	Drawings.
1901.....	£151,625 19 0	1883.....	£29,946 2 6
Increase.....	£121,679 16 4		

Sousa's Band yesterday confined their selections to Scottish music, the programmes being entitled "Scotland in Song and Story." Needless to say the American players did justice to the various pieces in solo and ensemble, and the concerts were greatly enjoyed. The programmes of the Scottish Orchestra yesterday did not present any features of great interest, but, under Dr. Cowen's conductorship, the band gave admirable performances. The Portsmouth Marines supplied excellent music yesterday. Their selections in the evening in particular were heard with infinite pleasure by a large crowd.

Over 1000 children from Oakbank Public School visited the Exhibition yesterday. After "seeing the sights" they repaired to the water chute, but had to suffer disappointment here owing to the river being in spate and the water too high to permit of the boats descending with safety.

Mr. James W. Laing, the superintendent of the admissions department, was presented with a handsome gold watch and Albert from the admissions staff on Monday night. Mr. Hedley, general manager, who made the presentation, referred to the excellent work of the department, and said that about 100 on the staff, and through they had handled the immense sum of £200,000, and as much as £3600 at the turnstiles in one day, never on any occasion had there been a greater discrepancy in the cash than 10s over all, and what difference there was was usually in favour of the Exhibition. Mr. J. Jackson, the assistant superintendent, was also the recipient of a memento in the form of a smoker's outfit.

...was
...musical
...Woodpile" was the
...three, depicting niggers
...dance in graphic man-
...effects" were very
...Honeysuckle and the Bee"
...dainty little morsel.

programme was very small. There
ly nine items to last two hours, in-
an "intermission," which, I suppose,
Yankee expression for an interval. And
considering that all the performances were
done with remarkable "slickness," one num-
ber being no sooner ended than another was
begun, the concert would have been over very
early, if only the printed bill of fare had been
stuck to. But Sousa knows his business.
He had a whole supply of "encores" in
stock; and he was not at all chary in giving
them. As an instance, there were three or
four separate pieces given in response to the
"Hungarian Rhapsody." These furnished
him with opportunities to show his audiences
what his marches were like; and in the course
of the evening we had the ever memorable
"Washington Post," "King Cotton," "The
Stars and Stripes For Ever," as well as others.
The marches are certainly full of spirit, full
of life and motion. They fairly electrify the
hearers, but they are much of the same stamp.
There is plenty of drum rattling and bang-
ing, and cymbal clashing.

The solos were of exceptionally good
quality. "Love Thoughts," a composition of
Mr. Arthur Pryor, and played by him on the
trombone, was a fine production, rendered
with true artistic feeling. The encore item
was the well known German drinking song,
beginning "In Cellar Cool." And this,
again, was a decided success. The manner in
which he could wield the tube plainly stamped
him as a master of this peculiar instrument,
which he could "mouth" as though it were
a cornet. He was able to travel over four
octaves. Miss Maud Reese-Davies, a lady
with a beautiful voice, met with a hearty re-
ception with Sousa's song, "Will you love
when the lilies are dead?" She reached her
top note with wonderful purity. She re-
sponded to a call. A remarkably clever vi-
olinist is Miss Dorothy Hoyle, who played
Sarasate's "Zigeunerweisen." She wielded
her bow with delicate precision and beautiful
feeling. A distinct novelty in concert pro-
grammes in Blackpool was the sextet, com-
posed of six brasses, and it was pleasing.

The conductor, Sousa, was a feature in the
evening's entertainment itself, apart from
his personality. His style of conducting was
curious, at times bordering on the eccentric.
Nevertheless he has got his band into excel-
lent form. The time and the tune through-
out were admirable. But after all is said and
done, many went away feeling that Sousa
and his combination did not quite come up
to what was expected. Whilst there is a
basis of truth in this, that the Yankee boom
is overdone, yet there is no getting away from
the fact that there is music of very good qual-
ity in the men, and that they deserve to
rank as one of the best of military bands.
But Sousa should let the classics alone, unless
he considerably re-arranges his instrumenta-
tion.

ARIEL.

SOUSA'S VISIT TO WOLVERHAMPTON

John Philip Sousa, the American composer, who made his first appearance in Eng-
land at the Royal Albert Hall recently, with his
famous military band of fifty-six performers, will
appear at the Agricultural Hall, Wolverhampton,
on Tuesday next. It is now ten years since his
"Washington Post" set the feet of the world
moving, and during that period his other produc-
tions have been many. Altogether he has writ-
ten over three hundred published compositions,
including seventy-five marches, six comic operas,
and a considerable number of orchestral suites.
Several books of instruction for various instru-
ments, and a compilation of the "National, Patri-
otic, and Typical Airs of All Lands" also owe
their authorship to him. In his early boyhood
Sousa was a violin soloist, and at the age of seven-
teen he was a conductor of theatre orchestras.
When twenty-four years of age he became leader
of the President's Band, and served in that ca-
pacity for twelve years under five successive Execu-
tives. Just nine years ago he organised his pre-
sent band, which has since given some 5,000 con-
certs, and travelled upwards of a quarter of a mil-
lion miles. It has performed in over 500 of the
principal cities of the United States, the Domi-
nion of Canada, France, Germany, Belgium, and
Holland.

Glasgow Evening News

67, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

Cutting from issue dated Oct 31

Sousa's Band.

SIR.—The paragraph in yesterday's "Lorgnette" giving the views of one of Sousa's Band regarding their reception here must have given considerable amusement to the "patient, unmusical people" of Glasgow.

The arrival of the famous and much-boomed band was probably more keenly anticipated than that of any other band. Now that we have heard them, the general feeling is, as far as my experience goes, on the whole one of disappointment. Following, as they did, the magnificent bands of the Coldstreams and the Scots Guards, and having as contemporaries the Grenadiers, they suffer from comparison with these bands. True, in the rendering of characteristic rag-time dances, "marches comiques," and other pieces of an ear-tickling order, they may have no equal. (In this respect your "musical expert" might be accused of inconsistency, when we remember his merciless condemnation of other bands for playing the same pieces.) I have not the flow of musical rhetoric of your critic at my command, but, to put my view in a nutshell, I would say that their playing, as compared with the bands mentioned, is automatic, soulless.

As regards the reception of the band by the Continental press and public—well, "Lorgnette's" informant must forgive us for being somewhat sceptical about his statements. As for the London press, judging from what critics I have seen, I should say that the expression, "damned with faint praise" would be appropriate. One critic, writing, I think, in the "Sketch," said (I quote from memory) "that we had had to acknowledge defeat at the hands of the Americans in the spheres of yachting and athletics; and it was a relief to find that we could still hold our own in the matter of bands." Mr. Sousa told his friends the Grenadiers, in characteristic American fashion, that his was the highest-paid combination in the world. As to it being the best—"c'est une autre paire de manches."

On the whole, I think this gentleman has been ill-advised in airing his views on the Glasgow public. We have refused to enthuse madly over his band, and have given it no greater, nor no less, a reception than it deserves.—I am, &c.,

ST MUNGO.

Glasgow, 30th October, 1901.

Glasgow Evening Times

Published at Buchanan Street, Glasgow

Cutting from issue dated Nov 1

SOUSA'S BAND.

30th October, 1901.

SIR.—Now that Sousa and his band are drawing to the end of their engagement at the Exhibition, I should like to know why he enjoys such popularity. It may be that I know little of what a band should be, and that I judge the combination from a wrong standpoint, but seldom have I been more disappointed in anything. I admit at once that my musical knowledge is of a very elementary character, but I consider myself capable of discriminating between what is pleasing to the ear and what is not. The only other band I had the opportunity of hearing was the Grenadiers, and, were it a case of judgment between the two, I would candidly say that Sousa was not in it. To offer such views on the subject verbally is out of the question, for immediately you strike the adverse note you get told to shut up; that musical criticism is quite beyond you; but until I am voted down I must hold the opinion that Sousa and his band are not what we were led to expect. I look forward to the return of the Grenadiers next week.—I am, &c.,

NOSTAL.

2s 6d per qr.; oats, old, 2s 6d to 2s 8d; new, 1s 6d to 1s 8d; oatmeal, 3s 6d to 3s 8d; Indian meal, 1s 6d to 1s 8d; fine flour, 3s 6d to 3s 8d; second do., 2s 6d to 2s 8d. New grain is being offered more freely.

LIVERPOOL.—Wheat—Easier cables from the other side had a weakening influence upon speculative positions during yesterday forenoon, but the decline being checked the market subsequently rallied, and finished at almost Wednesday night's figures. Spot parcels were in slow demand, and prices occasionally 1/4d per cental under Tuesday last. Red American futures declined 1/4d to 1/2d at the opening call, and with sellers predominating became further reduced later in the session, values at afternoon call registering an additional loss of 1/4d to 1/2d per cental. Encouraging cables subsequently brought in buyers, and the market quickly reacted, ultimately closing steady at partially 1/4d lower. Sales estimated at 400,000 centals, covering December 5s 8d to 5s 8 1/2d, and March 5s 9 1/2d to 5s 9 3/4d. Wheat cargoes continued quiet and featureless. Parcels quiet, and about unchanged. No. 1 Northern Manitoba December sold at 2s 4 1/2d. Maize—American mixed on spot was offered with reserve, and held for 1 1/2d per cental over Wednesday's currencies, but buyers operated cautiously, and only a quiet trade resulted. European firmly held for full prices, whilst Plate was advanced 1/2d per cental. American mixed maize options owing to stronger cables gained 1/4d to 1/2d at opening, and under good buying rose a further 1/4d per cental. At the advance there was a disposition to realise, resulting in the interim advance being lost. After the call a further loss was suffered, but a rally ensued upon receipt of stronger cables, the market closing firm at 1/4d to 1/2d dearer. Sales estimated at 250,000 centals, covering November 4s 11 1/2d to 4s 11 3/4d, December 5s 8 1/2d to 5s 8 3/4d, January 4s 11 1/2d to 4s 11 3/4d, and March 4s 11 1/2d to 4s 11 3/4d. Maize—American mixed November-December changing hands at 2s 5d. River Plate on passage realised 2s 4 1/2d to 2s 5d. Flour was in quiet consumptive demand, without change in price. Pease and beans quiet but steady at former quotations.

LONDON.—(The Baltic).—There was no material alteration to reports in the market for cargoes yesterday, either on passage or for shipment. Sellers do not offer at lower rates, and buyers exhibit no interest in the situation. Californian quoted at 2s 3d to 2s 3 1/2d, and Walla Walla at 2s 2d. For Australian on passage 2s 3d is asked, while New

Glasgow Herald,

65 and 69, Buchanan Street, Glasgow.

(George Outram & Co., Publishers.)

Cutting from issue dated Nov 1

GLASGOW EXHIBITION.

Attendance and Drawings.

For the past few days the weather has been gradually becoming more settled, and yesterday it was as fine as anyone could wish for at this period of the year. It is to be hoped that these satisfactory conditions will rule now until the end of the Exhibition, at least, so that the total attendances may show a record of double the number registered at the Exhibition of 1888. The Glasgow people, at any rate, may be relied upon to do their utmost to achieve this result. The fine weather yesterday attracted large numbers to Kelvingrove during the afternoon. Many people have now begun to make their last serious tour of the exhibits. The Art Galleries, too, are receiving a great deal of attention. The treasures there will soon be removed, and it may be a very long time before the citizens of Glasgow, and, indeed, the people of Scotland, have an opportunity of witnessing another art collection of equal interest and value. This fact has evidently been impressed upon a great number of people, for crowds may be seen daily making a careful survey of the pictures with the official catalogue in hand. Not only in Glasgow, however, but throughout the country generally, has the approaching close of the most successful International Exhibition ever held awakened renewed interest in the enterprise. Many people who came to Kelvingrove some months ago are paying a second visit, and those who have not formerly been at the Exhibition are coming in large numbers every day. Yesterday the North British Railway Company conveyed a large number of East Coast people to Glasgow, among the towns represented being Edinburgh, Leith, Portobello, Haddington, Gullane, Aberlady, and Longniddry; while there were contingents from Dumfries, New Cumnock, Sanquhar, Thornhill, and Lockerbie by the Caledonian and Glasgow and South-Western routes. In the evening the season ticket-holders turned out in large numbers, and, although the air was chilly, the bands played at the kiosks, so that the people were well catered for.

The attendance yesterday was 69,486, and the drawings amounted to £820 8s. The details are as follows:—Payment adults, 20,516; children, 2571; coupon tickets, 373; season tickets, 38,579; attendants, 7447. The total attendances is now 10,515,561, and the drawings amount to £154,213 13s. The following tables show the attendances and money drawings compared with those of the corresponding days of the Exhibition in 1888:—

1901.	Attendances.	1888.	Attendances.
May 2 to 31.....	1,757,241	May 8 to 31.....	735,531
June 1 to 30.....	1,470,551	June 1 to 30.....	734,135
July 1 to 31.....	1,412,377	July 2 to Aug. 1.....	752,859
August 1 to 31.....	1,311,057	Aug. 2 to Sept. 1.....	1,009,514
Sept. 2 to 30.....	2,044,274	Sept. 2 to Oct. 1.....	935,575
October 1.....	44,463	October 2.....	21,876
" 2.....	101,853	" 3.....	24,637
" 3.....	43,821	" 4.....	75,609
" 4.....	66,214	" 5.....	70,563
" 5.....	101,218	" 6.....	52,639
" 6.....	90,321	" 7.....	25,584
" 7.....	46,143	" 8.....	26,234
" 8.....	53,841	" 9.....	24,622
" 9.....	51,918	" 10.....	53,359
" 10.....	63,239	" 11.....	55,036
" 11.....	111,974	" 12.....	52,242
" 12.....	93,510	" 13.....	23,807
" 13.....	64,628	" 14.....	21,495
" 14.....	64,562	" 15.....	30,839
" 15.....	60,878	" 16.....	25,023
" 16.....	50,902	" 17.....	37,520
" 17.....	125,851	" 18.....	67,833
" 18.....	70,446	" 19.....	22,401
" 19.....	62,436	" 20.....	25,391
" 20.....	72,670	" 21.....	31,600
" 21.....	50,315	" 22.....	23,072
" 22.....	62,466	" 23.....	26,754
" 23.....	131,900	" 24.....	43,122
" 24.....	53,209	" 25.....	25,266
" 25.....	60,439	" 26.....	27,234
" 26.....	115,667	" 27.....	35,269
" 27.....	69,486	" 28.....	28,243
Total.....	10,515,561	Total.....	5,203,352

The comparative drawings are:—

1901.	Drawings.	1888.	Drawings.
May 2 to 31.....	£20,555 9 0	May 8 to 31.....	£12,204 19 10
June 1 to 30.....	19,611 10 6	June 1 to 30.....	13,725 16 6
July 1 to 31.....	25,829 17 6	July 2 to Aug. 1.....	18,805 7 6
August 1 to 31.....	29,314 11 0	Aug. 2 to Sept. 1.....	20,957 1 4
Sept. 2 to 30.....	29,758 11 6	Sept. 2 to Oct. 1.....	18,957 10 10
October 1.....	465 2 0	October 2.....	391 12 6
" 2.....	1,197 10 0	" 3.....	372 15 0
" 3.....	572 1 6	" 4.....	523 10 7
" 4.....	643 4 6	" 5.....	1507 15 9
" 5.....	1,778 17 0	" 6.....	459 15 0
" 6.....	1,438 17 0	" 7.....	253 4 0
" 7.....	516 5 6	" 8.....	419 5 6
" 8.....	889 10 6	" 9.....	722 12 6
" 9.....	589 3 6	" 10.....	343 14 7
" 10.....	644 10 0	" 11.....	1,359 7 0
" 11.....	2,251 12 0	" 12.....	267 19 3
" 12.....	1,834 15 0	" 13.....	516 5 6
" 13.....	618 10 6	" 14.....	310 3 0
" 14.....	1,196 15 6	" 15.....	410 9 6
" 15.....	727 17 6	" 16.....	310 0 3
" 16.....	483 15 0	" 17.....	1,672 15 6
" 17.....	2,418 3 6	" 18.....	335 7 6
" 18.....	654 1 0	" 19.....	531 15 9
" 19.....	631 8 6	" 20.....	576 17 6
" 20.....	889 2 6	" 21.....	367 5 9
" 21.....	703 13 6	" 22.....	425 8 6
" 22.....	675 9 0	" 23.....	1,597 3 9
" 23.....	2,590 16 0	" 24.....	337 0 6
" 24.....	644 16 6	" 25.....	235 19 0
" 25.....	550 7 0	" 26.....	447 2 8
" 26.....	1,767 6 0	" 27.....	438 7 6
" 27.....	820 8 0	Nov. 1.....	
Total.....	£154,213 13 0	Total.....	£103,571 11 11

In the above tables, which show each day opposite the corresponding day of the week, the aggregate comparison is necessarily with four days more than in 1888. The following, however, are the totals for the 157 days of each Exhibition:—

1901.	ATTENDANCE.	1888.
1901.....	10,515,561	
1888.....	5,432,054	
Increase.....	5,083,507	
1901.	DRAWINGS.	1888.
1901.....	£154,213 13 0	
1888.....	104,727 13 10	
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The Entracte.

3, Catherine Street, Strand, W.C.

Cutting from issue dated Nov 2

It is said that the latest composition of Mr. Sousa bears the title of the "Yorke March."

Speaking of Mr. Sousa I am inclined to think that he has something more than musical talent. His inspiring marches command my admiration, and his notions of advertisement my profound respect. Unless I am very much mistaken Mr. Sousa is a clever business man.

the Glasgow Evening News
Dated November 2 1901
Journal



Yesterday was one of the best paying Friday we have yet had, and with a continuation of this splendid weather, which has indeed revived the drooping spirits of many of those people whose lot has been cast at the Exhibition since the opening day, still better results will yet be attained, I feel sure. For the biggest week's aggregate attendance I fancy we will have to look to the week that is still to run. The hundred thousand should be topped on several occasions, and on the closing Saturday sanguine people expect double that number to attend, and I believe the estimate is not very far off the mark.

To-day we will have our last taste of Sousa, and for a time also the pleasure of hearing our own Scottish Orchestra will be denied us. Both engagements have been fruitful of much enjoyment to many thousands of people, and the departure is very generally regretted. The Grenadier Guards are coming back to solace us. The Marines stay on, of course, until the close, and Lord Archibald Campbell's pipers are to represent the Highlands and islands in the closing scenes.

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The nearer we approach the end, the greater is the rush on the part of the public to avail themselves of the few remaining opportunities of hearing that splendid combination, the Scottish Orchestra, which is a credit to us, as the country from which it takes its name. Three and a half thousand people paid for admission in the evening, when the usual attractions of the orchestra were increased and varied by the presence of Herr Julius Klengel, the distinguished violoncello player.

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Both the Caledonian and the G. and S.W. lines are pouring people into the Exhibition today, principally from England, Wales, and the South of Scotland; but even the call made upon the resources of these companies is less than the work which the N.B. people have in hand. No fewer than thirteen specials ran into Queen Street or the Exhibition Station to-day, one special conveying north, the employees of Messrs. Chorley & Pickersgill from Leeds.

It is pleasant to think that the pleasure of work well done is not always allowed to be its own and only reward. Therefore, the recommendation of the Buildings, Lighting, and Grounds Committee that Mr. Whitton, the Parks Superintendent, should be voted an honorarium of £150 in recognition of his services in laying out the grounds, and solace for the work that is before him and his staff after the Exhibition is over, may be said to be hailed with pleasure and satisfaction by all who know any thing of the amount of additional work which this Exhibition has entailed upon the Parks Superintendent.

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1st Lanark Rifle Volunteers.
1st Lanark Light Infantry.
2nd Vol. Batt. Highland Light Infantry.
3rd Vol. Batt. Highland Light Infantry.
5th V.B.L.I. (The Glasgow Highlanders).
3. The Massed Pipes and Drummers.
4. The Massed Bands..... (Conducted by Bandmaster Tucker, 1st L.V.A.).
March..... "Mustang"..... Carl Carl.
5. The Drums and Pipes of the 1st L.R.E. (V.).
6. The Massed Bands..... Conducted by Bandmaster Cole, 1st L.R.E. (V.).
Overture..... "Light Cavalry"..... Suppe.
7. The Drums and Bugles.
8. The Massed Bands..... Conducted by Bandmaster Maxwell, 3rd V.B.L.I.
Lancers..... "The Duke of Fife"..... Arr. by Wood.
9. The Massed Pipes and Drummers.
10. The Massed Bands march round the Arena.
March..... "Under the Double Eagle"..... Wagner.
11. The Buglers..... "The Last Post."
12. The Massed Bands..... "God Save the King."

With the approach of the closing day of the Exhibition, many people are exercising themselves over the question of what is the most appropriate souvenir of the great show, and the result is that many curious selections are being made. A man "in the know" informed me the other day that he had removed the half-penny last nails that had been hammered into the woodwork and replaced them with others.

that their playing, as compared with the bands mentioned, is automatic, soulless.

As regards the reception of the band by the Continental press and public—well, "Lorgnette's" informant must forgive us for being somewhat sceptical about his statements. As for the London press, judging from what criticisms I have seen, I should say that the expression, "damned with faint praise" would be appropriate. One critic, writing, I think, in the "Sketch," said (I quote from memory) "that we had had to acknowledge defeat at the hands of the Americans in the spheres of yachting and athletics; and it was a relief to find that we could still hold our own in the matter of bands."

Mr Sousa told his friends the Grenadiers, in characteristic American fashion, that his was the highest-paid combination in the world. As to it being the best—"c'est une autre paire de manches."

On the whole, I think this gentleman has been ill-advised in airing his views on the Glasgow public. We have refused to enthuse madly over his band, and have given it no greater, nor no less, a reception than it deserves.—I am, &c.,

ST MUNGO.

Glasgow, 30th October, 1901.

Glasgow Evening Times

Published at Buchanan Street, Glasgow
Cutting from issue dated Nov 1

SOUSA'S BAND.

30th October, 1901.

Sir,—Now that Sousa and his band are drawing to the end of their engagement at the Exhibition, I should like to know why he enjoys such popularity. It may be that I know little of what a band should be, and that I judge the combination from a wrong standpoint, but seldom have I been more disappointed in anything. I admit at once that my musical knowledge is of a very elementary character, but I consider myself capable of discriminating between what is pleasing to the ear and what is not. The only other band I had the opportunity of hearing was the Grenadiers, and, were it a case of judgment between the two, I would candidly say that Sousa was not in it. To offer such views on the subject verbally is out of the question, for immediately you strike the adverse note you get told to shut up, that musical criticism is quite beyond you; but until I am voted down I must hold the opinion that Sousa and his band are not what we were led to expect. I look forward to the return of the Grenadiers next week.—I am, &c.,

NOSTAW.

was played in scenes from Gounod's "Faust," Russia was represented by Tchaikowsky, of course; Hungary by a Liszt rhapsody, the nations of the East by national airs, Germany by the immortal "Tannhauser" overture, the United States by plantation songs and dances, and the concluding item—Great Britain and Ireland by songs and dances. It need hardly be said that the American band gave a splendid account of the pieces, and that the public enjoyed the playing to the full. Lieutenant Miller still finds plenty of fresh and interesting material for his programmes. Last evening the Portsmouth Marines played to an immense crowd of admirers, and every item of their programme was received with much favour. A capital performance was given of "The Flying Dutchman" overture, and notable also were the renderings of a selection of Mendelssohn's "Songs without Words" and the waltz from Tchaikowsky's "Domroshchen" ballet. There were very large audiences at the concerts given by the Scottish Orchestra yesterday, and the performances under the direction of Dr Frederic Cowen were warmly appreciated. The programmes did not contain any novelties, but consisted of a very fine selection of the pieces with which regular frequenters of the Grand Hall during the past month have become familiar.

A decided improvement has been effected in the illumination of the Art Palace. Formerly the lights were all of one hue, but green and red lamps have now been introduced into the scheme. The artistic effect of the change is very marked, and it was much admired last night.

and, indeed, the people of Scotland, have an opportunity of witnessing another art collection of equal interest and value. This fact has evidently been impressed upon a great number of people, for crowds may be seen daily making a careful survey of the pictures with the official catalogue in hand. Not only in Glasgow, however, but throughout the country generally, has the approaching close of the most successful International Exhibition ever held awakened renewed interest in the enterprise. Many people who came to Kelvingrove some months ago are paying a second visit, and those who have not formerly been at the Exhibition are coming in large numbers every day. Yesterday the North British Railway Company conveyed a large number of East Coast people to Glasgow, among the towns represented being Edinburgh, Leith, Portobello, Haddington, Gullane, Aberlady, and Longniddry; while there were contingents from Dumfries, New Cumnock, Sanquhar, Thornhill, and Lockerbie by the Caledonian and Glasgow and South-Western routes. In the evening the season ticket-holders turned out in large numbers, and, although the air was chilly, the bands played at the kiosks, so that the people were well catered for.

The attendance yesterday was 69,486, and the drawings amounted to £820 8s. The details are as follow:—Payment, adults, 20,516; children, 2571; coupon tickets, 373; season tickets, 38,579; attendants, 7447. The total attendance is now 10,515,561, and the drawings amount to £154,213 13s. The following tables show the attendance and money drawings compared with those of the corresponding days of the Exhibition in 1883:—

1901.	Attendance.	1883.	Attendance.
May 2 to 31.....	1,757,241	May 8 to 31.....	735,551
June 1 to 30.....	1,470,551	June 1 to 31.....	734,135
July 1 to 31.....	1,412,377	July 2 to Aug. 1.....	742,838
August 1 to 31.....	1,811,037	Aug. 2 to Sept. 1.....	1,009,514
Sept. 2 to 30.....	2,044,274	Sept. 3 to Oct. 1.....	955,575
October 1.....	44,463	October 2.....	21,855
" 2.....	101,655	" 3.....	24,037
" 3.....	49,825	" 4.....	75,603
" 4.....	65,214	" 5.....	70,568
" 5.....	101,218	" 6.....	52,639
" 6.....	90,521	" 7.....	25,584
" 7.....	46,143	" 8.....	26,284
" 8.....	55,841	" 9.....	24,622
" 9.....	51,918	" 10.....	58,559
" 10.....	63,209	" 11.....	59,242
" 11.....	111,974	" 12.....	20,807
" 12.....	93,510	" 13.....	21,495
" 13.....	64,628	" 14.....	30,839
" 14.....	64,552	" 15.....	25,023
" 15.....	60,878	" 16.....	37,520
" 16.....	50,932	" 17.....	67,352
" 17.....	125,851	" 18.....	22,401
" 18.....	70,445	" 19.....	25,391
" 19.....	62,496	" 20.....	31,600
" 20.....	72,670	" 21.....	23,072
" 21.....	50,315	" 22.....	26,754
" 22.....	62,465	" 23.....	65,122
" 23.....	131,900	" 24.....	25,956
" 24.....	53,209	" 25.....	37,274
" 25.....	60,439	" 26.....	37,263
" 26.....	115,647	" 27.....	28,245
" 27.....	69,486	" 28.....	
" 28.....		" 29.....	
" 29.....		" 30.....	
" 30.....		" 31.....	
Total.....	10,515,561	Total.....	5,205,352

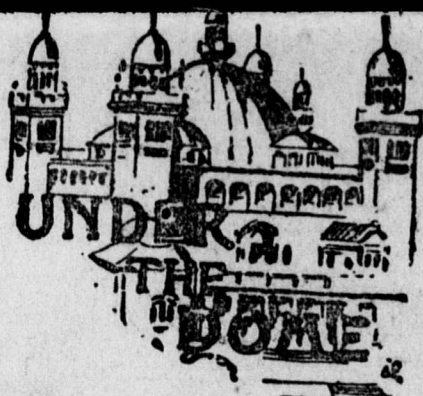
The comparative drawings are:—

1901.	Drawings.	1883.	Drawings.
May 2 to 31.....	£20,555 9 0	May 8 to 31.....	£12,204 10 6
June 1 to 30.....	19,611 10 6	June 1 to 31.....	15,725 15 6
July 1 to 31.....	25,869 17 6	July 2 to Aug. 1.....	18,545 7 6
August 1 to 31.....	29,314 11 0	Aug. 2 to Sept. 1.....	20,967 1 4
Sept. 2 to 30.....	23,758 11 0	Sept. 3 to Oct. 1.....	18,957 10 10
October 1.....	865 2 0	October 2.....	391 12 6
" 2.....	1,197 17 0	" 3.....	372 16 0
" 3.....	572 1 6	" 4.....	1,803 15 9
" 4.....	643 4 6	" 5.....	523 10 7
" 5.....	1,778 17 0	" 6.....	1,507 15 9
" 6.....	1,458 17 0	" 7.....	439 15 0
" 7.....	515 5 6	" 8.....	263 4 0
" 8.....	983 10 6	" 9.....	419 6 6
" 9.....	589 3 6	" 10.....	722 12 6
" 10.....	644 10 0	" 11.....	343 14 7
" 11.....	2,251 12 0	" 12.....	1,339 7 0
" 12.....	1,884 19 0	" 13.....	257 19 3
" 13.....	618 10 6	" 14.....	516 5 5
" 14.....	1,186 16 6	" 15.....	510 3 0
" 15.....	737 17 6	" 16.....	410 9 6
" 16.....	485 15 0	" 17.....	310 0 3
" 17.....	2,618 3 6	" 18.....	1,672 15 6
" 18.....	854 1 0	" 19.....	355 7 6
" 19.....	889 2 6	" 20.....	731 18 9
" 20.....	703 13 6	" 21.....	576 17 6
" 21.....	675 9 0	" 22.....	367 5 9
" 22.....	2,890 16 0	" 23.....	425 8 6
" 23.....	644 16 6	" 24.....	1,537 3 9
" 24.....	550 7 0	" 25.....	337 0 6
" 25.....	1,767 6 0	" 26.....	233 19 0
" 26.....	820 3 0	" 27.....	457 2 0
" 27.....		" 28.....	458 7 6
" 28.....		" 29.....	
" 29.....		" 30.....	
" 30.....		" 31.....	
Total.....	£154,213 13 0	Total.....	£103,971 11 11

In the above tables, which show each day opposite the corresponding day of the week, the aggregate comparison is necessarily with four days more than in 1883. The following, however, are the totals for the 157 days of each Exhibition:—

1901.	Attendance.	1883.	Attendance.
1901.....	10,515,561	1883.....	5,432,054
Increase.....	5,083,507		
1901.	Drawings.	1883.	Drawings.
1901.....	£154,213 13 0	1883.....	104,727 15 10
Increase.....	£49,485 19 2		

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 - March..... "Musical."
 - 5. The Drums and Fifes of the 1st L.R.E. (V.).
 - 6. The Massed Bands..... Conducted by Bandmaster Cole, 1st L.R.E. (V.).
 - Overture..... "Light Cavalry"..... Supp.
 - 7. The Drums and Bugles.....
 - 8. The Massed Bands..... Conducted by Bandmaster Maxwell, 3rd V.B.L.I.
 - 9. The Massed Pipes and Drummers.
 - 10. The Massed Bands march round the Arena.
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With the approach of the closing day of the Exhibition, many people are exercising themselves over the question of what is the most appropriate souvenir of the great show, and the result is that many curious selections are being made. A man "in the know" informed me the other day that he had removed the half-dozen last nails that had been hammered into the woodwork and replaced them with others. Dipped in gold and made into scarf-pins, his idea is that they will make unique and valuable Christmas gifts.

Mr Michel, director of the Roumanian Orchestra, which caused such a sensation during their visit to the Exhibition, is back in Glasgow again. Sousa is one of the attractions, of course, but Mr Michel means to combine pleasure with business, as he has been pressed to bring back his band of Roumanians for a series of concerts in Glasgow at the New-Year time. If Mr Michel can fix up a convenient hall, he tells me he means to introduce a band of real Spanish musicians, who have never hitherto appeared outside their native land.

The "last nail," of which we heard so much in the early days of the Exhibition, has not been allowed to rest in rusty security. Some time ago, along with several of its neighbours, it was withdrawn, plated, and made into finger rings, each bearing a suitable inscription.

The demand on the part of the public for more fireworks may yet lead the committee to change their views on this matter. At present a strong appeal is being made for extra displays on the two closing days of next week, and if Tuesday's fireworks pass off successfully the public may be humoured to this extent.

Sousa's Band.

Sir,—The communication signed "St Mungo" in your issue of yesterday anent the American band now appearing at the Glasgow Exhibition is so palpably unjust that I cannot refrain from entering a protest. I desire to impress upon "St Mungo" that vituperation is not argument and partisan bias is not proof.

I object most strenuously to "St Mungo's" cooked-up quotation from the London "Sketch." I have in my possession the criticism of the concert of Sousa's band from the London "Sketch," and from which "St Mungo" tends to quote.

What the critic of that paper really did among other paragraphs of unqualified praise was—"In fact the conductor and orchestra were in most perfect accord. This enhances the effect of the music to such an extent that what might appear a simple and ordinary phrase less carefully interpreted, becomes idealised and compels the most exacting lover of classic strains to admire and appreciate. To miss this interesting performance would be a great pity. Mr Sousa and his band will certainly be a sensation of the season."—I am, &c.,

FAIR

Glasgow, November 1, 1901.

from the *Glasgow Evening News*
Dated November 4 1901
of Journal



Day's Programme.

- 10.30—Working Dairy.
11—Elevators to Dome—Charge, 2d.
12 to 1—Indian Theatre—Sixpence.
12.30 to 1.30—Organ Recital in Grand Hall—Mr C. W. Perkins.
1 to 3—Inveraray Pipe Band in North Kiosk.
2 to 4—Band of the Portsmouth Division of the Royal Marines in South Kiosk.
4 to 6—Band of His Majesty's Grenadier Guards in North Kiosk.
5 to 6—Inveraray Pipe Band in East Kiosk.
1.15—Biograph Display in Grand Hall. Admission, 3d.
1.30—Grand Electrical Illumination of Buildings by Claud Hamilton, Ltd.
1.45—Illumination of Grounds by Messrs James Pain & Sons, London.
2—Lecture at Home Farm, by Ed. G. Peyton, Esq., M.S.A.
2.30 to 3.45—Band of His Majesty's Grenadier Guards in South Kiosk.
3.30 to 4.45—Band of the Portsmouth Division of the Royal Marines in North Kiosk.
4—Close of Fine Art Palace.
5.30 to 9.45—Schuckert Search-Light.
10—Entrance Gates closed for admission.
10—Close of Exhibition.

The chief subject of interest to Exhibition enthusiasts just now seems to be "What is the present week to bring forth?" To draw a line through the steadily improving attendance of last week and the wonderful crowd of Saturday, which fittingly capped that accomplishment, everything must be admitted to point to a final week of wonderful results. No Saturday during the whole run of the Exhibition has shown such splendid figures as those which coincided with the departure of Sousa and the Scottish Orchestra. Great, however, as has been the popularity of these two combinations, I am inclined to attribute the establishment of this new record to the rapidly-approaching end. Quite one half of the paying visitors on Saturday came, I feel sure, from distant parts, and as the last day of the week may be said to be the only convenient day for such an excursion, it was a case of grabbing at almost the last straw. True, there is still another Saturday to go, when we expect that even the best records will be broken, but on that day few people will come with the primary intention of seeing the Exhibition. They will come principally to witness the closing demonstrations, and join in the happy congratulations upon the wonderful success of our Exhibition.

It now seems to be assured that we will not reach the coveted eleven and a half millions, as three-quarters of a million in six days is just a little bit more than we can reasonably hope for. The total attendance up to the present is, roughly speaking, ten and three-quarter millions, so that in order to touch the high water mark we would require to top the hundred thousand every day until Friday, and then leave Saturday to account for a quarter of a million to itself. It's just a little bit beyond us, I'm afraid. Then, unless we can do that, we will not succeed either in doubling the 1888 total, which was 5,748,379, with a financial income at £113,266 0s 3d.

Here are the figures for the two best paying days of the season:—152,709 attendance, and £3,423 12s drawings for Saturday last and 171,960 and £3,583 7s on the Autumn Holiday Monday.

Dr Cowen is not much given to speech-making. He prefers to allow the Orchestra to speak for itself. The enthusiasm of the large audience on Saturday evening, however, was so great that he broke through his usual rule of one season one speech, and invited that section of his audience which might desire more "serious" music to renew the acquaintance in St Andrew's Hall when the orchestra take up their usual winter programme. I should say this Exhibition engagement has done more than anything else could to increase the Orchestra's following, and to broaden the public taste for good classical music.

What a send-off Sousa had! A portion of the crowd seemed to grow quite mad with enthusiasm, and the famous conductor was rather roughly handled by some of the audience, who seemed to regard physical demonstration as the most fitting way of testifying to their appreciation of the band's performance. Mr Sousa, I am certain, will admit for one thing, that in this respect we are as good, or, perhaps, I should say as bad, as the American people.

A portion of the public seem to be under the impression that the promised fireworks display is to come off to-night, whereas the date originally fixed and stuck to by the Executive was that of to-morrow. Messrs Pain & Sons are again the contractors, and the hour is 6.45.

Saturday visitors seemed to be afraid of missing any of the stirring scenes in the grounds. At least, the military tattoo was not successful from a financial point of view on the last occasion. The display carried out very smartly, and the various elements were remarkable for the all the forces taking part.

member of the committee is delighted at the loyalty shown by the French merchants when an appeal was made to them to do credit to the gentlemen who had undertaken to get together a perfectly representative exhibit.

Foot passengers who have accustomed themselves for years to make a short cut through the West End Park are wondering when the paths will be thrown open for them again. I learn that the Exhibition authorities have already considered this question, and have made arrangements that the park will not be kept closed a single day after it is found possible and safe for the public to use the thoroughfare.

The natural demands of the public for some representation of our national music at the Exhibition has been not very generously met hitherto, but this week we shall have Lord Archibald Campbell's Inveraray Pipe Band to close the Show with appropriate national sentiment. Lord Archibald's Band will play twice a day during the week under the leadership of Pipe-Major Charles Maitland, whose portrait is given



above. The band, it may be mentioned, wears what looks superficially like the modern costume of the Highland regimental pipers, but is in reality in many details a replica of the uniform worn by the Argyll pipers at the Battle of Cul-loden. The organisation has for a good many years provided the most popular features at West Highland Gatherings.

Before leaving, Mr Sousa paid the local composer, Mrs H. Barrett, the compliment of playing her most recent production, "March of the New Century Exhibition." The piece is dedicated to Lord Provost Chisholm.

It seems that the season ticket will serve some practical purpose even after the work of demolishing has been started at Kelvingrove. An enterprising concert company, I notice, are offering reduced prices to those who present their "seasons" at the pay-boxes. Afterwards the blue pieces of cardboard will be relegated to the corner sacred to mementoes of this description.

The presentations still go merrily on. The latest to join the band of happy individuals is Mr James Morton, the foreman of the gardening staff, who has received a gold albert, appendage, and gold scarf-pin from the Corporation gardeners engaged at Kelvingrove.

After the Exhibition.

SIR.—Kindly permit me, a Glasgow resident, visiting Manchester, a few remarks on our great and wonderful Exhibition.

It seems a pity to pull down any of the splendid building, but surely some portion might be preserved, for instance, part of the picturesque Irish pavilion, which would make a pretty waiting or refreshment room—a thing badly needed in our parks.

The citizens will require some entertainment after the "X" is closed. Why cannot a large wealthy city like Glasgow have a "Belle Vue Gardens" all the year, as well as Manchester? Hoping some one of influence may reply.—I am, &c., ONE INTERESTED.

STAND 839, GRAND AVENUE.
CLEARING SALE OF PIANOS AND ORGANS.

SPECIAL REDUCTIONS TO CLEAR.
RARE OPPORTUNITY.

JOHN G. MURDOCH & CO., LTD.,
101 HOPE STREET, GLASGOW.

LANGFIER, Ltd.

PHOTOGRAPHERS AND PORTRAIT ARTISTS.
158 SAUCHIEHALL STREET, Glasgow;
And at 23a Old Bond Street, London, W.
Exhibit at Principal Entrance to Concert Hall.

PLAGUE ANTIDOTE.—THOMPSON'S
PINE FOREST ESSENCE, for Handkerchiefs
and Spraying about the Rooms. The most Scientific
Antiseptic. Bottles 1s, 2s, 3s 6d, and 5s 6d; post 3d.
Only from M. F. THOMPSON, CENTRAL PHARMACY,
17 GORDON STREET, GLASGOW.

GLENDON MILLS DESTROYED.—Fire broke

ing from the *Woman*
Dated November 6 1901
Press of Journal *London*

Sousa's American Soprano.

Visitors to the Albert Hall were with one accord delighted with the singing of Miss Minnie Tracey, the soprano Mr. Sousa presented. This talented lady was born in New York and went to Paris for her musical education. In 1893, at the early age of twenty, Miss Tracey sang at Covent Garden as Donna Anna in "Don Giovanni," and her success was all the more wonderful as she had only a week to prepare the part and had to do without a rehearsal. Bayreuth has secured this talented singer for its next season.

Glasgow Evening News

67, Hope Street, Glasgow.

(J. M. Smith, Publisher.)

from issue dated Nov 6 1901

Sousa's Band.

SIR.—Will you allow me to say, in reply to "Fairplay," that my remarks were not written in the spirit he seems to imagine, but were intended as a protest against the insinuations of "Lorgnette's" informant that because the Glasgow people have not waxed enthusiastic over his band they are incapable of appreciating good music, and as a contradiction of his statement that "all the London papers that counted" were enthusiastic in their praise. I have looked up the criticism from which I quoted, as distinctly stated, from memory, and it will be seen that, considering the lapse of some weeks, my memory has served me fairly well, save for the error in the source. The criticism appears in "The Illustrated Sporting and Dramatic News" for October 12th, and the exact quotation is as follows:—"Mr Sousa has followed up his 'El Capitan' and 'The Mystical Miss' by coming over to us himself with his conducting mannerisms and the band called 'wonderful' by his advertisements, and has given three concerts at the Albert Hall, which are said to have been attended by nearly twenty-seven thousand persons. Welcome as all visitors are to these free-trading shores, it was, we admit, a relief to find that the people which has in the last few days beaten us at athletics and at yachting was powerless to make our best bands tremble."—I am, &c., ST MUNGO.

Glasgow, 2nd November, 1901.

Sousa's Farewell.

SIR.—Allow me to draw attention to the brutal manner in which the police carried out their work in escorting the great bandmaster on Saturday night.

Without the slightest provocation ladies and others were knocked over seats in the wild dash to get Sousa through the crowd at the rate of ten seconds for 100 yards. There were no Hooligans that I could see, and young ladies were greatly in the majority, and a passage could have been forced in a much gentler manner than was done. They were, as it nearly turned out, fatal conductors, for Sousa's manager was himself knocked down by them, and would have been trampled by the crowd, but for the promptness of a member of the crowd, who dragged him to his feet. There ought to be some superior officer in charge at functions of this sort, as the men carried through their charge much as they might tackle a Saturday night riot in the Cowcaddens.

I would also suggest that on Saturday night of this week all chairs be removed at the bandstands, as this would make the final scene much safer by allowing the crowd to move, and so do away with these narrow passages, which are the greatest cause of the difficulty in getting through the crowd.—I am, &c., GENTLY DOES IT.

Glasgow, 4th November, 1901.

Organ Recitals.

SIR.—I am sure many people will feel disappointed that the Executive have not made any change this week in the hours at which the organ recitals are given.

While it is necessary, owing to the unsettled character of the weather, to reserve the use of the Concert Hall in the evenings for one or other of the bands, I may point out that there is no performance between 6 and 7.30, and I fail to see why the recital could not be given during this interval. It is surely an insult to an organist of the eminence of Mr Perkins to ask him to play in the middle of the day to a mere handful of people, besides showing a great want of consideration for the many lovers of organ music who find it impossible to attend at the absurd hour of 12.30.—I am, &c., J. A.

From

Date

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Record and Daily Mail,

"Record" Buildings, Renfield Lane, Glasgow.

(Andrew Forbes, Publisher.)

This issue dated Nov 4 1901

THE EXHIBITION.

ENORMOUS CROWDS AT
SOUSA'S "SEND-OFF."

Saturday's Admissions -	152,709
159th Day, 1888 -	62,065
159 Days -	10,744,312
Same in 1888 -	5,588,599

Saturday's Drawings -	£3423 12 0
159th Day, 1888 -	£933 7 0
159 Days -	£158,858 11 0
Same in 1888 -	£105,755 7 3

Saturday's admissions were made up as follows:—By payment, adults 64,010, children 8924; railway, steamboat and coupon tickets, 1541; season tickets, 69,384; and attendants, 8850.

The admissions and drawings on Saturday were the second highest that there have been since the opening of the Exhibition, the returns of the Glasgow Autumn Holiday so far holding the record. Everything was in favour of a large attendance, the weather, the primary consideration, being all that could be desired. It was the second last Saturday in the life of the Exhibition, and Sousa's band and the Scottish Orchestra were making their farewell appearances. Of excursionists there were any number, the railway companies having provided cheap runs from many parts of England and also from a large number of towns in Scotland.

Sousa and his talented corps of instrumentalists discoursed their final programme from the North Kiosk. Those fortunate individuals who were early enough on the scene to procure the luxury of a chair had perforce to remain in their places till the close of the performance, as it was practically impossible to force a passage through the huge concourse of people that clustered round the bandstand. It is not likely, however, that those who did occupy a favourable position for hearing the band had any desire to leave till the last strains of the music had died away. Sousa, who has always made a hit with his adaptations, had again arranged his concert just exactly to suit the circumstances, the programme appropriately enough embracing such selections as "Home, Sweet Home," "How Can I forget Thee?" an arrangement by Sousa's cornet soloist, Mr. H. L. Clarke; a fantastic medley by the "March King," entitled "The Band Came Back," which had a responsive echo in a very general and earnestly-expressed desire among the crowds of patrons, while the performance, which, as usual, was enhanced by a number of "extras," was concluded by a Sousa humoresque "Good-Bye." The band was in the best of trim, notwithstanding its exhaustive labours of the previous four weeks, and all the pieces were received with deafening plaudits. Scarce had the last notes of the British National Anthem faded away when a cheer went up that could be heard far beyond the precincts of the Exhibition. It was with the utmost difficulty Mr. Sousa got away from the vicinity of his splendid series of triumphs, so demonstrative was a portion of the crowd, and a strong escort of policemen did not prevent some of them jostling the "March King" about in a rather uncomfortable manner.

The Scottish Orchestra, which needs no superlatives to commend it, also took farewell of the Exhibition public—but not of Glasgow, as Dr. Cowen and his men will soon commence their regular engagement in the St. Andrew's Halls. At the close of the programme on Saturday evening emphatic demands were made for a speech. On the third recall Dr. Cowen, stepping to the front of the platform, said with him it was always a case of one season, one speech. His season in Glasgow was not yet finished, but he wished to say on behalf of himself and his men that they had been highly pleased with the attention they had received during their stay at the Exhibition. He was sorry, however, that there had not been more of what he might call "serious" music, and if any of those present had a desire in that direction he would be pleased to see them at the St. Andrew's Hall.

The firework display will be given to-morrow evening, not to-night as previously stated. On account of the popularity of the pyrotechnic exhibitions there is every probability of extra shows being given on, perhaps, two later evenings at least. The Entertainments Committee are considering the advisability of such a step. There is no doubt that such an extension would meet with general approval.

Mr. Hugh Reid has invited the members of the Machinery and Electric Lighting Committee, of which he is convener, to dinner in Windsor Hotel on Monday, 18th

ing from the Newcastle Chronicle
Dated November 6 1901
Issue of Journal

JOHN PHILIP SOUSA'S BAND IN
NEWCASTLE.

CONCERTS AT THE TOWN HALL

Mr. John Philip Sousa and his splendid band were welcomed yesterday afternoon and evening by enormous audiences in the Newcastle Town Hall. The life of Mr. Sousa and the wonderful progress he has made into the front rank of musicians of the present day is surprising. He certainly has a unique style, which from that very fact is notable. To see him conduct is a revelation, but the results speak volumes for his wonderful control of his band. Every change of theme or movement represents a dramatic action to Mr. Sousa, and he himself supplies that action. The programme submitted in the afternoon and evening included many items which the conductor had himself written, and these were received with such marked approval that every one was enraptured. The afternoon's scheme opened with Wagner's "Tannhauser" overture. This piece was eminently suited to the capabilities of such a band, and perhaps a finer interpretation has never been heard here. Another excerpt from Wagner, "The Knights of the Holy Grail" from "Parsifal," was also brilliantly interpreted. Liszt's second "Polonaise," a difficult but interesting composition, deserves special mention as one of the most delightful items of the afternoon's scheme. A selection of Southern plantation songs and dances by Mr. Clarke formed a striking contrast, but was received with enthusiasm which reflected every praise upon the writer, the first cornet player of the orchestra. This gentleman also contributed as a solo "The Bride of the Waves," another of his compositions, for which he received an encore, in response to which he gave "The Holy City." Mr. Sousa's suite "The last days of Pompeii" was splendidly played, and found much favour. Miss Dorothy Hoyle contributed Natchez's "Gipsy Dances" as a violin solo. She is an executant of marked ability, and certainly deserved the vociferous recall she received. Miss Maud Reese-Davies sang Donizetti's polka from "Linda de Chamounix" delightfully, and she also received the most cordial appreciation. Kunkel's "The Water Sprites," and Sousa's march "The Invincible Eagle," completed the programme, with the exception of the encore pieces, which included the marches "Washington Post," "El Capitán," and "Stars and Stripes for Ever." In the evening, the overture to Berlioz's "The Roman Carnival" opened the proceedings. This was followed by a Sousa suite, "The Quotations," a characteristically melodious and taking composition, which was, of course, done full justice to by the performers. Giordano's grand scene and ensemble, "Andrea Chenier," a dramatic and florid work, certainly showed to advantage the amount of tone it was possible to extract from the various instruments. The fourteenth Hungarian Rhapsody by Liszt was worth going far to hear, and such an interpretation as it received showed to the full its beauties. Wagner was again introduced by the music of the third act of "Lohengrin." Beautifully interpreted, it elicited a perfect storm of applause. An innovation was a trombone solo by Mr. Arthur Pryor, who performed one of his own compositions, "Love Thoughts." The piece is written in waltz time, and includes several very difficult cadences, which Mr. Pryor apparently made light of. In response to a vociferous recall, he played "In Cellar Cool." The opening bars of this roused the enthusiasm of the audience, who would, if they could, have had the soloist perform even again. When we say that Miss Dorothy Hoyle rendered Sarasate's characteristically difficult "Zigeunerweisen," her abilities will be fully understood. Miss Maud Reese-Davies again pleased immensely by her singing of Sousa's "Will you love when the lilies are dead?" She was again encoored for her effort. Meyer-Holmund's serenade "Rococo" and Sousa's "Stars and Stripes Forever" march concluded a performance in which there was never a dull moment. A particularly pleasing feature at both concerts was the smartness with which they were carried through. When Mr. Sousa intends responding to an encore, he replies with a promptitude which is in every way commendable.

Encore,

3, Bouverie Street, E.C.

Cutting from issue dated Nov 7 1901

Sousa's Band is running round the provinces at present. To-morrow (Friday) it is due at Leeds Town Hall, thence visiting Sheffield, etc.

What the Encore would like to know

If Mr. Sousa, whose music is mimicked by five artists, otherwise?

clipping from the Newcastle Journal
Dated November 6 1901
Address of Journal

SOUSA AND HIS BAND.

CONCERTS IN NEWCASTLE TOWN HALL.
Long an institution in New York and the first cities of the United States, it is only on the occasion of the twentieth semi-annual tour that Sousa's Band has been introduced to the British public. This tour, though fairly extensive, is far from exhaustive, being little more than a scamper through the country, with stays of some little duration in Glasgow and London. The fame of Mr J. P. Sousa, his marches, and his band have been established many years, and the announcement of the coming of the "March King" caused a flutter in musical and entertainment circles in London that has been more than maintained in Glasgow and the North of England, though Newcastle and this district were happily spared the extravagant booming and paraphrasing that heralded the opening of the season at the Albert Hall just a month ago. That it did not detrimentally affect business was, however, most amply demonstrated on Monday evening at the Palace, Tynemouth, and yesterday afternoon and evening in Newcastle Town Hall, for at all three concerts the audiences were thoroughly representative, and, moreover, were limited only by the holding capacity of the buildings in every instance. Newcastle, though an increasingly active musical centre, is not overdone with military band performances, many places of less population having more attention paid them in this regard; but the circumstance may be due to the exceptionally high standard of the local bands, particularly those of Mr J. H. Amers and Mr Robert Smith, whose services are in very frequent demand even in distant cities and countries, and being, contrary to the proverb that the prophet is not without honour save in his own country, very warmly and consistently appreciated at home. Indeed, Mr Amers' Band had just completed its return visit to the Glasgow Exhibition when Mr Sousa began a season there. Promptness and precision are great characteristics of Mr Sousa and his band. The opening concert yesterday was to commence at three o'clock. Ten minutes before that time the musicians were in readiness. On the stroke of the hour Mr Sousa, smart and alert, took up his place on the conductor's platform, briefly bowed his acknowledgments of the welcome given him, and as the sound of the Cathedral bell died away, the band was at work on the overture to "Tannhauser," a favourite number that had a most artistic and sympathetic rendering, well meriting the demand for an encore that followed. With out loss of over half a minute Mr Sousa was up again, and the band gave in response to the applause the dashing and tuneful "El Capitan" march. Here we had Mr Sousa in his most characteristic manner. How admirably he held his forces, as it were, in his hand, seeming to release the clarionets from his opening palm, and again bringing in the brass with a peculiar side stroke of the baton that the instrumentalists were wonderfully responsive to. The popular march was given as we have never heard it before, and all were sorry when it was over. Mr Herbert L. Clark followed with a cornet solo, "The Bride of the Waves," and as an encore rendered "The Holy City." An ambitious composition of Sousa's, "The Last Days of Pompeii" suite, was next played, and this setting and interpretation of three incidents in Lytton's romantic historic tale brought down the house again, so that as an encore, the once-hackneyed "Washington Post" march was added to the programme, and it was played, naturally, con amore, the applause that broke out on its conclusion being not only appreciative of the efforts of the band, but a compliment to the composer, whose best-known march it is. Miss Maud Reese, whose best-known vocalist, was encored for an excerpt from Donizetti's "Linda," and the first part of the entertainment closed with a magnificent rendering of "Parsifal" scene, "Knights of the Holy Grail," by the most impressive feature of the instrumentalists, to show again the versatility of the instrumentalists, the encore piece was a kind of Virginian steeplechase, played with a crispness and vim that were irresistible. After the interval Liszt's "Second Polonaise" earned the inevitable encore, and a very dainty composition for the clarionets was introduced. Mr Sousa's left-handed tremolo action for the more delicate passages being regarded as original and effective to a degree. A novel departure was made with "The Invisible Eagle" march, the trumpets and trombones advancing to the front of the platform for the final stages, a resort that was repeated in the encore march, "Stars and Stripes Forever," one of Sousa's prettiest. A violin solo by Miss Dorothy Hoyle, who was taxed in having to closely follow the marches, was encored, and the concert closed with a most excellent rendering of Mr Clarke's selection of plantation songs and dances. The successful that could be imagined, and the performance elicited the unfeigned expressions of delight that merited the unfailing expressions of delight that merited. Not only was the programme cleverly chosen and varied, but in every particular it was carried out faultlessly.

In the evening the band programme comprised work by Wagner, Berlioz, Liszt, Giordano. Every number was encored, in some cases twice over. The soloists were Miss Maud Reese-Davies.

clipping from the Yorkshire Post
Dated November 11 1901
Address of Journal

MR. SOUSA AND HIS BAND.

To the Editor of The Yorkshire Post.

Sir,—I am glad to read the words of your musical critic in to-day's "Yorkshire Post." The band is just too vulgar. I sat through the performance, and it made me sad. I never want to hear it again. Wagner without strings, and Mr. Sousa's own compositions blended without break, achieve one purpose in keeping the audience together, inasmuch as there is little opportunity to walk out.

Your critic does not refer to Mr. Sousa himself keeping his band and an impatient audience waiting and his being hissed when he stepped on the platform ten minutes late without apology. Leeds must build a pier if the band comes to the city again.—Yours truly,

A. E. P.

Scarborough, November 9th, 1901.

The Liverpool Daily Courier.

Victoria Street, Liverpool

(C. Tinning & Co., Publishers.)

clipping from issue dated

SOUSA'S BAND CANCELS.—The demand for seats for the two performances in Liverpool of Sousa's band has been so great that Rushworth's regret is that no more opportunities can be had during the present English visit of the band for Liverpool people to hear it. The Philharmonic Hall will be packed at each of the two concerts on Saturday. The interest taken in the visit of the premier military band of the United States, under the control of the "March King," as Mr. Sousa is now described, and not without justification, justifies a brief explanation as to the instruments used to produce what critics admit to be an extremely rich musical effect. The Sousa band is intended solely for concert work, playing almost exclusively indoors, and this instrumentation closely resembles the formation of a stringed orchestra, although there are no "strings" employed. The preponderance of the wood wind instruments and the presence of such unusual instruments as the saxophone and the alto and bass clarionets give a particularly rich tone colour to that section. In the brass the novel instruments include the double-bell euphonium, the flugel horn, the sousaphone, and other gigantic double bass instruments. The following is a list of the instruments:—Fourteen B flat clarionets, one E flat clarinet, one alto clarinet, one bass clarinet, four flutes, three drums, two oboes, four tubas, two bassoons, four French horns, four saxophones, three trombones, four cornets, two euphoniums, two trumpets, and one flugel horn.

Birmingham Daily Argus.

Argus Buildings, Corporation Street, Birmingham.

(Published by Thomas Lancaster.)

clipping from issue dated

Nov 8 1901

FROM 'CROSS YONDER.

Sousa and His Band Coming to Birmingham.

"DAILY ARGUS" SPECIAL.

Sousa is a man with a personality. One day he passed a barrel-organ. The "grinder who serenely grinded" out the "Washington Post" to the time of the "Dead March" was surprised when Sousa stopped him and said "You do it badly." The March King seized the handle and ground out the dancing notes in merry mood. A day later he passed the same dingy organ. It had been ornamented with a card bearing the words, "Pupil of Sousa!"

Sousa has a band which he claims to be "unique among the world's great musical organisations." He and it are coming to Birmingham; in a fortnight's time we shall be able to hear and to criticise this noted composer from "Cross Yonder." There, he is as popular as Sullivan's music is here; his compositions are played anywhere and everywhere by the Yankee amateur; the "cute" audience delights in his performances. Even in those days when "the hair-brained chatter of irresponsible frivolity" must have come even from Sousa, he froze on to music, and John Philip would take his youthful pleasures in alternating doses with quavers and crotchets, pianissimo studies, and attentions to old-time composers and modern performers. When but eleven years old he came out as a violin soloist, two years later he taught harmony, and only another six years passed before he was conducting a theatrical orchestra. It is only nine years ago that he started his now famous band.

Colonel Hinton, who is now in Birmingham on Sousa's business, is full of interesting facts and anecdotes. "In America," said he, "we had an instrumentalist whom the public simply clung on to. We played him a good deal. That man caused us trouble, I guess."

"Trouble?"

"Just so. His name was Prior. He occasioned three panics, once quite upsetting the nerves of 20,000 people. Someone called for 'Prior' with all his lung power. The cry was taken up by many and then by all. It was not Prior they called though, but 'Fire!' Everybody rushed for the outside—20,000 of them! That man ought to change himself."

At St. Louis the lights went out in the middle of a fine bit of orchestration. Panic again was threatened. But where was Sousa when the light went out? Still in his perennial coolness, undisturbed. Even in the blackness he got his men under control, and while the people were bustling about, the strains of "Oh, dear! what can the matter be?" were struck up. The audience sat and harkened. Then came consolation in "Wait till the clouds roll by," a melody which made the whole audience roar with laughter and laugh again.

Some have said there are enough good bands

...ing from the *Newcastle Journal*
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...ress of Journal

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A violin solo by Miss Dorothy Hoyle, who was taxed in having to closely follow the marches, was encored, and the concert closed with a most excellent rendering of Mr Clarke's selection of plantation songs and dances. The concert, in regard to pleasing the audience, was the most successful that could be imagined, and the performance merited the unflinching expressions of delight that elicited. Not only was the programme cleverly chosen and varied, but in every particular it was carried out faultlessly.

In the evening the band programme comprised works by Wagner, Berlioz, Liszt, Giordano. Every number was encored, in some cases twice over. The soloists were Mr Pryor, trombone; Miss Maud Reese-Davies, soprano; and Miss Dorothy Hoyle, violin. Their efforts were as warmly appreciated as were those of Mr Sousa and his band, the concert in this respect being a phenomenal success. Berlioz's "Roman Carnival" overture had a splendid rendering, and amongst other very excellent contributions were the Sousa suite, "Three Quotations," a scene and ensemble from "Andrea Chenier," the prelude to the third act of "Lohengrin," and Meyer-Helmund's exquisite "Rococo" serenade. Of course, the Sousa marches were played to perfection, and not less successful was Myddleton's "Down South" sketch, now so popular everywhere. The visit of Sousa and his band will be most agreeably remembered in the north, and should they ever return they may rest assured of a great reception.

The Liverpool Daily Courier.
Victoria Street, Liverpool
(C. Tinling & Co., Publishers.)
...ing from issue dated Nov 8 1901

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Birmingham Daily Mail.

6, Cannon Street, Birmingham.

(Published by John Henney & Co.)

from issue dated Nov 8 1901

SOUSA AND HIS BAND.

NOTABLE VISITORS TO BIRMINGHAM.

Time was not long since when the fame of "The Washington Post" entirely eclipsed that of its composer. There were on this side the water thousands who knew the March, yet knew not Sousa. Public bands played it unceasingly, street organs strummed it relentlessly, suburban pianos tinkled it untiringly. The "Washington Post" became a nuisance; its composer an object of good-humoured execration. But Time brings its changes—and its compensations. To-day the "Washington Post" is forgotten—we had almost said forgiven—in the general acclamations with which John Philip Sousa, composer and conductor, is being greeted wherever he goes. Who that has yielded his spirit to the irresistible rhythm of a Sousa march, who that has watched the magnetic pulse of the Sousa baton will marvel at the furor which he and his band universally create! Beneath the blaze of crotchets and quavers, of semi and demi-semi-quavers lurks the force of a strong and striking personality, which reveals itself even more in the playing of his band than in the scoring of his works. Who then is this Sousa who, having

PERPETRATED "THE WASHINGTON POST," presents to us an orchestra which is truly described as "unique among the world's great musical organisations," an orchestra which Birmingham audiences will have an opportunity of hearing and criticising in a fortnight's time? He is an American Dan Godfrey and Arthur Sullivan rolled into one. His compositions all Yankee amateurs play; his performances all Yankee audiences love to hear. Two days ago he celebrated the forty-fifth anniversary of his birth, which took place in Washington. There he studied in his youth under private masters; at eleven years of age he came out as a violin soloist; at fifteen he was teaching harmony; and at seventeen he was conducting a theatrical orchestra. A tour of the States with Offenbach followed, and later he became leader of the Band of the United States Marine Corps, which is attached to the President's household. In this appointment he remained for a dozen years, serving under five successive Presidents. Nine years ago Sousa released himself from official service and organised the band which has won so much favour; and has given 5,000 concerts in different cities of the Western and European continents, doing in the course of these many engagements something like a

QUARTER OF A MILLION MILES of travel. A volume of more or less amusing stories might be told of these journeys of Sousa and his Band. A member of the "Daily Mail" staff had the good fortune to buttonhole Colonel George F. Hinton, who has been visiting Birmingham on band business. And the Colonel, who is a bright and breezy manager of the best American type, happily chanced to be in an anecdotal mood. A tale characteristic of Sousa was that of how, at St. Louis, the electric lights all went out in the concert room after the provoking manner they have at times. There were signs of an imminent panic, which was just averted by the conductor's cool resourcefulness. In the black darkness Sousa quietly raised his baton, and the hum of terror-stricken voices was stilled by the strains of "Oh, dear, what can the matter be!" People stuck to their seats and listened. Then the band consolingly played, "Wait till the clouds roll by." The effect was instantaneous. Sousa's humour struck home. The audience roared with laughter, and stayed in contentment till the lights came on again. The Band had a troublous time when journeying into Germany. Cars had been changed several times, and at Metz Colonel Hinton ordered a special train. The demand astounded the State railway officials. Such a notion was preposterous.

ONLY KINGS AND EMPERORS were indulged with special trains in those regions, the manager was told. "Oh, that's all right," cheerily replied the unabashed Colonel, "I've got the March King here." But the stolid Teutons declined to acknowledge the Yankee title, so they raised difficulties. A special train, they said, could not be got ready in less than twelve hours. "Twelve hours!" cried the Colonel in disgust; "why in our country we can get a special under weigh and the line clear through in twelve minutes." Ultimately, however, Sousa reached the Alsatian town of Mannheim, only to find that eight of his bandmen and half the baggage were missing. There is a popular fable that Sousa's name is derived from the original Italian patronymic of "So" with the initials "U S A" added, but Colonel Hinton declared that there is not a particle of truth in the story. Sousa is a born American, descended from an old Portuguese family, but "in his music there are no foreign influences at all." Sousa, it may be added, does not care for waits. No sooner is one number finished than the next on the programme is begun, unless there be a demand for encores. And the great conductor believes in encores. He glorifies them in fact, and never fails to respond with a Sousa March or some characteristic American melody.

cutting from the

Dated November

1901

Address of Journal

London

Violinists at Home.

SOUSA.—Sousa, the incomparable, Sousa, the march king, Sousa, the calm, dignified, placid, fiery, energetic, bustling, hurry-scurrying Sousa, has been the musical event of the month in London. Lest there be among the good readers of THE STRAD any who regard that string of adjectives as, at least, enigmatical, if not paradoxically contradictory (good words, those!) let me say that Sousa is all of them. He is even more—more paradoxical and more contradictory. For he is most fiery when he is (to outward appearance) most placid. There is more of the ballet-dancer's grace in that supple bend which comes before a crashing *fortissimo* than of the crouching tiger. Yet, both the bend and the crouch end in a roar, the one blood-warming, the other blood-curdling! If Sousa is a tiger, he is a very domesticated one—born, I should think, in some pleasant spot like the Jardin d'Acclimatisation in Paris—certainly not on "Afric's Something Strand" (I forget what the "something" is).

To hear Sousa and Sousa's band in some of Sousa's own music is an experience I, for one, would not be without for a multitude of "golden eagles." I have drunk at the fountain. Henceforth, I am not only ready, but, like Barkis, I am willing and anxious to repeat the dose. Go, friends, Romans, countrymen—go and hear him (and tell me what you think of him), whenever the opportunity presents itself. You will forgive him as I have forgiven him for having no "strings" in his band. And if you are so tied up with your "bows and fiddle-strings," that you resent their absence, you will still come away satisfied if you are lucky enough to hear Miss DOROTHY HOYLE—the uncommonly brilliant violinist, who assisted at Sousa's London concerts. Sousa is not a good orchestral accompanist. He made hay—and very poor quality of hay, too—of Miss MINNIE TRACEY'S Isolde's "Liebestod." But he made much amends when Miss Hoyle took the floor. KUBELIK is the only other violinist new to me in recent years, who has the splendid knack of hitting his every note plump in the middle, whether in single notes, double or triple stopping. And Miss Tracey has an incomparably more beautiful tone, and many hundreds per cent. more temperament. Kubelik plays the showy pieces of Paganini like no one else. Miss Hoyle did not give us any Paganini (for which relief, much thanks!). But on the common ground of the moderns, Wieniawski, Nachez, and the like, I plump for the lady. I know only one other American

violinist of great repute. I mean Miss MAUD POWELL, and though it is some years since I heard her, my memory still retains a sufficiently clear recollection of her style and talent. I believe Miss Hoyle to be superior to Miss Powell in all that makes violin-playing a pleasure to me—and this I say in full remembrance of the very great pleasure I derived from Miss Powell's playing three or four—or more—years ago. Certainly Sousa conquered his huge audiences in the Albert Hall. Yet as certainly Miss Hoyle earned every syllable of praise awarded her by the rather carping critics of much of the daily press.

e South Wales Daily News.

ated November

1901

nal

Cardiff

Paderewski and Sousa last week—on the 6th—celebrated their anniversary. Paderewski is 41. Sousa is 45. Paderewski when in town keeps in form by patronising Sandow's gymnasium. If he did not make his tens of thousands per annum by pianistic feats he would be able to make a big income as a gymnast and another Samson.

g from the *Bradford Observer*
Dated November 9 1901
ss of Journal

The two events in St. George's Hall next week are the Bradford Old Choral Society on Tuesday and the Bradford Band on Thursday. Instead of the customary full length work, the Old Choral have for this occasion gathered a most attractive selection of vocal numbers, orchestral pieces, and songs. Their favourite old glees like Spofforth's "Bounteous May" and Leslie's "Lullaby of Life" keep company with the "Zauberflöte" overture, a movement from a Schubert symphony and a trio for flute, oboe, and clarinet. Perhaps the most notable item is Sullivan's incidental music to "Henry VIII," although to many Miss Marie Brema may be the chief attraction. Her songs offer a wide scope for her gifts of voice and interpretation.

Sousa is a name hitherto known to English folk as the author of a series of marches and similar pieces possessing an extraordinary fascination for people who feel their music chiefly through their feet. But in the United States he is a sort of Yankee Richter, the director of the greatest wind band under the Stars and Stripes. Last year he brought his band to the Paris Exhibition, and caused a great furore on the banks of the Seine. What still more notable, he has gone through Germany, eliciting everywhere the highest praise for the performance of his men from journals of importance. The "Desdener Anzeiger" speaks of "the wonderful soft, noble tone of the band, never blatant, boisterous, but always the smoothest intonation, the most delicate shading, the richest tone volume." The "Liege" "Gazette," speaking of the performance of the "Tannhauser" overture, says "the violin passages were negotiated with such extraordinary agility by the clarinets that it seemed as if such might have been Wagner's intention." In coming into the West Riding Mr. Sousa is invading the territory of brass bands par excellence, and may expect somewhat critical but certainly interested and impartial audiences. There are to be two concerts in St. George's Hall on Thursday and two in the Victoria Hall, Leeds, on Friday.

The following particulars of the conductor-composer will be interesting to our readers:—In his early boyhood John Philip Sousa was a violin soloist, and at the age of seventeen attained to the conductorship of theatre orchestras. When twenty-four years of age he became leader of the President's Band, and served in that capacity for twelve years, under five successive Executives. Just nine years ago he organised his present band, which has since given some 5000 concerts, and travelled upwards of a quarter of a million miles. Altogether he has written over three hundred published compositions, including seventy-five marches, six comic operas, and a considerable number of orchestral suites. Several books of instruction for various instruments and a compilation of the "National, Patriotic, and Typical Airs of all Lands" also owe their authorship to him. He is also the author of a fair amount of magazine work; and at the present time he is engaged upon a novel. Mr. Sousa is also a keen sportsman. The Handel Festival is in danger—at all events as a reunion of national choral singing—owing to a disposition on the part of the railway companies to raise their fares for the contingents to an impossible figure.

Musical News,

130, Fleet Street, E.C.

Cutting from issue dated Nov 9

NEWCASTLE-ON-TYNE.—On October 30th Madame Albani and concert party paid us a visit. With the great Prima donna were associated Miss Ada Crossley and Mr. Santley, vocalists; Lady Hallé, violinist, and Mr. F. T. Watkis, accompanist. The concert was delightful, and we doubt if we ever have heard Lady Hallé to greater advantage in Newcastle, for her playing of the Fantasia Appassionata, by Vieuxtemps, and Polonaise, by Wieniawski, was superb.—The first of the series of chamber concerts to be given by Mr. Alfred Oppenheim, violinist, and Mr. Sigmund Oppenheim, pianist, took place on November 2nd, in the Assembly Rooms, before a very large audience. The concert opened with Schubert's charming String Quartet, Op. 29, in which Mr. Alfred Oppenheim, the leader, had the valuable assistance of Miss Effie Smith, second violin; Mr. Robert Smith, viola; and Miss Gertrude Smith, violoncello; and closed with a capital performance of Dvorák's dramatic Quintet in A, for piano and strings, in which Mr. S. Oppenheim gave a fine rendering of the piano part. He was also heard as a soloist in Brahms' Scherzo, Op. 4. Mr. A. Oppenheim played solos by Stern and Wieniawski. Both artists were encored for their efforts. The vocalist, Miss Elsie Bradley, sang with acceptance a song by Rubinstein, and two new songs by Mr. Elgar, entitled "In haven" and "Summer."—The Newcastle Musical Society gave their seventh chamber concert on November 4th, at the Assembly Rooms, before a large audience. Beethoven's melodious String Quartet in B flat, Op. 18, was satisfactorily played by Mr. Alfred Wall, first violin; Miss E. Thew, second violin; Mr. Perry, viola; and Miss Helen North, violoncello. Mendelssohn's brilliant Trio in C minor, in which Mr. Oscar Cohen took the piano part, closed the concert. Mr. Alfred Wall's fine playing of Kiel's Solo-stück was the chief feature of the evening. Miss Janet Reed was the vocalist.—On November 5th Sousa and his band gave two concerts in the Town Hall before immense and highly delighted audiences, which encored every item on the programme. For precision, true intonation, and fine effect, Sousa and his fine forces stand almost unrivalled. The programme comprised Wagner's Overture, "Tannhäuser," and "Knights of the Holy Grail," from "Parsifal," a Polonaise by Liszt, and several compositions by H. W. Mr. Sousa.

The Yorkshire Daily Post,

23, Albion Street, Leeds.

(T. C. Summer, Publisher.)

from issue dated Nov 9 1

MR. SOUSA AND HIS BAND AT LEEDS.

A pier band is an excellent thing on a pier, but not quite so endurable when it plays indoors music that is beyond it. This is the reflection one was tempted to make on hearing the Sousa band attempt the Tannhaeuser Overture as the opening piece at their concert in the Leeds Town Hall yesterday afternoon. It was like a cheap oleograph after an oil painting by a great master. In the Venusberg music, for instance, the piccolo, which is so characteristically used, was inaudible, nor was its absence atoned for by the gratuitous employment of the Glockenspiel, while the persistent figure for the violins in the coda was made almost ridiculous by the squealing clarinets. And it was in a piece with this cheerful desecration that, in response to the applause which followed it, a quick-step entitled "The Stars and Stripes for Ever," and presumably intended to be suggestive of Yankee smartness, was played. A still greater outrage, however, was offered when a gruesome medley based on Parsifal themes, put together without art or coherence, was succeeded, by way of an "encore," by "The Washington Post"!

Apart from these incursions into realms where they had no business, there was much to admire in the playing of this well-drilled band. Its balance is excellent, its tone is never blatant, and the cornets, whose possibilities in the direction of vulgarity are so boundless, were kept well in check. Particularly effective was Liszt's Second Polonaise, which lends itself well to metallic brilliancy. As for Mr. Sousa's own marches, he may in virtue of them lay claim to have produced what America has long been awaiting, a truly national art, for certainly they have the qualities, popularly associated with Cousin Jonathan, of extreme spryness and rapidity. Another phase of nationalism was represented by a selection of Plantation melodies, many of them very charming, and as agreeable as anything in the programme.

The proficiency of the band was not least strikingly shown in their neatly played accompaniments to songs by Miss Maud Reese-Davies and violin solos by Miss Dorothy Hoyle, as well as to a typical cornet solo by Mr. H. L. Clarke. Mr. Sousa, as a conductor, knows all the tricks of the trade, and one or two others peculiar to himself, by which he certainly affords much amusement to his audience, without unnecessarily distracting his bandmen. The efficiency of the band shows, however, that he is not obliged to rely on tricks for the effectiveness of their performances. A second and similar programme was given in the evening.

The Newsagent,

190, Fleet Street, E.C.

cutting from issue dated Nov 9 1901

CHEAP MUSIC.

As the visit of Sousa's band to this country has attracted universal notice, his works are sure to be in great demand, and the London Music Publishing Stores, of 22, London-street, E.C., have therefore done well in publishing many of the "March King's" well-known compositions at low prices. The famous "Washington Post" March, and the almost equally famous "Liberty Bell" March, can be supplied from these stores to retail at twopence each, the scores being complete for the pianoforte, and full music size.

Among other selections eminently of the twentieth century are the "Duke of Cornwall and York Grand Waltz"; "Round the World" descriptive waltz, illustrating the Royal Tour on the "Ophir"; "Coronation Grand March," and "The Kaiser" March, all by the popular composer, Ezra Read, and each one retailing at twopence. At this cheap rate, not only is the music full size and well printed on good paper, but the covers contain handsome photographs, that of the first-named march having a very fine portrait of the Duke of Cornwall, and the other pieces portraits of the "Ophir," the King and Queen, and the Kaiser respectively.

The list of cheap music published by this company is very comprehensive, and includes not only several hundred pianoforte selections and favourite songs, the latter with full accompaniment, but violin, mandoline, and banjo albums, several numbers of "Rosie's Musical Albums," pianoforte tutors, Czerny's Exercises, &c.

The Entracte,
3, Catherine Street, Strand, W.C.
Cutting from issue dated *Nov 9* 17

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THE ENTR'ACTE.

November 9, 1901.



MR. JOHN PHILIP SOUSA.

HE HAS BROUGHT HIS BRASS TO US, AND WILL TAKE SOME OF
OURS BACK.

The Leeds Mercury,

Albion Street, Leeds.

(Edward Baines and Sons, Publishers.)

ting from issue dated

Nov 9

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SOUSA IN LEEDS.

The great Sousa and his band have at length been heard in Leeds, and a great deal of curiosity has now been satisfied, and speculation set at rest. Two performances were given yesterday in the Victoria Hall, and at both the audiences were crowded and enthusiastic.

The redoubtable Sousa himself did not appear that embodiment of extraordinary and unheard-of mannerisms that some folk would have had us believe. If anybody expected to see the March King lash himself into hysterical fury here, and subside into dreamy nothingness there, they were woefully disappointed. Sousa, as a matter of fact, is not a man of contrasts at all. As a conductor of a world-renowned body of instrumentalists, he strikes one as the soul of repressed feeling. What the orthodox conductor achieves, or believes he does, with a grotesque flourish and a twist of the wrist, Sousa accomplishes merely by lifting the first finger of the left hand, and pointing it at something or somebody as if to say, "Ah, I saw yer!"

The opening item of yesterday afternoon's concert was the overture to "Tannhauser." It was magnificently played, but none could have conducted the band during its performance with less "show" than Sousa. He might, almost, have been wielding the baton in his sleep. Of course, the audience could see nothing except from the rear, but there were times when Sousa's motionless attitude suggested that he must be calling forth some of those wonderful effects from his instrumentalists either by a subtle twitching of the corners of his mouth, or by the raising of first one, and then perhaps, the other eyebrow.

It is when Sousa is conducting his own marches that the bulk of his mannerisms appear. Sometimes he stands erect, with hands and arms falling listlessly down; sometimes he swings both arms rigidly like two pendulums with a very short swing—six inches in front, and as many behind him, the baton all the while pointing to the floor; sometimes he raises both hands close together, and curls his fingers deprecatingly; sometimes the baton is held trembling aloft, whilst the left and elegantly white-gloved hand does an extraordinary yet graceful wriggle up and down, and then goes up, up again—the most wonderful crescendo and diminuendo effects are to be got by this movement; and sometimes, again, the great Sousa suddenly brings the baton across his left shoulder, and swishes it with a mighty out across the whole horizon, as it were, to the accompaniment of a blast of music that seems part and parcel of the swish. Most wonderful of all are the effects Sousa gets out of his band when he is apparently doing nothing—though it is the way he does nothing, of course, that tells.

But whatever Sousa does, and whatever his band play, it is all first-class. There was a very fine rendering of the "Knights of the Holy Grail" music, from "Parsifal," yesterday afternoon, and in this connection the habit Sousa has of never waiting between the items of his programme, whether they be extras or not, had the effect of rather rudely shattering the nerves and hurting the feelings of a good many folk in the audience. Hardly had the magnificent strains of "Parsifal" died sonorously away than Sousa was at the desk again, and almost without motion on his part—"Parsifal" still ringing in our ears—there was a crash of "Boom-ta-ra, Ta-ra-ra Boom-ta-ra"—which everybody will at once recognise as the "Washington Post."

If Sousa himself is not a man of contrasts, he evidently believes in them.

The evening concert was a most emphatic success. The Victoria Hall was crowded to the doors, and the audience, in their enthusiasm, made demand after demand for more, and Sousa and his band did their level best to satisfy. Nine numbers constituted the original programme in the evening, and at least twenty were given. These included half a dozen or more of Sousa's marches, as well as a number of other pieces, which had all the charm of novelty about them. It is safe to say that no one in Leeds had ever heard such a band before; it is just as true to say that no band ever evoked more tempestuous enthusiasm than did Sousa's last night. The band stands on its own merits, and is outside comparison, for there is nothing to fairly compare it with. Its composition includes instruments not usually included in any band, such, for example, as the saxophone. Perhaps the trombones are the finest element, though the brass all round is magnificent in quality and tone and power.

Really, a band like this would be heard under ideal conditions only in the open air. Persons who were misguided enough to regard it as an orchestra must have been non-plussed. One thing is established beyond all doubt—that if ever Sousa and his band come round to Leeds again, thousands will be in waiting to give them a welcome.

Miss Maud Reese-Davies, a light soprano, who sings daintily and effectively; Miss Dorothy Hoyle, a clever violinist, with sufficient style to ensure her success anywhere; Mr. Arthur Pryor and Mr. H. L. Clarke, trombone and cornet soloists respectively, helped to add variety to yesterday's concert, which will take rank as amongst the most successful ever held in the city.

ting from the

Dated November 10 1901

ress of Journal

Manchester

Appropos of Mr. J. P. Sousa's visit to Leeds on Friday a correspondent writes:—

At last we have had the opportunity of seeing and hearing the great "march king" and his band. The world-famed American bandmaster, Mr. J. P. Sousa, is now touring the principal towns of England, and will soon be heard in Manchester, Liverpool, Birmingham, etc. Following this the band will again pay another visit to London for a series of afternoon concerts at the Empire and evening at Covent Garden.

Friday's concert was altogether unique, and were carried out in truly Yankee fashion. Only eight or nine items were placed on the programmes, and these were quickly run through; then came a series of the conductor's own martial airs and American sand and dog dances. The band played with great clearness of tone and volume of sound, and in every way highly pleased its appreciative audiences. I believe that had Sousa dropped asleep during the rendering of a selection, the band would have kept time and played almost as well, so perfectly are they trained; and no wonder, for they are the fifty-five finest instrumentalists obtainable in U.S.A. They are acknowledged to be the highest-paid bandmen in the world, their salaries ranging between £25 and £7 per week. Mr. Sousa brings over another novelty from America, which English audiences do not fail to appreciate—that is, he plays continuously without intervals between each piece. Mr. Sousa's forthcoming engagements are:—Monday, November 11: Southport, afternoon; Preston, evening. Tuesday, 12th: Blackpool, afternoon and evening. Wednesday, 13th: Sheffield, afternoon and evening. Thursday, 14th: Bradford, afternoon and evening. Friday, 15th: Free Trade Hall, Manchester, evening. Saturday, 16th: Free Trade Hall, Manchester, afternoon and evening. After which he will visit Nottingham, Wolverhampton, Birmingham, Oxford, Bath, Bristol, and then on to London.

DOUBLE BASS.

The Liverpool Post.

46, 48, & 50, Victoria Street, Liverpool.

(E. R. Russell and A. G. Jeans, Publishers.)

from issue dated

Nov 11

"SOUSA AND HIS BAND" IN LIVERPOOL.

Larger audiences than those which assembled on Saturday afternoon and evening to hear John Philip Sousa and his celebrated American band it would not be possible to get inside the Philharmonic Hall. The orchestra and its style are alike decidedly novel. It is a combination in which a powerful mass of "brass" is balanced against an equally powerful array of "wood wind," and in which a free use is made of uncommon, not to say bizarre, effects by such instruments as the xylophone, the tambourine, harmonic tubes, and an apparatus or instrument which appeared to consist of a lot of dried seeds enclosed in a small drum, and "shaken to measure." The latter instrument, of which specimens brought from West Africa may be seen in the Public Museum, is used during the playing of "Southern Plantation Songs and Dances." It is a reproduction of actual "plantation harmony" which represents the kind of realism of which Sousa is a past master, and the effect, though queer, is by no means unpleasing. The remarkable feature of the band, however, is not so much its novelty as its grand beauty of tone. It is little less than extraordinary that so much cohesion, expression, and refined modulation, as well as power and mass can be obtained from what is to all intents and purposes a big military band. This is, however, plainly due to the individual capability of the players. They appear to be musicians of excellent quality. With a trained combination such as this it would be waste of effort to "beat time" in conducting. Hence, like Richter, Sousa conducts by marking not so much the time as the phrases. His function is that of following the music and moulding it according to his conception and imagination by throwing "cries" here and there; by emphasising this passage and softening that; by importing a thoughtful phrasing where it is effective, or raising a storm of sound where that is part of the purpose.

But though the method is exactly like the method of Richter, the manner is Sousa's own. His attitudes and gestures, if they were not graceful, would be comic for he looks at moments as if he were about to make a dash at the players, sword in hand, as if he were going to begin a grave dance, or as if he were calling down fire from heaven. He beckons and repels, and indulges in a variety of actions. All these proceedings are, of course, a well-understood code of signs; for the response from any part of the band is instantaneous, and this gives an effect of brilliance, freshness, and verve which made the playing at times as stimulating as wine. The concert opened with "God Save the King," followed by "The Star-Spangled Banner," the huge audience standing meanwhile. Then the overture to "Tannhauser" was played in a manner that was clear and thoughtful, the substitution of clarionets for the strings giving a grandiose impression, though the penetration and lightness of the violins is beyond imitation. Another Wagner selection, "The Knights of the Holy Grail" scene from "Parsifal" was played with superb power and highly-wrought descriptive ability. Sousa's suite, "The Last Days of Pompeii," was another example of descriptive music, with

PERFORMANCES AT THE PHILHARMONIC

The celebrated American organisation known as Sousa's Band was welcomed to Liverpool on Saturday, when two concerts—afternoon and evening—were given in the Philharmonic Hall. The "welcome" was accorded by a very large number of people on each occasion, and was of the heartiest description. Some who were present went to hear what could be achieved by an American military band, while others were attracted by the strong personality of the conductor himself (Mr. John Philip Sousa), a personality which has a great deal to do with the success of the organisation of which he is the head. Of course, there are limits to the scope of a military band, both as regards the school of musical thought to which the numbers presented belong and also the details of the orchestration, and these considerations leave a somewhat restricted choice of works. Nevertheless the programmes of Saturday were varied and interesting, though in two instances selections were given which were totally unsuitable for transcription for military band, namely, the "Knights of the Holy Grail" scene from Wagner's "Parsifal" and the "Carnival Romain" overture of Berlioz, which lose their distinctive characteristics when performed by any other than a full orchestra. On the other hand, it would have been hard to select better Wagner numbers than the arrangements presented of the Overture to "Tannhauser" and the Introduction to Act iii. "Lohengrin." Liszt, Berlioz, Geordano, Meyer, Helmund, and Wagner were in the programme of the evening concert, and the examples of these composers were played in a manner which won unstinted applause, encores being frequently given. The band, which is composed of 52 performers, offered each number with praiseworthy attack and exactitude, the brass department being especially noticeable. Mr. Sousa, whose style of conducting is unique, directed the performance to the satisfaction of all, though he has several mannerisms which are hardly artistic. He was largely represented in the programme by marches of his own composition and a suite which reminded one of Dvorak's "New World Symphony," but which was in places somewhat blatant. An exceedingly effective song of Mr. Sousa's was admirably rendered by Miss Maud Reese-Davies, who has a pure and pleasant voice, which is used with praiseworthy method. Miss Davies was warmly applauded, and sang another song in response. Miss Dorothy Hoyle, a violinist of very good technique and most artistic manner, played Sarasate's "Zigeunerweisen" with complete success, having to respond to the plaudits of the audience with an encore. A trombone player of the highest efficiency, Mr. Arthur Pryor, offered a solo of his own composition with beauty of tone and perfection of execution. He, too, was obliged to respond to the hearty applause that followed his efforts. The band in each case accompanied with sympathy and intelligence; it is evidently a highly-trained organisation which has by constant association become as one homogeneous body.

23, Albion Street, Leeds.

(T. C. Summer, Publisher.)

from issue dated *Nov 12 1960*

MR. SOUSA'S BAND.

To the Editor of The Yorkshire Post.

Sir,—I read the opinion of your musical critic in Saturday's "Post," and also "A.E.P.'s" comments in your issue of this date.

I hold no brief for Mr. Sousa, but I think, in common fairness to that gentleman, that "A.E.P.'s" mis-statements should not pass unnoticed. In the first place, Mr. Sousa was not 10 minutes late; he stepped on the platform whilst the clock was striking eight, and I most emphatically deny that there was any hissing. I do not make this statement without being certain of my facts, as I have consulted the opinion of several people in various parts of the hall; in fact, the contrary was the case, as Mr. Sousa received quite the usual amount of applause that is accorded any one making a first appearance.

As to the music, I do not pose as a cultured critic; but I enjoyed it more than any concert I have been to for a number of years, and from the applause accorded to each selection, it would appear that the majority of the audience were of my opinion.—Yours faithfully,
Leeds, November 11, 1901. B. B.

Printing House Square, London, E.C.

(C. E. Wright, Publisher.)

ing from issue dated Nov 11 190 /

THE CLOSE OF THE GLASGOW
EXHIBITION.

(FROM A SCOTTISH CORRESPONDENT.)
great Exhibition

The great Exhibition, which has been open for six months, closed its doors on Saturday evening. In contrast to the great majority of such undertakings, it has been an enormous financial success. Not only will there be no call upon those who guaranteed its promotion to the amount of over half a million sterling; it is regarded as certain that the Exhibition executive will, after closing their accounts, find themselves in possession of a handsome surplus of not less than £100,000, which will be handed over to the city corporation to be spent by them in the promotion of science and art. This eminently satisfactory result was scarcely foreseen. The Exhibition opened its doors under the shadow of a small-pox epidemic, which was suppressed just in time to assure strangers that there was no danger in visiting Glasgow. Success, however, was ensured from the very outset, when the townspeople paralysed the managers by applying for exactly double the number of season tickets that had been prepared. By the sale of these tickets, reduced to half a guinea at the end of three months, some £100,000 was realized; and that sum has been very nearly trebled by those who have paid a shilling or sixpence for individual visits. In all eleven and a half million separate visits have been recorded—that is, a total of several millions in excess of that recorded at any previous exhibition in the United Kingdom. If it is possible to argue that financial success has been attained by means of cheeseparing, the executive have an admirable retort in the statistics of attendance. They show a steady increase from the start. They meant to be lavish of good music, and have almost constantly maintained two military bands of a very high class; several famous foreign bands were unable to fulfil their engagements, but quite a number of small Continental combinations, of various degrees of merit and various genres, have been heard, and M. Sousa and his band and the Scottish Orchestra under Dr. Frederick Cowen, and assisted by such artists as Miss Macintyre, Mr. Ben Davies, and Herr Klengel, entertained voracious crowds for months each; while opportunities were afforded of hearing Mme. Melba, M. Ysayé, M. Max Hambourg, and others at ridiculously low prices in the vast concert rotunda, which, by the way, like so many triumphs of artistic architecture, turned out to have deplorable acoustic properties. A great deal has been spent, moreover, on fireworks and in illuminating the grounds and the outside of the buildings in the dark evenings with electric and oil lamps; it is not too much to say that the electrical illumination of the buildings in their larger outlines was the finest thing of the kind ever seen in this country. So, while it has to be admitted that the people of Glasgow—the “men in the street”—have looked upon the International Exhibition too exclusively as a mill for the manufacture of a huge surplus, it is not at all so obvious that the Exhibition has been engineered with an undue desire to make the stranger within Glasgow's gates pay for Glasgow's art galleries or pictures or sculpture or whatever else the corporation may judge to come within their connotation of science and art. How far the avowed object of the Exhibition has been attained it is very difficult to estimate. There is not the slightest doubt that the Glasgow Exhibition of 1888 had a most beneficial influence upon local industry by means of its revelation of the possibilities of the application of art to handicraft and manufacture. Glasgow may say without conceit that on this occasion it has seen very little to imitate in that line. If the German art handicraftsmen and architects had condescended to exhibit, one might have a different tale to tell, but it is a fact that the best and most artistic examples of house-furnishing makers. The really distinctive French exhibit turned out to be clothes. Doubtless profitable connexions have been initiated thereby between leading French costumiers and Glasgow men of business, but the Exhibition has in the main supported the view that in the application of art to industry there is nothing to be learned from modern France. English jewellers have shown excellent work; so have their French rivals, in conjunction, it must be allowed, with a quantity of “cheap rubbish” which gave an undesirable cachet to their section. As was fairly obvious at the outset, the exhibition has derived its chief interest from the pictures, the machinery, British colonial exhibits, and the Russian architecture. The Russians, as might have been anticipated, had little or nothing to show. M. Witte claimed more space than he could find for his ordinary exhibits. The Lord Chief Justice of England, Mr. Justice of the Peace, and the Lord Mayor of London, were present at the opening ceremony. The exhibition was held in the Crystal Palace, and was open to the public from 10 o'clock to 6 o'clock. The admission was free, and the exhibition was a great success. The exhibition was held in the Crystal Palace, and was open to the public from 10 o'clock to 6 o'clock. The admission was free, and the exhibition was a great success.

The Sheffield Daily Telegraph.

(Leng & Co., Publishers.)

17, High Street, Sheffield.

Cutting from issue dated *Nov 12*

THIS WEEK'S MUSIC.

Newlyn, Rustlings Road, Sheffield,
11th November, 1901.

Sir,—Two Sousa concerts, the City Orchestra, Mr. Dawson's recital, and the "Midsummer Night's Dream" (with Weber's "Oberon" overture and Mendelssohn's incidental music) will this week appeal to the most varied tastes.

I hold no brief to advertise any of these events or to discuss their comparative merits, but I do feel impelled to call the attention of the musical public to the City Orchestra concert. As a laudably ambitious attempt to supply Halle-like orchestral performances, by means of Sheffield talent, the City Orchestra merits adequate public support, but my excuse for writing this letter is that Thursday's programme contains the symphony of Tchaikowsky's that is included in next year's Festival scheme.

No one who cares for music should miss any opportunity of familiarising himself or herself with it, but should earnestly endeavour to spend 40 minutes at the Albert Hall for that purpose. Familiarity does not in this great work breed contempt, but each hearing unfolds new beauties; those who know such works best are they who enjoy and appreciate them most.—Yours respectfully,

R. J. BROWN.

The Liverpool Post,

43, & 50, Victoria Street, Liverpool.

R. Russell and A. G. Jeans, Publishers.)

issue dated *Nov 12*

THE SOUSA BAND CONCERTS.—It appears that not only were the concerts given by Sousa and his celebrated band at the Philharmonic Hall on Saturday last noteworthy successes from the point of view of the attendance and the appreciation of the audiences, but also from the point of view of the artistes engaged, as before leaving Liverpool Mr. Sousa and the leading members of the band expressed themselves to Messrs. Rushworth, the local managers, as being delighted with their Liverpool reception, the magnificent hall in which they played, and lastly—but most important of all—the fine character of the audiences.

St. Helens, Co. Down, N. Ireland.

Journal:

Date:

Adresse:

Signé:

Weekly Newspaper
OCT. 1901
LONDRES

Mr. Sousa and his band have been very successful at Glasgow. On their return to London 12 evening concerts will be given at Covent Garden theatre, and the same number of morning performances at the Empire, commencing about the end of November.

Dr. Richter's brief

Journal:

Date:

Adresse:

Signé:

Levant Herald

31 OCT 1901

CONSTANTINOPLE (TURQUIE)

AN AMUSING anecdote of Sousa appears in "P.O.P." The great bandmaster wears his uniform on almost all occasions. One day a belated traveller rushed on to the platform of a railway station and called out to the nearest man in uniform, "Has the 9.30 gone yet?" "I really don't know," replied the man in blue. "Then why don't you know?" shouted the other angrily. "What are you standing there for, perhaps you will tell me, just like a log of wood? Aren't you a conductor?" "Certainly I am," replied Sousa, for it was he—"the conductor of a brass band."

From:

Date:

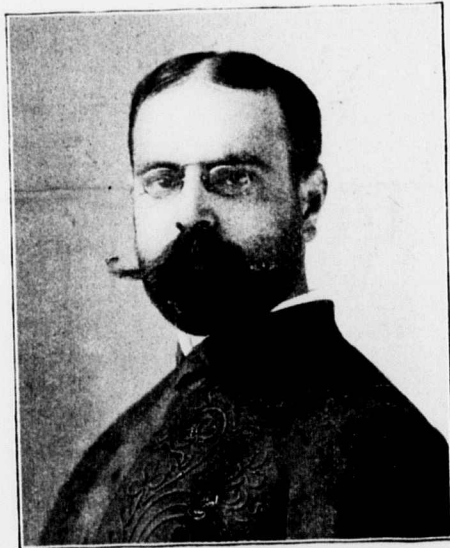
John Philip Sousa is a national institution in America. For ten years he has preached the gospel of melody in his own picturesque and convincing manner. His personality is better known to the people of the United States than any other American, and his popularity far exceeds that of any other musician of the day. His great band, which ten days ago drew all musical London to the Albert Hall, and which is now fulfilling a month's engagement at the Glasgow Exhibition, is military in name only. It is a wind orchestra, and under such perfect control that it can produce every degree of shading from the daintiest *pianissimo* to the noblest *fortissimo*.

There is something contagious about Sousa, Sousa's music, Sousa's band, something buoyant, breezy, and enlivening; and it seems justifiable to predict for the American composer and conductor and his musicians in England a success that will readily approach their home triumphs.

Sousa was born in Washington forty-four years ago, and received his musical education entirely in his native city. For his most famous composition, the "Washington Post," he received the munificent sum of seven pounds, although the march sold many million copies. Seven years later, the composer netted £10,000 from the sale of his "Stars and Stripes Forever." His latest march, "The Invincible Eagle," sold 20,000 copies on the day it was published.

His concerts are characteristic. He will follow the rendition of a classic with a rollicking Sousa march or an American "coon song." There are no waits between numbers, but constant music from beginning to end. The conductor refuses no reasonable request for encores, taking the ground that courtesy demands he should accede to the wishes of those who have paid to hear his concert, and regarding such wishes in the nature of a compliment.

After the Glasgow engagement the great man and his great band will make a six weeks' provincial tour and then return to London.



By Savory, New York.

JOHN PHILIP SOUSA, America's leading Bandmaster.

Huddersfield Exam
2.11.01

MR. SOUSA AND HIS BAND.—In view of the forthcoming visit of Mr. Sousa to Huddersfield, the following notice by the *St. James's Gazette* of October 4th, of a concert in the Albert Hall, London, will be of interest:—"We may say at once that such playing by a band consisting of wood-wind and brass instruments alone has without doubt never been heard in this country before. It was a perfect revelation. This is not to be wondered at when one realises the temperamental qualities of Mr. Sousa. He is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary *entrain* and *verve* of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement or gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of tone of the band was well-nigh perfect, while in the accompaniment of the vocal and violin solos one quite failed to realise that the fundamental strings of the ordinary orchestra were replaced by the harsher and more assertive wood-wind group of instruments. Mr. Sousa obtained more than once as absolute a *pianissimo* from his players as the most fastidious could desire. . . . In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and sparkling in the characteristic personality of our American cousins across the water."

Spencer
Glasgow Herald
27. 1901
Exhibition

Dr. Cowen was in his most amiable mood yesterday. He is always amiable, of course, though the inattention of the doorkeepers and the stolid lack of enthusiasm on the ground floor has sometimes been a cause of just irritation. He concludes to-day an engagement that marks an epoch in his brilliant career. Forty-eight performances of the Scottish Orchestra, under such conductorship, is a thing to be treasured, not merely as a memory, but as an educational effort with permanent results. Dr. Cowen was, to be sure, called away on one or two occasions, but his spirit ruled throughout, and his more than commanding oversight was evident as not the least of the elements that have contributed to one of the finest achievements in orchestral music that Great Britain has yet witnessed. Henceforth, the Scottish Orchestra ranks with some of its best Continental competitors, and it is the wish of every one who has been influenced by the performances of the past month that the Orchestra should derive from its Exhibition perstige an enhanced popularity with those who are specially concerned in its maintenance. As to yesterday's programmes they were of special excellence. Today's farewell programmes will be found, we believe, thoroughly representative.

Yesterday was quite a memorable day in the musical world of the Exhibition, for the great Sousa, who terminates his month's engagement to-day, devoted both morning and evening programmes solely to his own compositions and arrangements. It was an excellent idea, and all who had the pleasure of listening to the items set down on either occasion will be delighted at their association with this departure from ordinary routine. It was Sousa throughout, and Sousa at his best. We had a regular consecutive interpretation of the "March King's" work, not merely as a "March King," but as a composer in other and more difficult spheres. Of "The Presidential Polonaise," the suite "The Last Days of Pompeii," the airs from "El Capitan," the valse, patrols, sextettes, and, in a special degree, the "Symphonic Poem," entitled "The Chariot Race," based on a "Ben-Hur" theme, with the "Maidens Three," the airs from "The Bride-Elect," and the host of extras—as, for instance, the marches, "Liberty Bell," "Manhattan Beach," etc., we have only space to say that they disclosed the marvellous resources of this really compact and delightful combination, and evoked storms of plaudits from the thousands who packed the floor, balcony, and gallery on each occasion. Mr. Sousa's marked courtesy in meeting the wishes of his patrons had its happiest triumph in yesterday's performances, and his send-off to-night should be proportionately worthy of the esteem in which he and his men are held. The band goes on from Glasgow to Middleborough, thus entering on its English tour with the most cordial wishes of the citizens of Glasgow and of many thousands beyond it. It is probable that Glasgow will yet have an opportunity of renewing acquaintance with the Sousa band before its return to the United States. We hope the rumour has good foundation.

Journal : The Daily Chronicle

Date : 6 NOV. 1901

Adresse : Fleet Street-Londres E. C.

To-day we keep the birthday of Paderewski, but the anniversary is also Sousa's, to whom his many recently-made friends in London will heartily offer all becoming congratulations. Paderewski has paid half-a-dozen visits to the U.S.A. Not so well known as a haunt of Paderewski's is Sandow's gymnasium. When he is in town the man of music has no greater pleasure than to get to the exercises of the man of muscle. It is not that Paderewski wishes to be made stouter, or thinner, as some musicians may. He is content with his own figure; but has pure pleasure in the performance of feats of strength.

A. W. ... has been arranged between ...

Manchester C. J. J.
2/11

MR. SOUSA'S VISIT TO MANCHESTER.—Mr. John Philip Sousa and his American Orchestra will give three performances in the Free Trade Hall, in this city on Friday, November 15, and the following day. Mr. Sousa has earned the title of the "American March King." Among some three hundred compositions, he has written seventy-five marches, six comic operas, and numerous orchestral suites. The three concerts he and his band recently gave in London at the Albert Hall were attended by thirty thousand people—a record for both the Hall and the band. Though Mr. Sousa places only nine numbers on his program he plays as many within the limits of the time as his audience expresses a desire to hear, the usual number being twenty; and a much appreciated novelty of the performance is that there is no delay between the pieces. Mr. Sousa's father was a Portuguese exile who settled in America and married a Bavarian. Sousa himself was born at Washington, a circumstance which, so tells M.A.P., may fully account for the fact that he never had any leaning towards politics. He sang as a boy in the public schools, and for four years attended a musical academy, where he studied the violin, harmony, and various reed and brass instruments. At eleven he appeared publicly as a solo violinist, and began to play in theatre orchestras, at dances, and at dancing classes. Often he had to play till daylight. His earnings went to pay for violin lessons. At fifteen he was teaching harmony. About this time a circus came to Washington, and the bandmaster hearing the boy practising violin exercises, knocked at the door and invited him to travel with the band. But his father opposed. So he agreed with the bandmaster to clope with him. This secret he imparted to his playmate, who told his mother, who in turn told Sousa's mother. So the elopement never came off. Instead, the boy was marched by his father to the marine barracks, and enrolled an apprentice in the band. Here he remained for a year and a half, afterwards getting employment in theatre orchestras. He travelled with the Offenbach orchestra in 1876; later he became conductor of the Marine Band, where he remained for twelve years. Sousa began to write when he was eleven, but has kept nothing of that period. His first piece he had to publish at his own expense, and the money never came back. Then he got a Philadelphia house to issue two pieces, and they paid him by giving him one hundred copies of each. He sold the "Washington Post" for thirty-five dollars. Now he gets a royalty.

14
SP
 GLASGOW CITIZEN.
 4 - NOV 1901
Exhibition

Sousa's farewell performance on Saturday attracted a crowd round the North Kiosk, the like of which has never been seen in Kelvin-grove; and it has to be regretted that the Hooligan element was in strong force. The roughs appeared to be city youths, who elbowed their way and pushed forward in quite an alarming fashion. Not a few ladies—and even one or two men—were obliged to withdraw from the heart of the crowd on account of faintness. Then further annoyance was given at the conclusion to those who had stood for two hours or more by the occupants of the seats around the kiosk standing up on these and quite obstructing the view of the many hundreds of spectators behind.

When the performance was over a rush was made by a section of the crowd, whose evident intention was to "hoist" Mr. Sousa, but a strong police escort intervened, and the popular American conductor got into the Bungalow without having to undergo such boisterous attention. He was subjected, however, to a good deal of jostling, which was neither pleasant for Mr. Sousa nor creditable to those of his admirers who indulged in it.

The Scottish Orchestra concluded their very successful engagement on Saturday night. Imperative calls for a speech compelled Dr. Cowen to say a few words. He and his men had been thoroughly pleased with the manner in which they had been received at the Exhibition. He was sorry that there had not been more of what he called "serious" music, but if any of those present had a desire

Journal : Westminster Gazette

Date : 16 NOV 1901

Adresse : LONDRES

Signé :

maux du monde de COURRIER
 renseignements divers.
 PRESSE pour eclair les Coupare
 Tarifs, Desins, Franco

The Aero Club balloon, which ascended at Stamford Grounds yesterday, reached a height of 10,000ft. and made descent at Watlington, near Maidstone, at 3.30, after a voyage, though the cold at high altitudes was felt considerably. Aldrich, the clever juggler, discovered by the critics "Girl from Up There," starts an engagement at the Empire on Monday next, when his performance will be entirely from that he gave at the Duke of York's. November 23 on which Sousa's Band will begin a series of twelve performances at the popular house in Leicester-square intending patrons should notice that no smoking is to be during the latter engagement.

Dr. Cowen
Glasgow Band
2. 11. 1901
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om *Manchester C. News*
 te *2/11*

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14 *SR*
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6 NOV 1901

Exhibition

THE EXHIBITION.

ENORMOUS CROWDS AT SOUSA'S "SEND-OFF."

Saturday's Admissions	-	152,709
159th Day, 1888	-	62,065
159 Days	-	10,744,312
Same in 1888	-	5,588,599
Saturday's Drawings	£3423 12 0	
159th Day, 1888	£933 7 0	
159 Days	£158,858 11 0	
Same in 1888	£105,755 7 3	

Saturday's admissions were made up as follows:—By payment, adults 64,010, children 8924; railway, steamboat and coupon tickets, 1541; season tickets, 69,384; and attendants, 8850.

The admissions and drawings on Saturday were the second highest that there have been since the opening of the Exhibition, the returns of the Glasgow Autumn Holiday so far holding the record. Everything was in favour of a large attendance, the weather, the primary consideration, being all that could be desired. It was the second last Saturday in the life of the Exhibition, and Sousa's band and the Scottish Orchestra were making their farewell appearances. Of excursionists there were any number, the railway companies having provided cheap runs from many parts of England and also from a large number of towns in Scotland.

Sousa and his talented corps of instrumentalists discoursed their final programme from the North Kiosk. Those fortunate individuals who were early enough on the scene to procure the luxury of a chair had perforce to remain in their places till the close of the performance, as it was practically impossible to force a passage through the huge concourse of people that clustered round the bandstand. It is not likely, however, that those who did occupy a favourable position for hearing the band had any desire to leave till the last strains of the music had died away. Sousa, who has always made a hit with his adaptations, had again arranged his concert just exactly to suit the circumstances, the programme appropriately embracing such selections as "Home, Sweet Home," "How Can I forget Thee?" an arrangement by Sousa's cornet soloist, Mr. H. L. Clarke; a fantastical medley by the "March King," entitled "The Band Came Back," which had a responsive echo in a very general and earnestly-expressed desire among the crowds of patrons, while the performance, which, as usual, was enhanced by a number of "extras," was concluded by a Sousa humoresque "Good-Bye." The band was in the best of trim, notwithstanding its exhaustive labours of the previous four weeks, and all the pieces were received with deafening plaudits. Scarce had the last note of the British National Anthem faded away when a cheer went up that could be heard far beyond the precincts of the Exhibition. It was with the utmost difficulty Mr. Sousa got away from the vicinity of his splendid series of triumphs, so demonstrative a portion of the crowd, and a strong escort of policemen did not prevent some of them jostling the "March King" about in a rather uncomfortable manner.

The Scottish Orchestra, which needs no superlatives to commend it, also took farewell of the Exhibition public—but not of Glasgow, as Dr. Cowen and his men will soon commence their regular engagement in the St. Andrew's Halls. At the close of the programme on Saturday evening emphatic demands were made for a speech. On the third recall Dr. Cowen, stepping to the front of the platform, said with him it was always a case of one season, one speech. His season in Glasgow was not yet finished, but he wished to say on behalf of himself and his men that they had been highly pleased with the attention they had received during their stay at the Exhibition. He was sorry, however, that there had not been more of what he might call "serious" music, and if any of those present had a desire in that direction he would be pleased to see them at the St. Andrew's Hall.

Sousa's Band

Sousa's Band.

SIR,—Will you allow me to say, in reply to "Fairplay," that my remarks were not written in the spirit he seems to imagine, but were intended as a protest against the insinuations of "Lorgnette's," informant that because the Glasgow people have not waxed enthusiastic over his band they are incapable of appreciating good music, and as a contradiction of his statement that "all the London papers that counted" were enthusiastic in their praise. I have looked up the criticism from which I quoted, as distinctly stated, from memory, and it will be seen that, considering the lapse of some weeks, my memory has served me fairly well, save for the error in the source. The criticism appears in "The Illustrated Sporting and Dramatic News" for October 12th, and the exact quotation is as follows:—"Mr Sousa has followed up his 'El Capitan' and 'The Mystical Miss' by coming over to us himself with his conducting mannerisms and the band called 'wonderful' by his advertisements, and has given three concerts at the Albert Hall, which are said to have been attended by nearly twenty-seven thousand persons. Welcome as all visitors are to these free-trading shores, it was, we admit, a relief to find that the people which has in the last few days beaten us at athletics and at yachting was powerless to make our best bands tremble."—I am, &c., ST MUNGO.

Glasgow, 2nd November, 1901.

Sousa's Farewell.

SIR,—Allow me to draw attention to the brutal manner in which the police carried out their work in escorting the great bandmaster on Saturday night.

Without the slightest provocation ladies and others were knocked over seats in the wild dash to get Sousa through the crowd at the rate of ten seconds for 100 yards. There were no Hooligans that I could see, and young ladies were greatly in the majority, and a passage could have been forced in a much gentler manner than was done. They were, it nearly turned out, fatal conductors, for Sousa's manager was himself knocked down by them, and would have been trampled by the crowd, but for the promptness of a member of the crowd, who dragged him to his feet. There ought to be some superior officer in charge at functions of this sort, as the men carried through their charge much as they might tackle a Saturday night riot in the Cowcaddens.

I would also suggest that on Saturday night of this week all chairs be removed at the bandstands, as this would make the final scene much safer by allowing the crowd to move, and so do away with these narrow passages, which are the greatest cause of the difficulty in getting through the crowd.—I am, &c., GENTLY DOES IT.

Glasgow, 4th November, 1901.

Organ Recitals.

SIR,—I am sure many people will feel disappointed that the Executive have not made any change this week in the hours at which the organ recitals are given.

While it is necessary, owing to the unsettled character of the weather, to postpone the Concert at the St. Andrew's Hall, I am, &c.,

From Newcastle

Date

THE SOUSA BAND

In spite of what Mr J. P. Sousa would probably call a stiff "tariff" of admission to the Town Hall on Tuesday, there were two crowded audiences at both the concerts given by his famous band. The visit had been eagerly awaited in musical circles, and even amongst people not usually interested in matters musical, for the reputation of the combination had preceded it, and most people love "to listen to the band." The band gave at both performances a sufficiently varied programme, but of the rendering of the classical items it is not necessary to say more than that they were given with a wonderful play of expression, and that the numerical strength of the band and its varied instrumental capabilities were used to the best advantage by Mr Sousa.

In the afternoon the principal band item was the suite, "Last Days of Pompeii," composed by the conductor of the band. As a descriptive piece it is thoroughly worthy of the reputation of its composer, and it was most excellently rendered. But the band is precise almost to a fault, and the absolute time preserved throughout, and the marvellous finish of the playing, had the result of occasionally making the more strenuous effects seem almost mechanical. The band was most enthusiastically encoored for its playing of Mr Sousa's march, "The Invincible Eagle." Of the band's execution of march music it is difficult to speak too highly. The fifty players are all instrumentalists of marked talent, and the instruments embrace practically every admissible example, including a most effective set of euphoniums. The most charming feature of the band, however, is the admirable playing of the wood instruments, which are beautifully handled, especially in Mr Sousa's march music. An exceedingly novel effect is the parading of cornet and trombone players at the front of the stage during the playing of march music. The result is most inspiring, and it would be a very jaded regiment indeed which could not raise a double quick march when played along by the Sousa band.

At the evening concert the band played "Stars and Stripes For Ever," and the well-known "Manhattan Beach" in reply to an enthusiastic encore, and at each performance some charming "iron" music was given. Mr Herbert L. Clark (cornet) and Mr Arthur Pryor (trombone) were the soloists of the day, and Miss Maude Reese-Davies, the eminent soprano, and Miss Dorothy Hoyle, violinist, appeared at both concerts.

6 NOV 1901

Exhibition

THE EXHIBITION.

ENORMOUS CROWDS AT SOUSA'S "SEND-OFF."

Saturday's Admissions	-	152,709
159th Day, 1888	-	62,065
159 Days	-	10,744,312
Same in 1888	-	5,588,599
Saturday's Drawings	£3423 12 0	
159th Day, 1888	£933 7 0	
159 Days	£158,858 11 0	
Same in 1888	£105,755 7 3	

Saturday's admissions were made up as follows:—By payment, adults 64,010, children 8924; railway, steamboat and coupon tickets, 1541; season tickets, 69,384; and attendants, 8850.

The admissions and drawings on Saturday were the second highest that there have been since the opening of the Exhibition, the returns of the Glasgow Autumn Holiday so far holding the record. Everything was in favour of a large attendance, the weather, the primary consideration, being all that could be desired. It was the second last Saturday in the life of the Exhibition, and Sousa's band and the Scottish Orchestra were making their farewell appearances. Of excursionists there were any number, the railway companies having provided cheap runs from many parts of England and also from a large number of towns in Scotland.

Sousa and his talented corps of instrumentalists discoursed their final programme from the North Kiosk. Those fortunate individuals who were early enough on the scene to procure the luxury of a chair had perforce to remain in their places till the close of the performance, as it was practically impossible to force a passage through the huge concourse of people that clustered round the bandstand. It is not likely, however, that those who did occupy a favourable position for hearing the band had any desire to leave till the last strains of the music had died away. Sousa, who has always made a hit with his adaptations, had again arranged his concert just exactly to suit the circumstances, the programme appropriately enough embracing such selections as "Home, Sweet Home," "How Can I forget Thee?" an arrangement by Sousa's cornet soloist, Mr. H. L. Clarke; a fantastic medley by the "March King," entitled "The Band Came Back," which had a responsive echo in a very general and earnestly-expressed desire among the crowds of patrons, while the performance, which, as usual, was enhanced by a number of "extras," was concluded by a Sousa humoresque "Good-Bye." The band was in the best of trim, notwithstanding its exhaustive labours of the previous four weeks, and all the pieces were received with deafening plaudits. Scarce had the last note of the British National Anthem faded away when a cheer went up that could be heard far beyond the precincts of the Exhibition. It was with the utmost difficulty Mr. Sousa got away from the vicinity of his splendid series of triumphs, so demonstrative was the portion of the crowd, and a strong escort of policemen did not prevent some of the jostling the "March King" about in a rather uncomfortable manner.

The Scottish Orchestra, which needs no superlatives to commend it, also took fare well of the Exhibition public—but not of Glasgow, as Dr. Cowen and his men will soon commence their regular engagement in the St. Andrew's Halls. At the close of the programme on Saturday evening emphatic demands were made for a speech. On the third recall Dr. Cowen, stepping to the front of the platform, said with him it was always a case of one season, one speech. His season in Glasgow was not yet finished, but he wished to say on behalf of himself and his men that they had been highly pleased with the attention they had received during their stay at the Exhibition. He was sorry, however, that there had not been more of what he might call "serious" music, and if any of those present had a desire in that direction he would be pleased to see them at the St. Andrew's Hall.

Sousa's Band

Sousa's Band.

SIR,—Will you allow me to say, in reply to "Fairplay," that my remarks were not written in the spirit he seems to imagine, but were intended as a protest against the insinuations of "Lorgnette's" informant that because the Glasgow people have not waxed enthusiastic over his band they are incapable of appreciating good music, and as a contradiction of his statement that "all the London papers that counted" were enthusiastic in their praise. I have looked up the criticism from which I quoted, as distinctly stated, from memory, and it will be seen that, considering the lapse of some weeks, my memory has served me fairly well, save for the error in the source. The criticism appears in "The Illustrated Sporting and Dramatic News" for October 12th, and the exact quotation is as follows:—"Mr Sousa has followed up his 'El Capitan' and 'The Mystical Miss' by coming over to us himself with his conducting mannerisms and the band called 'wonderful' by his advertisements, and has given three concerts at the Albert Hall, which are said to have been attended by nearly twenty-seven thousand persons. Welcome as all visitors are to these free-trading shores, it was, we admit, a relief to find that the people which has in the last few days beaten us at athletics and at yachting was powerless to make our best bands tremble."—I am, &c., ST MUNGO.

Glasgow, 2nd November, 1901.

Sousa's Farewell.

SIR,—Allow me to draw attention to the brutal manner in which the police carried out their work in escorting the great bandmaster on Saturday night.

Without the slightest provocation ladies and others were knocked over seats in the wild dash to get Sousa through the crowd at the rate of ten seconds for 100 yards. There were no Hooligans that I could see, and young ladies were greatly in the majority, and a passage could have been forced in a much gentler manner than was done. They were, it nearly turned out, fatal conductors, for Sousa's manager was himself knocked down by them, and would have been trampled by the crowd, but for the promptness of a member of the crowd, who dragged him to his feet. There ought to be some superior officer in charge at functions of this sort, as the men carried through their charge much as they might tackle a Saturday night riot in the Cowcaddens.

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Glasgow, 4th November, 1901.

Organ Recitals.

SIR,—I am sure many people will feel disappointed that the Executive have not made any change this week in the hours at which the organ recitals are given.

While it is necessary, owing to the unsettled character of the weather, to reserve the use of the Concert Hall in the evenings for one or other of the bands, I may point out that there is no performance between 6 and 7.30, and I fail to see why the recital could not be given during this interval. It is surely an insult to an organist of the eminence of Mr Perkins to ask him to play in the middle of the day to a mere handful of people, besides showing a great want of consideration for the many lovers of organ music who find it impossible to attend at the absurd hour of 12.30.—I am, &c., J. A.

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