

have expressed disappointment that the "Glasgow School" was not more largely and prominently represented. Notwithstanding, however, the preponderance of Barbizon and modern Dutch works—due to the accident that Glasgow collectors were among the first to discover the value of such pictures—the Exhibition has attracted connoisseurs from the ends of the earth. Its exposition of the history of British art in the 19th century remains unique; so does the Hall of Sculpture, where the work of young British sculptors stands alongside the work of Rodin and is not ashamed. More people will carry memories of the Art Galleries than of the spacious Machinery Hall and its annexe in the Grand Avenue, which all summer was rarely without its crowd of American, Continental, or Japanese sailors admiring the beautiful models of the greatest naval and merchant ships and some of the swiftest yachts the country has produced. Yet it was the Machinery Hall that was really important. It was scarcely international. There were few genuine German or American exhibits, and French engineering was seen only at the time of the motor-car trials which centred in the Exhibition. Examples of marine engineering, too, were lacking, but there was hardly another kind of British iron, steel, or brass manufacture that was not worthily represented. Printing machinery was on a specially large scale, and the show of electrical engineering was not quite so far below the lofty standard set at Paris last year as depreciators of the British inventor and manufacturer expected.

In view of the amount of support the Exhibition has received from the middle and artisan classes of England, especially the North, it may be held to have proved that such undertakings can achieve success in this country without the adventitious aid of numerous "side-shows." These were severely eschewed by the Glasgow executive; as a consequence some visitors poured scorn upon them. An adequate retort is the record of attendance—double that of the previous Glasgow Exhibition, in which the same policy prevailed. The bands, the palaces crammed with objects of interest—what, in fact, to foreigners appeared the sober gaiety of the whole—have sufficed to attract tens of thousands daily from other parts of the country, and to bring out the townsfolk in equal numbers for the unaccustomed enjoyment of innocent and not obviously demoralizing pleasures. A very interesting question is raised by the extent to which the Exhibition has entered into the daily life of Glasgow, which is a busy and somewhat dull city, as a rule, offering, even in its wealth of parks, little but the pleasure of the eye. Now, for a whole summer, the citizens have had open-air attractions, an approach at least to Continental season life, almost forced upon them. It has been proved that the climate does not absolutely bar the open-air café and the military band performance. It has been suggested that, given a properly appointed winter garden, there is a demand, even among our staid Scots people, for the joys it can be made to furnish. Pictures well displayed in a building in which it is an education to walk have proved an attraction to thousands. Will the Glasgow people consent to drop the life they have been leading for six months as suddenly as they entered upon it? Will they not insist upon some collective effort being made to render their lives less drab? The question cannot be answered offhand, but it is plain that the Corporation are convinced that by lending their countenance to the Exhibition for the consideration already mentioned they have raised a spirit which will be somewhat difficult to lay.

The disposal of the surplus is likely to be a bone of contention in Glasgow. It seems to many to be the plain duty of the Corporation to devote the whole of it to paying off the debt on the art galleries in which the pictures and sculpture and Scottish history collection of the Exhibition were housed; but a disposition has been manifested to let that burden of between £100,000 and £150,000 rest upon the shoulders of the ratepayer, and to spend the surplus in buying objects of art to fill the building. Some part of the money, too, on behalf of new buildings for the Glasgow Art Collection.

ERTS.

MANCE.

Philip Sousa, the
enjoys the same
of musical art as
King, and his fame and
of his peculiarly constituted orchestra has preceded
His advent to these shores indeed has been
in the manner of American enterprises gene-
ally, but the excellence of his orchestra is nevertheless
so great and unmistakable that its performances are
everywhere received with an enthusiasm that can
only be termed phenomenal. Like so many other con-
ductors, Sousa reveals in his mode of wielding the
baton an individuality of his own, which, without being
demonstrative, seems to exercise a kind of hypnotic in-
fluence over his players, so that a movement of his
left hand, the slight bend of his head, the posture of
his body to the right or the left suffices to produce a
crescendo, a diminuendo, a sotto voce, or a fortis-
simo, as the requirements of the case may be. He is
a man of decision and prompt action, and the moment
he steps up to the conductor's desk he raises his baton
and at once attacks the piece to be performed. To his
rank-and-file he allows no respite, no breathing time.
The instant the applause subsides he at once responds
with an encore, in most cases with one of his famous
pieces. The constitution of Sousa's band is unique,
a large body of wood-wind taking the place of strings.
Of fifty-five performers, including tympani and drums,
there are fourteen B flat clarinets, in addition to an
alto and bass clarinet, four flutes, oboes, cor anglais,
four saxophones, cornets, trumpets, a fluegelhorn,
four immense tubas, euphoniums, and an enormous
bombardon. With such a combination the tone power
in their tutti is almost overwhelming. The clarinets are
remarkable in volume, but they have not quite the
mellowness of our military band clarinets, but in over-
tures like the "Tannhauser" the power of the clarinets
asserted itself to the fullest, the persistent scale pas-
sages, allotted to the strings in a full orchestra, being
distinctly heard above the immense volume of brass.
Our Town Hall was crowded at yesterday's matinee,
and the audience accorded Mr. Sousa and his men an
enthusiastic welcome. Scarcely had the applause sub-
sided when the baton was at once raised for the com-
mencement of the "Tannhauser" overture, the first
item on the programme. Rich and beautiful was the
tone of the brass in the Pilgrim's chorus, and as this
great tone picture proceeded the full strength of
Sousa's remarkable organisation stood revealed. The
precision and attack could not have been excelled.
The encore that followed was the conductor's "El
Capitan" march, and in this, as in the "Washington
Post" and the "Hands Across the Sea"—the latter
given as the double encore—the band fairly electrified
the audience. The programme also included a suite,
"The Last Days of Pompeii," based on Bulwer
Lytton's famous novel, composed by Sousa. It is
essentially programme music, some descriptive effects
being realised in a remarkable manner, and solo pas-
sages for various instruments being skilfully introduced.
The most impressive performance was undoubtedly
the grand scene, "Knights of the Holy Grail," from
Parsifal, the splendid quality of the tubas, the fine tone
of the tubal bells giving realistic effect to the impres-
sive scene. The encore piece was the "Patrol," a
march on English national melodies. The programme
also included Liszt's "Second Polonaise" and
"Southern Plantation Songs and Dances." Mr.
Herbert Clarke contributed a cornet solo, played with
wonderful brilliance and extraordinary facility of
execution, an encore being readily granted. In Sousa's
famous march, "The Invincible Eagle," the cornets
came to the front and ranged themselves facing the
audience, giving forth a fanfare of unique tone power.
In the way of variety, a song and a violin solo were
introduced, forming a pleasing interlude. The vocalist
was Miss Maud Reese Davies, the possessor of a light
but exceedingly cultured soprano voice. She sang the
well-known Polacca from Donizetti's "Linda di
Chamouni," in a florid and artistic manner. The
violinist was Miss Dorothy Hoyle, who played Nachez's
"Gipsy Dances" with fine technique and purity of
tone.

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 beautiful 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 day of Pompeii" was splendidly played, and found much favour. Miss Dorothy Hoyle contributed Nachez's "Gipsy Dances" as a violin solo. She is an exponent 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 Capitan," 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 encored for her effort. Mervyn H. Mund's serenade "Rococo" and

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J. P. Sousa.

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 he 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 elope 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. Sousa likes his own music: he always thinks the last piece he has written the best. He is opposed to subsidising music, as he thinks it needs no fostering. Apart from music his tastes are simple. He enjoys cycling, golfing, shooting, and athletics. He has written magazine verses, and the libretto of his opera *The Bride Elect*, and has just sold his first novel to an American publisher.

SOUSA AND HIS BAND.

VISIT TO HUDDERSFIELD.

Fugitive concert parties who visit Huddersfield must wonder greatly how the town obtained its reputation for a love of music. Whatever steps are taken to make the public fully acquainted with the merits of the visitors—it could not be laid at the doors of those who have most recently come amongst us that there has been a stone left unturned in this respect—the result always seems the same, a half empty hall. That this should have been the fate of Mr. J. P. Sousa, the renowned American composer-conductor—to whom we owe "The Washington Post" and a whole host of spirited compositions—and his band is to be genuinely regretted, and must be regarded as somewhat of a reflection on the musical reputation of Huddersfield. The concerts which they gave in the Town Hall, on Thursday afternoon and evening were unique in their way, and those present are not likely soon to forget the treat they enjoyed, whilst those who failed to take advantage of this occasion and have not an opportunity of hearing this wonderful combination elsewhere have suffered a distinct loss. The gallery was not open in the afternoon, and there was only a fair attendance in the balcony and area. In the evening there was a larger audience in these portions of the house, but the gallery—to the credit of the humbler admirers of music in our midst be it said—was crowded to its utmost capacity, and the enjoyment of those who assembled there was evident from the frequency and enthusiasm of their applause.

The members of the band, who looked extremely smart in their uniforms of blue, very judiciously picked out in gold, numbered 51. They comprise all nationalities, Englishmen, Americans, Italians, Scandinavians, &c. A man's nationality does not matter so long as he is a perfect master of the instrument on which he performs, but this is an essential condition to his admission within "the charmed circle." Being a military band, the instruments were limited entirely to brass and wood wind, with the addition of the drums and usual accessories. One expects much in the matter of tone from so numerous a body of instrumentalists. But its volume and sonority, its admirable balance and quality were marked features throughout their performances. The tone of the clarionets was really wonderful in its volume, but as the other parts were equally balanced, the ability with which they were handled was no less conspicuous. And what a wonderful personality is that of Mr. Sousa. No one who has seen him can doubt his earnestness. His control of the orchestra is simply marvellous. There is apparently no necessity for him even to move his baton. His pose is sufficient to convey to his instrumentalists just the effect he is anxious should be produced. The result is the perfect precision which marked every phrase of the music. He is smart, alert, and decisive in everything he does, and concert goers were at first considerably startled by the rapidity with which encores were responded to and the promptitude with which each selection followed its predecessor.

Having once heard Mr. Sousa's marches, as played by his band, one ceases to wonder at his popular title of "March King." They are inspiring, and if an American is not roused by the patriotic strains of "The Invincible Eagle," and "The Stars and Stripes for ever," he must be a cold-blooded mortal indeed. The spirit and verve with which they were played almost took one's breath away, and the final effect created by the performers on six cornets and five trombones, standing in line in front of the platform, and playing the stirring airs to the accompaniment of their fellows behind was stupendous. "The Washington Post," played as an encore at both performances, was, of course, received with tremendous enthusiasm, whilst amongst the other marches "Hands across the sea" and "El Capitan" stood out conspicuously for characteristic dash and precision. In the other selections the solemnity and majesty of the well-known overture to "Tannhauser," the weird effects in the "Parsifal," "Knights of the grail," in which some charming bell imitations were produced by striking long metal bars with a hammer, and the introduction to the third act of "Lohengrin" were all interpreted with much power and effectiveness. A particularly fine rendering was given of Liszt's "Second polonaise" in the afternoon, the same composer's "Fourteenth Hungarian Rhapsody" was a delightful item in the evening's programme, whilst two very clever suites by Mr. Sousa, one illustrating three apt quotations—the march of the men up the hill and down again and the nigger's woodpile being particularly breezy and appropriate—and the other vividly portraying the last days of Pompeii were admirably played. The overture to Berlioz's "Roman carnival," Giordano's grand scene and ensemble, and a popular arrangement of Southern plantation songs and dances by Clarke were all effective items. Kimkel's "Water sprites" caprice was remarkable for some very fine crescendo and diminuendo effects from the clarionets following the clear and pronounced lead of their talented conductor. Throughout, the performance of the band was remarkable for its precision and effectiveness. Encores were readily granted, and double recalls were not at all infrequent in the evening, when the audience were particularly demonstrative.

There were four soloists. Mr. Herbert L. Clarke, the leading cornet, gave a finished and refined rendering in the afternoon of his own setting of "The bride of the waves." In the evening Mr. Arthur Pryor displayed great cleverness as a trombone soloist in "Love thoughts" set by himself producing some remarkable effects with considerable artistic taste. He was encores and gave a rendering of the well known song "Drinking." Miss Maud Reese-Davies used her fine soprano voice charmingly, and Miss Dorothy Hoyle, who produced an excellent tone, played violin solos very cleverly. Both ladies were deservedly encores in the evening. All the soloists were accompanied by the band, whose beautifully subdued tone, especially when the violin was being played with muted strings, was a marked tribute to the ability of the performers and the artistic instinct alike of Mr. Sousa and his corps of instrumentalists. The visit has certainly been one of great pleasure to all who were privileged to be present, and the recollection of it will not soon pass from their memories.

SOUSA'S BAND IN LIVERPOOL.

The visit of the famous Sousa and his band to Liverpool next Saturday is creating great interest, and crowded houses are assured; indeed, fully three-fourths of the accommodation of the Philharmonic Hall has already been booked, which is said to be an almost unprecedented thing so long before the event. This will be the first appearance in Liverpool of the great American "March King" and his celebrated band, and they are certain of a cordial welcome. Two performances will be given, at three and eight o'clock, and those who intend to be present, and have not yet booked seats, should do so at once to prevent disappointment. At Glasgow Exhibition and in London the band had a most flattering reception, their playing being as near perfection as probably any such organisation can attain. Messrs. Rushworth have charge of the arrangements for the concerts, and tickets may be obtained at their music warehouse, 21, Bassett-street, Liverpool.



LIVERPOOL MERCURY

SOUSA'S BAND IN LIVERPOOL

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.

LEEDS MERCURY.

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 cut 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 concerts, which will take rank as amongst the most successful ever held in the city.

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 bandsmen 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" aded, 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 wait 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.

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Signé :

LETTRE DE LONDRES

(Correspondance particulière de la Flandre libérale).

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LE DISCOURS DE LORD SALISBURY. — SITUATION POLITIQUE. — LES FETES DU COURONNEMENT. — SOUZA A L'ALBERT-HALL. — LES THEATRES DE LONDRES.

Londres, 10 novembre.

Tous les journaux s'occupent de préférence du discours prononcé hier soir à Guildhall par lord Salisbury.

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Les "Marses" — comme on appelle le célèbre compositeur américain Souza — avec son orchestre de 52 artistes ont donné deux concerts très suivis à l'Albert-Hall. L'orchestre, composé entièrement d'instrumentistes à vent, est parfaitement équilibré et d'une sonorité vigoureuse : les solistes en sont excellents.

Les compositions et les arrangements de M. Souza sont d'un grand effet, et le manque d'instruments à cordes ne l'empêche pas de jouer des morceaux difficiles, comme l'ouverture de Tannhäuser, où les passages si difficiles des violons sont exécutés par des clarinettes.

Journal La Flandre Libérale

Date : 13 NOVEMBRE 1901

Adresse : 79 Bd St Germain

Signé :

Musique Cher.

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La Statue de Listz.

THE STAGE, LONDON.

14 NOV 1901

Southport

Graham J.P.D.
9/11
Leeds

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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 Listz'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.

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LEEDS MERCURY.

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Signé :

LETTRE DE LONDRES

(Correspondance particulière de la Flandre libérale).

—ofo—

LE DISCOURS DE LORD SALISBURY. — SITUATION POLITIQUE. — LES FETES DU COURONNEMENT. — SOUZA A L'ALBERT-HALL. — LES THEATRES DE LONDRES.

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Les "Trois Marches" — comme on appelle le célèbre compositeur américain Souza — ont été joués avec son orchestre de 52 artistes d'élite lors des concerts très suivis à l'Albert-Hall. L'orchestre, composé entièrement d'instruments à vent, est parfaitement équilibré et d'une sonorité vigoureuse: les solistes en sont excellents.

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Ces concerts ont eu un grand succès qui s'est continué à Edimbourg et à Glasgow.

Au Daly's Theatre, M. Jones, le brillant compositeur de la Gheisa, a composé la jolie partition de San-Toy, opérette chinoise qui se joue avec un succès croissant.

Au Lyric, The Silver Slipper (la pantoufle d'argent) du jeune compositeur écossais Leslie Stuart, le populaire auteur de Flo-dora et de Sweetheart-May, obtient un succès considérable et mérité.

Le Savoy Theatre prépare une œuvre posthume de Sullivan, et, au Royalty, on vient de nous donner une traduction de Bjørson, Beyond the Human Power (Au-delà des forces humaines) qui méritait d'avoir un succès plus grand que le succès, purement littéraire, que la presse et le public lui ont fait.

SWEETIMAY

Signé :

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"THE STAGE, LONDON."

14 NOV 1901

Southport

Gapehine

PSA

7/11

Reeds

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the devotional chants of early Christians. A clever transcription of the Second Polonaise of Liszt proved remarkably interesting. The concert concluded with the selection of Southern plantation songs and melodies already referred to.

In between the more important pieces were shorter pieces and solos. A tuneful and beautifully-played cornet solo by Mr. Herbert L. Clarke, "The Bride of the Waves," provoked an irresistible encore. In response, Mr. Clarke played "The Star of Bethlehem." Miss Dorothy Hoyle, solo violin, played with decided brilliance and purity of intonation the "Gipsy Dances" of Nachez; and Miss Maud Reese-Davies, soprano, sang the familiar polacca from Donizetti's "Linda de Chamisso," with expression, gaiety, and refinement. The enthusiasm of the audience was marked, and in response Mr. Sousa liberally "worked in" as encores such characteristic pieces as his "Washington Post," and a remarkable composition in which half the band whistle the melody to a reed accompaniment. There were played with the most unrestrained dash and energy imaginable, and were perhaps more enjoyed and more novel than the formal selections.

In the evening, the hall was crowded some time before the commencement of the concert and many were unable to gain admission. The concert again evoked a scene of great enthusiasm. The whole arrangements of these very successful concerts were in the hands of Messrs. Rushworth, Basnett-street, and Islington, who may be congratulated on having perhaps established a record for the Philharmonic Hall. Mr. Sousa's American manager admitted that they were the best managed concerts they had held in England.

Huddersfield Exam
9 11 07

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1/11

SOUSA AND HIS BAND AT THE TOWN HALL.

The announcements made in Huddersfield and the neighbourhood for some weeks past that the celebrated musical composer and conductor, Mr. John Philip Sousa, and his world-renowned band, would give two concerts, on Thursday afternoon and evening, in the Town Hall at Huddersfield failed to attract more than about three hundred persons to the afternoon concert, which is much to be regretted, not only from the financial point of view as regards the promoters, but from the fact that the smallness of the audience must have been discouraging to the band, and from the consideration that all absentees deprived themselves of a musical and artistic feast of the very highest order.

Mr. Sousa's band, consisting of fifty-one performers, is constituted differently from the ordinary run of military bands. It has an exceptionally large number of clarinet players, which gives the band a great advantage over most military bands in reproducing adequately the stringed parts of orchestral music. The playing and the tone produced by this large section of clarinetists were extraordinary in brilliancy and absolute oneness and rich fulness; indeed, the tone was like that of one perfect artist augmented in volume. Besides, that the execution was exquisitely finished, and the full, rich tone was wondrously refined. The brass instruments were in the hands of artists who knew how to produce a pure musical tone of the finest quality, from the cornets down to the splendid foundation of the heaviest bombardons, alike in the softest and the loudest passages. Exceedingly fine and novel effects were produced by four saxophones, there was much beauty in the tone of the bassoons and bass clarinet, and an exceptional feature of the band was found in four flautists and piccolo players, and the adaptability of these men so as to have sometimes two and sometimes the whole four playing piccolos had its counterpart in the power to increase the trombone players from three to five by taking two off other brass instruments. In every section there were fulness and richness of tone absolutely free from any suggestion of crudeness, and the execution was as nimble and free on the part of the players of the ponderous basses as on that of the piccolo players, and equally so throughout the band. It naturally follows, then, that the ensemble of the band was superb. Mr. Sousa's band has no string basses. It is different from a military band, and, of course, from an orchestral band; but it seems to combine all the beauties of both, and develops strikingly rich and novel effects which we have not heard produced by either military or orchestral combinations. Though the whole of his fifty-one musicians are highly accomplished artists, Mr. Sousa has made them what they are in combination. He has done for them what Dr. Hans Richter has done for the Hallé orchestra—magnetised them with his musical and artistic temperament and genius, and so the band is practically John Philip Sousa multiplied by fifty-one, interpreting music of the most varied characteristics as he conceives it should be interpreted, not by any means like machines, but with a unity which admits of judicious freedom. What Mr. Sousa's conception of how the selections should be interpreted amounted to was strongly evident in the many fresh beauties revealed in the performance of so familiar a composition as the overture to Wagner's "Tannhäuser," for in the grand dignified breadth and splendid tone with which the "Pilgrims' Chorus" was played, in the sparkling glint and sensuous richness of the seductive strains of the Venusberg music, and in the splendour with which the grand march was delivered, there were many thematic and detailed features emphasised and brought out with a luminous significance adding much to the interest and beauty of a wonderfully fine performance, in which the agitated passages for the violins of the orchestra were given by the clarionets with astonishing brilliancy and stirring effect against the broad theme grandly delivered in tone and style by the trombones. Mr. Sousa conducts with remarkably easy gracefulness of pose and movements, and gets from his band a maximum of precision, rhythmic phrasing, and artistic light and shade with the irreducible minimum of effort or demonstration. This was evident from beginning to end of the concert. As a composer he was heard at his best in a remarkably able piece of programme music—a suite entitled "The Last Days of Pompeii," in which there is much descriptive colouring strongly suggestive of the scenes described by Bulwer Lytton at the destruction of the ancient city, and some fine dramatic passages relating to Nydia's death. The realistic effects of this composition are very judicious, and there are some beautifully expressive passages in it, making the composition a fine example of artistic vividness. The band entered thoroughly into the spirit and imagination of the music, and played it with remarkable brilliancy and artistic effect. The intelligence and capacity of the band for expressive interpretation of music of the highest class were markedly displayed in a surprisingly beautiful performance of the "Knights of the Holy Grail" selection from Wagner's sacred music-drama, "Parsifal." Liszt's Second Polonaise was played with fine flowing style, spirit, and picturesqueness of colouring. In response to an encore the band gave a delightful rendering of the conductor's familiar "Washington Post," which only led to a demand for more, and promptly the band replied with his stirring and expressive march, "Hands Across the Sea," a feature in a beautiful rendering of which was the part played by two piccolos like one instrument, and with a tone surprisingly mellow. A Caprice by Kinkel was given with extraordinary sprightliness, finish, and unity, and here Mr. Sousa showed his influence by the ease with which he got the clarionets to give the crescendo and diminuendo passages with perfection, and the band generally showed their power to produce delicate bits by the beauty of tone and sparkling crispness with which they delivered the staccato chords at the finish. This was followed by an intensely stirring, united, and finished rendering of Mr. Sousa's fine march, "The Invincible Eagle." An encore was the inevitable result, and a response was made by the band giving a remarkably smart performance of the conductor's "Stars and Stripes" march, in which the melodious passage written low for the clarionets was given with exceptional beauty of tone. A feature of the performance of these last two marches was the advancing of four cornet players, two flugel horn players, and five trombone players to the front and emphasising the finale with grand effect. The last piece on the programme was a selection of Southern plantation songs and dances, the true characteristics of which were finely brought out, and features of which were the clever execution of a variation first by the four piccolos, then by the clarionets, next by the cornets, and lastly by the basses, and the lovely tone and neatness with which "My Old Kentucky Home" was given on the first tenor trombone.

SOUSA AND HIS BAND IN LIVERPOOL.

ing." in which he got some very deep notes Maud Reese-Davies sang a pretty soprano "Will you love when the lilies are dead" and on being encored she gave, at a second "A Dream," with equally good effect. Dorothy Hoyle gave a violin solo, "Zigeunerweisen" (Sarasate), and as an encore played a quaint little piece in the minor, entitled "quanté." The concert, from a musical point of view, was an entire success.

ences than those which assembled afternoons and evening to hear Sousa and his celebrated American would not be possible to get harmonic Hall. The orchestra alike decidedly novel. It is a "brass" is blanced 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 falling down 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 brilliancy, freshness, and verve which made the playing at times as "God Save the King," followed by "The Star-spangled Banner," the huge audience standing meanwhile. Then the overture to "Tannhäuser" 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 volcanic and earthquake effects contrasted with the devotional chants of early Christians. A Liszt proved remarkably interesting. The concert concluded with the selection of Southern plantation songs and melodies already referred to.

In between the more important pieces were shorter pieces and solos. A tuneful and beautifully-played cornet solo by Mr. Herbert L. Clarke, "The Bride of the Waves," provoked an irresistible encore. In response, Mr. Clarke played "The Star of Bethlehem." Miss Dorothy Hoyle, solo violin, played with decided brilliancy and purity of intonation the "Gipsy Dances" of Nachez; and Miss Maud Reese-Davies, soprano, sang the familiar polacca from Donizetti's "Linda de Chamouni," with expression, gaiety, and refinement. The enthusiasm of the audience was marked, and in response Mr. Sousa liberally "worked in" as encores such characteristic pieces as his "Washington Post," and a remarkable composition in which half the band whistle the melody to a reed accompaniment. There were played with the most unrestrained dash and energy imaginable, and were perhaps more enjoyed and more novel than the formal selections.

In the evening, the hall was crowded some time before the commencement of the concert, and many were unable to gain admission. The concert again evoked a scene of great enthusiasm. The whole arrangements of these very successful concerts were in the hands of Messrs. Rushworth, Basnett-street, and Islington, who may be congratulated on having perhaps established a record for the Philharmonic Hall. Mr. Sousa's American manager admitted that they were the best managed concerts they had held in England.

THE SHEFFIELD DAILY

SOUSA'S BAND IN SHEFFIELD.

Concerts at the Albert Hall.

"The March King," as Mr. John Philip Sousa is sometimes styled, visited Sheffield yesterday. He is making his first British tour with the band which bears his name, and twice yesterday he afforded Sheffield audiences opportunities of verifying the laudatory accounts of the playing of his instrumentalists, which have preceded their coming. The Albert Hall was only half-filled at the afternoon concert, but there seemed no limit to the enthusiasm of the audience. Encores were frequent, resulting in nearly every instance in the performance of one of the conductor's own spirited marches.

The band is a wonderful example of what organisation and discipline can do. It was a daring experiment to bring a military band over from America to measure strength with our famous English bands. Mr. Sousa's men do not, however, suffer by the comparison. They play with a degree of precision and unanimity, which, born of incessant rehearsal and entire familiarity with the music, could not be surpassed. Nor do they fail in fine qualities. The tone is good all through, the brass excellently perhaps in this respect, and the players have command of a wide range of expression. The opening movement of Wagner's "Tannhäuser" overture showed what they could do in smooth tone production, while in the fortissimos and piled-up climaxes, the volume of sound was almost deafening. An encore, loudly insisted on, was acknowledged by the playing of Mr. Sousa's own popular "El Capitan" march. Here the playing of the band was distinctly individual in character. Mr. Sousa is essentially a strong rhythmist, in fact his rhythms are better than his tunes. He realises the value of strong and varied accents, and to hear his band play one of his irresistible marches is a valuable lesson to aspiring bandmasters. The best thing of the afternoon concert was Liszt's Second Polonaise, which was played with overwhelming dash and brilliancy. The programme included a selection from the finale to the first act of Wagner's "Parsifal," in which the Knights of the Grail sing their chorus. Wagner here makes effective use of the Dresden Amen and the introduction of tuned bells and a gong adds colour to the music. This selection was admirably played. One of Mr. Sousa's more ambitious items in the form of a suite entitled "The Last Days of Pompeii," was included in the programme. This piece, though played with extraordinary brilliancy and fire, shows Mr. Sousa's limitations as a composer. The instrumentation displays a thorough knowledge of the various sections of his band, and in descriptive tricks and effects much ingenuity is manifested, but as music it cannot claim high rank.

Both Mr. Sousa and his band are at their best in the music which has chiefly made him famous. It falls to the lot of few men to set two continents marching to his tunes, and then organise a perfect machine with which to show how they should be played. Even the "Washington Post" becomes glorified when played by this extraordinary band, and in this class of music it is unapproachable. Mr. Sousa is not only a disciplinarian, he is also a very capable showman. He knows the value of good stage management. Many of his ideas and innovations are legitimate, and though at times there is a suspicion of posing the novel and exhilarating results condone mannerisms and tricks with which all may not agree. Thus, in his "Invincible Eagle" march, he moves forward first his piccolo players followed by his cornets and trombones, much to the delight of the audience. He conducting, too, is unique. Nothing could be more restrained and reverent than his treatment of Wagner, but in his own pieces he feels free to do as he pleases, and his manner of indicating the points and accents he requires is decidedly original. Shorn of all these matters, the band, its playing, and its conductor, are certainly worth hearing and seeing. In addition to those already mentioned the band played the following pieces—"Southern plantation songs and dances," "The Honeysuckle and the Bee," and a caprice, "The Water Sprites."

Mr. H. L. Clarke played two cornet solos with beautiful tone, and Miss Maud Reese-Davies sang with facile execution and delightful quality of voice the polacca from Donizetti's "Linda de Chamouni." Miss Dorothy Hoyle also contributed a well-played violin solo, "Gipsy Dances."

The concert in the evening, despite the severity of the weather, was well attended, and the audience was inclined to enthusiasm throughout the performance. Every piece in the programme was encored, and in one or two instances the extra pieces were re-demanded. Berlioz's overture, "The Roman Carnival," being the prelude to the second act of Benvenuto Cellini, was first played. The rendering of the picturesque orchestration riveted attention, and called forth a storm of applause, and an irresistible encore was demanded, to which Mr. Sousa responded with his "El Capitan" March. The band next played Sousa's suite, "Three Quotations," and then his "Washington Post." The selection of a grand scene and ensemble, from Giordano's "Andrea Chenier," afforded scope for effective work by the solo instrumentalists, while the ensemble realised the mighty power of the full orchestra, and formed one of the most absorbing items in the concert. The conductor was cheered to the echo, and conceded an encore in the shape of a pot-pourri of English, Scotch, and Welsh melodies, ending with a stirring performance of "Rule Britannia." Liszt's 14th Hungarian Rhapsody and the introduction to the third act of Wagner's "Lohengrin" were happily included in the programme, and in both the wonderful soft, noble tone of the brass, never blunted, but always most delicately shaded, was heard to perfection, while the general impressions, from technical and musical points of view, were such as satisfied every true lover of music. Indeed, both concerts yesterday reached at times a very high level of artistic excellence, and everything attempted was well done. Mr. Arthur Pryor played his own trombone solo, "Love Thoughts," and the German "Drinking" song, showing rare executive ability and fine tone. Also did Miss Dorothy Hoyle, the violinist, in performance of Sarasate's "Zigeunerweisen," Maud Reese-Davies was again the vocalist, and tributed Sousa's song, "Will you love me when the lilies are dead" as well as an encore. The encores were accompanied by the band. The concert was under the local management of Messrs. Wilson and Co.

SHEFFIELD TELE.
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SOUSA AND HIS BAND IN TOWN

The announcements made by the neighbourhood for a second celebrated musical composition, "Zigeunerweisen," by John Philip Sousa, and his minor, entitled "The Evening," in the Town Hall, will attract more than about the afternoon concert, which is much to be regretted, not only from the financial point of view as regards the promoters, but from the fact that the smallness of the audience must have been discouraging to the band, and from the consideration that all absentees deprived themselves of a musical and artistic feast of the very highest order.

Mr. Sousa's band, consisting of fifty-one performers, is constituted differently from the ordinary run of military bands. It has an exceptionally large number of clarinet players, which gives the band a great advantage over most military bands in reproducing adequately the stringed parts of orchestral music. The playing and the tone produced by this large section of clarinetists were extraordinary in brilliancy and absolute oneness and rich fulness; indeed, the tone was like that of one perfect artist augmented in volume. Besides, that the execution was exquisitely finished, and the full, rich tone was wondrously refined. The brass instruments were in the hands of artists who knew how to produce a pure musical tone of the finest quality, from the heaviest bombardons, alike in the softest and the loudest passages. Exceedingly fine and novel effects were produced by four saxophones, there was much beauty in the tone of the bassoons and bass clarinet, and an exceptional feature of the band was found in four flautists and piccolo players, and the adaptability of these men so as to have sometimes two and sometimes the whole four playing piccolos had its counterpart in the power to increase the trombone players from three to five by taking two off other brass instruments. In every section there were fulness and richness of tone absolutely free from any suggestion of crudeness, and the execution was as nimble and free on the part of the players of the ponderous basses as on that of the piccolo players, and equally so throughout the band. It naturally follows, then, that the ensemble of the band was superb. Mr. Sousa's band has no string basses. It is different from a military band, and, of course, from an orchestral band; but it seems to combine all the beauties of both, and develops strikingly rich and novel effects which we have not heard produced by either military or orchestral combinations. Though the whole of his fifty-one musicians are highly accomplished artists, Mr. Sousa has made them what Dr. Hans Richter has done for the Hallé orchestra—magnetised them with his musical and artistic temperament and genius, and so the band is practically John Philip Sousa multiplied by fifty-one, interpreting music of the most varied characteristics as he conceives it should be interpreted, not by any means like machines, but with a unity which admits of judicious freedom. What Mr. Sousa's conception of how the selections should be interpreted amounted to was strongly evident in the many fresh beauties revealed in the performance of so familiar a composition as the overture to Wagner's "Tannhäuser," for in the grand dignified breadth and splendid tone with which the "Pilgrims' Chorus" was played, in the sparkling glint and sensuous richness of the seductive strains of the Venusberg music, and in the splendour with which the grand march was delivered, there were many thematic and detailed features emphasised and brought out with a luminous significance adding much to the interest and beauty of a wonderfully fine performance, in which the agitated passages for the violins with astonishing brilliancy and stirring effect against the broad theme grandly delivered in tone and style by the trombones. Mr. Sousa conducts with remarkably easy gracefulness of pose and movements, and gets from his band a maximum of precision, rhythmic phrasing, and artistic light and shade with the irreducible minimum of effort or demonstration. This was evident from beginning to end of the concert. As a composer he was heard at his best in a remarkably able piece of programme music—a suite entitled "The Last Days of Pompeii," in which there is much descriptive colouring strongly suggestive of the scenes described by Bulwer Lytton at the destruction of the ancient city, and some fine dramatic passages relating to Nydia's death. The realistic effects of this composition are very judicious, and there are some beautifully expressive passages in it, making the composition a fine example of artistic vividness. The band entered thoroughly into the spirit and imagination of the music, and played it with remarkable brilliancy and artistic effect. The intelligence and capacity of the band for expressive interpretation of music of the highest class were markedly displayed in a surprisingly beautiful performance of the "Knights of the Holy Grail" selection from Wagner's sacred music-drama, "Parsifal." Liszt's Second Polonaise was played with fine flowing style, spirit, and picturesqueness of colouring. In response to an encore the band gave a delightful rendering of the conductor's familiar "Washington Post," which only led to a demand for more, and promptly the band replied with his stirring and expressive march, "Hands Across the Sea," a feature in a beautiful rendering of which was the part played by two piccolos like one instrument, and with a tone surprisingly mellow. A caprice by Kinkel was given with extraordinary sprightliness, finish, and unity, and here Mr. Sousa showed his influence by the ease with which he got the clarinetists to give the crescendo and diminuendo passages with perfection, and the band generally showed their power to produce delicate bits by the beauty of tone and sparkling crispness with which they delivered the staccato chords at the finish. This was followed by an intensely stirring, unlifted, and finished rendering of Mr. Sousa's fine march, "The Invincible Eagle." An encore was the inevitable result, and a response was made by the band giving a remarkably smart performance of the conductor's "Stars and Stripes" march, in which the melodious passage written low for the clarinetists was given with exceptional beauty of tone. A feature of the performance of these last two marches was the advancing of four cornet players, two flugel horn players, and five trombone players to the front and emphasising the finale with grand effect. The last piece on the programme was a selection of Southern plantation songs and dances, the true characteristics of which were finely brought out, and features of which were the clever execution of a variation first by the four piccolos, then by the clarinetists, next by the cornets, and lastly by the basses, and

"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.

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The last piece on the programme was a selection of Southern plantation songs and dances, the true characteristics of which were finely brought out, and features of which were the clever execution of a variation first by the four piccolos, then by the clarionets, next by the cornets, and lastly by the basses, and the lovely tone and neatness with which "My Old Kentucky Home" was given on the first tenor trombone.

Mr. Sousa and his band might well rely on themselves alone to satisfy their audiences so interesting and attractive are the programmes and so superbly are they played; but in addition to the attractions of the band are those of singing by Miss Maud Reese-Davies and the violin playing of Miss Dorothy Hoyle. Miss Davies, who has a very bright, refined, and musical soprano voice, gave a free and finished rendering of the polacca, "O, luce di quest'anima," from Donizetti's "Linda di Chamouni," and Miss Hoyle played a set of Gipsy Dances, by Tivadar Nachez, with fine depth of tone, clever technique, and picturesqueness. Another feature of the concerts is that the band accompany the vocal and violin solos with all the delicacy and sympathy of a first-rate orchestra.

In the evening there was a much better attendance, but it was mainly confined to the area and gallery, the latter of which was said to be packed. The balcony was scarcely a third full. The audience was thoroughly appreciative from first to last. The programme contained plenty of variety. The band items were as follow:—Overture, "The Roman Carnival" (Berlioz), the prelude to the second act of "Benvenuto Cellini"; suite, "Three Quotations" (Sousa); grand scena and ensemble, "Andrea Chenier" (Giordano); the Fourteenth Hungarian Rhapsody (Liszt); serenade, "Rooco," (Meyer-Helmund); march, "The Stars and Stripes for Ever" (Sousa); and the introduction to the third act of "Lohengrin" (Wagner). The first item played by the band was rapturously applauded and encored, and the band replied with "El Capitan," and again an encore was asked for and given, the band playing "Salome." The words of the "Three Quotations" are "The King of France with 20,000 men marched up a hill, and then marched down again;" "And I too was born in Arcadia;" and "Nigger in the Woodpile;" and the compositions were as dissimilar as the quotations, and at the end of the playing another encore was asked for and granted, this time the band playing "The Washington Post." The selection from Giordano was also encored, and the band gave "The Coon Band Contest." The audience seemed inclined to encore every selection, but it was not till after the "Stars and Stripes" had been played that the band again responded, and then they gave "The Charleston." In addition to the vocal solo, "Love Thoughts" (Pryor), in such a way as to earn an encore, and he replied with "Drink-

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, is 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 falling 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 brilliancy, 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 "Tannhäuser" 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 volcanic and earthquake effects contrasted with the devotional chants of early Christians. A clever transcription of the Second Polonaise of Liszt proved remarkably interesting. The concert concluded with the selection of Southern plantation songs and melodies already referred to.

In between the more important pieces were shorter pieces and solos. A tuneful and beautifully-played cornet solo by Mr. Herbert L. Clarke, "The Bride of the Waves," provoked an irresistible encore. In response, Mr. Clarke played "The Star of Bethlehem." Miss Dorothy Hoyle, solo violin, played with decided brilliancy and purity of intonation the "Gipsy Dances" of Nachez; and Miss Maud Reese-Davies, soprano, sang the familiar polacca from Donizetti's "Linda de Chamouni," with expression, gaiety, and refinement. The enthusiasm of the audience was marked, and in response Mr. Sousa liberally "worked in" as encores such characteristic pieces as his "Washington Post," and a remarkable composition in which half the band whistle the melody to a reed accompaniment. There were played with the most unrestrained dash and energy imaginable, and were perhaps more enjoyed and more novel than the formal selections.

In the evening, the hall was crowded some time before the commencement of the concert, and many were unable to gain admission. The concert again evoked a scene of great enthusiasm. The whole arrangements of these very successful concerts were in the hands of Messrs. Rushworth, Bassett-street, and Islington, who may be congratulated on having perhaps established a record for the Philharmonic Hall. Mr. Sousa's American manager admitted that they were the best managed concerts they had held in England.

concert, but there seemed no limit to the enthusiasm of the audience. Encores were frequent, resulting in nearly every instance in the performance of one of the conductor's own spirited marches.

The band is a wonderful example of what organisation and discipline can do. It was a daring experiment to bring a military band over from America to measure strength with our famous English bands. Mr. Sousa's men do not, however, suffer by the comparison. They play with a degree of precision and unanimity, which, born of incessant rehearsal and entire familiarity with the music, could not be surpassed. Nor do they fail in fine qualities. The tone is good all through, the brass excelling perhaps in this respect, and the players have command of a wide range of expression. The opening movement of Wagner's "Tannhäuser" overture showed what they could do in smooth tone production, while in the fortissimos and piled-up climaxes, the volume of sound was almost deafening. An encore, loudly insisted on, was acknowledged by the playing of Mr. Sousa's own popular "El Capitan" march. Here the playing of the band was distinctly individual in character. Mr. Sousa is essentially a strong rhythmist, in fact his rhythms are better than his tunes. He realises the value of strong and varied accents, and to hear his band play one of his irresistible marches is a valuable lesson to aspiring bandmasters. The best thing of the afternoon concert was Liszt's Second Polonaise, which was played with overwhelming dash and brilliance. The programme included a selection from the finale to the first act of Wagner's "Parsifal," in which the Knights of the Grail sing their chorus. Wagner here makes effective use of the Dresden Amen and the introduction of tuned bells and a gong adds colour to the music. This selection was admirably played. One of Mr. Sousa's more ambitious items in the form of a suite entitled "The Last Days of Pompeii," was included in the programme. This piece, though played with extraordinary brilliancy and fire, shows Mr. Sousa's limitations as a composer. The instrumentation displays a thorough knowledge of the various sections of his band, and in descriptive tricks and effects much ingenuity is manifested, but as music it cannot claim high rank.

Both Mr. Sousa and his band are at their best in the music which has chiefly made him famous. It falls to the lot of few men to set two continents marching to his tunes, and then organise a perfect machine with which to show how they should be played. Even the "Washington Post" becomes glorified when played by this extraordinary band, and in this class of music it is unapproachable. Mr. Sousa is not only a disciplinarian, he is also a very capable showman. He knows the value of good stage management. Many of his ideas and innovations are legitimate, and though at times there is a suspicion of posing the novel and exhilarating results condone mannerisms and tricks with which all may not agree. Thus, in his "Invincible Eagle" march, he moves forward first his piccolo players followed by his cornets and trombones, much to the delight of the audience. His conducting, too, is unique. Nothing could be more restrained and reverent than his treatment of Wagner, but in his own pieces he feels free to do as he pleases, and his manner of indicating the points and accents requires is decidedly original. Shorn of all these matters, the band, its playing, and its conductor, are certainly worth bearing and seeing. In addition to those already mentioned the band played the following pieces—"Southern plantation songs and dances," "The Honeysuckle and the Bee," and a caprice, "The Water Sprites."

Mr. H. L. Clarke played two cornet solos with beautiful tone, and Miss Maud Reese-Davies sang with facile execution and delightful quality of voice the polacca from Donizetti's "Linda de Chamouni." Miss Dorothy Hoyle also contributed a well-played violin solo, "Gipsy Dances."

The concert in the evening, despite the severity of the weather, was well attended, and the audience was inclined to enthusiasm throughout the performance. Every piece in the programme was encored, and in one or two instances the extra pieces were re-demanded. Berlioz's overture, "The Roman Carnival," being the prelude to the second act of Benvenuto Cellini, was first played. The fine rendering of the picturesque orchestration riveted attention, and called forth a storm of applause, and an irresistible encore was demanded, to which Mr. Sousa responded with his "El Capitan" March. The band next played Sousa's suite, "Three Quotations," and then his "Washington Post." The selection of a grand scena and ensemble, from Giordano's "Andrea Chenier," afforded scope for effective work by the solo instrumentalists, while the ensemble realised the mighty power of the full orchestra, and formed one of the most absorbing items in the concert. The conductor was cheered to the echo, and conceded an encore in the shape of a pot-pourri of English, Scotch, and Welsh melodies, ending with a stirring performance of "Rule Britannia." Liszt's 14th Hungarian Rhapsody and the introduction to the third act of Wagner's "Lohengrin" were happily included in the programme, and in both the wonderful soft, noble tone of the brass, never blatant, but always most delicately shaded, was heard to perfection, while the general impressions, from technical and musical points of view, were such as satisfied every true lover of music. Indeed, both concerts yesterday reached at times a very high level of artistic excellence, and everything attempted was well done. Mr. Arthur Pryor played his own trombone solo, "Love Thoughts," and the German "Drinking" song, showing rare executive ability and fine tone. So also did Miss Dorothy Hoyle, the violinist, in her performance of Sarasate's "Zigeunerweisen." Miss Maud Reese-Davies was again the vocalist, and contributed Sousa's song, "Will you love me when the lilies are dead," as well as an encore. The solos were accompanied by the band. The concerts were under the local management of Messrs. Wilson Peck and Co.

Manchester Evening Mail.

24, Cannon Street, Manchester.

(Published by Harry Sowler.)

ing from issue dated

SOUSA'S BAND.

At four minutes past eight last evening a large crowd at the Free Trade Hall were clamouring for the commencement of the performance, but less than thirty seconds afterwards they were sitting entranced by the melodious strains of Berlioz' "Roman Carnival." Mr. J. P. Sousa wastes no time with cere- monials; the instant he mounts his platform the band begins. And what a band it is! And how well it knows its Sousa! Encore after encore was de- manded and cheerfully responded to, "Washington Post," "Manhattan Beach," "Invincible Eagle," "El Capitan," "Stars and Stripes," and the whole gamut of the American marches being performed, the enthusiasm of the audience rising higher and higher. Only three of the items down on the programme were Sousa's, the remainder including a trombone solo by Mr. A. Pryor, played with brilliant effect, and a violin solo by Miss D. Hoyle, who gave a Sarasate's "Zigeunerweisen" in excellent style. A song of Sousa's, "Will you love when the lilies are dead," was finely sung by Miss M. Reese-Davies. Liszt's "Fourteenth Hungarian Rhapsody," a selec- tion from "Lohengrin," and the beautiful music from Giordano's "Andrea Chenier" were also per- formed, and it will thus be seen that "popular" music was not the sole attraction at the concert. The was not the conductor himself form a delight- mannerisms of the conductor himself form a delight- ful study. Just now there is a plethora of musical attractions for Manchester people, but the Sousa band is not the last to well repay a visit.

Cutting from the *Monthly Musical Record*

Dated November

1901

Address of Journal

There is nothing else to chronicle of the musical doings in the London Concert-room except the visit of Sousa and his band. This much-advertised combination gave three concerts at the Albert Hall, on Friday evening, October 4th, and Saturday afternoon and evening, October 5th. It is impossible to give an idea of this wind-band by

comparing it with any we know in England. Of fifty-two performers, including the tympani and drums, twenty-five are wood-wind instrumentalists. There are fourteen B flat clarinets, four flutes, two oboes, an alto clarinet, and a bass clarinet. The band also includes four saxo- phones, four cornets, two trumpets, a fluegelhorn, four horns, three trombones, two euphoniums, and four tubas. The bass is extremely rich, owing to the saxophones and the immense tubas. The precision, energy, and expressiveness of the playing were amazing, and Mr. Sousa has a right to be proud of his band. But the music in which they are most suc- cessful—the Sousa marches and the like—is precisely that which one does not care to hear at a solemn concert in the Albert Hall. This month the band is engaged to play at the Empire Music Hall, which is certainly more suitable for the particular style of music for which Sousa and his band are famous.

The following new works were performed during the month:—Liapounoff's Overture Solennelle, Promenade Concerts, September 21st; Edward Elgar's Adagio for strings, brass, and organ, Promenade Concerts, Sep- tember 23rd; Weingartner's Symphony in E flat, No. 2, Promenade Concerts, September 24th; Balakireff's Symphony in C, Promenade Concerts, September 26th; Clarence Lucas's *Macbeth* overture, Promenade Con- certs, September 28th; Otto Floersheim's "Liebes- novelle" Suite, Promenade Concerts, September 28th; N. Celega's "Il Cuore di Fingal," symphonic poem, Promenade Concerts, October 1st; J. C. Ames' "Der Letzte Inka," Promenade Concerts, October 5th; Josef Bloch's Suite Poétique, October 10th; Volbach's "Es waren zwei Königs-kinder," symphonic poem, Prom- enade Concerts, October 12th; Glazounow's "Les Saisons" ballet, Promenade Concerts, Part I., October 17th, and Part II., October 19th; A. F. M. Klughardt's "Festival" overture, Promenade Concerts, October 17th.

SOUSA.



The famous American conductor, who is giving performances with his band in Man- chester to-day and to-morrow.

MONTH. MUS. RECD.

NOV 1901

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From

Date

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. She made her debut as "Marguerite" in *Faust* at Geneva in 1892. The following year the young artiste, then only twenty, made a favorable impression at Covent Garden as "Donna Anna" in *Don Giovanni*, and has since sang at Nice, Monte Carlo, Milan, the principal cities of France, and in America. Miss Tracey will 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.



By Davis & Sanford, New York.
MISS MINNIE TRACEY.

The Strand
November

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 STRAND 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 "Africa'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.

from the *Portsmouth News*
Dated November 9 1901
Address of Journal

"There is not one British band that can play as does Sousa's . . . I do not admire the music that he plays, but his men certainly play it with a rhythmic go and a delicacy of expression when needed that not one of our bands could equal. . . . they never play in the concert room. . . . Our writers are frightened of speaking the truth, our musicians are too busy holding examinations to give a thought to music." — "Common Time" in "Musical Opinion." I wonder if this critic has visited Southsea Pier, and heard the Marine bands? I think he would find a few at Glasgow who

Cutting from the *Musical Opinion*
Dated November 1901
Address of Journal

Music in Scotland.

Edinburgh, October 17, 1901.

MUSIC so far has made very little progress for the season amongst us. Most of the choral and orchestral societies have indeed resumed their practising, but the results will not be heard until much later on. Meanwhile we are depending for the most part on the travelling companies of artists, of whom there have already visited us the Moody-Manners Opera Company and Madame Marchesi with her attendant lights. The great event has, however, been the appearance of Sousa's band at the Glasgow exhibition. The visit was looked forward to with the keenest interest, and as the band of the Grenadier Guards was to be playing in Glasgow at the same time some interesting comparisons were anticipated. Mr. Sousa's orchestra is, however, formed more especially for open air and other concerts than for military purposes, so that any comparison of the kind indicated must to a certain extent be unmeaning. Indeed Sousa's orchestra is not constructed in the same manner as an ordinary army band at all. There is, for example, a great preponderance of clarionets, doubtless intended to take the place of the violins in the transcriptions of operatic and other works which form a good part of the Sousa repertory. In his band of fifty-two players there are no fewer than fourteen B² clarionets, the band being, besides the drums, otherwise made up of four flutes, two oboes, one solo E² clarionet, one alto and one bass clarionet, two bassoons, two alto one tenor and one baritone saxophone, four cornets one flugel horn, two trumpets, four horns, three trombones, two euphoniums, and four tubas of large scale descending to the low E². The band has been drawing enormous audiences in Glasgow, and wide spread interest has been manifested in its conductor Mr. Sousa has been placarded all over the place as the "March King," and certainly for the purposes of military marching his tunes, with their ringing rhythms, would be hard to beat. In the Spanish-American war I understand that no regiment was without its favourite Sousa march.

Speaking of the Glasgow exhibition, I heard the other day a good story of Mr. Lemare, whose organ recitals attracted so much attention there a month or two back. An item on one of the programs was an extemporization on a given theme. That fine old English song, "The Bay of Biscay," was handed up as a subject. Mr. Lemare went through the performance in a masterly fashion; indeed, in a fashion too masterly for one of the audience, who, when the player had just finished bowing to the applause, called out "Now then, chappie, we'll have 'The Bay of Biscay.'" Mr. Lemare, it is said, enjoyed the joke as much as his audience. By the way, the grand organ now in the concert hall of the exhibition has been purchased for the new Art Galleries, so that the instrument will not leave Glasgow. It was built, as most people are aware, by Messrs. Lewis, and the price (including re-erection in the Art Galleries) is £2650. Of this sum it is expected that £650 will be paid by the exhibition executive for the use of the organ in the concert hall.

One had thought that the anti-organ Presbyterian was as extinct as the proverbial dodo; but a specimen turns up now and again, just to show the intelligent people of these later days what the creature was really like. It happens that we have had a very dry season in Edinburgh, and as a consequence the town has been suffering from something like a water famine. This means that organists have been in some cases put to considerable inconvenience on account of the failure of supply for their motors on Sundays. Will it actually be believed that a benighted individual comes forward with a letter to the editor of a daily newspaper to rejoice at the discomfiture of the organists? This sapient mortal sees in the temporary scarcity of water a judgment from Heaven for the use of organs in the churches! He reminds me of that other Presbyterian bigot who objected to oratorios, and when the Tay Bridge fell declared it was a judgment on the Scottish people for going to hear Handel's "Messiah." Mr. Carnegie's wholesale gift of organs must be a sad thorn in the flesh of the man who thanks God when there is no water to set the motors in motion!

Some of our Scottish choral societies have an original way of raising reserve funds. They go in for a bazaar. Thus the Arbroath Philharmonic Society have just had a function of this kind, which has resulted in the handsome sum of £450. This will enable the Society to embark on new enterprises. The orchestra, I hear, is to be augmented this season by the organ and full brass. The Hon. F. J. Bruce, of Seaton, has been appointed president for the year, and Mr. T. W. Parsons the conductor.

My sympathies are with Mr. Henry Graves, a well known organist in Ayr, who writes to a Glasgow daily complaining of the way in which the General Assembly of the Church of Scotland deals with its Prose Psalter. "I have before me," says Mr. Graves, "four editions of the Prose Psalter—viz., 1886, 1888, 1891, and 1899—the pointing of which is not the same in any two, but which are all alike in being badly pointed, creating difficulties to such an extent in some places as to make them almost un-singable. The 1886 differs from 1888, which latter is not the same as the next (1891), while 1899 partly returns to the 1886 edition, and is, in consequence, like none that precedes it." The fact that the pointing has been changed so frequently is surely proof that this important part of church worship is in need of more attention and experience than have been bestowed upon it by the recognised authorities. But I doubt if Mr. Graves is right in ascribing to the erratic pointing the failure of Scottish congregations to take part in the chanting. Prose chanting has never been practised by the general body of Presbyterians, and I question if it ever will be practised to any extent. Presbyterians are strangely built up in their doggerel metrical psalms, and there is a notion amongst them that to chant the prose psalms is to ape episcopacy. Of course the notion is altogether absurd; but there it is, and so long as it remains it matters little, so far as the congregations are concerned, whether the prose psalms are marked for pointing well or ill.

Dr. Allum has broken his long connection with Stirling, and has been succeeded at Holy Trinity Episcopal Church and in other appointments by Dr. A. W. Marchant from Dumfries. Dr. Allum went to Stirling a young man of twenty-two, and he has been very closely identified with the music of the place ever since. The choral society which he conducted was one of the best organisations of its kind in the provinces, and can safely claim to have influenced to no small extent the musical taste of the community. Dr. Marchant goes to Stirling with a long record and plenty of experience. As a boy of fourteen he used to take occasional services at St. Matthew's Church, Brixton; and in 1876 he came out first in a competition under the late Dr. W. H. Monk for the post of organist and choir-master of the parish church of Streatham. Soon after this he was offered the post of organist at St. Luke's Church, Kentish Town; and in 1880 he went out to Denver, Colorado, as organist at St. John's Cathedral. Before coming to Dumfries in 1895 he had been organist at Sevenoaks and at All Saints Church,

It is a pity that so many of our writers cannot distinguish between patriotism and criticism. This sapient reflection is caused by the many articles which have been written on Sousa and his band. The Americans have been compared to our military bandmasters, and his band to theirs. The comparison is absurd, because Sousa's band is entirely wind, and more than half of it wood wind. It is very curious, too, how the tradition exists that our bands are really fine. One and all they play with a breezy disregard of expression which is only equalled by our choral singers. There is not one British band that can play as does Sousa's. I know that this statement will arouse the anger of service journals, and I have often been called to task for writing the same thing; but this smug belief in our military bands just because they are ours is irritating. It is on a par with the belief in the Philharmonic orchestra, whoever may conduct it.

To return to Sousa. I do not admire much of the music that he plays, but his men certainly play it with a rhythmic go and a delicacy of expression when needed that not one of our bands could equal. They are never asked for t by their conductors, for one thing; for another—with the exception of the Royal Artillery and the Royal Engineers String bands—they seldom play in the concert room. But more especially their placidity is due to the sterilization of emotion which is so characteristic of the British conductor, with the exception of Mr. Wood. There is no good in blinking the fact that the whole ideal of the British musical profession needs altering. We have got into a lethargic groove, and there we splutter with anger and jealousy because the foreigner comes here and ousts us out of our music. Our writers are frightened of speaking the truth; our musicians are too busy holding examinations to give a thought to music.

Halifax
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SOUSA'S BAND IN HALIFAX.

Mr. John Philip Sousa celebrated his birthday by bringing his famous band to Halifax on Wednesday. Two performances were given—a matinee and an evening concert; and everyone who went to hear this company of musicians must have been both instructed and edified. For our own part we are disposed to limit very strictly the real possibilities of an orchestra entirely without strings; but after attending one performance we are brought to the honest conclusion that Sousa's band is as fine as it can be, without strings. Two features strike one at once—the splendid discipline and the quality of tone produced. Take the opening piece—the "Overture to Tannhauser." It suffered of course from the absence of strings, which in this piece, of all others, are a sine qua non, and yet the intelligent reading of the work, the pure tone of the woodwind and the brilliancy of the brass, atoned for the main deficiency. Sousa does not waste time; he gets to business as soon as he appears on the platform; and the pieces to be performed follow one another without pause. After a cornet solo, expressively played by Mr. Herbert L. Clarke, we had a descriptive piece by Sousa himself, based upon Bulwer-Lytton's "Last Days of Pompeii." Those who expected a noisy caricature of that breathless season were out of their reckoning; of its kind this work is dramatic and impressive. The scene from "Parsifal" was as well done as it could be, and the bells were excellent. A Polonaise by Liszt roused the audience to encore pitch by its exacting nature; and then Sousa unbent, and gave us the "Washington Post," which was superlatively played. Sousa has a style of his own; he positively acts the piece he is conducting; every motion he makes has a meaning that imparts itself at once to the players. In Sousa's swinging marches, Sousa and the band become one undivided personality, and play together as though parts of some superb mechanism. Such a march as "The Invincible Eagle," instinct with American modesty, sets the feet going at once, and the "southern plantation songs and dances," which formed the last item on the programme were most homely and interesting. A caprice by Kunkel showed the band in a lighter mood; and it is fact that the dainty effects of these players are as admirable as their full ensemble. Again, Sousa's band can accompany both voice and violin with complete sympathy. Miss Maud Reese-Davies sang very brightly in a Polacca by Donizetti, and was encored; Miss Dorothy Hyle was justly recalled for "Gipsy Dances," by Nachez; and in all four cases the band, while remaining in the background, completed the picture.

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'Acclimatation in Paris—certainly not on "Africa'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.

from the Portsmouth Times
Dated November 9 1901
of Journal

"There is not one British band that can play as does Sousa's . . . I do not admire the music that he plays, but his men certainly play it with a rhythmic go and a delicacy of expression when needed that not one of our bands could equal. . . . they never play in the concert room. . . . Our writers are frightened of speaking the truth, our musicians are too busy holding examinations to give a thought to music." — "Common Time" in "Musical Opinion." I wonder if this critic has visited Southsea Pier, and heard the Marine bands? I think he would find a few at Glasgow who

music so far has made very little progress for the season amongst us. Most of the choral and orchestral societies have indeed resumed their practising, but the results will not be heard until much later on. Meanwhile we are depending for the most part on the travelling companies of artists, of whom there have already visited us the Moody-Manners Opera Company and Madame Marchesi with her attendant lights. The great event has, however, been the appearance of Sousa's band at the Glasgow exhibition. The visit was looked forward to with the keenest interest, and as the band of the Grenadier Guards was to be playing in Glasgow at the same time some interesting comparisons were anticipated. Mr. Sousa's orchestra is, however, formed more especially for open air and other concerts than for military purposes, so that any comparison of the kind indicated must to a certain extent be unmeaning. Indeed Sousa's orchestra is not constructed in the same manner as an ordinary army band at all. There is, for example, a great preponderance of clarionets, doubtless intended to take the place of the violins in the transcriptions of operatic and other works which form a good part of the Sousa repertory. In his band of fifty-two players there are no fewer than fourteen E² clarionets, the band being, besides the drums, otherwise made up of four flutes, two oboes, one solo E² clarionet, one alto and one bass clarionet, two bassoons, two alto one tenor and one baritone saxophone, four cornets one flugel horn, two trumpets, four horns, three trombones, two euphoniums, and four tubas of large scale descending to the low E². The band has been drawing enormous audiences in Glasgow, and wide spread interest has been manifested in its conductor no doubt because people have danced themselves to death to the tune of "The Washington Post." Mr. Sousa has been placarded all over the place as the "March King," and certainly for the purposes of military marching his tunes, with their ringing rhythms, would be hard to beat. In the Spanish-American war I understand that no regiment was without its favourite Sousa march.

Speaking of the Glasgow exhibition, I heard the other day a good story of Mr. Lemare, whose organ recitals attracted so much attention there a month or two back. An item on one of the programs was an extemporization on a given theme. That fine old English song, "The Bay of Biscay," was handed up as a subject. Mr. Lemare went through the performance in a masterly fashion; indeed, in a fashion too masterly for one of the audience, who, when the player had just finished bowing to the applause, called out "Now then, chappie, we'll have 'The Bay of Biscay.'" Mr. Lemare, it is said, enjoyed the joke as much as his audience. By the way, the grand organ now in the concert hall of the exhibition has been purchased for the new Art Galleries, so that the instrument will not leave Glasgow. It was built, as most people are aware, by Messrs. Lewis, and the price (including re-erection in the Art Galleries) is £2650. Of this sum it is expected that £650 will be paid by the exhibition executive for the use of the organ in the concert hall.

One had thought that the anti-organ Presbyterian was as extinct as the proverbial dodo; but a specimen turns up now and again, just to show the intelligent people of these later days what the creature was really like. It happens that we have had a very dry season in Edinburgh, and as a consequence the town has been suffering from something like a water famine. This means that organists have been in some cases put to considerable inconvenience on account of the failure of supply for their motors on Sundays. Will it actually be believed that a benighted individual comes forward with a letter to the editor of a daily newspaper to rejoice at the discomfort of the organists? This sapient mortal sees in the temporary scarcity of water a judgment from Heaven for the use of organs in the churches! He reminds me of that other Presbyterian bigot who objected to oratorios, and when the Tay Bridge fell declared it was a judgment on the Scottish people for going to hear Handel's "Messiah." Mr. Carnegie's wholesale gift of organs must be a sad thorn in the flesh of the man who thanks God when there is no water to set the motors in motion!

Some of our Scottish choral societies have an original way of raising reserve funds. They go in for a bazaar. Thus the Arbroath Philharmonic Society have just had a function of this kind, which has resulted in the handsome sum of £450. This will enable the Society to embark on new enterprises. The orchestra, I hear, is to be augmented this season by the organ and full brass. The Hon. F. J. Bruce, of Seaton, has been appointed president for the year, and Mr. T. W. Parsons the conductor.

My sympathies are with Mr. Henry Graves, a well known organist in Ayr, who writes to a Glasgow daily complaining of the way in which the General Assembly of the Church of Scotland deals with its Prose Psalter. "I have before me," says Mr. Graves, "four editions of the Prose Psalter—viz., 1886, 1888, 1891, and 1899—the pointing of which is not the same in any two, but which are all alike in being badly pointed, creating difficulties to such an extent in some places as to make them almost un-singable. The 1886 differs from 1888, which latter is not the same as the next (1891), while 1899 partly returns to the 1886 edition, and is, in consequence, like none that precedes it." The fact that the pointing has been changed so frequently is surely proof that this important part of church worship is in need of more attention and experience than have been bestowed upon it by the recognised authorities. But I doubt if Mr. Graves is right in ascribing to the erratic pointing the failure of Scottish congregations to take part in the chanting. Prose chanting has never been practised by the general body of Presbyterians, and I question if it ever will be practised to any extent. Presbyterians are strangely built up in their doggerel metrical psalms, and there is a notion amongst them that to chant the prose psalms is to ape episcopacy. Of course the notion is altogether absurd; but there it is, and so long as it remains it matters little, so far as the congregations are concerned, whether the prose psalms are marked for pointing well or ill.

Dr. Allum has broken his long connection with Stirling, and has been succeeded at Holy Trinity Episcopal Church and in other appointments by Dr. A. W. Marchant from Dumfries. Dr. Allum went to Stirling a young man of twenty-two, and he has been very closely identified with the music of the place ever since. The choral society which he conducted was one of the best organisations of its kind in the provinces, and can safely claim to have influenced to no small extent the musical taste of the community. Dr. Marchant goes to Stirling with a long record and plenty of experience. As a boy of fourteen he used to take occasional services at St. Matthew's Church, Brixton; and in 1876 he came out first in a competition under the late Dr. W. H. Monk for the post of organist and choir-master of the parish church of Streatham. Soon after this he was offered the post of organist at St. Luke's Church, Kentish Town; and in 1880 he went out to Denver, Colorado, as organist at St. John's Cathedral. Before coming to Dumfries in 1895 he had been organist at Sevenoaks and at All Saints Church, Huntingdon.

Dr. Marchant has published a considerable number of compositions and is the author of several musical works, so that altogether the musical interests of Stirling may be considered in very good hands.

One word in the ear of the Glasgow gentleman who writes to complain of my alleged inconsistency in contending that Scotland had no need of further privileges in the matter of musical degrees while, at the same time, I deplored the sending of organ contracts to obscure builders on the continent. Why, he demands in effect, should I call for patriotism in the one case and not in the other? Bless his innocent soul, I would never dream of separating Scotland from the rest of the country in the matter of patriotism. When I said that we should be patriotic and give our new organs to home builders, I did not necessarily mean Scottish builders, and I still hold by my original opinion. Mr. Thomson remarks that churches will go where they think they get the best value for their money. Churches know nothing about what they are getting, and as a matter of fact I know of a recent case in which a German builder actually admitted that he would erect a certain organ at less than cost price in order to get a start in the country. I say again it is not patriotic to encourage such a system. Nor is it good business.

Sousa and his band. The Americans have been compared to our military bandmasters, and his band to theirs. The comparison is absurd, because Sousa's band is entirely wind, and more than half of it wood wind. It is very curious, too, how the tradition exists that our bands are really fine. One and all they play with a breezy disregard of expression which is only equalled by our choral singers. There is not one British band that can play as does Sousa's. I know that this statement will arouse the anger of service journals, and I have often been called to task for writing the same thing; but this smug belief in our military bands just because they are ours is irritating. It is on a par with the belief in the Philharmonic orchestra, whoever may conduct it.

To return to Sousa. I do not admire much of the music that he plays, but his men certainly play it with a rhythmic go and a delicacy of expression when needed that not one of our bands could equal. They are never asked for t by their conductors, for one thing; for another—with the exception of the Royal Artillery and the Royal Engineers String bands—they seldom play in the concert room. But more especially their placidity is due to the sterilization of emotion which is so characteristic of the British conductor, with the exception of Mr. Wood. There is no good in blinking the fact that the whole ideal of the British musical profession needs altering. We have got into a lethargic groove, and there we splutter with anger and jealousy because the foreigner comes here and ousts us out of music. Our writers are frightened of speaking the truth; our musicians are too busy holding examinations to give a thought to music.

SOUSA'S BAND IN HALIFAX.

Mr. John Philip Sousa celebrated his birthday by bringing his famous band to Halifax on Wednesday. Two performances were given—a matinee and an evening concert; and everyone who went to hear this company of musicians must have been both instructed and edified. For our own part we are disposed to limit very strictly the real possibilities of an orchestra entirely without strings; but after attending one performance we are brought to the honest conclusion that Sousa's band is as fine as it can be, without strings. Two features strike one at once—the splendid discipline and the quality of tone produced. Take the opening piece—the "Overture to Tannhauser." It suffered of course from the absence of strings, which in this piece, of all others, are a sine qua non, and yet the intelligent reading of the work, the pure tone of the woodwind and the brilliancy of the brass, atoned for the main deficiency. Sousa does not waste time; he gets to business as soon as he appears on the platform; and the pieces to be performed follow one another without pause. After a cornet solo, expressively played by Mr. Herbert L. Clarke, we had a descriptive piece by Sousa himself, based upon Bulwer-Lytton's "Last Days of Pompeii." Those who expected a noisy caricature of that breathless season were out of their reckoning; of its kind this work is dramatic and impressive. The scene from "Parsifal" was as well done as it could be, and the bells were excellent. A Polonaise by Liszt roused the audience to encore pitch by its exacting nature; and then then Sousa unbent, and gave us the "Washington Post," which was superlatively played. Sousa has a style of his own; he positively acts the piece he is conducting; every motion he makes has a meaning that imparts itself at once to the players. In Sousa's swinging marches, Sousa and the band become one undivided personality, and play together as though parts of some superb mechanism. Such a march as "The Invincible Eagle," instinct with American modesty, sets the feet going at once, and the "southern plantation songs and dances" which formed the last item on the programme were most homely and interesting. A caprice by Kunkel showed the band in a lighter mood; and it is fact that the dainty effects of these players are as admirable as their full ensemble. Again, Sousa's band can accompany both voice and violin with complete sympathy. Miss Maud Reese-Davies sang very brightly in a Polacca by Donizetti, and was encored; Miss Dorothy Hyle was justly recalled for "Gipsy Dances," by Nachez; and in all four cases the band, while remaining in the background, completed the picture.

from the *Bristol Echo*
Dated November 11 1901
of Journal

VISIT OF SOUSA AND HIS BAND TO BRISTOL.

Time was not long since in this country when the fame of "The Washington Post" entirely eclipsed that of its composer. There were on this side of 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-natured execration. 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 then is this Sousa who, having perpetrated "The Washington Post," presents to us an orchestra which is described as "unique among the world's greatest musical organisations"? He is the American Dan Godfrey and Arthur Sullivan rolled into one. Only last week he celebrated his forty-fifth birthday, which took place in Washington, the American capital. There he studied in his youth under private masters; at eleven he came out as a violin soloist; at seventeen he was conducting theatre orchestras, and later he became one of the first violins in Offenbach's orchestra when the French composer toured in America. At twenty-four he was appointed leader of the band of the United States Marine Corp., which is



MR JOHN PHILIP SOUSA.

attached to the President's household. Here he remained for a dozen years, serving under five successive Presidents. Not quite ten years ago Sousa resigned from official service, and organised the band which has recently won so much favour in Great Britain, and has given nearly 5000 concerts in the different cities and towns of the Western and European continents, doing in the course of these travels something like a quarter of a million miles of travel.

The peculiar and characteristic features of the Sousa concerts are appealing with much potency to the British audiences. Sousa, so it seems, has no waits between his musical numbers, but gives his audiences continuous music while the band is on the stage. He frequently doubles and even trebles his programmes at the demands of his patrons, being ever ready to respond to a request for an encore. In fact Sousa has glorified and exalted the encore as no other conductor has ever done, and as these extra numbers are always a Sousa march, or a catchy American melody, or something dainty and sweet, their charm is not to be denied.

The forthcoming visit of Sousa will be a musical event of the first importance. It is many years since an American musical organisation visited this country, and no foreign artiste has ever equalled the success already achieved by Sousa in Great Britain.

The Sousa concerts will be given in the Colston Hall on Friday, November 22, at 3 and 8 p.m., and the local arrangements, as well as the sale of tickets, are in the hands of Mr Ernest Crichton. Mr Philip Yorke, managing director of Sousa and his band, and Colonel George F. Hinton, who is Mr Sousa's representative, have been here for some days preparing for the appearances of "the march king."

from the *Western Press*
Dated November 11 1901
of Journal *Bristol*

MUSICAL NOTES.

Mr J. P. Sousa's American band is booked for an appearance at Colston Hall. A short time ago we referred to the celebrated band which Sousa, the "March King," has brought to this country from the United States, and at the same time alluded to the famous American band which Mr P. S. Gilmore introduced to English audiences some years back. A correspondent wishes to know something of the appearance of Gilmore's musicians at Colston Hall. They gave two concerts in that building on June 6th, 1878, by an arrangement with Mr James C. Daniel, manager of the Clifton Winter Entertainments, and played the overtures to "Semiramide," "William Tell," "Der Freischütz," and "Tannhauser." The vocalist was Miss Lillian Norton, who sang Meyerbeer's "Vanne, Vanne," Handel's "Oh, had I Jubal's lyre," "The star-spangled banner," and Sir Arthur Sullivan's "Let me dream again." The lady has since become Madame Nordica, and has written "Hints to Singers," although the volume is edited by Mr William Armstrong, who for some years was musical critic of the *Chicago Tribune*.

from the *Coventry Herald*
Dated November 15 1901
of Journal

Lovers of music will have an opportunity of hearing Sousa's Band of sixty performers at the Town Hall, Birmingham, on Wednesday next. The band will give two performances—at three and eight o'clock—and the composer of the "Washington Post," and other marches, will no doubt be recorded a hearty reception.

Oxford Chron
13-11-01

SOUSA AND HIS BAND.—John Philip Sousa, the American "March King," and his famous military concert band have, up to the present, had something of the nature of a triumphal tour in this country. Fully thirty thousand people attended the three performances in town, and the takings constituted not only a new financial record for the 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 London Press described the American Band as a revelation of the possibilities 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 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. The Sousa Band at the Glasgow Exhibition repeated its London triumphs, and is now engaged on an extended provincial tour, which will bring them to Oxford for a special matinee on Thursday, Nov. 21st, at 2 o'clock.

SOUSA FROM U.S.A. HIS BAND VISITS BLACKPOOL.

How American Music Strikes Us.

The people of Blackpool and district have had the plump, pleasant features, with the black setting of hair and beard, of Sousa, the celebrated composer and conductor from America, staring at them at every street corner for the past week or two, that their curiosity to see the man himself was naturally aroused. It was gratified on Tuesday, when he and his band came, saw, and conquered. Mr. Huddleston, to whose enterprise we owe the visit of the "March King," as he is so aptly dubbed, placed a carriage at the disposal of his latest star, to enable him to see as much of Blackpool as he could during his short stay. However, the torrents of rain that fell all the day were not conducive to sight-seeing. Still, he was able to see sufficient to make him highly delighted with Blackpool. Said he, to Mr. Huddleston: "I was told all over Germany that if I came to England, I was to be sure to see Blackpool, as it was the only place worth seeing. Well, I'm delighted with Blackpool." He was charmed with the magnitude of the Winter Gardens. The same sentiment was expressed in the evening when I mixed among the members of the band. "Blackpool is very fine indeed," said one, an Americanised Italian, to me. "It's a surprise to me—and I don't say it to flatter you."

The beautiful Empress Ballroom was specially arranged for the concerts. A temporary bandstand was placed at the east end of the ballroom, the bandstand proper being used for reserved seats. The polished floor of the great hall was covered with red druggut and the space utilised for seats. The band in consequence of these arrangements was heard to its best advantage, although it was rather difficult to hear the soloists at the other end.

The first concert was held in the afternoon, and, considering the tremendous rainfall, there was a fair audience. Mr. Huddleston, however, for once in a way, realised that a heavy downpour is not always the best of friends to the entertainment caterer.

Everybody had laid himself and herself out for the evening, if the crowded appearance of the gallery and of the cheaper seats on the ground floor was anything to go by. The first seats were well patronised, many of the principal residents of Blackpool and the Fylde being present. The weakest part of the house were the second seats, which showed great gaps. The waiting time before the hour of commencement was filled up nicely by a scrutiny of the bandsmen and their instruments. The typical Yankee face is not the predominant feature. Here and there one saw the peculiar dark hair—parted down the middle—and complexion of the American, but the general appearance of the bandsmen is foreign; and the appearance does not belie them, for there are German, Italian—and, somebody told me, Yorkshiremen! The uniform worn is not striking, being black and inartistic. The composition of the band, as regards the instruments, is worth noting. There was no stringed instruments. The music is wholly produced by wood, brass, or percussion instruments.

The arrival of the little stout man, with the coal black hair and beard, on the conductor's stand was the signal for warm applause. The next minute John Philip Sousa was leading his men through one of the classical overtures, Berlioz's "The Roman Carnival," which precedes the second act of "Benvenuto Cellini"; and this, with the performance of the musical setting to a grand scene from Giordano's "Andrea Chenier," of Liszt's "Fourteenth Hungarian Rhapsody," and of Wagner's introduction to the third act of "Lohengrin," opened the way to serious criticism. Pieces of this character depend for their success on a proper interpretation of their tone colouring by stringed instruments. The compositions were written for such instruments, and, consequently, their full beauty is lost on a band like Sousa's. But lest this point be misunderstood, it should be kept in mind that we have bands of our own that sin in this respect. Sidney Jones, of "Geisha" and "San Toy" fame, runs one; and one of this kind, too, is Lieut. Godfrey's, who visited Blackpool recently. Perhaps of these works, Liszt was interpreted the best. The lively humour of the Slav strains was thoroughly appreciated by the musicians.

The gems of the evening, and which were admirable testimonies as to the abilities of Sousa as a composer, were the Suite "Three Quotations" and "The Honeysuckle and the Bee" from "El Capitan," the latter being given as the second of a series of encores to Liszt's "Rhapsody." The three morceaux composing the "Quotations" suite were beautiful in every respect, and thoroughly descriptive. The first illustrated "The King of France with twenty thousand men, Marched up a hill and then marched down again."

It was in the happy march style of which Sousa is such a master. "And I, too, born in Arcadia" was a delight, too.

from the *Glasgow Evening News*
Dated November 11 1901
of Journal

The 64th Glasgow Company Boys' Brigade, in connection with St Stephen's U.F. Church, New City Road, give a concert to-night in the church hall, under the patronage and support of Mr John Philip Sousa.

SOUSA'S BAND IN BRADFORD.

Striking testimony to the world-wide reputation of Mr. J. P. Sousa and his military concert band was afforded by the fact that on the occasion of their first visit to St. George's Hall, Bradford, last night they were able to command a substantial audience for an afternoon concert as well as a very large "house" for the evening event. In neither instance could the audience fail to be much impressed with the extraordinary qualities of this instrumental combination. The experience would be unique for most Bradford people, in the first place, because probably no great orchestra made up entirely of wind instruments has visited the city at any previous time, and secondly, because few persons would have believed that such music as was then presented could possibly be derived from wood, wind, and brasses. Just as whatever degree of excellence the brass band may reach, we always feel that it can bear no comparison at all with a combination of mixed wind instruments, so, despite the most alluring experiences of large bands fashioned according to the military model, we have always felt that the full orchestra could not possibly be approached by the best of the military bands. Sousa's band is so accomplished in its product that for the moment one is almost tempted to abandon the belief that strings are not indispensable as aids, but are the ideal means of refined musical expression. To make such a declaration in sober earnest, would, of course, be rank heresy indeed; but the crowning credit of Sousa's band is that it has such cunning as to produce a temporary impression of that sort. An evening's performance passes and with most people no sense of void is left by reason of the absence of the strings. But place Sousa's band and the properly-constituted orchestra in immediate competition upon the same platform, and the effect would be quite different.

Something of the success of this band is, no doubt, due to the suitability of the music chosen for performance. To the rendition of "The Washington Post," and the other Sousa marches, and his suites and "quotations" strings are obviously not necessary. In those cases the sharp, crispy notes of the wood wind and the sonorous weight of the brasses are the essentials; and all the qualities which one can require of such instruments are there. A nearer approach to a test of general applicability is made when the instrumentalists come to deal with such matters as the introduction of the third act of "Lohengrin," the "Tannhauser" overture, the "Knights of the Holy Grail" scene from "Parsifal," and Liszt's Hungarian Rhapsody No. 14 and Second Polonaise. Then the vibrant tone of the stringed instruments is missed, and more particularly in the examples of Liszt. Not that the band is in the least degree wanting in delicacy or fineness. It can get its pianissimo just as easily and expertly as it can command a majestic volume of sound; but, though it is entirely unobjectionable, the pianissimo is quite clearly distinguishable from that of the violin family.

It is not necessary to look very far for the reason of a considerable drawing upon Wagner's music for yesterday's programmes. The prominence given to wind instrument embroideries in the Wagner operas gives the greatest opportunity for Sousa's Band to earn distinction in a more important field than that of marches and patriotic medleys and plantation songs. The Grail Scene, the "Tannhauser" overture, and the "Lohengrin" introduction were, in the rendering of Sousa's Band last night, replete with very rich effects, alike of groups of instruments and of the ensemble; and the fullest account was taken of the differences of sentiment and motive.

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HALIFAX ORCHESTRAL SOCIETY.

Few institutions afford a better example of the Yorkshire spirit for music—a spirit which combines heart's love for harmony with real grit in the practice of it—than the Halifax Orchestral Society, formerly called the Northgate End Society, from the locale of its meetings, which now take place in the Mechanics' Hall. Founded nearly twenty years ago (last night's concert being the thirty-eighth) by the late Mr. John Priestley, and its present president, the Rev. F. H. Millson, it has pursued such a successful career that it is now divided into two sections. Besides the fully-constituted band of sixty-five, which was responsible for last night's concert, there is a junior society, full fifty strong, which practises separately, and from time to time supplies the gaps in the ranks of the seniors with new blood and fresh enthusiasm. What sort of high enterprise engages the attention of these assiduous amateurs the programme of the evening sufficiently declared. Beethoven's "Fidelio" overture and Mendelssohn's "Italian Symphony" are not exactly milk for babes, nor five-finger exercises for tyros. To say that they went with enough spirit and brilliance to demonstrate their fabric and display their sheen is to speak highly indeed of Herr von Dyk's ability as a conductor and of the willingness and capacity of his corps. Here is a society of ladies and gentlemen residing within compass of one West Riding town with zeal and skill enough to produce thoroughly enjoyable performances of the great classical masterpieces. Let us hear no more of our "unmusical nation." Of course, accidents will happen in the best-regulated orchestras, and the evening did not pass without some of them. The collapse of the bassoon in the trio to Mendelssohn's Minuetto movement was a rather painful incident, and the tone of the 'celli was not always a match to the other parts, but at the worst these made but momentary blots on what was otherwise a thoroughly bright and delightful concert. Besides the Beethoven overture and the symphony, the first part included two interesting items. "No one who has enjoyed a cup of this delicious tea," said the conductor, "is not acquainted with the delicate and agreeable flavor of the 'Ladies' Field'." The second part of the evening was devoted to the daily and indispensable beverage for the daily preservation of the most nutritious and healthful of the human race. The conductor, in his most comfortable and cozy position, presided over the most delicious and healthful of the human race. The conductor, in his most comfortable and cozy position, presided over the most delicious and healthful of the human race.

yesterday afternoon and evening at the Winter Gardens. Unfortunately for the purely speculative side of the visit, the weather turned out as bad as it could be, and the attendance in the afternoon, when the rain was falling with great freedom, was somewhat limited. Criticism was therefore disarmed until the evening, when the capacious Empress Ballroom was comfortably filled—the stalls and better parts of the house being taken up with an exceptional assembly of the elite of the district. The band, which includes some fifty or more performers, was staged on a special platform erected at the east end of the ballroom, and punctual to time the celebrated composer and conductor took up his stand amid the cordial applause of his audience. The programme, including solo performances, only consisted of nine items, but, with his usual generosity in the matter of encores, this number was well increased. The band is purely a wind orchestra, the usual departments of wood and brass wind instruments, variously subdivided, being reinforced by orchestral and military kettledrums, and on more than one occasion a dulcimer was pressed into service. The absence of strings was very noticeable. The band does not even go the length of using double basses, their place being taken by bombardons and double-bombardons of very great size and weight, placed in the centre of the orchestra. The conductor does not waste any time between the items—indeed, were he not quite so hurried, cleaner starts would result. The present performers have been, with few exceptions, continuously under the direction of Sousa for the past nine years, and they have naturally reached a degree of finish and precision in ensemble playing which is only to be expected from a body which, on an average, plays at 500 concerts a year, many of the selections doubtless being played day after day. The performers are distinguished by extraordinary technique, and individually are complete masters of all the possibilities of their respective instruments. Their volume of tone is really tremendous in fortissimo passages, and whilst this was great enough; in some passages, to drown kettledrums, the most delicate effects are obtained by the wood-wind players, whose work throughout the evening was marked by great refinement. There were only three items of serious music in the evening programme, the concert opening with the celebrated "Carneval Romain," from Berlioz's romantic opera, "Benvenuto Cellini." This highly coloured work was finely played, although the ear was struck by the difference in the tone of the clarinets to what is usually heard in our best orchestral bands. To these instruments were allotted the passages played by the violins in full orchestras, and it is to be doubted whether, in any circumstances, they will prove entirely satisfactory so treated—as that perfect unanimity is not attained in rushing scale passages as from a body of first-class string players. This view was confirmed in the rendering of the Liszt "Hungarian Rhapsody." The players have thoroughly caught the wild, barbaric spirit which so characterises the music of the Magyars, and played with evident zest. The concluding item was the prelude to Act III of "Lohengrin," and here again, comparisons were at once suggested with performances heard under Richter and others. It was here, however, that the band gave the best account of itself, though the tempo adopted was rather on the rapid side, and the fine melody allotted first to euphoniums and then to trombones, suffered somewhat in consequence. Sousa figured in the dual capacity of composer and conductor. 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always feel that it can bear no comparison at all with a combination of mixed wind instruments, so, despite the most alluring experiences of large bands fashioned according to the military model, we have always felt that the full orchestra could not possibly be approached by the best of the military bands. Sousa's band is so accomplished in its product that for the moment one is almost tempted to abandon the belief that strings are not indispensable as aids, but are the ideal means of refined musical expression. To make such a declaration in sober earnest, would, of course, be rank heresy indeed; but the crowning credit of Sousa's band is that it has such cunning as to produce a temporary impression of that sort. An evening's performance passes and with most people no sense of void is left by reason of the absence of the strings. But place Sousa's band and the properly-constituted orchestra in immediate competition upon the same platform, and the effect would be quite different.

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The Bristol Times and Mirror

Small Street, Bristol.

(T. D. Taylor, Sons, and Hawkins, Publishers.)

Cutting from issue dated Nov 12

MUSIC, ART, THE DRAMA.

People who are fond of instrumental music will hear something out of the common when Sousa brings to our city his famous band. It is called a wind orchestra, for the band is constituted entirely of wood and brass wind instruments, and the balance is arranged in accordance with the particular ideas of the well-known composer-conductor. He has written many pieces himself for his band, and he and associates have arranged numerous classical works for it. Features of the playing of the band are the wonderful gradations of expression obtained, the blend of tone, and the unity of the playing.

The Financial News,

Temple Avenue, Tudor Street.

Cutting from issue dated Nov 13

Those who were unable to be present at the Royal Albert Hall a few weeks back, when Sousa's Band of 60 performers made their first appearance in England, will have the opportunity of hearing them daily at three, at the Empire nightly at 8.30, and at Covent Garden Theatre, commencing from November 23.

THE SUN

Sun Buildings, Tudor Street, London, E.C.

(Published by William C. Hall.)

Cutting from issue dated Nov 13

Sousa's Coolness.

The coolness and presence of mind possessed by the great Sousa is illustrated by a good story which is just now being

told of him. His band was playing before an audience of some 12,000 people when suddenly the electric lights in the hall went out. 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, but 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.

The Stage,

16, York Street, Covent Garden, W.C.

(Chas. Carson and M. Cammford, Publishers.)

Cutting from issue dated Nov 14

Sousa and his famous band are engaged for the Empire to give twelve matinees, commencing November 23. They will also play every evening at Covent Garden.

The Daily Mail.

London: Harroworth Buildings.

Cutting from issue dated Nov 14

MR. SOUSA'S RETURN VISIT.

On returning to London for a fortnight's popular concerts at the Empire and Covent Garden Opera House, which commence on November 23, Mr. Sousa will introduce a new American soprano, Miss Maud Reese-Davies, who is at present singing with the American band on tour.

Mr. Sousa's band has met with great success in the provinces. At Glasgow Exhibition more than 150,000 people attended the farewell concert, while at Newcastle, Liverpool, and other large towns record audiences were the rule.

in the

Journal

JOHN PHILIP SOUSA, the American "March King," whose celebrated band is about to visit Bristol, is the first American musician to win success and popularity outside the limits of his own country. Ten years ago his "Washington Post" march set the feet of the world moving in unison to its cadence, and since then his "El Capitan," "Stars and Stripes Forever," and other famous melodies have made his name a household word not only in America, but in England as well. Sousa was born in Washington, the capital of the United States, forty-four years ago. He received his musical education in his native city and is the typical self-made American. A violin soloist as a boy, conductor of theatre orchestras at seventeen, he became leader of the President's band at twenty-four, continuing in that capacity for twelve years under five successive executives. Outgrowing the limitations of that position he resigned nine years ago and organised his present band, which has given some 5000 concerts since then, involving 250,000 miles of travel. Sousa has written more than 300 published compositions, including about 75 famous marches, six comic operas, including "El Capitan" and "Mystical Miss," which have been seen here, several orchestral suites, books of instruction for various instruments, a compilation of "The National Patriotic and Typical Airs of All Lands." He is the author of considerable magazine verse and the libretto of his opera "The Bride Elect," and is now engaged on a novel. Mr. Sousa is something of a sportsman, being an excellent trap shot, and finding his exercise in riding, cycling, golf, and tennis.

SOUSA IN BRADFORD.

THRILLING PERFORMANCE IN ST. GEORGE'S HALL.

The visit of the celebrated March King from America to Bradford this afternoon has attracted unusual interest among both musical and, in fact, one might say unmusical people. The performance this afternoon was on such a magnificent and thrilling scale as to lead to the belief that St. George's Hall will to-night be crowded with a most demonstrative audience. So much has been predicted of the famous American conductor, and so much written of his singularities in his style of conducting, that the audience were partly prepared for the "sights," but after listening to such marvellous performances as obtained in the execution of Wagner's "Tannhauser" overture, the Grail scene from "Parsifal," by wood and brass instrumentalists, not to mention sundry lighter selections and the celebrated marches of Sousa himself, none can say that the peculiarities of his movements are designed for mere display. The gradations of tone he obtained from such a mass of performers made a vast impression, and the audience which assembles to-night may rely upon having an evening of real surprises. The vocalist is Miss Maud Reese-Davies, who possesses a voice of remarkable purity and flexibility, and the violinist Miss Dorothy Hoyle, who has a good technique and most artistic style.

The Sheffield Daily Telegraph.

(Leng & Co., Publishers.)

17, High Street, Sheffield.

Cutting from issue dated Nov 14 1902

SOUSA'S BAND IN SHEFFIELD.

Concerts at the Albert Hall.

"The March King," as Mr. John Philip Sousa is sometimes styled, visited Sheffield yesterday. He is making his first British tour with the band which bears his name, and twice yesterday he afforded Sheffield audiences opportunities of verifying the laudatory accounts of the playing of his instrumentalists, which have preceded their coming. The Albert Hall was only half-filled at the afternoon concert, but there seemed no limit to the enthusiasm of the audience. Encores were frequent, resulting in nearly every instance in the performance of one of the conductor's own spirited marches.

The band is a wonderful example of what organisation and discipline can do. It was a daring experiment to bring a military band over from America to measure strength with our famous English bands. Mr. Sousa's men do not, however, suffer by the comparison. They play with a degree of precision and unanimity, which, born of incessant rehearsal and entire familiarity with the music, could not be surpassed. Nor do they fail in fine qualities. The tone is good all through, the brass excelling perhaps in this respect, and the players have command of a wide range of expression. The opening movement of Wagner's "Tannhauser" overture showed what they could do in smooth tone production, while in the fortissimos and piled-up climaxes, the volume of sound was almost deafening. An encore, loudly insisted on, was acknowledged by the playing of Mr. Sousa's own popular "El Capitan" march. Here the playing of the band was distinctly individual in character. Mr. Sousa is essentially a strong rhythmist, in fact his rhythms are better than his tunes. He realises the value of strong and varied accents, and to hear his band play one of his irresistible marches is a valuable lesson to aspiring bandmasters. The best thing of the afternoon concert was Liszt's Second Polonaise, which was played with overwhelming dash and brilliance. The programme included a selection from the finale to the first act of Wagner's "Parsifal," in which the Knights of the Grail sing their chorus. Wagner here makes effective use of the Dresden Amen and the introduction of tuned bells and a gong adds colour to the music. This selection was admirably played. One of Mr. Sousa's more ambitious items in the form of a suite entitled "The Last Days of Pompeii," was included in the programme. This piece, though played with extraordinary brilliance and fire, shows Mr. Sousa's limitations as a composer. The instrumentation displays a thorough knowledge of the various sections of his band, and in descriptive tricks and effects much ingenuity is manifested, but as music it cannot claim high rank.

Both Mr. Sousa and his band are at their best in the music which has chiefly made him famous. It falls to the lot of few men to set two continents marching to his tunes, and then organise a perfect machine with which to show how they should be played. Even the "Washington Post" becomes glorified when played by this extraordinary band, and in this class of music it is unapproachable. Mr. Sousa is not only a disciplinarian, he is also a very capable showman. He knows the value of good stage management. Many of his ideas and innovations are legitimate, and though at times there is a suspicion of posing the novel and exhilarating results condone mannerisms and tricks with which all may not agree. Thus, in his "Invincible Eagle" march, he moves forward first his piccolo players followed by his cornets and trombones, much to the delight of the audience. His conducting, too, is unique. Nothing could be more restrained and reverent than his treatment of Wagner, but in his own pieces he feels free to do as he pleases, and his manner of indicating the points and accents he requires is decidedly original. Shorn of all these matters, the band, its playing, and its conductor, are certainly worth hearing and seeing. In addition to those already mentioned the band played the following pieces—"Southern plantation songs and dances," "The Honeysuckle and the Bee," and a caprice, "The Water Sprites."

Mr. H. L. Clarke played two cornet solos with beautiful tone, and Miss Maud Reese-Davies sang with facile execution and delightful quality of voice the polacca from Donizetti's "Linda de Chamounix." Miss Dorothy Hoyle also contributed a well-played violin solo, "Gipsy Dances."

The concert in the evening, despite the severity of the weather, was well attended, and the audience was inclined to enthusiasm throughout the performance. Every piece in the programme was encored, and in one or two instances the extra pieces were re-demanded. Berlioz's overture, "The Roman Carnival," being the prelude to the second act of Benvenuto Cellini, was first played. The fine rendering of the picturesque orchestration riveted attention, and called forth a storm of applause, and an irresistible encore was demanded, to which Mr. Sousa responded with his "El Capitan" March. The band next played Sousa's suite, "Three Quotations," and then his "Washington Post." The selection of a grand scene and ensemble, from Giordano's "Andrea Chenier," afforded scope for effective work by the solo instrumentalists, while the ensemble realised the mighty power of the full orchestra, and formed one of the most absorbing items in the concert. The conductor was cheered to the echo, and conceded an encore in the shape of a pot-pourri of English, Scotch, and Welsh melodies, ending with a stirring performance of "Rule Britannia." Liszt's 14th Hungarian Rhapsody and the introduction to the third act of Wagner's "Lohengrin" were happily included in the programme, and in both the wonderful soft, noble tone of the brass, never blatant, but always most delicately shaded, was heard to perfection, while the general impressions, from technical and musical points of view, were such as satisfied every true lover of music. Indeed, both concerts yesterday reached at times a very high level of artistic excellence, and everything attempted was well done. Mr. Arthur Pryor played his own trombone solo, "Love Thoughts," and the German "Drinking" song, showing rare executive ability and fine tone. So also did Miss Dorothy Hoyle, the violinist, in her performance of Sarasate's "Zigeunerweisen." Miss Maud Reese-Davies was again the vocalist, and contributed Sousa's song, "Will you love me when the lilies are dead?" as well as an encore. The soloists were accompanied by the band. The concerts were under the local management of Messrs. Wilson Peck and Co.

Cutting from the

Date

Address of Journal

SOUSA'S BAND.

The famous band conducted by Mr. John Philip Sousa gave a concert yesterday afternoon in the Cambridge Hall. The reception that awaited Mr. Sousa at Southport was extremely flattering in its cordiality, and the hall was packed before the concert began, or at least would have been if those who were clamouring at the doors and wandering about in the hall had been able to find their seats. We are afraid that Mr. Sousa will have a very strange idea of the manners of a Southport audience, unless he happened to know how it arose that when the first piece began scores of people were running about the hall trying to discover their places, whilst people kept moving about immediately behind the band engaged in the same search. Good management was very necessary with such a crowd to deal with as filled the hall yesterday, and good management there was not. With regard to the music, the opening performance of Berlioz's "Roman Carnival," a prelude to the second act of "Benvenuto Cellini," was attractive, but it was almost impossible to pay proper attention to it owing to the commotion in the hall. Following this was a trombone solo by Mr. Arthur Pryor, who played some bravura variations with wonderful dexterity. The performance of "Drinking," however, struck one as theatric and sensational; but even these features might have been excused had the trombonist kept to the original music of the song. Then came the first performance of the band, which was properly heard by the audience. Of the orchestral numbers, as a whole, a good many things might be said. The conductor's peculiar manner is a harmless but rather amusing idiosyncrasy, but if the programme is to be spoken of in the high musical sense there are other things which strongly invite criticism. For instance, the striking devices introduced into marches such as "Stars and Stripes for Ever," in which twelve trumpeters and trombonists leave their places, form a line at the front of the platform, and throw out the melody with all the force of their lungs, is an example of the striving after effect. This was not music; it is against the artistic conception of music, in which striking effect may be aimed at, but must be attained by legitimate means. Again, one does not like to see a hotch-potch of national airs such as that at the end of the first part called "Rose, Shamrock, and Thistle" introduced into a concert of any pretensions. Undoubtedly the band was heard to best advantage in the smaller dashing pieces, such as "El Capitan" and the famous "Washington Post." Of the serious music played, the introduction to the third act of "Lohengrin," in which there occurs some characteristic Wagnerian passages of sonorous music for the brasses, seemed to be most worthily rendered. It should be added that there was the most enthusiastic appreciation shown by the audience of the greater part of the pieces played by the band, and encores were frequently demanded and willingly granted. In addition to the orchestral work, here were songs by an agreeable soprano, Miss Maud Reese-Davies, and violin solos by Miss Dorothy Hoyle, a really talented young lady, who gave a fine performance of Sarasate's "Zigeunerweisen."

The Echo,

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

(W. Kennedy, Publisher.)

from issue dated Nov 15 1902

WHEN SOUSA COMES TO TOWN

When he returns to London for his fortnight of popular concerts at the Empire and Covent Garden, commencing Saturday afternoon, November 23rd, John Philip Sousa will introduce a new American soprano, Miss Maud Reese-Davies, who is at present singing with the band on tour. The success of Sousa and of his band in the provinces has already been phenomenal. At the Covent Garden concerts, a speciality will be made of the two shilling promenade, for which tickets may be purchased in advance. The Empire concerts will begin at three o'clock, those at Covent Garden at 8.30. There will be a complete change of programme at each concert.

Bradford Daily Telegraph

THE SOUSA BAND.

CONCERTS IN ST. GEORGE'S HALL.

The Sousa Band has been to Bradford and conquered. The afternoon concert yesterday was fairly well-attended, but in the evening there was quite a large house. And it was not only large but as the programme proceeded the audience became enthusiastic and demanded repetitions, additions, and what not. Mr. J. P. Sousa directs his forces with head, arms, and does not even disdain to conduct with his legs. Every part of his body is expressive, and he will give a lateral jerk from the hip which will fetch a tremendous volume of sound from the brasses. Mr. Sousa's band is made up of brass and woodwind—and other things. There are no strings with their soft muted tones. The "other things" are various and such as one does not usually find in the most descriptive orchestra. Two pieces of sand-paper vigorously rubbed together are an exact imitation of what is called a sand dance. It must not be supposed that with all these forces at his command that Mr. Sousa blows the roof off. Indeed, we were surprised with the delicate effects produced, even by the most brazen instruments. We trust that the conductors and players of our local bands were present last night to note the effects which Mr. Sousa produced with his materials. Even Black Dike and Wyke Temperance might have gained a few wrinkles, especially in technique. Of course, the pieces have to be selected for the Sousa Band, for there are compositions which could be better produced by an orchestra with a full complement of strings. But within its repertoire—and that a considerable one—the Sousa Band is, we believe, incomparable. Florid music like some of the Wagnerian compositions, in which resonant brass is required, and picturesquely descriptive pieces are played to admiration. Last night the band played the Tannhauser Overture, the introduction to Lohengrin, Berlioz's Roman Carnival, and a semi-humorous suite, which ends in rollicking fashion with the nigger in the woodpile. There was also a scene and ensemble from "Andrea Chénier" (Giordano), Liszt's Four Hungarian Rhapsodies, and numerous marches, potpourris, etc. Mr. Arthur Pryor's trombone solo "Love Thoughts" showed us a sample of perfect manipulation. Miss Dorothy Hoyle played a violin solo magnificently, and Miss Maud Reese-Davies sang songs. Several of Mr. Sousa's own compositions and arrangements appeared in the programme, and he has a pretty gift of melody. The conductor has a whirlwind style of demolishing the programme, and people are carried along by Mr. Sousa's brilliant and breathless methods. We shall heartily welcome a return visit of the band.

Cutting from the *Lady's Gazette*
Dated November 16 1901
Address of Journal *London*

THE name of Sousa has been very much *en évidence* during the past few months in London and Glasgow, and we shall soon be welcoming him back in London at the Empire and Covent Garden. But perhaps few know why "Sousa"? Sousa is of Italian origin, and his real name is "So." It is said that when he went to live in the "States," he used to sign himself So, U.S.A. Across the "pond" they evidently have little time for idle punctuation, at any rate, the stops soon disappeared and So, U.S.A., became Sousa, apparently to the owner's satisfaction, and certainly "So and his band" would hardly look so well on a poster as the present form does.

Era.

49, Wellington Street, Strand, W.C.
(Edward Ledger, Publisher.)

Cutting from issue dated *Nov 16 - 01*

WHEN Sousa returns to London for his fortnight of popular concerts at the Empire and Covent-garden, commencing on Saturday afternoon next, he will introduce a new American soprano, Miss Maud Reese-Davies, who is at present singing with the American band on tour. At the Covent-garden concerts a speciality will be made of the two-shilling promenade, for which tickets may be purchased in advance.

Topical Times.

Columbus House, 43 & 43a. Fetter Lane, E.C.

(The Columbus Company, Limited.)

Cutting from issue dated *Nov 16 - 1901*

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From *WARWICK TIMES*
Date *16 NOV 1901*

SOUSA AND HIS UNIFORM.

An amusing anecdote of Sousa is told. 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."

The Observer,

396, Strand, London, W.C.

(James Biddlecombe, Publisher.)

Cutting from issue dated *Nov 17 - 01*

Aldrich, the clever juggler, discovered by the public in *The Girl From Up There*, starts an engagement at the Empire Theatre on Monday next, when his performance will be entirely different from that he gave at the Duke of York's. November 23 is the date on which Sousa's band will begin a series of twelve afternoon performances at the popular house in Leicester-square, and intending patrons should notice that no smoking is to be allowed during the latter engagement.

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(Edward Ledger, Publisher.)

Cutting from issue dated *Nov 16 - 01*

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Birmingham Daily Mail.

6, Cannon Street, Birmingham.

(Published by John Feeney & Co.)

g from issue dated *Nov 16* 1901

BIRMINGHAM AMUSEMENTS FOR NEXT WEEK.

Among the lighter plays which are so characteristic of the somewhat frivolous latter-day taste in dramatic matters, it would be hard to find a more popular "once combination" than "Charley's Aunt," "The Geisha," and "The Lady Slavey." It is perhaps rather a pity that the boards at our three leading houses should be occupied with such pieces at the same time, for the lovers of the more serious and legitimate drama are practically boycotted next week. Yet there are few who could not still laugh to the echo at the rollicking humour of "Charley's Aunt," or at the funny situations in "The Lady Slavey," or who could not enjoy the bizarre setting and the sparkling air of "The Geisha." The first named of these three is intended to attract Theatre Royal audiences, Mr. Fred Mouillot's Company will appear in the last-named at the Prince of Wales, while "The Lady Slavey" will be in evidence for a week at the Grand. That stirring adaptation, "On the Frontier," of Fenimore Cooper's "Last of the Mohicans" will hold Queen's Theatre audiences, while at the Imperial Theatre the strong human drama "Saturday Night in London" will be presented. A play on somewhat similar lines, "When London Sleeps," is to be put on at the Aston Theatre. The three music halls of the city, the Empire, Gaiety, and Tivoli, have strong programmes, the Empire "bill" being headed by the Scotch athlete "Apollo," who makes an interesting weight-carrying challenge to all and sundry. Among miscellaneous entertainments announced in Birmingham for next week is a concert by the famous "Sousa" Band, under the direction of John Philip Sousa himself, the musician and composer. Mr. H. T. Clews, in the Town Hall, on Monday evening, will give readings entitled, "Great Men on Great Subjects."

This American combination has passed in review before the musical critics of Lancashire, whose comments do not indicate an opinion of a high standard of artistic power. In brief, the band is one rather for the mixed dancing hall and foot clattering hearers than for the concert room. It would not carry off a cup in open competition in England.

SOUSA'S BAND CONCERT.

The language of superlatives may properly be applied in more respects than one to the flying visit of the famous New York March King and his band on Monday last. In the first place the arrangements for the admission of the public were the worst we have ever known in Southport or anywhere else. It was bad enough for the largest audience probably ever attracted to a Cambridge Hall performance—to have to wait outside the Hall until the hour announced for the concert to commence, and then to find that entrance could be made through one—the front—door only. It was also bad enough for a number to be turned away, all the tickets being announced as sold—but it must have been gall and wormwood to a many who had secured tickets beforehand to be refused admittance on account of the hall having been entirely filled up by quite a considerable number who passed through without ticket or payment of any kind; probably these were the only people who took a charitable view of the peculiarities of the arrangements.

But possibly it was unreasonable to look for perfection both on and off the stage. John Philip Sousa is a man and a musician quite of his kind. One may not take kindly to all his little mannerisms, but one feels bound to forgive everything of this kind, for he undoubtedly achieves results. For a band of such moderate dimensions—about sixty in all—the power he elicits is at times astonishing. A distinctive feature of the combination is its large proportion of woodwind instruments. Strings are entirely absent. The fine tone of the brass instruments—never brassy—has much to do with the remarkable quality of the whole.

The conductor was Sousa, the programme was largely Sousa, and the manner of performance was also distinctly Sousa. This is only saying, in other words, that the resistless energy of modern America has evolved a thoroughly representative musician. Strong individuality, intensity, exuberance, sheer strength—these are its distinctive points. Modesty and restraint are hardly recognised as virtues at all over the waters, and they are not much apparent in American music.

It is all excellent, however, on its particular plane, the plane, be it said, not being a lofty one, but, musically speaking, rather elementary. Sousa's aims both as a composer, conductor and programme compiler, are frankly popular, and the average concert goer can honestly applaud the vigorous, strongly outlined

Musical Standard.

185, Fleet Street, E.C.

g from issue dated *Nov 16* 1901

LIVERPOOL.

THANKS to the spirited enterprise of Mr. Edwin Rushworth the Liverpool public was on Saturday last afforded an opportunity of hearing the much belauded American Band conducted by J. P. Sousa and identified with his name. Some idea of the interest displayed in this engagement may be gathered from the fact that the Philharmonic Hall, which holds over 3,000 people, was by no means large enough to accommodate all who wished to be present at the two concerts. As regards the playing of this combination there can be no two opinions as to the dynamic precision and technical celerity of the executants, which attributes were fully exploited in a programme including excerpts from Berlioz and Wagner and seasoned with a number of Sousa's sprightly marches. I must confess, however, to a feeling of dissatisfaction at the treatment accorded to Liszt's 14th Rhapsody, which was handled in a manner totally at variance with accepted precedent.

Equally irritating was the occasional *ad captandum* effects obtained by a tinkling glockenspiel and other "properties"; but, to atone for these blemishes, the band accompaniment to Miss Reese Davies' agreeable vocal efforts and Miss Dorothy Hoyle's uncommonly neat violin playing, were rendered with a delicacy and sympathy worthy of high praise. Honorable mention is also due of Messrs. H. L. Clarke and A. Pryor, who were heard to the best advantage through the respective media of the cornet and trombone.

Mr. Rushworth's debut as a concert agent has certainly been most successful. W. J. B.
—Our Correspondent.

SOUSA IN MANCHESTER.

Berlioz and the "Stars and Stripes."

It is useless to attempt to take Sousa seriously. He is a huge joke. He strolled on to the platform of the Free Trade Hall last night at five minutes past eight, and almost before he reached the conductor's desk he waved his arm and the band broke in with Berlioz's "Roman Carnival" overture. Berlioz without strings is unthinkable; but the large audience grew enthusiastic, and they were rewarded by two of Sousa's own pieces, "El Capitan," and an intermezzo, "Salome." Of those rhythmic marches with which he has pushed his way into notoriety in "popular" music, not only in the States, but here and on the Continent, we had, besides "El Capitan," the "Washington Post," "The Stars and Stripes for Ever," "Manhattan Beach," and "Hands Across the Sea." Rhythm, according to Wagner, is the lowest element of music; but it is certainly the first to appeal to the untrained ear. The only other piece in his characteristic style was a nigger dance in that syncopated time known to Americans as "rag-time." In his quieter pieces—of which he gave several—he differs in no way from hundreds of writers of this class of stuff.

As a conductor he is very listless in his treatment of the works of others; but in his own marches he becomes, as we said above, a huge joke. Of course his band, which knows and plays these pieces by heart, doesn't need leading. They would do it quite as well if he let them "free-wheel" all the time, as he did in the "Stars and Stripes," and he knows it. He only conducts to amuse the audience, and he succeeds. Particularly humorous is his method of calling for a *sforzando* by a stroke which brings back vivid recollections of school days and the cane.

The band is splendid. Its balance—a remarkable feature in a military band—was most evident in the scene "Andrea Chenier," and there is certainly no military band in this country which could attain such brilliant effects in the quick section of Liszt's fourteenth Rhapsody. The velocity and precision of the massed clarionets (which do duty for violins) is the best feature of a combination which is almost perfect in its way.

Mention must be made of the soloists, Mr. Arthur Prior (trombone), Miss Reese-Davies (vocalist), and Miss Dorothy Hoyle (violinist), who played with ease, but without much tone or variety, Sarasate's "Zigeunerweisen."

If we add that in the "Stars and Stripes" march the cornets and trombones strolled on to the front of the platform in order to make their presence more evident, and that the first part concluded with a hotch-potch of tunes much to the fore at "Mafficking" seasons, we shall have enumerated most of the features of Sousa's first concert in Manchester.

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6, Cannon Street, Birmingham.

(Published by John Feeney & Co.)

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STACCATO.

BIRMINGHAM AMUSEMENTS FOR NEXT WEEK.

Among the lighter plays which are so characteristic of the somewhat frivolous latter-day taste in dramatic matters, it would be hard to find a more popular one combination than "Charley's Aunt," "The Geisha," and "The Lady Slavey." It is perhaps rather a pity that the boards at our three leading houses should be occupied with such pieces at the same time, for the lovers of the more serious and legitimate drama are practically boycotted next week. Yet there are few who could not still laugh to the echo at the rollicking humour of "Charley's Aunt," or at the funny situations in "The Lady Slavey," or who could not enjoy the bizarre setting and the sparkling air of "The Geisha." The first named of these three is intended to attract Theatre Royal audiences, Mr. Fred Mouillot's Company will appear in the last named at the Prince of Wales, while "The Lady Slavey" will be in evidence for a week at the Grand. That stirring adaptation, "On the Frontier," of Fenimore Cooper's "Last of the Mohicans" will hold Queen's Theatre audiences, while at the Imperial Theatre the strong human drama, "Saturday Night in London," will be presented. A play on somewhat similar lines, "When London Sleeps," is to be put on at the Aston Theatre. The three music halls of the city, the Empire, Gaiety, and Tivoli, have strong programmes, the Empire "bill" being headed by the Scotch athlete "Apollo," who makes an interesting weight-carrying challenge to all and sundry. Among miscellaneous entertainments announced in Birmingham for next week is a concert by the famous "Sousa" Band, under the direction of John Philip Sousa himself, the musician and composer. Mr. H. T. Clews, in the Town Hall on Monday evening, will give readings entitled, "Great Men on Great Subjects."

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Address of Journal

THE SOUSA BAND AT THE FREE-TRADE HALL.

The success of that curious galopade known as "The Washington Post" carried Mr. Sousa's name round the world, or a good part thereof. During the years which followed that success he gradually became more and more widely known as the "March King." Then came his comic opera "El Capitan," which took the fancy of the public, or a section of it, both in England and America. For some years past the fame of his band has been constantly growing, and after extended tours in America he has come to Europe. Nothing, we know, succeeds like success, and Mr. Sousa makes his bow to his Manchester audiences with the *cachet* of public approval not only in America and in London but in various Continental cities where there is no particular enthusiasm for the alliance of the English-speaking races, such as Leipzig, Vienna, Berlin, Dresden, Mayence, Cassel, Düsseldorf, Cologne, Brussels, and Amsterdam. It has by this time become pretty generally known that the Sousa Band is of a military type, having no strings whatever, but a superabundance of clarinets and cornets for the upper and middle parts of the harmony, and bombardons for the bass. It has also been rumoured abroad that the combined tone is softer and sweeter than in other military bands, that the execution is brilliant and the *ensemble* exceptionally good; and after hearing one of Mr. Sousa's concerts we can corroborate those rumours. The band yesterday accompanied a soprano singer and a violin soloist without drowning either the voice or the fiddle. The programme—we are led to suppose that yesterday's was typical of the general style—is somewhat strangely mingled, selections from Berlioz, Liszt, and Wagner alternating with performances that have nothing whatever to do with musical art but belong entirely to the department of musical sport. What we enjoyed most in the concert was an arrangement of the fourteenth pianoforte Rhapsodie by Liszt, beginning with the dirge, "They have laid him dead upon the black-draped bier," passing on to the melodically cognate crane song—"Far and high the cranes do fly,"—and thence, with various other snatches of melody, to the "Frischka" or quick-time section which, in all such Hungarian pieces, has some kind of double-time dance rhythm. To hear this piece very clearly and correctly executed, and with the peculiar tone-colouring produced by the orchestra exclusively of wind-instruments, was decidedly interesting. Encores were frequent, conductor and band being in every case ready with some fresh piece. Many peculiarities and eccentricities of style reminded the listener that Americans usually scorn to do anything in the European style. Their musicians—to judge by this band—are not satisfied to play or conduct in the European manner, any more than their jockeys will ride, their oarsmen row, or their yachtsmen sail in the old way. Among the many marches, serenades, and other popular pieces that were played, the most remarkable was a medley containing quotations from the "Soldiers of the Queen," "The Minstrel Boy," "O where and O where is my Highland laddie gone," "H.M.S. Pinafore," and "Rule, Britannia." Among Mr. Sousa's own compositions we did not notice anything so good as the March in his "El Capitan."

There are to be two more concerts by the Sousa Band in the Free-trade Hall during the present visit—this afternoon at three and this evening at eight.

MUSIC.

MR. J. P. SOUSA'S BAND IN MANCHESTER.

Last evening, at the Free-trade Hall, Mr. J. P. Sousa delighted a large audience with his wonderful band, which, though practically composed of none but wind instruments, can produce effects of surprising delicacy, while nothing in the shape of complexity seems to come amiss to them. Thus the programme included Berlioz's "Carnaval" overture, Liszt's fourteenth Hungarian Rhapsody, and the introduction to Act III. of "Lohengrin," all of which might well be considered impossible of execution without strings; yet Mr. Sousa's band not only play them, but play them with expression and a careful observance of details. A suite by Mr. Sousa himself, which formed one of the items, begins with a march, illustrating the ascent and descent of 20,000 men, chronicled in a well-known stanza, and is followed by a lyrical piece which brings the clarinets and oboes into prominence, and by a more descriptive movement in which the shuffling and stamping of feet is imitated. Other selections were given, all in admirable taste and perfect in performance, and encores were frequent. Miss Maud R. Davies possesses a powerful soprano voice with an accurate intonation, but rather lacking in emotional qualities. Miss Dorothy Hoyle is a violinist of marked ability, and her rendering of Sarasate's Zigeunerweisen was a most meritorious effort. A trombone solo was played by Mr. Arthur Pryor, whose command of his instrument is surprising. It is no exaggeration to say that the audience was in a state of enthusiasm the whole evening.

Exposure of Spies
16 NOV 1901
W. Chamberlain
BAND:
HA
Sousa
GHT

SOUSA OUT-SOUSAED

ARTHUR ROBERTS AS IMPROMPTU CONDUCTOR AT SOUTHPORT

"Dodge," writing in the *Southport Visitor*, of a Liberal soirée recently held there, says:—"One thing I missed, and that was a reception; it gives a cheerful start to a function, but if there was no reception and no Marshall Hall, the Liberals secured a prize surprise packet in Arthur Roberts. The whisper went round that the great man had come on to the Cambridge Hall after the Theatre had closed, but for a time he was lost in the social recesses of the smoke room, telling stories and keeping the recording angels Press pencil at full steam ahead. Then Mr. Keith Durham announced with pardonable delight that Mr. Arthur Roberts would conduct the band during the next set of Lancers. Bandmaster Rimmer retired to the rear, and Arthur Roberts, with the assurance of happy ignorance, stepped forth. He was greeted with applause, and there was a wild rush for the balcony, the better to view. It was the merriest maddest act of Lancers ever danced in that Hall, and I envied the man his powerful gift of transforming in a few moments those hundreds of people into laughing, happy human beings."

"He out-Sousa'd Sousa with his style; and by the end of the set one could only hear the piano, a violin, a cornet, and the big drum. The flute-man choked over his instrument, the double bass collapsed altogether and lost his music, and on refusing to do his duty Arthur Roberts took off his coat and threatened to fight, but when he saw the size of his adversary's weapon he retired. The conductor's enthusiasm inspired the onlookers, Mr. Keith Durham tried to play the inside of the grand piano, but only managed to wipe off the dust; Councillor Squire Platt seized the cymbals, and bandmaster Rimmer belaboured the big drum and Councillor Squire Platt in turns. Mr. Arthur Roberts stormed and cajoled and pianissimo'd and crescendo'd, he made curl papers of his music, and was occasionally lost to sight behind the shrubbery searching for his baton or his music or the stand, when he would emerge breathless but triumphant holding in close embrace the errant source of trouble. He conducted with his head, his hands, his mouth, and his feet, even doing a *pas seul*, forgetful of dignity, and he brought the set to a grand finale at a terrific pace, conducting with his left hand, with only one sleeve of his coat on. It was the most excruciatingly funny performance I have ever seen on or off the stage, entirely unrehearsed and spontaneous."

The Bristol Mercury,

35, Broad Street, Bristol.

(William Lewis and Sons, Publishers.)

Issue dated Nov 16 1901

THE SOUSA BAND.—The visit of the famous Sousa Band on Friday evening at the Colston Hall is exciting no little interest. Miss Maud Reese Davies (soprano) and Miss Dorothy Hoyle (violinist) will also take part at the performances in the afternoon and evening.

From *Manchester Courier*
Date *16-11-01*

MUSIC.

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From *"THE MUSICAL STANDARD, LONDON."*
Date *16 Nov 1901*

LIVERPOOL.

THANKS to the spirited enterprise of Mr. Edwin Rushworth the Liverpool public was on Saturday last afforded an opportunity of hearing the much belauded American Band conducted by J. P. Sousa and identified with his name. Some idea of the interest displayed in this engagement may be gathered from the fact that the Philharmonic Hall, which holds over 3,000 people, was by no means large enough to accommodate all who wished to be present at the two concerts. As regards the playing of this combination there can be no two opinions as to the dynamic precision and technical celerity of the executants, which attributes were fully exploited in a programme including excerpts from Berlioz and Wagner and seasoned with a number of Sousa's sprightly marches. I must confess, however, to a feeling of dissatisfaction at the treatment accorded to Liszt's 14th Rhapsody, which was handled in a manner totally at variance with accepted precedent.

Equally irritating was the occasional *ad captandum* effects obtained by a tinkling glockenspiel and other "properties"; but, to atone for these blemishes, the band accompaniment to Miss Reese Davies' agreeable vocal efforts and Miss Dorothy Hoyle's uncommonly neat violin playing, were rendered with a delicacy and sympathy worthy of high praise. Honorable mention is also due of Messrs. H. L. Clarke and A. Pryor, who were heard to the best advantage through the respective media of the cornet and trombone.

Mr. Rushworth's debut as a concert agent has certainly been most successful. W. J. B.
—Our Correspondent.

TOPICAL TIMES

From
Date *16-11-01*

When Sousa Comes to Town.

When he returns to London for his fortnight of popular concerts at the Empire and Covent Garden, commencing Saturday afternoon next, Sousa will introduce a new American soprano, Miss Maud Reese-Davies, who is at present singing with the American band on tour. At the Covent Garden concerts a speciality will be made of the two shilling promenade, for which tickets may be purchased in advance; and the Empire concerts will begin at 3 o'clock, those at Covent Garden at 8.30; and there will be a complete change of programme at each concert. The success of Sousa and of his band in the provinces has really been phenomenal. At Glasgow, when the Sousa band closed its long engagement at the Exhibition, more than 150,000 people attended the farewell concert; while at Newcastle, Liverpool, and other large towns where the band played last week, record audiences have been the rule.

From *Referee*
Date *17 NOV 1901*

Please remember that the Oxford's matinee in aid of the Music Hall Benevolent Fund is fixed for to-morrow week.

Sousa and his big brass band will start their engagement at the Empire next Saturday afternoon, and their Covent Garden engagement next Saturday evening. N.B.—No smoking at the Empire during these matinees.

Sousa and Co. will give two big concerts at the Crystal Palace on the afternoon and evening of December 9.

From *South Lancashire*
Date *16-11-01*

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 Saturday, the 23rd inst. During the Sousa Concerts at the Empire smoking will not be permitted in the auditorium.

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 Saturday, the 23rd inst. During the Sousa Concerts at the Empire smoking will not be permitted in the auditorium.

From the *Empire*
Dated November *17* 1901
Journal *Manchester*

Sousa and His Band.

I need hardly say that the visit of Sousa's Band to the Free Trade Hall, Manchester, attracted a crowded house. It is too late in the day—in this column, at any rate—to speak of the wonderful tone and precision of this extraordinary orchestra. It is enough to say that it has shown the tremendous possibilities of a reed and brass band. The beautiful quality suggests an organ rather than an orchestra as we understand it, and its delicacy and refinement are amply evidenced when it can with equal charm and facility accompany a lady vocalist and a lady violinist. The performances which have been given during the week at Southport, Preston, Blackpool, and other places have aroused the greatest interest and enthusiasm, and Nottingham and other Midland UMPIREADES will be well advised in taking advantage of Mr. Sousa's visit during the coming week.

An Organ Story.

A festival service had been arranged at a church in Essex, some years ago, concluding with a Te Deum. At the last minute it was announced that the Bishop would honour the church with his august presence. This necessitated a somewhat more ambitious service than had been originally intended, and the organist was discussing the advisability of changing the Te Deum from Jackson in F to Rogers in D, when the organ-blower interfered, with the remark: "No, no, Mr. Jones; that won't do. Jackson in F takes seven minutes to blow, and Rogers in D takes thirteen. I blows Jackson in F, or I'm off!"

DOUBLE BASS.

Sunday Chronicle,

2, Mark Lane, Manchester.

(Messrs. Hutton & Co., Publishers.)

Cutting from issue dated Nov 17 189

Sousa's band has played its strange medley of music in Manchester, the classical closely intertwined with the popular. The conductor has many strange mannerisms, but he is, nevertheless, a born leader, and his band is, in its way, unique. The reception accorded to the visitors from over the water was enthusiastic, and they deserved it.

The Sunday Times,

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

Cutting from issue dated Nov 17

Sousa returns with his band from the provinces this week, and on Saturday will begin his promised fortnight's series of concerts at the Empire and Covent Garden Theatres. At the latter there is, after all, to be a promenade, for which a two-shilling admission will be charged.

The People,

Milford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

Cutting from issue dated Nov 17

Mr. Sousa and his band return to town next week, and on Saturday they commence a series of concerts. There will be two concerts daily, those in the afternoon taking place at the Empire Theatre, and the evening programmes at Covent Garden Theatre.

The People,

Milford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

Cutting from issue dated Nov 17

Sousa and his famous band are engaged for the Empire to give 12 matinees, commencing the 23rd inst. They will also play every evening at Covent Garden.

Lloyds Weekly Newspaper,

12 Salisbury Square, Fleet Street, E.C.

(R. Lloyd Ltd., Publishers.)

Cutting from issue dated Nov 17**The Music Halls.**

Aldrich, the clever juggler, starts an engagement at the Empire theatre on Monday. On Nov. 23 Sousa's band will begin a series of 12 afternoon performances, and intending patrons should notice that no smoking is to be allowed during the latter engagement.

from

The Sunday Special

A GENUINE MORNING PAPER.

1d, EVERY SUNDAY. 1d.

8 & 9, Essex Street, Strand, W.C.

Dated Nov 17

— when Sousa returns to London for his fortnight of popular concerts at the Empire and Covent Garden, he will introduce a new American soprano, Miss Maud Reese-Davies, who is at present singing with the American band on tour. The success of Sousa and of his band in the provinces has, we are told, been phenomenal. At the Covent Garden concerts a speciality will be made of the two-shilling promenade, for which tickets may be purchased in advance. — Madame Brema's son, Mr. Francis Braun, will make his debut as a baritone at the recital which his mother gives before the Curtius Concert Club on Wednesday. — Making her only appearance in London this date at the Albert Hall on Thursday, Madame sing Gounod's Jewel Song, Wagner's Trübsal inevitable "Il Bacio."

Aldrich, the juggler, starts an engagement at the Empire Theatre to-morrow. November 23 is the date on which Sousa's Band will begin a series of twelve afternoon performances at the Leicester-square house, and it is to be noted that no smoking is to be allowed during the latter engagement.

Exceptional interest centres in the visit to be paid to Nottingham by the eminent American composer and conductor, Mr. John Philip Sousa, who, with his famous band, will give a couple of concerts to-day at the Albert Hall. Mr. Sousa has achieved a world-wide reputation as a composer of "tricky" marches and taut music of the lighter order, but his attainments are by no means limited in range, as the programmes arranged in connection with the Nottingham engagement amply prove. This afternoon the selection to be given by the military band include the overture to "Tannhauser," the "Knights of the Holy Grail," music from "Parsifal," Liszt's "Second Polonaise," Kinkel's caprice, "Water Sprites," Clarke's "Southern Plantation Songs and Dances," and Mr. Sousa's own descriptive suite, "The Last Days of Pompeii," and march "The Invincible Eagle." Miss Maud Reese-Davies is to sing the soprano polacca from Donizetti's "Linda de Chamounix," and Miss Dorothy Hoyle, violinist, will play one of Tivadar Nachez's "Gipsy Dances," while Mr. Herbert L. Clarke is to introduce his own cornet solo, "The Bride of the Waves." At the evening concert Mr. Sousa will be represented by the suite "Three Quotations," the march "Stars and Stripes for Ever," and the soprano solo, "Will you Love when the Lilies are Dead," which latter is to be sung by Miss Reese-Davies. Miss Hoyle will play Sarasate's "Zigeunerweisen," and a trombone solo, "Love Thoughts" is to be introduced by its composer, Mr. Arthur Pryor. The band are to be heard in Berlioz's overture "The Roman Carnival," Giordano's scena "Andrea Chenion," Liszt's fourteenth "Hungarian Rhapsody," Meyer-Helmund's serenade "Rococo," and the stirring introduction to the third act of "Lohengrin." The concerts are under the management of Messrs. Henry Farmer and Co.

The Daily Express.

London: Tudor Street, E.C.

Cutting from issue dated Nov 18 189**SOUSA AGAIN.**

Sousa and his band begin a series of twelve afternoon performances at the Empire next Saturday. Note—that no smoking will be permitted during these performances. An addition has been made to the bill this week in the person of the clever juggler, Aldrich, who appeared in the recent musical comedy, "The Girl from Up There." The critics, it seemed, did a bit of juggling on their own account when this was produced. They "discovered" Aldrich.

Birmingham Daily Argus.

Argus" Buildings, Corporation Street, Birmingham.

(Published by Thomas Lancaster.)

ing from issue dated Nov 18 1890

The programme arranged by Sousa for his concert at the Town Hall on Wednesday includes two such well-known test pieces as Berlioz's "The Roman Carnival" (overture) and the introduction to the third act of "Lohengrin." Another item worth special mention is the "Fourteenth Hungarian Rhapsody," while from his own compositions Sousa has selected the suite, "Three Quotations," "Will You Love Me When the Lilies Are Dead?" and "The Stars and Stripes For Ever."

Morning Post,

12, Wellington Street, W.C.

(Edward E. Peacock, Publisher.)

Cutting from issue dated Nov 18

Mr. Sousa is returning to London this week with his band, and on Saturday will commence a fortnight's series of popular concerts at the Empire and Covent Garden. He will introduce a new American soprano, Miss Maud Reese-Davies, at the Covent Garden concerts, and a specialty will be made of the 2s. promenade, for which tickets may be purchased in advance. The Empire concerts will begin at three o'clock, and those at Covent Garden at half-past eight.

The Nottingham Daily Express

Parliament Street, Nottingham.

(The Nottingham Daily Express Co., Limited, Publishers.)

Cutting from issue dated Nov 18 01

MUSICAL AND DRAMATIC NOTES

The present week provides rather a plethora of amusements, which is a great pity, as all of them are excellent, and some are specially attractive. To commence with, we have Sousa and his band at the Albert Hall this afternoon and evening; on Tuesday Madame Clara Butt will be found at the same hall; whilst on Thursday the Nottingham Sacred Harmonic Society open their season with a performance of Elgar's cantata, "King Olaf," followed by a miscellaneous second part.

Advertisements and News received for all papers.

The Western Daily Press,

Baldwin Street, Bristol.

(MacIver and Son, Publishers.)

from issue dated Nov 18 1891

The coolness and presence of mind possessed by the great Sousa (who will shortly visit Bristol) is illustrated by a good story which is just now being told of him. His band was playing before an audience of some 12,000 people, when suddenly the electric lights in the hall went out. 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 the 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, and 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.

NOTTS EVG. POST

From

Date

18.11.90

SOUSA'S BAND IN NOTTINGHAM.

Sousa's band, an almost unique combination, made its first appearance in Nottingham to-day, for the purpose of giving a couple of concerts at the Albert Hall. There was a large attendance this afternoon, when an attractive programme was delightfully interpreted, under the leadership of the organiser and conductor of the band, Mr. John Philip Sousa. Mr. Sousa is well-known to the musical public as the composer of marches, which have gained widespread popularity, but his claims to appreciation are more deeply seated than in the pleasant gift of composing tuneful and stirring melodies. As a conductor his whole personality is made to dominate the work of the band, who, after years of constant practice, have reached a standard of perfection which few combinations can hope to equal. The programme this afternoon embraced the overture to "Tannhauser," the "Knights of the Holy Grail," music from "Parsifal," Liszt's second Polonaise, Kinet's caprice, "The Water Sprites," Clarke's "Southern Plantation Songs and Dances," and Mr. Sousa's descriptive suite, "The Last Days of Pompeii," and "The Invincible Eagle" march. Miss Maud Reese Davies sang the soprano polacca from Donizetti's "Linda de Chamounix," and one of Twadar Nachez's "Gipsy Dances" for the violin was played by Miss Dorothy Hoyle, while Mr. Herbert L. Clarke rendered a cornet solo.

THE SOUSA BAND AT THE FREE-TRADE HALL.

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There are to be two more concerts by the Sousa Band in the Free-trade Hall during the present visit—this afternoon at three and this evening at eight.

From

Manchester Dispatch

Date

10/11/01

SOME IMPRESSIONS OF SOUSA AS CONDUCTOR.



The Birmingham Daily Post,

38, New Street, Birmingham.

(Messrs. Jaffray, Fennell & Co., Publishers.)

from issue dated

Nov 19

SOUSA'S BAND.—This great American orchestra, assisted by solo vocalists and instrumentalists, will give two concerts in the Birmingham Town Hall to-morrow, one at three o'clock and the other at eight, under the conductorship of Mr. John Philip Sousa, composer of "The Washington Post," "El Capitan," "Stars and Stripes," &c. Plans of the reserved seats may be seen at Messrs. W. H. Priestley and Sons', 71, Colmore Row.

*Violin Lines**Nov 19 01*

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. It is reported that during the Sousa concerts at the Empire smoking will not be permitted in the auditorium. What will the *habitués* of that place do?

SOUSA'S MILITARY BAND IN NOTTINGHAM

Sousa and his band have come and gone, and those who heard the widely-famed organisation yesterday are the wiser for the experience. Their appreciation of English military bands will not have been lessened, which is a positive gain; whilst negatively the visit of Mr. Sousa and his men will benefit us, as British conductors will be warned against the evils of exaggeration. For the rest, the great American organisation can be accepted as it stands—the presumably finest combination of the kind in the United States, and (as was made plain last evening) a wonderfully fine body of players. Many readers will no doubt be pleased to know that the combination of instruments from which Mr. Sousa obtains some remarkable and rich effects in tone colour is, under ordinary circumstances, as follows:—

Flutes and piccolos	4	Cornets	4
B flat clarinets	14	Flugelhorn	1
Oboes	2	Trumpets	5
E flat clar.	1	Horns	4
Bass clar.	1	Trombones	3
Euphoniums	2	Euphoniums	2
Saxophones	4	Bass tubas	4
Alto (2), tenor, and baritone			
Tympani, drums, glockenspiel, sleigh-bells, &c.			

The constitution of the band is considerably different from that of the English military band, which is primarily intended for outdoor work; whilst Sousa's organisation is designed solely for indoor concert performances; and it says a good deal, therefore, for the excellence of our own bands that Sousa will not make us think less of them. But there is no gainsaying the quality of the Sousa band, nor the splendid manner in which he has made his transcriptions of the pieces played. The finish and delicacy of some of the selections was really extraordinary. We had, too, a full share of Mr. Sousa's own compositions—the marches of which he is the monarch. These included, of course, the spirited "El Capitan," which, now that we have heard played under the composer, and with his own combination of instruments, with all the tremendous verve that he knows how to infuse into it, we do not wish to hear under less favourable conditions. Singularly enough, the "Washington Post"—which receives its name through being dedicated to the principal newspaper in Washington—did not go nearly so well as was expected. It sounded heavy and coarse, the "brass" playing very fuzzily. Indeed, in point of brass, there are some bands of much less note that could compete with Sousa's for clearness of toning, and fullness and richness of tone. Some of the Lancashire and Yorkshire competition bands, as well as our own best military bands, could do so. The big bass tubas, however, plumb the very depths of profundity, and the trombones were very fine, softer in tone, however, than we get them in this country—brilliance being the quality usually sought after. It was a very singular programme that was performed last night. We had "nigger" breakdowns idealised cheek by jowl with Berlioz transcribed; and plantation "buck" dances preluding Wagner, who was represented by the favourite introduction to the third act of "Lohengrin," which has become a standard selection. The band selections were relieved by a soprano solo (written by Mr. Sousa) sung by Miss Maud Reese-Davies, who has a bright, high voice, penetrating though not powerful, and who sings artistically. Miss Dorothy Hoyle also played a violin solo so attractively that she was encored. Both song and violin solo were accompanied by the band—or we should say a portion of the instrumentalists. A trombone solo by Mr. Arthur Pryor, who performed some remarkable feats of execution, was a notable contribution. One of the singular features of the concert was the continuity of the playing. No sooner was one piece finished than another was begun. Where the ordinary band takes a "breather" of two or three minutes, Mr. Sousa gives an encore piece, and the instrumentalists seem able to stand it all right. It is an American idea, which is hardly likely to be generally followed. There was a good audience at the Albert Hall, and everyone appeared to enjoy the concert.

SOUSA'S BAND IN NOTTINGHAM

The brilliant combination of instrumentalists, conducted by Mr. John Philip Sousa, the "Mr. King," paid its first visit to Nottingham yesterday in pursuance of a tour of Great Britain, which far, has proved an unqualified success. Mr. Sousa is well known to the musical public in all quarters of the globe as the composer of stirring marches, his claims to appreciation and admiration are more deeply seated than in the happy gift of composing tuneful and rousing melodies, cleverly orchestrated. His present band, composed as it is of highly gifted musicians, has been under his control for several years, and constant practice under a master-hand has made them well nigh perfect. Mr. Sousa's interpretations are impressed with the genius of his own personality, and he has contrived to extract from a band, composed almost entirely of reeds and brass, the most perfect renderings of all kinds of music. Not unnaturally, the programmes which were offered at the Albert Hall yesterday, both in the afternoon and evening, contained a pronounced share of the "marches" which have given, to composer and band alike, their unique reputation, but Mr. Sousa's tastes are cosmopolitan and musicianly, and excerpts of the greater masters were rendered with unfailingly pleasing results. The most ardent lover of classical music could scarcely have taken exception to the inclusion of Wagner, Liszt, Berlioz, and Donizetti in the scheme of entertainment, and the Sousa interludes served further to display the leader's gifts both as composer and conductor. Mr. Sousa's methods are peculiar to himself, but as to the musical completeness of his work all through no room was left for doubt or quibbling. From a combination which did not embrace some of the instruments usually regarded as being indispensable to perfect orchestration, he succeeded in commanding magnificent renderings, and the impression left upon the minds of those who had the privilege of attending the concerts was one of regret that his visit was curtailed to one day. At the matinee and again in the evening the Albert Hall was well filled by audiences whose appreciation was speedily transformed to hearty enthusiasm. The afternoon programme embraced the overture to "Tannhauser," the "Knights of the Holy Grail," music from "Parsifal," Liszt's second Polonaise, Kinke's caprice, "The Water Sprites," Clarke's "Southern Plantation Songs and Dances," and Mr. Sousa's descriptive suite, "The Last Days of Pompeii," and "The Invincible Eagle" march. Miss Maud Reese-Davies sang the soprano polacca from Donizetti's "Linda de Chamounix," and one of Tivadar Nachez's "Gipsy Dances" for the violin was played by Miss Dorothy Hoyle, while Mr. Herbert L. Clarke rendered a cornet solo. The band opened in the evening with a superb interpretation of Berlioz's fantastic and highly coloured "Roman Carnival," which, by way of double encore, elicited Sousa's popular "El Capitan" march, and a delightful intermezzo by Salome. Mr. Arthur Pryor secured an absolutely wonderful tone in his trombone solo, "Love Thoughts," a pleasing composition of his own, and responded with the familiar "Drinking" to a loud recall. The conductor's gifts were still further exemplified in the suite, "Three quotations," in which a march, a graceful fantasia, and a plantation ditty were introduced with strikingly contrasting effect. Miss Maud Reese-Davies, a light and flexible soprano, sang "Will you love when the lilies are dead" (Sousa) most acceptably, and there followed a magnificent rendering of the scene and ensemble, "Andrea Chenier" (Giordano), in which the full resources of the band were engaged. The richness and body of tone were not less remarkable than the delicacy and accuracy with which the reed instruments were employed, and Mr. Sousa, at the close, was accorded a perfect ovation. In response to persistent demands the band played a patrol, "The Rose, Shamrock, and Thistle," in which a number of national airs were ingeniously blended. Liszt's fourteenth Hungarian rhapsody was finely interpreted, and a dainty serenade by Meyer Helmund afforded unbounded delight. The audience greeted Mr. Sousa's "Stars and Stripes for ever" march with especial enthusiasm, and the conductor acknowledged the welcome happily by the interpellation of "Hands across the sea." Miss Dorothy Hoyle exhibited considerable abilities as a violinist, both in an exacting solo by Sarasate, and in an extremely pretty encore selection, and the concluding item from the band was the introduction to the third act of Lohengrin. In this, as in all their work, the perfection of tone was remarkable, and on every hand it was freely acknowledged that, with capable material at his command, the famous American conductor, by the exercise of sheer musical genius, had achieved a triumphant success.

We understand that there is a demand for tickets for both performances Band at Colston Hall on Friday. The programme will be found in our advertisement.

ng from the Western Chronicle
Dated November 20 1901
ss of Journal Bristol

No one who has not had the privilege of hearing the national band of the United States of America under the conduct of their originator, the celebrated conductor Sousa, can understand the enthusiasm he awakens. There is not a dull moment during the whole performance. Mr. Crichton has arranged for two performances at the Colston Hall on Friday next.

The Financier News,

Temple Avenue, Fodor Street.
utting from issue dated Nov 20 - 1901

Sousa and his Band will give two performances daily, commencing day next, at three, at the Empire, and at Garder every evening at 8.30.

ng from the North Herald
Dated November 20 1901
ss of Journal

SOUSA AND HIS BAND.

The concert announced to be given by Sousa and his Band will be held at the Assembly Rooms tomorrow evening. The Band comes here with a big reputation acquired in many parts of the world, and the 60 instrumentalists under their distinguished conductor render their programme with unique dash and precision. The fact that only one concert is being given locally will doubtless lead to an overflowing audience, and there can be no question but that those who patronise the Rooms to-morrow will be amply rewarded. Besides the orchestral performances artists render songs and violin solos, and the whole concert is bound to be of a memorable character, for the band, whether playing one of Sousa's own inimitable compositions, or rendering an excerpt from their classical repertory, are heard to equally emphatic advantage. The proceedings commence at 8.30.

The World,
York Street, Covent Garden, London, W.C.
Cutting from issue dated Nov 20 - 1901

The concerts of the Sousa Band—which has been very successful at the Glasgow Exhibition, and in the provinces generally since its appearances here—begin on Saturday evening. There will be two performances daily throughout the following week, in the afternoon at the Empire Theatre, and in the evening at Covent Garden.

The Echo,
22, Catherine Street, Strand, London, W.C.
(W. Kennedy, Publisher.)
Cutting from issue dated Nov 20 - 1901

Sousa's Band will commence a series of twelve afternoon performances at the Empire on Saturday. It should be noted that no smoking is to be allowed during this latter engagement.

From World
Date 20-11-27

The concerts of the Sousa Band—which has been very successful at the Glasgow Exhibition, and in the provinces generally since its appearances here—begin on Saturday evening. There will be two performances daily throughout the following week, in the afternoon at the Empire Theatre, and in the evening at Covent Garden.

Birmingham Mail Nov 20/27

SOUSA'S BAND IN BIRMINGHAM.

A SUCCESSFUL OPENING PERFORMANCE.

Since Patrick Sarsfield Gilmore's band appeared at Curzon Hall in 1878, no other American military orchestra has visited this country until recently, when Sousa, the "March King," and his famous band created the greatest possible enthusiasm at the Albert Hall. The fame of the Sousa band, and, still more, the fame of their chief d'orchestre, as composer of marches, has been widely heralded all over the world, and although this organisation has been in existence for nearly ten years we have had no opportunity of judging of the special merit of what has been described as a band "unique among the world's great musical organisations," until this afternoon, when John Philip Sousa and his rank and file gave their first of two concerts in the Town Hall, the second of which is to follow this evening at eight o'clock. The constitution of the band is a remarkable one, a large body of wood wind taking the place of strings, there being fourteen B flat clarinets, an alto and a bass clarinet, four flutes, and two oboes. The whole strength of the orchestra is fifty-five performers, including four saxophones, four cornets, two trumpets, a fluegelhorn, four horns, three trombones, two euphoniums, and four tubas. With such a combination any comparison with any of our brass or military bands would be out of place and uncalled for. It was at once apparent that Mr. Sousa, who, by the way, received a magnificent welcome, is a great disciplinarian, and seems to exercise an extraordinary will power over his little army, so that every one of his movements has a meaning. His method of conducting has not only its peculiarities, but is also essentially original, and seems to be animated by some magnetic power, so that every movement of his body, every attitude of his outstretched left hand, convey his meaning to those under his baton. Like to the late Monsieur Julien and Johann Strauss, the American conductor has created a style of conducting quite his own, and by which he obtains every possible variety of tone, light and shade, attack, etc. His manner of conducting is not of a sensational kind; indeed, his baton is unobtrusive, quiet, yet decisive. Without the slightest preamble he at once starts the performance of a piece the moment he reaches the conductor's desk. A crucial test of the band's power and organisation was at once forthcoming, the performance beginning with the "Tannhauser" overture. In many ways the rendering was a revelation, the performers realising the effect of a complete orchestra. The most remarkable feature, however, was the wonderful realisation of the violin passages by the clarinets against the remarkable sonority of the brass. Hardly had the applause subsided than the first encore was given, the "El Capitan March," given with animation and spirit. It is a rule with Sousa to respond with an extra after each item, and this rule was enforced at this concert. In his own suite, "The Last Days of Pompeii," based on Lytton's novel, some startling episodes were introduced in the way of descriptive music, the whole force of the orchestra being employed. Then came "The Washington Post" as an encore, the double encore being "Hands Across the Sea." In these examples the band is irreproachable, the blending of the instruments, the glorious ensemble, being as high perfect as human skill is able to do. The excerpt from Wagner's "Parsifal," the grand scene of the Knights of the Holy Grail, in which the chimes were included, concluded the first part of the afternoon's programme. Miss Maud Reese Davies, a light but well-schooled soprano, gave with brilliance the Polacca from "Linda di Chamoni."

Whitehall Review.

23, King William Street, Charing Cross, London, W.C.

(Sole Proprietor, Fred Horner.)

Cutting from issue dated Nov 21-27

REMEMBER on Saturday evening next, the 23rd inst., at half-past eight, Sousa's band will give the first of a limited number of concerts at Covent Garden Theatre. Let me advise you to take full advantage of this opportunity, for the baton of the famous conductor will

doubtless act as a musical magnet which will attract a large concourse of the music lovers of London.

SOUSA'S BAND IN BIRMINGHAM.

The concert given last evening by Sousa's Band attracted a crowded audience to the popular part of the Town Hall, but the side galleries were not so well filled as in the afternoon. The programme was an excellent one, and in place of the well-known operatic selections to which military bands have accustomed us, Mr. Sousa introduced some novelties, the chief of which were Giordano's grand scene and ensemble from "Andrea Chenier," Berlioz's overture, "The Roman Carnival," a suite by the conductor, "Three Quotations," and Liszt's "Fourteenth Hungarian Rhapsody," the concert terminating with Wagner's introduction to the third act of "Lohengrin." The most striking performance was that of the "Rhapsody" and "Andrea Chenier," which fully revealed the wonderful tone quality in every department. The other items set forth were Meyer Helmund's serenade, "Rococo," for cornets, trombone, and euphonium soli, and the performance eliciting overwhelming applause, and the march, "The Stars and Stripes for Ever." Needless to add, that encores and double encores were given almost in every instance. The most prominent of these were "El Capitan," "Washington Post," an intermezzo entitled "Salonie," "Cake Walk and Two Steps," a beautiful gavotte, "Liberty Bell," and "Southern Idyll," with imitations of the shuffle dance and negro characteristics. In Mr. Arthur Pryor the band has one of the most remarkable trombone players in the world, who produces at times the tone of a cornet, and in his solo, "Love Thoughts," his executive skill was nigh phenomenal. Miss Maud Reese Davies again delighted the audience with her singing, an encore following her only song, Sousa's "Will you love when the lilies are dead?" The solo violinist was Miss Dorothy Hoyle, who played in the afternoon Nachez's "Gipsy Dances," and in the evening Sarasate's "Ligeunerweisen." She is an excellent performer in every way, her technique and style being artistic in the extreme. We have been told that it is through the instrumentality of Mr. Philip Yorke, a native of this city, that Sousa's band has been induced to visit this country on a concert tour.

Birmingham Daily Mail.

6, Cannon Street, Birmingham.

(Published by John Feeney & Co.)

From issue dated Nov 20 190

SOUSA'S BAND IN BIRMINGHAM.

A SUCCESSFUL OPENING PERFORMANCE.

Since Patrick Sarsfield Gilmore's band appeared at Curzon Hall in 1878, no other American military orchestra has visited this country until recently, when Sousa, the "March King," and his famous band created the greatest possible enthusiasm at the Albert Hall. The fame of the Sousa band, and, still more, the fame of their chief d'orchestre, as composer of marches, has been widely heralded all over the world, and although this organisation has been in existence for nearly ten years we have had no opportunity of judging of the special merit of what has been described as a band "unique among the world's great musical organisations," until this afternoon, when John Philip Sousa and his rank and file gave their first of two concerts in the Town Hall, the second of which is to follow this evening at eight o'clock. The constitution of the band is a remarkable one, a large body of wood wind taking the place of strings, there being fourteen B flat clarinets, an alto and a bass clarinet, four flutes, and two oboes. The whole strength of the orchestra is fifty-five performers, including four saxophones, four cornets, two trumpets, a fluegelhorn, four horns, three trombones, two euphoniums, and four tubas. With such a combination any comparison with any of our brass or military bands would be out of place and uncalled for. It was at once apparent that Mr. Sousa, who, by the way, received a magnificent welcome, is a great disciplinarian, and seems to exercise an extraordinary will power over his little army, so that every one of his movements has a meaning. His method of conducting has not only its peculiarities, but is also essentially original, and seems to be animated by some magnetic power, so that every movement of his body, every attitude of his outstretched left hand, convey his meaning to those under his baton. Like to the late Monsieur Julien and Johann Strauss, the American conductor has created a style of conducting quite his own, and by which he obtains every possible variety of tone, light and shade, attack, etc. His manner of conducting is not of a sensational kind; indeed, his baton is unobtrusive, quiet, yet decisive. Without the slightest preamble he at once starts the performance of a piece the moment he reaches the conductor's desk. A crucial test of the band's power and organisation was at once forthcoming, the performance beginning with the "Tannhauser" overture. In many ways the rendering was a revelation, the performers realising the effect of a complete orchestra. The most remarkable feature, however, was the wonderful realisation of the violin passages by the clarinets against the remarkable sonority of the brass. Hardly had the applause subsided than the first encore was given, the "El Capitan March," given with animation and spirit. It is a rule with Sousa to respond with an extra after each item, and this rule was enforced at this concert. In his own suite, "The Last Days of Pompeii," based on Lytton's novel, some startling episodes were introduced in the way of descriptive music, the whole force of the orchestra being employed. Then came "The Washington Post" as an encore, the double encore being "Hands Across the Sea." In these examples the band is irreproachable, the blending of the instruments, the glorious ensemble, being as high perfect as human skill is able to do. The excerpt from Wagner's "Parsifal," the grand scene of the Knights of the Holy Grail, in which the chimes were included, concluded the first part of the afternoon's programme. Miss Maud Reese Davies, a light but well-schooled soprano, gave with brilliance the Polacca from "Linda di Chamoni."

From Evening News
Date 21-11-1901

SOUSA AND HIS BAND.

Sousa and his band arrive in London on Saturday to play at a series of concerts at the Empire and Covent Garden.
By the time they sail for New York in the steamship Philadelphia from Southampton on December 14 they will have given 122 concerts and travelled over 2,000 miles in the United Kingdom.
While on tour in this country Mr. Sousa has arranged several new suites, which will be included in the programme of his London concerts.
One of the suites is entitled "Maidens Three," and consists of parts entitled "The Coquette," "The Dancing Girl," and "The Summer Girl."
In addition, the programme will contain several humorous pieces arranged by Mr. Sousa, but never played before in this country. In each of these pieces the orchestration has been so arranged as to give every instrumentalist in the band a solo.
On the arrival of the band in New York its members will be given a fortnight's holiday before setting out on their usual American tour.

Encore,
3, Bouverie Street, E.C.
Cutting from issue dated Nov 21 1901

The Sousa matinees are going big at the Empire, and the evening ballet is, as I predicted, drawing all London.—I hear that a theatre near St. Martin's-lane will shortly apply for a license as a music-hall.—In face of the fact that there are not six theatres in London paying exes., there are three being built.—The notices are up for *Uncles and Aunts* at Penley's, and the theatre is to be closed. Here is a chance for anyone with a good pantomime, or Christmas piece. Frank Macnaghten might do worse than look at this, if only to take the Drury Lane overflow.
* * *

Evening News,

12, Whitefriars Street, Fleet Street, E.C.

(John Cowley, Publisher.)

Cutting from issue dated Nov 21 1901

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cutting from the Birmingham Post
Dated November 21 1901
Address of Journal

SOUSA'S BAND CONCERTS.

THE MORNING PERFORMANCE.

That renowned conductor, John Philip Sousa, the "March King," from America, enjoys the same prestige in his own special domain of musical art as did Johann Strauss, the Valse King, and his fame and that of his peculiarly constituted orchestra has preceded him. His advent to these shores indeed has been boomed in the manner of American enterprises generally, but the excellence of his orchestra is nevertheless so great and unmistakable that its performances are everywhere received with an enthusiasm that can only be termed phenomenal. Like so many other conductors, Sousa reveals in his mode of wielding the baton an individuality of his own, which, without being demonstrative, seems to exercise a kind of hypnotic influence over his players, so that a movement of his left hand, the slight bend of his head, the posture of his body to the right or the left suffices to produce a crescendo, a diminuendo, a sotto voce, or a fortissimo, as the requirements of the case may be. He is a man of decision and prompt action, and the moment he steps up to the conductor's desk he raises his baton and at once attacks the piece to be performed. To his rank-and-file he allows no respite, no breathing time. The instant the applause subsides he at once responds with an encore, in most cases with one of his famous marches. The constitution of Sousa's band is unique, a large body of wood-wind taking the place of strings. Of fifty-five performers, including tympani and drums, there are fourteen B flat clarinets, in addition to an alto and bass clarinet, four flutes, oboes, cor anglais, four saxophones, cornets, trumpets, a flugelhorn, four immense tubas, euphoniums, and an enormous bombardon. With such a combination the tone power in their tutti is almost overwhelming. The clarinets are remarkable in volume, but they have not quite the mellowness of our military band clarinets, but in overtures like the "Tannhauser" the power of the clarinets asserted itself to the fullest, the persistent scale passages, allotted to the strings in a full orchestra, being distinctly heard above the immense volume of brass. Our Town Hall was crowded at yesterday's matinee, and the audience accorded Mr. Sousa and his men an enthusiastic welcome. Scarcely had the applause subsided when the baton was at once raised for the commencement of the "Tannhauser" overture, the first item on the programme. Rich and beautiful was the tone of the brass in the Pilgrim's chorus, and as this great tone picture proceeded the full strength of Sousa's remarkable organisation stood revealed. The precision and attack could not have been excelled. The encore that followed was the conductor's "El Capitan" march, and in this, as in the "Washington Post" and the "Hands Across the Sea"—the latter given as the double encore—the band fairly electrified the audience. The programme also included a suite, "The Last Days of Pompeii," based on Bulwer Lytton's famous novel, composed by Sousa. It is essentially programme music, some descriptive effects being realised in a remarkable manner, and solo passages for various instruments being skilfully introduced. The most impressive performance was undoubtedly the grand scene, "Knights of the Holy Grail," from Parsifal, the splendid quality of the tubas, the fine tone of the tubal bells giving realistic effect to the impressive scene. The encore piece was the "Patrol," a march on English national melodies. The programme also included Liszt's "Second Polonaise," and "Southern Plantation Songs and Dances." Mr. Herbert Clarke contributed a cornet solo, played with wonderful brilliance and extraordinary facility of execution, an encore being readily granted. In Sousa's famous march, "The Invincible Eagle," the cornets came to the front and ranged themselves facing the audience, giving forth a fanfare of unique tone power. By the way of variety, a song and a violin solo were introduced, forming a pleasing interlude. The vocalist was Miss Maud Reese Davies, the possessor of a light but exceedingly cultured soprano voice. She sang the well-known Polacca from Donizetti's "Linda di Chamouni," in a florid and artistic manner. The violinist was Miss Dorothy Hoyle, who played Nachez's "Gipsy Dances" with fine technique and purity of tone.

THE EVENING CONCERT.

The Town Hall was again crowded in the evening in the popular parts, but the side galleries were not quite so full as in the afternoon. We have to compliment Mr. Sousa on his programmes, having discarded the well-known and hackneyed operatic selections, generally associated with military band performances, and substituting works less known. The concert opened with Berlioz's "The Roman Carnival," in which the fine tone of the cor anglais was a conspicuous feature. The performance was impressive and characteristic. A welcome novelty was the grand scene and ensemble of Giordano's "Andrea Chenier," and Liszt's "Fourteenth Rhapsodie." In the latter the rhythmic accent and the Magyar spirit were points for comment. A trombone solo, "Love Thoughts," contributed by Mr. Arthur Pryor, was an achievement quite unique, the player realising a tone quality which no other soloist on that instrument, as far as our remembrance goes, has ever produced yet, and in the way of rapid scale passage his performance was exceptionally astonishing. For an encore he gave a transcription of the bass song, "Drinking." The march, "The Stars and Stripes for Ever," was received with acclamation, a double encore following. The programme also contained Meyer Helmund's serenade, "Rococo," the soli parts being assigned to cornets, trombone, and euphonium. The encores of the evening comprised "El Capitan," a charming intermezzo "Salome," the "Washington Post," "Cake Walk and Two Steps," a dainty gavotte, "The Liberty Bell," and "Southern Idyll." The latter was a typical nigger dance, characteristically orchestrated. The marches are mostly modelled on a certain rhythmical form, but there is plenty of picturesque variety in the orchestration which make them acceptable to the listener. The concert terminated with Wagner's introduction to the third act of "Lohengrin." The vocal item consisted of Sousa's song, "Will you love when lilies are dead," very charmingly sung by Miss Maud Reese Davies. The violin solo contributed by Miss Dorothy Hoyle was Sarasate's "Zigeunerweisen," the rendering of which was characterised by splendid execution and elegant bowing. The band accompanied the song and the violin solo in a subdued manner. We have been informed that it is owing to Mr. Philip Yorke, a native of this city, that the Sousa band has been brought over from America on a concert tour through Great Britain.

Cutting from the Midland Counties Herald
Dated November 21 1901
Address of Journal Birmingham

SOUSA'S BAND IN BIRMINGHAM.—Sousa and his band proved a great attraction at the Town Hall yesterday, the building being crowded, even at the afternoon performance. Excellent though the band may be, it is, perhaps, hardly fitted for such a place as the Town Hall, where a string and wind band, in which there is not too much brass, is more effective. The finish and precision of M. Sousa's orchestra is, however, something remarkable. They play like one man with a voice of sixty-man-power. The music they play, too, is well varied from popular—very popular—music to high-class modern selections. All were well received yesterday; the encores were very numerous, and were complied with in the most ready and obliging manner.

7, STRAND, LONDON, W.C.
Birmingham Mail
21/11

SOUSA'S BAND IN BIRMINGHAM.

The concert given last evening by Sousa's Band attracted a crowded audience to the popular part of the Town Hall, but the side galleries were not so well filled as in the afternoon. The programme was an excellent one, and in place of the well-known operatic selections to which military bands have accustomed us, Mr. Sousa introduced some novelties, the chief of which were Giordano's grand scene and ensemble, from "Andrea Chenier," Berlioz's overture, "The Roman Carnival," a suite by the conductor, "Three Quotations," and Liszt's "Fourteenth Hungarian Rhapsody," the concert terminating with Wagner's introduction to the third act of "Lohengrin." The most striking performance was that of the "Rhapsody" by "Andrea Chenier," which fully revealed the wonderful tone quality in every department. The other items set forth were Meyer Helmund's serenade, "Rococo," for cornets, trombone, and euphonium soli, the performance eliciting overwhelming applause, and the march, "The Stars and Stripes for Ever." Needless to add, that encores and double encores were given almost in every instance. The most prominent of these were "El Capitan," "Washington Post," an intermezzo entitled "Salome," "Cake Walk and Two Steps," a beautiful gavotte, "Liberty Bell," and "Southern Idyll," with imitations of the shuffle dance and negro characteristics. In Mr. Arthur Pryor the band has one of the most remarkable trombone players in the world, who produces at times the tone of a cornet, and in his solo, "Love Thoughts," his executive skill was highly phenomenal. Miss Maud Reese Davies again delighted the audience with her singing, an encore following her only song, Sousa's "Will you love when the lilies are dead?" The solo violinist was Miss Dorothy Hoyle, who played in the afternoon Nachez's "Gipsy Dances," and in the evening Sarasate's "Ligounerweisen." She is an excellent performer in every way, her technique and style being artistic in the extreme. We have been told that it is through the instrumentality of Mr. Philip Yorke, a native of this city, that Sousa's band has been induced to visit this country on a concert tour.

Birmingham Daily Mail.

6, Cannon Street, Birmingham.

(Published by John Feeney & Co.)

from issue dated 21/11/1901

SOUSA'S BAND IN BIRMINGHAM.

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from the Bristol Echo
Dated November 22 1901
of Journal

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Mr. Sousa's band, having finished its successful tour, will open a short London season to-morrow, playing in the afternoon at the Empire, and in the evening at Covent Garden. —The Royal College performance of Dr. Stanford's "Much Ado about Nothing" will take place at the Lyceum next Friday. —The annual service of the London Church Choir Association took place at St. Paul's yesterday. A setting in G of the "Magnificat" and "Nunc Dimittis" was specially written by Mr. Walford Davies. —A performance of "Messiah" is announced at the Bermondsey Settlement next Thursday. —A Tchaikowsky chamber concert will be given at South Place on Sunday.

The Daily News,

19, 20, & 21, Bouverie Street, E.C.
(T. Britton, Publisher.)

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Birmingham Daily Mail.

6, Cannon Street, Birmingham.

(Published by John Feeney & Co.)

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News," Limited, and crossed.
dict carriage at Subscriber's cost.

The Bristol Times and Mirror.

Small Street, Bristol.

(T. D. Taylor, Sons, and Hawkins, Publishers.)

Cutting from issue dated

Nov 23 1901

SOUSA AND HIS BAND IN BRISTOL.

Mr. Sousa—the "March King"—brought his band to Bristol yesterday, gave two concerts in Colston Hall, and the citizens were captivated by the brilliance and precision which marked the performances of our American cousins, whom they hailed with enthusiastic demonstrations. The band is not an orchestral one, for it contains no stringed instruments; it is not a purely brass band, as wood wind instruments predominate; and it is not a military band strictly, because the balance, or proportion, of instruments is not that which usually obtains in those bands attached to the best English regiments. Probably a wind orchestra will best describe it. Mr. Sousa has carried out his own ideas as to its composition, hence it goes by his name. There are 52 performers, including four saxophones, and alto and bass clarionets. The conductor has methods and manners strictly his own, which seem to gain the hearty approval of most people, although he, like everyone else, has his detractors. Among his methods are celerity, spirit, and brilliance, and his manner with the baton is graceful, easy, and polished, if in some respects peculiar. He takes his "wand" steps to his desk, and starts off without the slightest hesitation; and there is scarcely any halt between the pieces performed, one following another in quick succession. Evidently the music is arranged on the desks of the players in the order in which the pieces are to be taken (even compositions to be given as encores being, apparently, all ready to hand), but the executants are so familiar with them that there is little reason to use their eyes except to keep them on the conductor. If the applause at the finish of a piece is at all hearty, Sousa immediately plunges into an encore piece without the slightest loss of time; and almost simultaneously an attendant walks upon the platform holding aloft a very large card on which is printed in huge letters, which all can see, the name of the composition—a notion which might be followed by English concert givers. The result of Sousa's readiness to give encores is that double the number of the items in the programme are played. Perhaps he arranges it accordingly. In judging of the performance of the band and the pieces it must be remembered that the mass of tone from so many instruments playing in a hall must necessarily be sometimes almost overwhelming, although in the open the power would by no means be too great; and the selections are intended to be, in the main, of a popular, spirited, march-like character; more classical pieces being introduced to meet the tastes of cultured musicians, to secure variety, and to enable the executants to show what they can do in respect to tone shading.

Mr. Orichton, to whom was entrusted the duty of making local arrangements, carried them out with his usual completeness. The gallery was the best part of the house at the afternoon's concert, for that was full, while there were many empty seats in the grand tier and the floor. Mr. Sousa was warmly welcomed when he took his place at the desk, and without the slightest hesitation the first item on the programme was started. It was the well-known "Tannhäuser" overture of Wagner, which was played with wonderful effect. The richness of the tone of the brass wind, the clearness and beauty of the clarionets (which seemed like one instrument) were features that arrested attention at once; while the precision and unity forthcoming can only be the result of the executants playing together for a very long time—of "feeling" each other, as it were—and of their having become thoroughly familiar with the wishes of the director. But to keen ears the rendering of the overture was not quite perfect. At the point where the procession is supposed to be at a distance, and the power is consequently subdued, the "revelry" of the clarionets almost overshadowed the lovely melody given to the brass wind, which was scarcely heard. Hearty applause, however, proved that the audience were pleased with the performance. Mr. Herbert L. Clarke contributed a cornet solo entitled "The Bride of the Waves," a melody with plenty of ornaments. He played it splendidly and with great brilliance, the double tonguing being skilfully executed and the very high notes coming out with really wonderful clearness, but the tone was not always pure. Responding to a bis, he added "The Holy City," in which his tone was much better, because less forced, and the band showed how admirably they can preserve the balance in accompanying a solo. Sousa's own suite, called "The Last Days of Pompeii," supposed to illustrate the revelry of the gamblers, the destruction of the city, and Nydia's death (with the realistic noise as of the shaking of the dice box produced by some percussion instrument), proved to be a clever and arousing piece, which led to a demand for something more. Without a minute's wait the conductor called for "The Washington Post March." At the start the audience used their hands freely, and after it had been carried through with exhilarating spirit, dash, and precision, the applause was renewed and intensified. In less than a minute the "Hands Across the Sea" March (a double encore) was well on the way. Miss Maud Reese-Davies gave a pleasing rendering of Donizetti's famous Polacca from "Linda de Chamounix," and although her voice is not very robust, the accompaniment played by the band was nicely tempered to it. Wagner's "Knights of Holy Grail" scene from "Parsifal" was carefully and tastefully rendered, if it sounded rather strange in the new dress. Again an encore was demanded, and the band started off immediately with another composition of a totally different character and in violent contrast. It was a fantasia, or pot pourri, of English, Scotch, Welsh, and Irish airs, entitled "Rose, Shamrock, and Thistle." The people ignored the contrast, and revelled in the music. Liszt's Second Polonaise drew forth the encomiums of the assemblage and a call for an additional piece, and the executants passed on to "The Cake Walk and Two-step Coon Band Contest"—a novel title in all conscience! A noticeable point in "The Water Sprites" Caprice of Kunkel was the neatness of the crescendos and diminuendos that came from the clarionets as the director raised and lowered his hand. In "The Invincible Eagle" March (Sousa) our piccolo players arrayed themselves in front of the orchestra and played the melody; and they were followed by six cornet, trumpet, and trombone players, who, the "The Stars and Stripes for Ever" was presented in like manner, and caught on. Miss Dorothy Hoyle at this juncture contributed in skilful fashion some pretty Gipsy Dances of Tivadar Nachez, the band accompaniment being finely graded. Some "Southern Plantation Songs and Dances" comprising melodies which everybody knows, arranged by Clarke, was the last item on the list; but that was not enough for the audience, who called for one piece more, and to the strains of Sousa's arousing "El Capitan" March the assemblage dispersed.

Colston Hall was well filled in the evening, when the programme was entirely different from that of the afternoon. The performance was just as brilliant, the enthusiasm was greater, the scene was more animated, and many additional pieces were given in response to encores. It will suffice only to give the list, which was as follows:—Overture, "The Roman Carnival" (Berlioz); trombone solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; suite, "Three Quotations" (Sousa); soprano solo, "Will you love when the lilies are dead?" (Sousa), Miss Maud Reese-Davies; grand scene and ensemble, "Andrea Chenier" (Giordano); Fourteenth Hungarian Rhapsody (Liszt); serenade, "Rococo" (Meyer-Helmund); march, "The Stars and Stripes for Ever" (Sousa); violin solo, "Zigeunerweisen," Miss Dorothy Hoyle (Sarasate); and introduction to third act of "Lohengrin" (Wagner).

Evening News,

12, Whitefriars Street, Fleet Street, E.C.

(John Cowley, Publisher.)

Cutting from issue dated

Nov 23 1901

MR. SOUSA IS GRATIFIED.

Mr. Sousa and his band reached London this morning by an early train from Bristol.

Mr. Sousa said that he was greatly gratified with the cordial reception that he had received in the provincial musical centres during the past seven weeks, and looked forward to his season at the Empire Theatre and Covent Garden with much pleasurable anticipation.

The members of the band expressed themselves in a similar strain, although deploring the eccentricities of the British climate.

Mr. Sousa drove to the Carlton, which he makes his home in London.

YESTERDAY'S CONCERTS.

Sousa and his musical men are back again after their provincial tour, and yesterday afternoon and evening played (as they will the next fortnight) at the Empire and Covent Garden respectively. The "March King" attracted large audiences, and amid the more fitting surroundings of the music hall and the Opera House (more fitting, having regard to the size of his band), made a much greater impression than when at the Albert Hall. Sousa's conducting, so full of little tricks and curious ways is itself worth watching. The performances may be described as made up of encores with a programme thrown in. Many of the best things are in the encores, as for instance the "Warblers," in which the orchestra whistled most charmingly, and the "Rose, Shamrock, and Thistle," a clever patriotic melody.

Cutting from the *Pelican*

Dated November 23 1901

Address of Journal

London

Mr. Sousa returns to London for his fortnight of popular concerts at the Empire and Covent Garden, on Saturday, and when he does so, he will introduce a new American Soprano, Miss Reese-Davies, who is at present singing with the American Band on tour.

I am glad to hear that the success of Mr. Sousa and his Band has been very great indeed. At Glasgow a tremendous crowd attended the farewell concert of the band at the Exhibition; while at Newcastle, Liverpool and other large towns, record audiences have been the rule.

At Covent Garden Concerts, a speciality will be its complete

LADY'S PICTORIAL
23 NOV 1901

It is not often that an orchestral concert evokes such unstinted applause as was bestowed upon Mr. Sousa and his American band at the two performances given recently in the Liverpool Philharmonic Hall. On both occasions the great hall was packed to its utmost limits with audiences whose enthusiastic appreciation of the programme provided for them was unmistakable. Encores on such an occasion were inevitable, and these were conceded in liberal measure. In addition to the band, Miss Dorothy Hoyle, solo violin, played with wonderful brilliance and artistic taste, and the singing of Miss Maud Reese-Davies contributed towards the success of the entertain-

ments. Lovers of chamber-music in Liverpool have reason to be grateful to Mr. Theodore Lawson for the delightful series of concerts arranged by him, of which the first was given in the Philharmonic Hall on Tuesday evening last. The artistes included Miss Fanny Davies, Mr. Lawson's famous string quartet (Messrs. Lawson, Inwards, Krenz, and Renard), and Mdlle. Jeanne Douste (solo vocalist).

The Bristol Times and Mirror,

Small Street, Bristol.

(T. D. Taylor, Sons, and Hawkins, Publishers.)

Cutting from issue dated Nov 23 1901

SOUSA AND HIS BAND IN BRISTOL.

Mr. Sousa—the "March King"—brought his band to Bristol yesterday, gave two concerts in Colston Hall, and the citizens were captivated by the brilliance and precision which marked the performances of our American cousins, whom they hailed with enthusiastic demonstrations. The band is not an orchestral one, for it contains no stringed instruments; it is not a purely brass band, as wood wind instruments predominate; and it is not a military band strictly, because the balance, or proportion, of instruments is not that which usually obtains in those bands attached to the best English regiments. Probably a wind orchestra will best describe it. Mr. Sousa has carried out his own ideas as to its composition, hence it goes by his name. There are 52 performers, including four saxophones, and alto and bass clarionets. The conductor has methods and manners strictly his own, which seem to gain the hearty approval of most people, although he, like everyone else, has his detractors. Among his methods are celerity, spirit, and brilliance, and his manner with the baton is graceful, easy, and polished, if in some respects peculiar. He takes his "wand," steps to his desk, and starts off without the slightest hesitation; and there is scarcely any halt between the pieces performed, one following another in quick succession. Evidently the music is arranged on the desks of the players in the order in which the pieces are to be taken (even compositions to be given as encores being, apparently, all ready to hand), but the executants are so familiar with them that there is little reason to use their eyes except to keep them on the conductor. If the applause at the finish of a piece is at all hearty, Sousa immediately plunges into an encore piece without the slightest loss of time; and almost simultaneously an attendant walks upon the platform holding aloft a very large card on which is printed in huge letters, which all can see, the name of the composition—a notion which might be followed by English concert givers. The result of Sousa's readiness to give encores is that double the number of the items in the programme are played. Perhaps he arranges it accordingly. In judging of the performance of the band and the pieces it must be remembered that the mass of tone from so many instruments playing in a hall must necessarily be sometimes almost overwhelming, although in the open the power would by no means be too great; and the selections are intended to be, in the main, of a popular, spirited, march-like character; more classical pieces being introduced to meet the tastes of cultured musicians, to secure variety, and to enable the executants to show what they can do in respect to tone shading.

Mr. Crichton, to whom was entrusted the duty of making local arrangements, carried them out with his usual completeness. The gallery was the best part of the house at the afternoon's concert, for that was full, while there were many empty seats in the grand tier and the floor. Mr. Sousa was warmly welcomed when he took his place at the desk, and without the slightest hesitation the first item on the programme was started. It was the well-known "Tannhäuser" overture of Wagner, which was played with wonderful effect. The richness of the tone of the brass wind, the clearness and beauty of the clarionets (which seemed like one instrument) were features that arrested attention at once; while the precision and unity forthcoming can only be the result of the executants playing together for a very long time—of "feeling" each other, as it were—and of their having become thoroughly familiar with the wishes of the director. But to keen ears the rendering of the overture was not quite perfect. At the point where the procession is supposed to be at a distance, and the power is consequently subdued, the "revelry" of the clarionets almost overshadowed the lovely melody given to the brass wind, which was scarcely heard. Hearty applause, however, proved that the audience were pleased with the performance. Mr. Herbert L. Clarke contributed a cornet solo entitled "The Bride of the Waves," a melody with plenty of ornaments. He played it splendidly and with great brilliance, the double tonguing being skilfully executed and the very high notes coming out with really wonderful clearness, but the tone was not always pure. Responding to a bis, he added "The Holy City," in which his tone was much better, because less forced, and the band showed how admirably they can preserve the balance in accompanying a solo. Sousa's own suite, called "The Last Days of Pompeii," supposed to illustrate the revelry of the gamblers, the destruction of the city, and Nydia's death (with the realistic noise as of the shaking of the dice box produced by some percussion instrument), proved to be a clever and arousing piece, which led to a demand for something more. Without a minute's wait the conductor called for "The Washington Post March." At the start the audience used their hands freely, and after it had been carried through with exhilarating spirit, dash, and precision, the applause was renewed and intensified. In less than a minute the "Hands Across the Sea" March (a double encore) was well on the way. Miss Maud Reese-Davies gave a pleasing rendering of Donizetti's famous Polacca from "Linda de Chamour," and although her voice is not very robust, the accompaniment played by the band was nicely tempered to it. Wagner's "Knights of Holy Grail" scene from "Parsifal" was carefully and tastefully rendered, if it sounded rather strange in the new dress. Again an encore was demanded, and the band started off immediately with another composition of a totally different character and in violent contrast. It was a fantasia, or pot pourri, of English, Scotch, Welsh, and Irish airs, entitled "Rose, Shamrock, and Thistle." The people ignored the contrast, and revelled in the music. Liszt's Second Polonaise drew forth the encomiums of the assemblage and a call for an additional piece, and the executants passed on to "The Cake Walk and Two-step Coon Band Contest"—a novel title in all conscience! A noticeable point in "The Water Sprites" Caprice of Kunkel was the neatness of the crescendos and diminuendos that came from the clarionets as the director raised and lowered his hand. In "The Invincible Eagle" March (Sousa) our piccolo players arrayed themselves in front of the orchestra and played the melody; and they were followed by six cornet, trumpet, and trombone players, who, one by one, and the rapidity with which the executants passed from and to their seats were quaint and surprising. An encore being demanded, "The Stars and Stripes for Ever" was presented in like manner, and caught on. Miss Dorothy Hoyle at this juncture contributed in skilful fashion some pretty Gipsy Dances of Tivadar Nachez, the band accompaniment being finely graded. Some "Southern Plantation Songs and Dances" comprising melodies which everybody knows, arranged by Clarke, was the last item on the list; but that was not enough for the audience, who called for one piece more, and to the strains of Sousa's arousing "El Capitan" March the assemblage dispersed.

Colston Hall was well filled in the evening, when the programme was entirely different from that of the afternoon. The performance was just as brilliant, the enthusiasm was greater, the scene was more animated, and many additional pieces were given in response to encores. It will suffice only to give the list, which was as follows:—Overture, "The Roman Carnival" (Berlioz); trombone solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; suite, "Three Quotations" (Sousa); soprano solo, "Will you love when the lilies are dead?" (Sousa), Miss Maud Reese-Davies; grand scene and ensemble, "Andrea Chenier" (Giordano); Fourteenth Hungarian Rhapsody (Liszt); serenade, "Rococo" (Meyer-Helmund); march, "The Stars and Stripes for Ever" (Sousa); violin solo, "Zigeunerweisen," Miss Dorothy Hoyle (Sarasate); and introduction to third act of "Lohengrin" (Wagner).

Evening News,

12, Whitefriars Street, Fleet Street, E.C.

(John Cowley, Publisher.)

Cutting from issue dated Nov 23 1901

MR. SOUSA IS GRATIFIED.

Mr. Sousa and his band reached London this morning by an early train from Bristol. Mr. Sousa said that he was greatly gratified with the cordial reception that he had received in the provincial musical centres during the past seven weeks, and looked forward to his season at the Empire Theatre and Covent Garden with much pleasurable anticipation. The members of the band expressed themselves in a similar strain, although deploring the eccentricities of the British climate. Mr. Sousa drove to the Carlton, which he makes his home in London.

YESTERDAY'S CONCERTS.

Sousa and his musical men are back again after their provincial tour, and yesterday afternoon and evening played (as they will the next fortnight) at the Empire and Covent Garden respectively. The "March King" attracted large audiences, and amid the more fitting surroundings of the music hall and the Opera House (more fitting, having regard to the size of his band), made a much greater impression than when at the Albert Hall. Sousa's conducting, so full of little tricks and curious ways is itself worth watching. The performances may be described as made up of encores with a programme thrown in. Many of the best things are in the encores, as for instance the "Warblers," in which the orchestra whistled most charmingly, and the "Rose, Shamrock, and Thistle," a clever patriotic melody.

Cutting from the Pelican

Dated November 23 1901

Address of Journal London

Mr. Sousa returns to London for his fortnight of popular concerts at the Empire and Covent Garden, on Saturday, and when he does so, he will introduce a new American Soprano, Miss Reese-Davies, who is at present singing with the American Band on tour.

I am glad to hear that the success of Mr. Sousa and his Band has been very great indeed. At Glasgow a tremendous crowd attended the farewell concert of the band at the Exhibition; while at Newcastle, Liverpool and other large towns, record audiences have been the rule.

At Covent Garden Concerts, a speciality will be made of the 2s. Promenade, for which tickets will be issued in advance. There will be a complete change of programme at each concert.

STRAND, LONDON, W.C.

ESS CUTTING AND INFORMATION AGENCY.

MEIKE AND CURTICE.

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Long News
23-11-07

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The Morning Leader.

Stonecutter Street, London, E.C.

Cutting from issue dated... Nov. 23... 1907

Sousa at the Empire.

Sousa's band appear at the Empire to-day and onwards.

Manchester Daily Dispatch.

Withy Grove, Manchester.

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

Cutting from issue dated Nov 15 1907

SOUSA.



The famous American conductor, who is giving performances with his band in Manchester to-day and to-morrow.

The Star,

Star Building, Stonecutter Street, E.C.

(John Britton Jones, Publisher.)

Cutting from issue dated Nov 23 07

Sousa and his band have returned to town, and commence a series of matinee concerts at the Empire this afternoon and a run of promenade concerts at Covent Garden commencing this evening. The band arrived at Paddington yesterday morning from Bristol, and Sousa has had a successful two months' tour of the provinces, including four weeks at the Glasgow Exhibition. Mr. Philip Yorke, who was well known as the smart assistant manager at the Palace has "gone over" to Sousa as his managing director.

Relican
23-11-07

Aldrich, the clever juggler, discovered by the critic, in *The Girl from Up There* started an engagement at the Empire Theatre on Monday night, his performance being entirely different to that which he gave at the Duke of York's. November 23rd, is the date on which Sousa's band will begin a series of twelve afternoon performances at the popular house in Leicester Square, and intending patrons should notice that no smoking is to be allowed during the latter engagement.

Star
23-11-07

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Sousa stays at the Carlton Hotel during the time he is in London. The band is accompanied by two lady soloists, Miss Maud Reese-Davies, soprano; and Miss Dorothy Moyle, violinist. O. P.

The Observer,

396, Strand, London, W.C.

(James Biddlecombe, Publisher.)

Cutting from issue dated Nov 24 0127

THE MUSICAL WORLD.

CONCERTS YESTERDAY.

Mr. Sousa and his band began their fortnight's season of London concerts yesterday. They will be heard in the daytime at the Empire, and in the evening at Covent Garden. The performances yesterday afternoon were anything but inspiring. Dynamic contrasts were conspicuous by their absence, and a lack of virility marked the interpretations generally. We recognise gladly the excellent balance of tone, refinement, and unanimity of phrasing that distinguish Mr. Sousa's band, but as regards warmth, vigour, breadth, and brilliancy, our best military bands—the Coldstreams, for example, or the Grenadiers—are, in our opinion, much superior. The playing of the American band reminds us too often of music produced by clockwork. In pursuit of this to be the result of too much drilling. In pursuit of the delicacies appertaining to a perfect and thoroughly well-oiled machine Mr. Sousa has, it seems to us, lost sight of such qualities as grandeur, passion, and that manly grip that is one of the great secrets of so performing music that it arouses enthusiasm. Mr. Sousa pleases and entertains, but he does not convince.

Relican
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I am glad to hear that the success of Mr. Sousa and his Band has been very great indeed. At Glasgow a tremendous crowd attended the farewell concert of the band at the Exhibition; while at Newcastle, Liverpool and other large towns, record audiences have been the rule.

At Covent Garden Concerts, a speciality will be made of the 25. Promenade, for which tickets will be sold in advance. There will be a complete programme at each concert.

The Western Daily Press,
Baldwin Street, Bristol.
(Publisher and Gen. Publisher.)
Even issue dated Nov 23

SOUSA'S BAND IN BRISTOL.

CONCERTS AT COLSTON HALL.

After displaying their ability at Glasgow Exhibition and in different important centres in England, the musicians comprehended in the band of Mr John Philip Sousa, "The March King," came to Bristol yesterday, and gave two performances in Colston Hall. It is nearly thirty years since another celebrated American band, that of Mr P. S. Gilmore, visited our city and played at two concerts in the old Colston Hall. The conductor of that company of instrumentalists, a native of Ireland, settled in the United States, and was the director of the Jubilee Festival held at Boston on the termination of the American Civil War. Mr Sousa has a high reputation as a conductor, and he and his harmonious crew greatly delighted local hearers. At the afternoon concert yesterday the gallery was filled, and there was a large attendance in the area, but the seats in the grand tier were scantily occupied. The band, and especially their conductor, experienced an enthusiastic welcome upon taking their places on the platform. The constitution of the band is remarkable, the strings being represented by a large body of wood-wind. There are fifty-five performers, including tympani and drums, there are fourteen B flat clarionets, in addition to an alto and bass clarinet, four flutes, oboes, cor Anglais, four saxophones, cornets, trumpets, a flugelhorn, four immense tubas, euphoniums, and an enormous bombardon. It need scarcely be said that with such a collection of instruments an overwhelming tone is forthcoming. Mr Sousa had the players completely under his control, and they performed with such complete unanimity of sentiment that bold crescendos and tuttis were rendered as if the musicians were one unerring, yet sensitive, machine. The picturesque overture to "Tannhäuser" affords scope for considerable display, so that no wonder it found a place in the programme, even as it did in the previous scheme of Mr Gilmore. The Pilgrims' chant at the commencement might have been better rendered, but the after portions of the fine prelude were admirably played, the rapid passages, which Wagner allotted to the violins, being executed with marvellous facility by the clarionets. The precision and attack were all that could be desired. A striking feature in the conduct of band and conductor was the readiness with which encores were acceded to, as no sooner did the audience indulge in more than ordinary applause, than, without attempting to evade a repetition or a substitution, Mr Sousa gave the signal for another piece, so that the whole system of encores had been evidently carefully prepared. Not that the assembly would object to this, as so pleased did they appear, the players might have given many additional pieces and still found their hearers unsatisfied. To mention one or two of the principal compositions presented we may unhesitatingly praise Mr Sousa's suite "The Last Days of Pompeii," suggested by the description of the catastrophe narrated in Bulwer-Lytton's favourite novel. It is programme music, and some of the effects are realised wonderfully. Upon the audience applauding at the finish, "Hands across the Sea" was given with a force that quite electrified the hearers. There was no finer portion of the performance than the grand scene "Knights of the Holy Grail," from Wagner's latest opera, the magnificent tone of the tubas and the charm of the tubal bells rendering the execution quite realistic. Applause the most hearty followed, and the conductor gave the signal for a "Patrol," which he composed when his tour in Great Britain was arranged. The piece entitled "Rose, Shamrock, and Thistle" is reminiscent of many patriotic British songs—"The Blue Bells of Scotland," "Soldiers of the Queen," "The British Grenadiers," and so forth, concluding with "Rule Britannia," rendered fortissimo. Mr Herbert L. Clarke, a cornet player in the band, was highly successful in his solo "The Bride of the Waves," and for an encore gave a good interpretation of the "Holy City," by Stephen Adams. Of course, Mr Sousa's inspiring march "The Invisible Eagle" was a great success, and the cornets coming to the front and ranging themselves facing the audience afforded a most emphatic display. The band were shown off well in some Plantation Songs and Dances, and, indeed, throughout their tone was remarkably rich and well balanced, while the excellent manner in which they played together indicated how thoroughly they were prepared for their work. By way of variety a song and a violin solo were introduced, the vocalist being Miss Maud Leese-Davies, who delivered with charm the Polacca from Donizetti's "Linda," and the executant, Miss Dorothy Hoyle, who played with skill Gipsy Dances by Tivadar Nachez.

In the evening the hall was crowded. Long before the doors were opened there was a long queue in Colston Street, and when Sousa stepped briskly to the conductor's stand there was not an inch more room in the more popular parts of the house, while the grand tier was well filled. The programme chosen for the occasion showed off the fine qualities of "Sousa and his Band" even better than that of the afternoon, and encores furnished as many, if not more, numbers as the programme itself. Berlioz's "Roman Carnival," with its wonderful effects for the wind instruments, opened the evening, and the introduction to Wagner's "Lohengrin" (Act III.) closed it, but between those two were sandwiched a most enjoyable collection of pieces which demonstrated to the full what the greatest American band is capable of. The conductor's own Suite of 3 Quotations was immensely popular; and Liszt's famous 14th Hungarian Rhapsody was rendered to perfection. Mr Arthur Prior's trombone solo, "Love Thoughts," was vociferously re-demanded, the talented soloist giving in response the German "Trinklied." Miss Maud Leese-Davies sang Sousa's "Will you Love when the lilies are dead" with such sympathy as to call for a well-deserved encore, and Miss Dorothy Hoyle's charming violin solo was productive of a similar result. Sousa marches filled up the spaces where "wails" usually occur, and these, of course, were again encored, with the consequence that the great composer must have well-nigh exhausted his repertoire if the concert had lasted much longer. "El Capitan," "King Cotton," "The Washington Post," "The Bride-Elect," and "The Stars and Stripes for Ever" were all enthusiastically received, and everyone was genuinely sorry when the necessities of time produced the National Anthem.

The Sunday Times,
Published at 46, Fleet Street, London, E.C.
Cutting from issue dated Nov 24

Sousa and his celebrated band is, altogether too vast a topic to be hustled off in a mere paragraph. From a critically musical standpoint, he will be dealt with in another column. It is, however, well within my province to assure those who would observe his mannerisms as conductor that they in no wise fall short of all we have hitherto believed. The programme opened with an overture, "Paragraph III," and apparently the composer was not in a journalistic vein and words did not flow freely; later the printer got impatient, and he had to hurry up, and it was evidently with relief that John Philip threw down his pen and turned his attention to the ever-popular "Washington Post," which was one of the many encores of the afternoon. Indeed, it seemed hardly necessary to have any printed programme, for it is almost safe to assert that, given a good opening piece, an encore follows as a matter of course, and more encores still, the public having an insatiable maw. But it is quite worth while to hear this famous band. All should go—and soon.
C. McD.

The News of the World

9 & 10, Whitefriars Street, E.C.
Cutting from issue dated Nov 24

SOUSA'S BAND.

Mr. Sousa's concert yesterday afternoon at the Empire was a great success for the famous American conductor. The overture was a very charming introduction to what was to follow. The work was Suppe's "Paragraph III." It is a composition rich in flowing and harmonious passages, and under Mr. Sousa's direction, the band played it for all it was worth. The deserved applause with which it was received was rewarded with "The Cake Walk and Two Step." People whose nerves can stand plenty of brass must have found it an inspiring piece. Mr. Sousa, it must be confessed, is generous in responding to encores. One of the most agreeable features of the concert was the Flugelhorn solo by Mr. Frank Helle. For the solo, Robandi's "Alla Stella Confidante" was chosen. In this delightful composition, the composer has delivered his soul of a conception of ineffable tenderness. Mr. Helle's rendering was delightful, and was warmly applauded. In a minute or two the flesh had its innings with the "Washington Post," executed in florid style. The next item on the programme consisted of the "Three Quotations," by Mr. Sousa himself. The music of the pieces included under this title is sparkling and lively. Miss Maud Leese-Davies's interpretation of Donizetti's "Linda di Chamounix" was as dainty and artistic as the singular delicacy of the theme demands. The subject suited the quality of her voice, which, though exquisitely pure, is not very powerful. The prelude to "Parsifal" followed. In the second part of the programme Liszt, Giraud, and Sarasate were represented. Miss Dorothy Hoyle's violin solo "Zigeunerweisen" (Sarasate) was excellently performed, and afforded the audience great pleasure. Mr. Sousa is to be congratulated on the quality of the programme he presented to his patrons.

Lloyds Weekly Newspaper,

12 Salisbury Square, Fleet Street, E.C.
(L Lloyd Ltd., Publishers.)

from issue dated Nov 24

SOUSA AND HIS BAND.

The series of performances in London arranged for the American conductor and instrumentalists before their return to the other side of the Atlantic began yesterday afternoon at the Empire. They occupied the stage, the background of which represented a well-known balmarium, and at each side of the proscenium the "Union Jack" and the "Stars and Stripes" were in happy union. The ordinary orchestral space was hidden by red cloth, and smoking was prohibited. The programme was of much the same order as at the Sousa concert at the Albert hall in October, and again it was in such familiar pieces as the conductor's own "El Capitan March," "The Washington Post," and "Stars and Stripes for Ever," that the distinctiveness of the band was most apparent. In the evening Covent Garden was very well attended. Half the floor space was set apart for stalls, and behind was a promenade. All the dress circle seats and many of the boxes were occupied. The printed programme was different from that of the afternoon, though several old friends appeared as encores, and, as a rule, the older they were the better they were received. The electric and other decorations were as at the fancy balls, another of which was successfully held on Friday night. Messrs. Frank Rendle and Neil Forsyth announce the next ball for Dec. 6.

Weekly Times and Echo

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

Cutting from issue dated Nov 24 1901

SOUSA'S BAND.

SOUSA and his band have returned to London, after a successful tour of six or seven weeks' duration in the provinces. Yesterday they began a series of afternoon concerts at the Empire and evening concerts at Covent Garden, which will last until December 7th. Flying visits will then be paid to the Crystal Palace, Brighton, Bournemouth and Southampton, and by December 14th they will be homeward bound. There were only nine items set down in yesterday's programme, but encores were granted with such remarkable readiness and frequency that probably twice as many pieces were actually played. It was undoubtedly in Sousa's own compositions that the merits—and the demerits—of the band were most conspicuously displayed. "El Capitán," "The Washington Post," and other familiar pieces were rendered with great gusto and enthusiastically applauded by the large audience. In music of a higher class, however, the performances of the band were not altogether satisfactory. In the prelude to "Parsifal," for instance, they came a long way behind the Queen's Hall orchestra, though for a band composed of nearly equal parts of brass and wood wind they did remarkably well. Liszt's Second Hungarian Rhapsody was an excellent example of the surprising softness and crispness with which they can play when Sousa likes. The gallery boys beguiled the interval with some capital whistling.

The Referee,

Wine Office Court, Fleet Street, E.C.

(Richard Butler, Publisher.)

Cutting from issue dated Nov 24

ENCOURE SOUSA.

CLAD in immaculate white, and surrounded by his expert manipulators of wood-wind, and brass, Mr. John Philip Sousa began an afternoon campaign yesterday at the Empire Theatre. I gave a complete list of the instruments composing this world-known band in the REFERENCE of the 6th ult., when I also so exhaustively described and criticised the organisation and its playing that I need now only mention some of the impressions of yesterday's performances. Apparently the opening overture was chosen as an effective foil for the "El Capitán" march and the "Coon Band Contest" cake-walk, which were given in rapid succession as encores. There is no finicking diffidence about Mr. Sousa's method of granting encores—indeed, they are given with such celerity as often to cause a feeling of surprise. The composer's marches were conspicuous by their absence in yesterday's selections, but you "never know your luck" with Sousa, and this was illustrated by a paradoxical remark I overheard in the evening at Covent Garden—viz., "We've had more encores than pieces." Pleasing features of the afternoon were a transcription of Robaudi's song, "Alla Stella Confidente," the voice part of which was cleverly played on a Flögelhorn by Mr. Frank Helle; and the tasteful rendering by Miss Maud Reese-Davies of an aria from Donizetti's "Linda di Chamounda."

In the evening a performance was given at Covent Garden Theatre. The selection for this showed the band to greater advantage. The suite, entitled "Maidens Three," by Mr. Sousa, is clearly laid out to show the skill of the players, and the illustration of the "Coquette," the first of the "Maidens Three," is very dainty. A dissertation on Wagner's "Lohengrin" and a transcription of Liszt's second Polonaise also served to display the great capabilities of Mr. Sousa's instrumentalists. Mr. Arthur Pryor, who has been dubbed the "Paganini of the trombone," justified the suggestiveness of the nickname in a piece of his own, entitled "The American Patriot," and subsequently delighted his listeners by producing, in an arrangement of the old German "Trinklied," the guttural, fundamental tones of his instrument. Miss Dorothy Hoyle contributed two violin solos with executive neatness and Miss Reese-Davies sang a song entitled "Will you love when the lilies are dead?" Judging from the music, the answer was of no immediate consequence, but its waltz rhythm was acceptable to the audience. I tried to keep a record of the order of the encores, but after counting seven I became hopelessly mixed up with cake-walks and marches whose swinging melodies haunt me as I write.

LANCELOT.

SOUSA BACK AGAIN.

Sousa and his band received a warm welcome when they made their reappearance before a London audience at Covent Garden Theatre last evening. Of bright and lively music there was plenty to satisfy even the most ardent admirer of this rather "cheap" form of art. In the playing of marches the time and precision are truly wonderful, but to listen to some scenes from Wagner's "Lohengrin" and Liszt's Second Polonaise as rendered last night required a great effort, and that Sousa has yet much to learn in the interpretation of such works as these cannot be gainsaid. His methods of conducting are peculiar, and in this respect we hope they will continue to be so. Encores are given on the least provocation, and though this may be the result of a large and generous heart, it is an example which is not to be commended. With the extensive repertoire at his command, M. Sousa may, however, possibly consider himself justified in not hiding his light under a bushel. Considering the scores of opportunities for hearing first-class music, one is tempted to ask where the audience come from and why they come? If it is from a desire for amusement they will not go empty away, for the comic element is always to the fore.

THE MUSICAL WORLD.

CONCERTS YESTERDAY.

Mr. Sousa and his band began their fortnight's season of London concerts yesterday. They will be heard in the daytime at the Empire, and in the evening at Covent Garden. The performances yesterday afternoon were anything but inspiring. Dynamic contrasts were conspicuous by their absence, and a lack of virility marked the interpretations generally. We recognise gladly the excellent balance of tone, refinement, and unanimity of phrasing that distinguish Mr. Sousa's band, but as regards warmth, vigour, breadth, and brilliancy, our best military bands—the Coldstreams, for example, or the Grenadiers—are, in our opinion, much superior. The playing of the American band reminds us too often of music produced by clockwork. We imagine this to be the result of too much drilling. In pursuit of the delicacies appertaining to a perfect and thoroughly well-oiled machine Mr. Sousa has, it seems to us, lost sight of such qualities as grandeur, passion, and that manly grip that is one of the great secrets of so performing music that it arouses enthusiasm. Mr. Sousa pleases and entertains, but he does not convince.

SOUSA'S BAND.

SOUSA and his band have returned to London, after a successful tour of six or seven weeks' duration in the provinces. Yesterday they began a series of afternoon concerts at the Empire and evening concerts at Covent Garden, which will last until December 7th. Flying visits will then be paid to the Crystal Palace, Brighton, Bournemouth and Southampton, and by December 14th they will be homeward bound. There were only nine items set down in yesterday's programme, but encores were granted with such remarkable readiness and frequency that probably twice as many pieces were actually played. It was undoubtedly in Sousa's own compositions that the merits—and the demerits—of the band were most conspicuously displayed. "El Capitán," "The Washington Post," and other familiar pieces were rendered with great gusto and enthusiastically applauded by the large audience. In music of a higher class, however, the performances of the band were not altogether satisfactory. In the prelude to "Parsifal," for instance, they came a long way behind the Queen's Hall orchestra, though for a band composed of nearly equal parts of brass and wood wind they did remarkably well. Liszt's Second Hungarian Rhapsody was an excellent example of the surprising softness and crispness with which they can play when Sousa likes. The gallery boys beguiled the interval with some capital whistling.

Sousa and his celebrated band is altogether too vast a topic to be hustled off in a mere paragraph. From a critically musical standpoint, he will be dealt with in another column. It is, however, well within my province to assure those who would observe his mannerisms as conductor that they in no wise fall short of all we have hitherto believed. The programme opened with an overture, "Paragraph III," and apparently the composer was not in a journalistic vein and words did not flow freely; later the printer got impatient, and he had to hurry up, and it was evidently with relief that John Philip threw down his pen and turned his attention to the ever-popular "Washington Post," which was one of the many encores of the afternoon. Indeed, it seemed hardly necessary to have any printed programme, for it is almost safe to assert that, given a good opening piece, an encore follows as a matter of course, and more encores still, the public having an insatiable maw. But it is quite worth while to hear this famous band. All should go—and

C. McD.

SOUSA AND HIS BAND.

The series of performances in London arranged for the American conductor and instrumentalists before their return to the other side of the Atlantic began yesterday afternoon at the Empire. They occupied the stage, the background of which represented a well-known palmarium, and at each side of the proscenium the "Union Jack" and the "Stars and Stripes" were in happy union. The ordinary orchestral space was hidden by red cloth, and smoking was prohibited. The programme was of much the same order as at the Sousa concerts at the Albert hall in October, and again it was in such familiar pieces as the conductor's own "El Capitan March," "The Washington Post," and "Stars and Stripes for Ever," that the distinctiveness of the band was most apparent.

In the evening Covent Garden was very well attended. Half the floor space was set apart for stalls, and behind was a promenade. All the dress circle seats and many of the boxes were occupied. The printed programme was different from that of the afternoon, though several old friends appeared as encores, and, as a rule, the older they were the better they were received. The electric and other decorations were as at the fancy balls, another of which was successfully held on Friday night. Messrs. Frank Rendle and Neil Forsyth announce the next ball for Dec. 6.

Morning Post.

12, Wellington Street, W.C.

(Edward E. Peacock, Publisher.)

Cutting from issue dated Nov 25 1901

Mr. Sousa, fresh from his Glasgow triumphs, commenced operations at the Empire Theatre in the afternoon, and continued them in the evening at Covent Garden. It is only recently that an account of Mr. Sousa and his band appeared in these columns, and there is thus no necessity in doing more than to state that his performances at both places on Saturday met with success, and that encores were given without stinting. Miss Maud Reese Davies contributed some songs in a pleasing fashion.

SOUSA CONCERTS.

London, having had but a fleeting opportunity of making acquaintance with Mr. John Philip Sousa and his band upon the occasion of their appearance in Kensington a few weeks since, is now afforded a better chance of sampling the quality of the American musicians. With two concerts daily during the next fortnight from which to choose it is hardly likely that music-lovers—and the curious—will suffer the band's present visit to slip by without passing critical judgment upon their performances. At the Empire matinee on Saturday the composer of the "Washington Post," having showed his men the way through the genial pages of a Suppe overture, responded—with a promptness born of constant practice—to demands for more, with his familiar "El Capitan" March, to which he graciously added an effusion in "rag-time" designated the "Coon Band Contest." Similarly, after his "Three Quotations," came two supplemental pieces of the kind with which the "March King's" name is chiefly identified, and which so greatly delight his admirers. From the "Washington Post" to the "Parsifal" prelude was a far cry indeed, but the staggering transition, it must be admitted, came readily enough to the deft fingers of Mr. Sousa's instrumentalists, who, in the Wagner excerpt, preserved a balance of tone that did them not a little credit, whilst showing, at the same time, that their conductor's eccentricities of deportment—which he wisely flings aside when in the presence of really serious music—are in no wise indispensable to them for their proper interpretation of his own lively strains.

In the more ample spaces of Covent Garden Opera House Mr. Sousa and his alert performers found, in the evening, an audience no less ready than that which welcomed them earlier in the day to take gratefully to all that was laid before them. It is manifestly unnecessary to discuss in anything like detail a programme framed upon lines essentially popular. Enough that the band's fine qualities came out here with telling effect in a list of pieces admirably suited to display them to the best advantage. Relief from the more strenuous bursts of brass and wood-wind was at hand in the tasteful singing of Miss Maud Reese-Davies, and some violin solos contributed by Miss Dorothy Hoyle, who pleased her hearers not a little.

SOUSA'S BAND.

Mr. Sousa's concert yesterday afternoon at the Empire was a great success for the famous American conductor. The overture was a very charming introduction to what was to follow. The work was Suppe's "Paragraph III." It is a composition rich in flowing and harmonious passages, and under Mr. Sousa's direction, the band played it for all it was worth. The deserved applause with which it was received was rewarded with "The Cake Walk and Two Step." People whose nerves can stand plenty of brass must have found it an inspiring piece. Mr. Sousa, it must be confessed, is generous in responding to encores. One of the most agreeable features of the concert was the Flugelhorn solo by Mr. Frank Helle. For the solo, Robandi's "Alla Stella Confidente" was chosen. In this delightful composition, the composer has delivered his soul of a conception of ineffable tenderness. Mr. Helle's rendering was delightful, and was warmly applauded. In a minute or two the flesh had its innings with the "Washington Post," executed in florid style. The next item on the programme consisted of the "Three Quotations," by Mr. Sousa himself. The music of the pieces included under this title is sparkling and lively. Miss Maud Reese-Davies's interpretation of Donizetti's "Linda di Chamounix" was as dainty and artistic as the singular delicacy of the theme demands. The subject suited the quality of her voice, which, though exquisitely pure, is not very powerful. The prelude to "Parsifal" followed. In the second part of the programme Liszt, Giraud, and Sarasate were represented. Miss Dorothy Hoyle's violin solo "Zigeunerweisen" (Sarasate) was excellently performed, and afforded the audience great pleasure. Mr. Sousa is to be congratulated on the quality of the programme he presented to his patrons.

The People,

Milford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

Cutting from issue dated Nov 24 1901

YESTERDAY'S CONCERTS.

Sousa and his musical men are back again after their provincial tour, and yesterday afternoon and evening played (as they will the next fortnight) at the Empire and Covent Garden respectively. The "March King" attracted large audiences, and amid the more fitting surroundings of the music hall and the Opera House (more fitting, having regard to the size of his band), made a much greater impression than when at the Albert Hall. Sousa's conducting, so full of little tricks and curious ways, is itself worth watching. The performances may be described as made up of encores with a programme thrown in. Many of the best things are in the encores, as for instance the "Washington Post," in which the orchestra is most charmingly, and the "March King," and "Thistle," and "The Cake Walk."

Standard.

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

(Published by William Goodwin Thame.)

Cutting from issue dated Nov 25 1901

After an extensive tour in the provinces, Mr. Sousa and his wood-wind and brass band began on Saturday a series of recitals, in the afternoon at the Empire Theatre, and in the evening at Covent Garden Theatre. The organisation and peculiarities of this band were so fully described and criticised in these columns on the first appearance of this body of musicians in this country at the Albert Hall on the 4th ult. that there is now no need to enter into particulars, but it should be said that the shortcomings and faults rather than the excellencies of the performances become more apparent by rehearing, the mechanical character of the playing, in particular, being most noticeable. It should be observed also that the arrangement of orchestral works for wind instruments only is justifiable for military bands specially constituted for open-air performances, but Mr. Sousa's band is intended for concert rooms, and, consequently, there is no excuse for altering such works, which inevitably lose in effectiveness by such treatment. Artistically, therefore, the repertory is restricted to pieces of little musical importance and to compositions by Mr. Sousa. The latter are cleverly scored for effect, and several of his marches possess a melodious obviousness and rhythmic force which have secured them great popularity. The best of these were played on Saturday, as supplementary pieces to those mentioned on the programmes, and manifestly gave the most satisfaction to the large audiences. At the Empire Mr. Frank Helle played with good tone and emphasis on a flugelhorn, the voice part of Robandi's song, "Alla Stella Confidente," and Miss Maud Reese-Davies sang an aria from Donizetti's "Linda di Chamounix." In the evening, at Covent Garden Theatre, the most noteworthy solos were contributed by Miss Dorothy Hoyle, who played one of M. Machey's Gipsy Dances for violin, and by Mr. Arthur Pryor, a trombone player possessing remarkable executive command of his instrument.

Cutting from the Daily Chronicle
Dated November 25 1901
Address of Journal

SOUSA AND HIS BAND.

Having nearly completed their two months' British tour, Mr. John Philip Sousa and his band have returned to London for a fortnight, appearing in the afternoon at the Empire, and in the evening at Covent Garden Theatre. The early programme on Saturday showed ten pieces, but owing to the conductor's readiness in complying with encore demands the number was more than doubled. In one instance he gave two encore pieces in response to the demand for extras. Sousa and his band can teach us nothing as regards the rendering of the highest-class compositions, but they do wonders with such spirited trifles as "The Washington Post" and "El Capitán March." Of course their appearance at the Empire in no way interferes with Mr. H. J. Hitchens' admirable entertainment in the evening.

Neither does their temporary occupancy of Covent Garden Theatre affect the regular course of the fancy dress balls, which under the management of Messrs. Rendle and Forsyth continue to be well patronised. There was a good attendance at each of the Sousa performances on Saturday.

THE SUN

Sun Buildings, Tudor Street, London. E.C.

(Published by William C. Hall.)

Cutting from issue dated Nov 25 01

TURN OF SOUSA'S BAND.

and his band have returned to London. On Saturday they began a series of recitals, in the afternoon at the Empire Theatre, and in the evening at Covent Garden Theatre. Among the soloists at the Empire Mr. Frank Helle played with good tone and emphasis, on a flugelhorn, the voice part of Robaudi's song "Alla Stella Confidente," and Miss Maud Reese-Davies sang an aria from Donizetti's "Linda di Chamounix."

In the evening, at Covent Garden Theatre, the most noteworthy solos were contributed by Miss Dorothy Hoyle, who played one of M. Machey's Gipsy dances for violin, and by Mr. Arthur Pryor, a trombone player possessing remarkable executive command of his instrument.

The Daily Graphic,

111, Milford House, Milford Lane, Strand, London. W.C.

Cutting from issue dated Nov 25 01

MR. SOUSA'S BAND.—after a triumphal progress through the principal towns of England, Mr. Sousa and his band are once more in London. For the next fortnight they will give performances twice a day—in the afternoons at the Empire and in the evenings at Covent Garden. On Saturday their efforts were received with just as much enthusiasm as when they played at the Albert Hall last month. The public listened with respect to their not very inspiring arrangements of well-known orchestral pieces, and reserved its raptures for the marches and dances with which Mr. Sousa's name is principally associated. On Saturday evening Mr. Sousa introduced a taking little suite of his own composition called "Maidens Three." It has little intrinsic value, but it serves admirably to display the fine qualities of his band, and the audience evidently enjoyed it thoroughly. Mr. Arthur Pryor gave one of his wonderful trombone solos, adding an arrangement of "In Cellar Cool" as an encore, and Miss Maud Reese-Davies sang a song.

The Westminster Gazette.

Tudor Street, Whitefriars, London. E.C.

(Printed and Published by John Marshall.)

Cutting from issue dated Nov 25 01

"At the Empire, and again at Covent Garden, there is only one word for him. A superior person may rejoice at this, per se, but the minority, as Saturday's audiences plainly showed, at Covent Garden was particularly noteworthy. Smartest costumes, rubbed shoulders with menaders what time the limelight played, evening and his band discussed the highly of the evening's programme with all that and "snap" which have made the name of Sousa with in all the quarters of the earth.

an active, Irish National movement will be in January 8. rooms in 1 Thomas E. however, United Irish charge, for A prison

The Echo,

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

(W. Kennedy, Publisher.)

Cutting from issue dated Nov 25 01

SOUSA AND HIS BAND.

Sousa's Band commenced a fortnight stay in the Metropolis at the Empire Theatre on Saturday afternoon. The programme was a very varied one, the concerted pieces being interspersed with violin, flugelhorn, and vocal solos. So far as the band numbers were concerned, probably the general opinion was in the realm of light and purely American music—notably the conductor's own compositions—the instrumentalists are altogether excellent. Their tone and precision are very good indeed; and that they are clever executants is undeniable. At Saturday afternoon's concert Mr. Sousa introduced a new vocalist, Miss Maud Reese-Davies, who sang with much charm a selection from delightful Donizetti. The violinist, Miss Dorothy Hoyle, was also much admired.

COVENT GARDEN.

In the evening the band gave the first of a series of concerts in the Covent Garden Theatre. There was a large audience, and Sousa met with a most hearty reception. All nine items on the programme were encored, and altogether twenty numbers were given. It was a most popular entertainment, in which catchy ditties, coon songs and dances, and patriotic pieces were most conspicuous. The trombone solo of Mr. Arthur Pryor, the singing of Miss Maud Reese-Davies, and Miss Dorothy Hoyle's violin playing were also much enjoyed.

Pall Mall Gazette,

18, Charing Cross Road.

Cutting from issue dated Nov 25 01

SATURDAY'S CONCERTS.

SOUSA AT THE EMPIRE.

Sousa and his band, who have created so singular a *furor* in England since their arrival here, gave a big recital on Saturday afternoon at the Empire. We have really but little to add to the words which we wrote on the occasion of their first appearance at the Albert Hall some little time ago. Mr. Sousa has indeed an eye for the pictorial, and his black-clad orchestra demurely seated around the great stage, with Sousa himself in the centre, garbed from head to foot in snow-white, made a highly piquant scene from a merely spectacular point of view. Perhaps the most audaciously wrong thing to do in the afternoon was the brass version of the "Parsifal" prelude, a sort of fact which we have already commented upon as a matter distraught and inexcusable. The passages in that work which are assigned to the brass were indeed most nobly played; but that very fact in itself sufficed to condemn more effectually the mistranslation of the remainder. One of the most attractive features of the concert was Mr. Frank Helle's Flugelhorn Solo, which (a piece by Robaudi, "Alla Stella Confidente") he played with remarkable skill and effect. Encores were the order of the day, and among other pieces given was a most ingenious combination, "The Rose, the Shamrock, and the Thistle," in which "Soldiers of the Queen," Sullivan's "He is an Englishman," "The Minstrel Boy," and "O where and O where" were played against one another with the highest intricacy of ingenuity. Miss Maud Reese-Davies sang a Donizetti with great tonal clarity and just the right brilliancy which the song demanded. The concert, of course, once more proved the big qualities of this amazing band, which certainly exist, however little one may be inclined to approve the actual musical schemes by which so much music meant for purposes so different should be compelled to fall a victim to the greed of brass excessively exaggerated.

The Daily Express.

London: Tudor Street, E.C.

ing from issue dated Nov 25 1901

SOUSA AND HIS BAND.

INTERVIEW WITH THE FAMOUS AMERICAN COMPOSER.

Sousa, the American "march composer," and his famous band, played at the Empire Theatre on Saturday afternoon, and at Covent Garden in the evening.

They had good audiences, and enthusiastic encores for a number of their pieces, especially at Covent Garden, where a large number of Americans were present.

At the Empire the stage was made to resemble a palm garden, the sides of the proscenium being decorated with Union Jacks and Stars and Stripes; and at Covent Garden much the same decorative design was carried out as that used for the fancy dress balls.

Perhaps the greatest hits were made with the "Washington Post," "El Capitan March," and "Stars and Stripes for Ever," pieces which showed off the musical genius of the band to the best advantage.

As to the tour, Mr. Sousa told an "Express" representative at the Carlton Hotel that he had had a splendid trip, and that his band had everywhere been received with enthusiasm.

"At the Glasgow Exhibition," he added, "we had a great success, playing there a month. As for hospitality, I have been treated with the utmost kindness, and both Mrs. Sousa and myself thoroughly appreciate the way we have been entertained."

"Criticism, on the whole, has been fair. Of course, there is always a difference of opinion on individual points. All I asked for was to be judged for what we do, as comparative criticism is most unfair. If we play a waltz, say if we play it well, or not."

"A third-rate musician may hear my band play a march, and say the performance is all right, but is not as good as that of John Jones' band. But he does not state in what way it is inferior, and if questioned closely, one finds that he does not know much more about John Jones' band than he does about mine."

"It is this kind of criticism," said the March King, as he is called in America, "that I object to; it is as unjust to me as it would be to criticise a new play of Mr. Pinero's by saying, 'It is a good play, but it is not Hamlet.'"

"I shall give concerts in the West End until December 9, and then go to the Crystal Palace, Brighton, Bournemouth, and Southampton, finally sailing for New York on December 14."

"As to the Continental tour next year, nothing definite has yet been settled, inasmuch as bringing sixty people across the Atlantic means a deal of consideration."

Mr. John Philip Sousa, who will publish a book entitled "The Fifth String" in January, has received many letters of congratulation from America. A whole batch arrived by Saturday's mail, and one particularly gratifying letter was that which came from Mr. John Camp, an old Louisville friend, informing him that his horse Sousa had taken the first prize at the Horse Show.

The Morning Leader.

Stonecutter Street, London, E.C.

ing from issue dated Nov 25 1901

SATURDAY'S MUSIC.

SOUSA'S BAND AT THE EMPIRE AND SYMPHONY CONCERT.

Sousa is with us again, this time at the Empire and Covent Garden. Dressed in white flannel and wearing white gloves he looks brisker than ever after his provincial triumphs. On Saturday afternoon the qualities which I admired in October were even more evident. The precision of playing and the rich tone of the band were remarkable.

He has no false modesty about encores. On Saturday we had two after a Suppé overture, and another couple after Sousa's "Three Quotations." Most of these encores are Sousa's own composition. I did not like such encores as the British fantasia immediately after music such as Wagner's.

At the Queen's Hall Rubinstein's violoncello concerto in A minor had been unearthed by Herr Hugo Becker. It is a curious medley of poor themes and insane cadenzas, but it certainly shows off the solo instrument. Herr Becker played with wonderful tone and technique, and with that amazing seriousness with which great executants attempt to convince us that poor virtuoso music is great art.

I am inclined to look on the orchestral poem as an expression of Dr. Cowen's heroic desire to write tragic and big music, with a natural lapse into a scherzo as a relief. It is a meritorious composition, and very cleverly reflects some of the latest musical modes. If there were less rhetorical rhapsody in it, and more Cowen, it would have impressed one more. There is no need for Dr. Cowen, with his definite musical gifts, to lash himself into the rhapsodical and tragic mood.

SPERZANDO.

The Daily News.

19, 20, & 21, Bouverie Street, E.C.

(T. Britton, Publisher.)

ing from issue dated Nov 25 1901

THE MUSICAL WORLD.

SOUSA'S BAND.

Mr. Sousa and his American orchestra, after fulfilling their engagement at the Glasgow Exhibition, have been on a brilliantly successful tour through the provinces. They have now returned to London, and on Saturday commenced a final fortnight's engagement of afternoon performances at the Empire and of evening concerts at the Opera House. At the Empire on Saturday afternoon the band occupied the stage, while the proscenium was duly decorated with the British and American flags. At Covent Garden the electric and other decorations used for the fancy dress ball on the previous evening were still in evidence; but a portion of the dancing floor was set apart for reserved stalls, with a promenade at the rear. There is no need, of course, again to indicate in any great detail the merits of the performance or the defects in the programmes. No doubt Mr. Sousa, like our own bandmasters, finds a paucity of good music available for wind orchestras, and large portions of his concerts are consequently devoted to arrangements. The American method of taking encores is also strange to us, amounting, as it almost does, to an intelligent anticipation of events; although we are bound to say that the encore pieces (as Mr. Sousa's own music, and especially those for which he is famous), are better appreciated some of the more serious pieces in the programmes. After, for example, his suite "Quotations," already heard at the Albert

closing with the characteristic "Nigger Woodpile," Mr. Sousa on Saturday afternoon almost before the applause commenced a roar of welcome went up when the first solo heard of the famous "Washington Post," a second encore was given a piece called, "The Warblers," also from his pen. After the performance of Suppé's overture, "Parsifal," we had for an encore a selection of Sousa's opera, "El Capitan," with, for a score, a "Cake Walk," while after the "Parsifal"—which, as performed by a wit was by no means the most effective number programme—Mr. Sousa, comically enough, as an encore his new march, entitled "The Shamrock and Thistle," specially written for this country. Miss Maud Da American soprano, sang, and Mr. Frank H. tributed a solo for flugel horn. In the Mr. Arthur Pryor, whose performances on the bone were among the features of the Albert concerts in the early autumn, again gave solos, particularly an arrangement of a Drinking song, while the programme included Wagner and Liszt, and a liberal allowance of encores. Mr. Sousa's engagement at both will continue until the end of next week, Monday, December 9, he and his band will give special performances at the Crystal Palace.

MR. SOUSA'S BAND.

On Saturday afternoon Mr. Sousa and his band played at the Empire Theatre, the concert being the first of a series; evening performances of a similar kind are to be given at Covent Garden. It is impossible to deny qualities of smartness and precision to the players—they must have undergone a good deal of "barrack-square" drill—and it would be unjust not to praise the tone which they all, but especially the brass instrument players, produce. The higher qualities of band-playing, however, those which appeal to musicians, and which may be found in the finest bands of France, Germany, and England, are not conspicuously displayed by Mr. Sousa and his force; and the interest of their performance thereby suffers. There was, nevertheless, a large audience, and it seemed gratified by what it heard.

LEGATO.

The Times.

Printing House Square, London, E.C.

(C. E. Wright, Publisher.)

ing from issue dated Nov 25 1901

Mr. SOUSA'S BAND.—After a seven weeks' tour in the provinces Mr. John Philip Sousa and his band have now returned to London, where they are giving two performances a day, in the afternoon at the Empire and in the evening at Covent-garden. His popularity in this country is, apparently, assured, and Covent-garden was quite full when he gave his first concert there on Saturday evening. There may be two opinions about his music, but there can hardly be two opinions about his band. Its composition is quite unusual, and we possess nothing like it in England. He has, moreover, brought its playing to a very high level of excellence, the parts are beautifully balanced and the tone is wonderful. It is in Mr. Sousa's own music that its best qualities are displayed. The music is not of the classical order, but it has all the elements of temporary popularity. It is melodious, though it is conceivable that the melodies would pall with constant repetition; it has strongly marked rhythms and it is full of swing. There is no lack of it at his concerts, and on Saturday besides the two pieces that were on the programme, a suite called "Maidens Three" and a march "The Stars and Stripes for ever," Mr. Sousa gave many of his own compositions as encores. That they were well played need hardly be said, for if there is one quality that the orchestra possesses above all others it is spirit. Two soloists appeared at this concert, Miss Maud Reese-Davies, a singer, and Miss Dorothy Hoyle, a violinist.

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Sousa is with us again, this time at the Empire and Covent Garden. Dressed in white flannel and wearing white gloves he looks brisker than ever after his provincial triumphs. On Saturday afternoon the qualities which I admired in October were even more evident. The precision of playing and the rich tone of the band were remarkable.

He has no false modesty about encores. On Saturday we had two after a Suppé overture, and another couple after Sousa's "Three Quotations." Most of these encores are Sousa's own composition. I did not like such encores as the British fantasia immediately after music such as Wagner's.

At the Queen's Hall Rubinstein's violoncello concerto in A minor had been unearthed by Herr Hugo Becker. It is a curious medley of poor themes and insane cadenzas, but it certainly shows off the solo instrument. Herr Becker played with wonderful tone and technique, and with that amazing seriousness with which great exponents attempt to convince us that poor virtuosos music is great art.

I am inclined to look on the orchestral poem as an expression of Dr. Cowen's heroic desire to write tragic and big music, with a natural lapse into a scherzo as a relief. It is a meritorious composition, and very cleverly reflects some of the latest musical modes. If there were less rhetorical rhapsody in it, and more Cowen, it would have impressed one more. There is no need for Dr. Cowen, with his definite musical gifts, to lash himself into the rhapsodical and tragic mood.

SPORZANDO.

The Daily News.

19, 20, & 21, Boulevard Street, E.C.

(T. Britton, Publisher.)

ing from issue dated Nov 25 1901

THE MUSICAL WORLD.

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The Times.

Printing House Square, London, E.C.

(C. E. Wright, Publisher.)

ing from issue dated Nov 25 1901

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On Saturday afternoon Mr. Sousa and his band played at the Empire Theatre, the concert being the first of a series; evening performances of a similar kind are to be given at Covent Garden. It is impossible to deny qualities of smartness and precision to the players—they must have undergone a good deal of "barrack-square" drill—and it would be unjust not to praise the tone which they all, but especially the brass instrument players, produce. The higher qualities of band-playing, however, those which appeal to musicians, and which may be found in the finest bands of France, Germany, and England, are not conspicuously displayed by Mr. Sousa and his forces; and the interest of their performance thereby suffers. There was, nevertheless, a large audience, and it was gratified by what it heard.

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SPORZANDO.

Mr. Sousa, fresh from his Glasgow triumphs, commenced operations at the Empire Theatre in the afternoon, and continued them in the evening at Covent Garden. It is only recently that an account of Mr. Sousa and his band appeared in these columns, and there is thus no necessity in doing more than to state that his performances at both places on Saturday met with success, and that encores were given without stinting. Miss Maud Reese-Davies contributed some songs in a pleasing fashion.

SOUSA AND HIS BAND.

INTERVIEW WITH THE FAMOUS AMERICAN COMPOSER.

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"Criticism, on the whole, has been fair. Of course, there is always a difference of opinion on individual points. All I asked for was to be judged for what we do, as comparative criticism is most unfair. If we play a waltz, say if we play it well, or not."

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25 NOV 1901

After an extensive tour in the provinces, Mr. Sousa and his wood-wind and brass band began on Saturday a series of recitals, in the afternoon at the Empire Theatre, and in the evening at Covent Garden Theatre. The organisation and peculiarities of this band were so fully described and criticised in these columns on the first appearance of this body of musicians in this country at the Albert Hall on the 4th ult. that there is now no need to enter into particulars, but it should be said that the shortcomings and faults rather than the excellencies of the performances become more apparent by rehearsing, the mechanical character of the playing, in particular, being most noticeable. It should be observed also that the arrangement of orchestral works for wind instruments only is justifiable for military bands specially constituted for open-air performances, but Mr. Sousa's band is intended for concert rooms, and, consequently, there is no excuse for altering such works, which inevitably lose in effectiveness by such treatment. Artistically, therefore, the repertory is restricted to pieces of little musical importance and to compositions by Mr. Sousa. The latter are cleverly scored for effect, and several of his marches possess a melodious obviousness and rhythmic force which have secured them great popularity. The best of these were played on Saturday, as supplementary pieces to those mentioned on the programmes, and manifestly gave the most satisfaction to the large audiences. At the Empire Mr. Frank Helle played with good tone and emphasis on a flugelhorn, the voice part of Robaudi's song, "Alla Stella Confidente," and Miss Maud Reese-Davies sang an aria from Donizetti's *Linda di Chamounix*. In the evening, at Covent Garden Theatre, the most noteworthy solos were contributed by Miss Dorothy Hoyle, who played one of M. Machey's Gipsy Dances for violin, and by Mr. Arthur Pryor, a trombone player possessing remarkable executive command of his instrument.

SATURDAY'S CONCERTS.

SOUSA AT THE EMPIRE.

Sousa and his band, who have created so singular a *furor* in England since their arrival here, gave a big recital on Saturday afternoon at the Empire. We have really but little to add to the words which we wrote on the occasion of their first appearance at the Albert Hall some little time ago. Mr. Sousa has indeed an eye for the pictorial, and his black-clad orchestra demurely seated around the great stage, with Sousa himself in the centre, garbed from head to foot in snow-white, made a highly piquant scene from a merely spectacular point of view. Perhaps the most audaciously wrong thing to do in the afternoon was the brass version of the "Parsifal" prelude, a sort of fact which we have already commented upon as a matter distraught and inexcusable. The passages in that work which are assigned to the brass were indeed most nobly played; but that very fact in itself sufficed to condemn more effectually the mistranslation of the remainder. One of the most attractive features of the concert was Mr. Frank Helle's Flugelhorn Solo, which (a piece by Robaudi, "Alla Stella Confidente") he played with remarkable skill and effect. Encores were the order of the day, and among other pieces given was a most ingenious combination, "The Rose, the Shamrock, and the Thistle," in which "Soldiers of the Queen," Sullivan's "He is an Englishman," "The Minstrel Boy," and "O where and O where" were played against one another with the highest intricacy of ingenuity. Miss Maud Reese-Davies sang a Donizetti with great tonal clarity and just the right brilliancy which the song demanded. The concert, of course, once more proved the big qualities of this amazing band, which certainly exist, however little one may be inclined to approve the actual musical schemes by which so much music meant for purposes so different should be compelled to fall a victim to the greed of brass excessively exaggerated.

MR. SOUSA'S RETURN.

THE "MARCH KING" AT COVENT GARDEN AND THE EMPIRE.

Mr. Sousa and his band, after a successful provincial tour, returned to London on Saturday for a fortnight's series of concerts at the Empire and Covent Garden.

Both in the afternoon at the Empire and in the evening at the Opera House the audiences were overflowing and enthusiastic, and the encore pieces, which the American conductor is always ready to give, considerably outnumbered those printed on the programme.

Another hearing of the famous band strengthens the opinion that of its kind it is practically perfect. The balance of instruments is admirable, and each player is an excellent performer. Though the rendering of ambitious compositions like the prelude to "Parsifal" was somewhat unsatisfactory, the verve and accuracy of their performance of the conductor's marches and nigger songs, which form the main part of the programme, left nothing to be desired.

Whether or not Mr. Sousa is a musician in the highest sense of the word, he is certainly a king of showmen. The stage management of his performance is remarkable, and he manages to turn a band recital, often a dull function, into an interesting and unique variety entertainment.

THE MUSICAL WORLD.

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ing from

The Sunday Special

A GENUINE MORNING PAPER.

1d, EVERY SUNDAY. 1d.

8 & 9, Essex Street, Strand, W.C.

Dated 26.11.01

SOUSA BACK AGAIN

Sousa and his band received a warm welcome when they made their reappearance before a London audience at Covent Garden Theatre last evening. Of bright and lively music there was plenty to satisfy even the most ardent admirer of this rather "cheap" form of art. In the playing of marches the time and precision are truly wonderful, but to listen to some scenes from Wagner's "Lohengrin" and Liszt's Second Polonaise as rendered last night required a great effort, and that Sousa has yet much to learn in the interpretation of such works as these cannot be gainsaid. His methods of conducting are peculiar, and in this respect we hope they will continue to be so. Encores are given on the least provocation, and though this may be the result of a large and generous heart, it is an example which is not to be commended. With the extensive repertory at his command, M. Sousa may, however, possibly consider himself justified in not hiding his light under a bushel. Considering the scores of opportunities for hearing first-class music, one is tempted to ask where the audience come from and why they come? If it is from a desire for amusement they will not go empty away, for the comic element is always to the fore.

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At the Empire the stage was made to resemble a palm garden, the sides of the proscenium being decorated with Union Jacks and Stars and Stripes; and at Covent Garden much the same decorative design was carried out as that used for the fancy dress balls.

Perhaps the greatest hits were made with the "Washington Post," "El Capitan March," and "Stars and Stripes for Ever," pieces which showed off the musical genius of the band to the best advantage.

As to the tour, Mr. Sousa told an "Express" representative at the Carlton Hotel that he had had a splendid trip, and that his band had everywhere been received with enthusiasm.

"At the Glasgow Exhibition," he added, "we had a great success, playing there a month. As for hospitality, I have been treated with the utmost kindness, and both Mrs. Sousa and myself thoroughly appreciate the way we have been entertained."

"Criticism, on the whole, has been fair. Of course, there is always a difference of opinion on individual points. All I asked for was to be judged for what we do, as comparative criticism is most unfair. If we play a waltz, say if we play it well, or not."

not. "A third-rate musician may hear my band play a march, and say the performance is all right, but is not as good as that of John Jones' band. But he does not state in what way it is inferior, and if questioned closely, one finds that he does not know much more about John Jones' band than he does about mine.

"It is this kind of criticism," said the March King, as he is called in America, "that I object to; it is as unjust to me as it would be to criticise a new play of Mr. Pinero's by saying, 'It is a good play, but it is not Hamlet.'"

"I shall give concerts in the West End until December 9, and then go to the Crystal Palace, Brighton, Bournemouth, and Southampton, finally sailing for New York on December 14.

"As to the Continental tour next year, nothing definite has yet been settled, inasmuch as bringing sixty people across the Atlantic means a deal of consideration.

Mr. John Phillip Sousa, who will publish a book entitled "The Fifth String" in January, has received many letters of congratulation from America. A whole batch arrived by Saturday's mail, and one particularly gratifying letter was that which came from Mr. John Camp, an old Louisville friend, informing him that his horse Sousa had taken the first prize at the Horse Show.

WHITE HART MUSICAL SOCIETY.

The fourth concert of the White Hart Musical Society, held at the White Hart, Kennington Cross, took place on Monday evening. Mr. Mark Attwood, with overture, "The Poet and Peasant," fully sustained his reputation. He was followed by Mr. Alf Maynall, an excellent comedian. Ted Cowan showed his versatility by an excellent rendering of Sousa's "Stars and Stripes March," followed by a good comic song. Miss Russell responded to a well-deserved encore, as did Fred Kellison, a la Leno (a great imitation). Messrs. Fred Harrison, Jack Thompson, J. H. Val, and Edward Mills all received their due share of appreciation. Mr. Leonard Palmer (of the well-known Musical Palmers) held his audience spellbound by his beautiful cornet playing, and Mr. Moss Benjamin, the genial chairman, wound up a most enjoyable evening by singing "My sweetheart when a boy." Several well-known gentlemen supported the chairman, including Mr. J. Farmer, M.R.C.V.S., Messrs. Grover, Arter, Boulter, Wall, Walker, Lubbock, and Clark.

Journal

Date :-

2 NOVEMBRE 1901

Adresse :

LONDRES

Signé

Signé :
being written by JAR. Weldon Grossman.

The Century Theatre,

which closed so abruptly after the brief run of "The Whirl of the Town," will shortly reopen with a revival of "The Belle of New York," in which several of the original performers will appear. Mr. Sullivan, the polite lunatic, and Mr. Lawton, the whistler, will be seen in the piece, and Miss Mudge Lessing will represent the heroine, originally played by Miss Edna May. As the "Belle of New York" will be brilliantly placed upon the stage, it will most likely be very successful. Let us hope it may bring good fortune to the Century Theatre, formerly the Adelphi.

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.

francs.

Lady's gaze
16 H

THE name of Somerset is announced that
past few months. It is announced that
Gloucestershire and Duchess of Buccleugh

well Duke and Duchess of Cambridge and Covent Garden. But perhaps few know why "Sousa"? Sousa is of Italian origin, and his real name is "So." It is said that when he went to live in the "States," he used to sign himself So, U.S.A. Across the "pond" they evidently have little time for idle punctuation, at any rate, the stops soon disappeared and So, U.S.A., became Sousa, apparently to the owner's satisfaction, and certainly "So and his band" would hardly look so well on a poster as the present form does.

Sousa at the Empire.

Sousa's band appear at the Empire to-day and onwards.

SOUSA'S BAND IN BIRMINGHAM.—Sousa and his band proved a great attraction at the Town Hall yesterday, the building being crowded, even at the afternoon performance. Excellent though the band may be, it is, perhaps, hardly fitted for such a place as the Town Hall, where a string and wind band, in which there is not too much brass, is more effective. The finish and precision of M. Sousa's orchestra is, however, something remarkable. They play like one man, with a voice of sixty-man-power. The music they play, too, is well varied from popular—very popular—music to high-class modern selections. All were well received yesterday; the encores were very numerous, and were complied with in the most ready and obliging manner.

SOCIAL GOSSIP.

Sousa and his band attracted a fairly large audience to the Albert Hall on Wednesday afternoon, and it would no doubt have been much larger but for the wretchedness of the weather. It was hard to leave one's "ain fire-side," but those who braved the storm were amply compensated by the delightful programme of inspiring music. El Capitan, brisk and lively, followed the sensuous chords of Tannhauser, and in Sousa's own descriptive suite, "The Last Days of Pompeii," the noisy mirth of Pompeian roysterers, the mournful scenes surrounding the death of Nydia, and the frantic madness of the people involved in the horrors of that memorable earthquake, were pictured most vividly. The piece de resistance of the afternoon was the same composer's "The Invincible Eagle," a war march that stirred one's Saxon fighting blood that could only find vent in thunders of applause.

* * *

359, STRAND, LONDON

From

Date

THE SOUSA ORCHESTRA IN ENGLAND.

This famous orchestra is now touring in England, and visiting most of the large towns, and those of our readers who are able should take advantage of its visit to Nottingham on Monday next, or to Birmingham on Wednesday to go and hear it. We can promise them a musical treat of no mean order. The band is purely military, and consists of about 60 performers, of whom 28 are wood wind. For precision they can hold their own with our crack military bands, and the combinations they get are something extraordinary. At Sheffield on Wednesday they drew enormous audiences, their programmes being splendidly varied, ranging from Wagner selections to arrangements of coon songs and plantation melodies. Their conductor, John Philip Sousa, is a recognised musical institution in America, where he is known as the "March King," and the march playing of the band is something marvellous for swing and precision. Most of these are the compositions of the conductor, who deserves the same fame for his marches as Strauss for his waltzes. At both towns there will be a matinee at 3 o'clock and an evening concert at 8.

Journal : Il Pungolo Parlamentare

Date : 21/22 NOV. 1901

Adresse : NAPLES

Signé :

La musica a Londra

LONDRA, 16—(Bocchi) L'inondazione concertistica è incominciata. Le mura ed i giornali sono pieni di avvisi di concerti e a ben pochi vale la pena di prestare attenzione. Giorni or sono fui invitato gentilmente a sentire il concerto della Banda Americana diretta da Sousa, soprannominato il Re delle bande del Mondo. L'impressione è stata poco favorevole, probabilmente prodotta dalla esagerata réclame che l'ha preceduto. Senza dubbio il Sousa è un direttore eccellente, un compositore originale, ma dovrà fare un lungo cammino prima che giunga a meritarsi il titolo onde i suoi compatrioti hanno voluto coronarlo. New York dista molte centinaia di miglia da noi, ma se si informassero bene, avrebbero il piacere di sapere che la Guardia Repubblicana Francese, la Banda Civica di Roma, la Banda Imperiale dello Czar, sono veri colossi artistici del genere e non certo inferiori alla Banda Americana. — In questi ultimi concerti dati al Promenade Concerts, dove la nostra musica, causa la deficienza di persone che si interessano all'arte...

SOUSA'S BAND IN WOLVERHAMPTON

OPENING CONCERT THIS AFTERNOON

Sousa and his band gave their first concert in the Agricultural Hall, Wolverhampton, this (Tuesday) afternoon. The latter proved to be a brass and wood wind organisation, the members of which were clad in a uniform of dark blue reminding one of that worn by our police superintendents. The programme was of what we assume to be characterised variety, classical arrangement being sandwiched in with a liberal dose of Sousa, the latter including a suite depicting the Last Days of Pompeii—with musical earthquakes and all the rest of the scene of horror—and a selection of negro melodies. The full list was as follows:—

1. Overture "Tannhauser" Wagner
2. Cornet solo. "The Bride of the Waves" Clarke
Mr. Herbert L. Clarke.
3. Suite "The Last Days of Pompeii" Sousa
4. Soprano solo. Polacca from "Linda de Chaminoux" Donizette
Miss Maud Reese-Davies.
5. Grand scene "Knights of the Holy Grail" from "Parsifal" Wagner
6. Second Polonaise Liszt
7. a Caprice "The Water Sprites" Kunkei
8. b March "The Invincible Eagle" Sousa
9. Violin solo "Gipsy Dances" Nachez
Miss Dorothy Hoyle.
10. Southern plantation songs and dances Clarke

The band sat twiddling their instruments for some time, and getting them warmed up by frequent piano scales and trills. Suddenly the conductor appeared, bowed, climbed on to his dais, and without any preliminary tapping or a moments pause of any sort started the overture. Much might be written concerning the advisability of playing works which make an undoubted demand for strings, which depend for proper effect upon that indefinable quality which makes the violin king of the orchestra, and it must be confessed that to adopt them for other instruments is to at once cut off all chance of securing a real interpretation. There is no necessity for discussing the point here, but all the same it must be taken into account when judging the playing of such items. Thus in the Tannhauser it must be said that the flageolets entirely failed to impersonate violins in the all-important themes—the "pulse of life" especially—which they are allotted. This necessarily detracted from the performance as a whole, and made one wish that those portions could have been omitted. Of the other portions, however, nothing but praise can be given. The brass was beautifully mellow and handled with great restraint, while the tone of the whole body was rich and sensuous. More than that it was at once evident that the band possessed great merits in the direction of a true pianissimo, and its playing throughout gave evidence that every gradation of light and shade had been carefully thought out.

SOUSA'S BAND AT WOLVERHAMPTON

The famous Sousa Band opened their visit to Wolverhampton this afternoon, at the Agricultural Hall, before an audience which, for a matinee performance, certainly proved that the famous organisation was by no means either unknown or unwelcome in the town. Mr Sousa came with a long and proved reputation, not merely as an experimentalist in new ideas, but a man of high genius and force of character, a man also who brought with him a band which he had himself created and trained, and brought to what must be admitted is practical perfection. The well-known conductor was immediately recognised on ascending the conductor's platform, and almost before he had turned his back on the audience the band were at work on the overture, "Tannhauser," with which the concert started. It was a well-selected introduction, and the magnificent and weird strains of Wagner were brought out with immense power. The opening bars were enough to indicate the quality of the band, and as the piece progressed it was played with a wealth and volume of tone, a crispness, and cohesion of attack, and a perfect touch of sentiment, which altogether helped to produce an interpretation worth going miles to listen to. In "The Last Days of Pompeii" (Sousa), another example of powerful instrumentation was vouchsafed, and in response to this an encore produced the popular "Washington Post" (Sousa), which was played in characteristic style, and proved quite taking. Another popular piece was "The Invincible Eagle" (Sousa), and a collection of Southern plantation songs and dances. In addition to the band, Miss Maud Reese-Davies (soprano), and Miss Dorothy Hoyle (violinist), also gave assistance to a most admirable programme.

CONDUCTING A CONDUCTOR

AN INTERVIEW WITH THE AMERICAN MARCH KING

MR. SOUSA TELLS SOME GOOD STORIES

It would be a poor tribute to the advance representative of Sousa and his band for any inhabitant of Wolverhampton and district to confess ignorance of the visit of the famous composer of the "Washington Post" and other haunting — and ear-splitting — melodies. Everyone has had it well impressed upon them from every hoarding that Sousa and his band (the combination is inseparable) were to visit us to-day, and so, writes our reporter, when I caught sight of the characteristic uniforms of the bandmen coming from the station I lost no time in running their chief to earth — or rather, the "Star and Garter."

The famous composer and conductor does his posters full justice, for there is no mistaking him in the flesh. He is of what is styled "medium" height, but looks less from possessing what the French call a *petite* figure. I was soon chatting with him and parrying his inquiries with others designed to lead him in the path of reminiscence. I learned that he and his men had just come from Nottingham, that they appear in Birmingham to-morrow, and are on their way to London.

I believe you are coming back again to us next year? I said.

Well, there seems to be a general feeling that we should, but I shall have to see how our American arrangements will fit in with that.

Well, if you do, I suppose we shall be seeing you at the Exhibition?

Mr. Sousa was puzzled — dreadful thought, had he never heard of our Exhibition? His face soon cleared — Ah, yes, Mr. Hedley, of Glasgow, is going to manage it, is he not? He is one of the very best men in the exposition line that I have ever met.

Pressed to give some account of himself, Mr. Sousa told of his birth at Washington, D.C., the capital city of the United States of America, in 1856. His father, Antonio Sousa, although born in Spain, came of a distinguished Portuguese family, and being exiled from his native land because of his political beliefs, made his way to America, where he settled and married. There is absolutely no truth in the picturesque story that the family name was So, and that the letters U S A were added after by the composer. That fable emanated from

THE INGENIOUS BRAIN OF AN AMERICAN NEWSPAPER MAN.

"I do not know that I ever entertained any youthful ambition except to be a musician," confessed Mr. Sousa to me. "And I consider that I have been particularly fortunate in being able to do just what I wanted to do in making my way in life. My studies in music were carried on entirely in my native city, and when I was but eleven years old I was able to make my *debut* as a violinist. Strange to say, this *debut* was made before an audience of lunatics, my master being in the habit of giving a concert every year for the inmates of the Government insane asylum near Washington. I was very loth to make a 'first appearance under such trying circumstances, and endeavoured to get out of it by pretending to my teacher that my stock of linen was inadequate for the occasion. However, he was a martinet, and taking me to his house he made me don one of his own shirts, which proved many sizes too large for an undersized boy of my years. The collar was pinned to the shirt, and thus equipped I was sent out on to the platform to play my first solo in public. When halfway through the piece the pin slipped its moorings and

COLLAR AND SHIRT PARTED COMPANY,

and in the mental agony of the moment all recollection of my music escaped me. I was conscious that my teacher was glaring at me, and I could hear subdued mutterings from under his breath, so I began to improvise to the best of my ability until I finally brought my solo to a quick finish and escaped from the stage. However, my wrathful teacher soon hunted me up, and as a punishment I was forbidden to partake of the supper that the official always provided for the 'artists.'

"At seventeen I became leader of a theatre orchestra, and soon began to tour with travelling companies. Then I was one of the first violins in Offenbach's Orchestra at the Philadelphia Exhibition of 1876. When I was twenty-four years old I was appointed leader of the band of the United States Marine Corps, where I remained for twelve years. This band is in a measure attached to

THE HOUSEHOLD OF THE PRESIDENT

of the United States, as it performs at all the State functions at the Executive Mansion, and during my tenure of the leadership I served under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. I remember on one occasion, when the Marine Band had been on duty all day in connection with some big parade in Washington, the President's wife decided that she desired their services at a small reception she proposed holding that night, and orders were sent to the barracks for the band to report for duty at the White House at nine o'clock. Now the bandmen do not live in barracks, and most of them are employed at private engagements in the evening, but the orderlies were sent in haste to their homes with instructions to report for duty when found. In all the glory of my scarlet and gold uniform I entered the White House at the an-

Journal : **WHITEHALL REVIEW**

Date : **21 NOVEMBRE 1901**

Adresse : **LONDRES**

Signé : _____

THE Saturday Concert of last week, at the Crystal Palace, which proved very successful, was distinguished by the presence of Mons. Ysaye (violin), Herr Hugo Becker (violoncello), and the pianoforte playing of Signor Busoni. Two concerts by Sousa and his band are announced for the afternoon and evening of Monday, December 9th next.

The National Cycle Show, which is announced to open to-morrow (Friday), claims to be a representative and exhaustive *résumé* of all that is brightest and best in the busy worlds of cycledom and motordom. Further attractions at the Crystal Palace include the Café Chantant, the Palace Military Band, and the Variety Entertainments.

VELVET MASK.

de temps limite.

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ENCORE

21 NOV 1901

The Sousa matinées are going big at the Empire, and the evening ballet is, as I predicted, drawing all London. — I hear that a theatre near St. Martin's-lane will shortly apply for a license as a music-hall. — In face of the fact that there are not six theatres in London paying exes., there are three being built. — The notices are up for *Uncles and Aunts* at Penley's, and the theatre is to be closed. Here is a chance for anyone with a good pantomime, or Christmas piece. Frank Macnaghten might do worse than look at this, if only to take the Drury Lane overflow.

BRISTOL E. NEWS

22 NOV 1901

SOUSA'S BAND AT THE COLSTON HALL.

The visit of Sousa's band as Bristol has excited a good deal of interest. That is but natural, seeing how many and full were the statements made about it when it arrived in this country. And the interview with the conductor which appeared in yesterday's *Evening News* was enough to whet the appetite of persons eager to catch the first opportunity of sharing in what is new, musically. There was a large audience at the concert this afternoon, and, but for the inclement weather, it would probably have been much larger. The assembling of the band, some of them carrying instruments of a description to which we are unaccustomed, was watched anxiously, and when Mr Sousa entered the hall he was very cordially received. He bowed, stepped into his dais, and, without the slightest delay, off started the band with a fine performance of the "Tannhäuser" overture. During its progress listeners were able to judge of the different effects this band can produce as compared with our bands of a similar class. The reeds are more prominent and some of the basses are deeper and more sonorous than any we have. The playing was remarkably good, and it was obvious throughout that the performers were amenable to the discipline of the conductor. Otherwise the total effects could not have been so impressive. Mr Herbert L. Clarke played a cornet solo, "The bride of the waves," with Clarke as the name of the composer, so that presumably he is composer as well as player. It is not likely that anybody present had heard more beautiful cornet playing. Mr Clarke is an artist, and one at least of the most striking features of his effort was his finished phrasing. He was encored, and played "The Holy City." The band were next heard in "The Last Days of Pompeii," a descriptive piece by Mr Sousa. In this, more than in the overture, the instrumental resources of the band were apparent. There were other selections, and in them all the band richly deserved the enthusiastic applause which was given. There were two lady vocalists. There is to be a record concert this evening, and the one of hearing Mr Sousa's forces should not be missed.

THE "MARCH KING."

INTERESTING CHAT WITH SOUSA.

(By ONE WHO KNOWS HIM.)

One of the most striking and interesting figures in the musical world at present is Mr John Philip Sousa, the American composer and conductor, who is now touring Great Britain with his concert band, and will perform at the Colston Hall, Bristol, to-morrow. Sousa is the man who wrote "The Washington Post" and other marches which have won for him the title of "The March King," as Strauss enjoyed a similar distinction with the waltz.

Pressed to give some account of himself, Mr Sousa told of his birth at Washington D.C., the capital city of the United States of America, in 1856. His father, Antonio Sousa, although born in Spain, came of a distinguished Portuguese family, and being exiled from his native land because of his political beliefs, made his way to America, where he settled and married. There is absolutely no truth in the picturesque story that the family name was So, and the letters U.S.A. were added afterwards by the composer.



"I do not know that I ever entertained any youthful ambition except to be a musician," confessed Mr Sousa to me. "And I consider that I have been particularly fortunate in being able to do just what I wanted to do in making my way in life. My studies in music were carried on entirely in my native city, and when I was but eleven years old I was able to make my debut as a violinist. Strange to say, this debut was made before an audience of lunatics, my master being in the habit of giving a concert every year for the inmates of the Government Asylum near Washington. I was very loth to make a 'first appearance' under such trying circumstances, and endeavoured to get out of it by pretending that my stock of linen was inadequate to the occasion. However, my teacher was a martinet, and, taking me to his house, he made me don one of his own shirts, which proved many sizes too large for an undersized boy of my years. The collar was pinned to the shirt, and thus equipped I was sent out on the platform to play my first solo in public. When half-way through the piece, the pin slipped its moorings, and collar and shirt parted company, and in the mental agony of the moment all recollection of my music escaped me. I was conscious that my teacher was glaring at me, and could hear subdued mutterings under his breath, so I began to improvise to the best of my ability until I finally brought the solo to a quick finish and escaped from the stage. However, my wrathful teacher soon hunted me up, and as a punishment I was forbidden to partake of the supper that the officials always provided for the 'artists'."

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"It was while I was with the Marine Band that I wrote the 'Washington Post' march, which you may perhaps have heard of. When I was in Germany last year they were very much interested to know what the title meant, some having interpreted it as signifying a mail coach, but the fact is that the march was named for the principal paper in Washington, the Daily Post, and dedicated to its editor. It may perhaps interest you to know that the march netted me exactly £7, although it has sold millions of copies. In 1890 the President gave me permission to go on a short tour with the Marine Band, which proved such a success that it was repeated the next year with such gratifying results that I resigned from the service and assumed the direction of my own organization. I am proud of the fact that the Sousa Band is absolutely unaided, being purely a private enterprise and dependent upon the generosity of the public for its maintenance. We pay out \$25,000 per annum in salaries, and there is not a written contract in the organization. Any of my men are at liberty to leave me on 14 days notice, and yet I have musicians in my band at this time who have played under my direction continuously for 18 years. I am utterly opposed to the governmental subsidy of art, believing that such support tends to destroy the initiative, without which no artist, whether he be painter, sculptor, or musician, can hope to expand in his art."

"The record for the last nine years with me has been one of continuous work. During that time we have given nearly 5,000 concerts with the Sousa Band in between 400 and 500 different cities and towns, travelling about 250,000 miles in the United States, Canada, France, Germany, Holland, Belgium, and Great Britain. I have found that human nature is pretty much the same the world over, and the musical pulchrum that pleases my people at home has seemed to find equal favour with the audience on this side of the water."

"Have my concerts any characteristics that make them different from those of other conductors? Well, perhaps yes. Certainly in the absence of waits between numbers, for the band plays practically continuously while on the stage. Applause is after all the only way in which an audience can voice its approval, and surely if my patrons give emphatic expression to their pleasure it is both easy and courteous to give them a little more. Our extra numbers, or the 'Sousa Encores,' as they are called at home,

SOUSA AND HIS BAND IN BRISTOL.

Mr. Sousa—the "March King"—brought his band to Bristol yesterday, gave two concerts in Colston Hall, and the citizens were captivated by the brilliance and precision which marked the performances of our American cousins, whom they hailed with enthusiastic demonstrations. The band is not an orchestral one, for it contains no stringed instruments; it is not a purely brass band, as wood wind instruments predominate; and it is not a military band strictly, because the balance, or proportion, of instruments is not that which usually obtains in those bands attached to the best English regiments. Probably a wind orchestra will best describe it. Mr. Sousa has carried out his own ideas as to its composition, hence it goes by his name. There are 52 performers, including four saxophones, and alto and bass clarionets. The conductor has methods and manners strictly his own, which seem to gain the hearty approval of most people, although he, like everyone else, has his detractors. Among his methods are celerity, spirit, and brilliance, and his manner with the baton is graceful, easy, and polished, if in some respects peculiar. He takes his "wand" steps to his desk, and starts off without the slightest hesitation; and there is scarcely any halt between the pieces performed, one following another in quick succession. Evidently the music is arranged on the desks of the players in the order in which the pieces are to be taken (even compositions to be given as encores being, apparently, all ready to hand), but the executants are so familiar with them that there is little reason to use their eyes except to keep them on the conductor. If the applause at the finish of a piece is at all hearty, Sousa immediately plunges into an encore piece without the slightest loss of time; and almost simultaneously an attendant walks upon the platform holding aloft a very large card on which is printed in huge letters, which all can see, the name of the composition—a notion which might be followed by English concert givers. The result of Sousa's readiness to give encores is that double the number of the items in the programme are played. Perhaps he arranges it accordingly. In judging of the performance of the band and the pieces it must be remembered that the mass of tone from so many instruments playing in a hall must necessarily be sometimes almost overwhelming, although in the open the power would by no means be too great; and the selections are intended to be, in the main, of a popular, spirited, march-like character; more classical pieces being introduced to meet the tastes of cultured musicians, to secure variety, and to enable the executants to show what they can do in respect to tone shading.

Mr. Crichton, to whom was entrusted the duty of making local arrangements, carried them out with his usual completeness. The gallery was the best part of the house at the afternoon's concert, for that was full, while there were many empty seats in the grand tier and the floor. Mr. Sousa was warmly welcomed when he took his place at the desk, and without the slightest hesitation the first item on the programme was started. It was the well-known "Tannhäuser" overture of Wagner, which was played with wonderful effect. The richness of the tone of the brass wind, the clearness and beauty of the clarionets (which seemed like one instrument) were features that arrested attention at once; while the precision and unity forthcoming can only be the result of the executants playing together for a very long time—of "feeling" each other, as it were—and of their having become thoroughly familiar with the wishes of the director. But to keen ears the rendering of the overture was not quite perfect. At the point where the procession is supposed to be at a distance, and the power is consequently subdued, the "lovely" of the clarionets almost overshadowed the lovely melody given to the brass wind, which was scarcely heard. Hearty applause, however, proved that the audience were pleased with the performance. Mr. Herbert L. Clarke contributed a cornet solo entitled "The Bride of the Waves," a melody with plenty of ornaments. He played it splendidly and with great brilliance, the double tonguing being skilfully executed and the very high notes coming out with really wonderful clearness, but the tone was not always pure. Responding to a bis, he added "The Holy City," in which his tone was much better, because less forced, and the band showed how admirably they can preserve the balance in accompanying a solo. Sousa's own suite, called "The Last Days of Pompeii," supposed to illustrate the revelry of the gamblers, the destruction of the city, and Nydia's death (with the realistic noise as of the shaking of the dice box produced by some percussion instrument), proved to be a clever and arousing piece, which led to a demand for something more. Without a minute's wait the conductor called for "The Washington Post March." At the start the audience used their hands freely, and after it had been carried through with exhilarating spirit, dash, and precision, the applause was renewed and intensified. In less than a minute the "Hands Across the Sea" March (a double encore) was well on the way. Miss Maud Reese-Davies gave a pleasing rendering of Donizetti's famous Polacca from "Linda de Chamour," and although her voice is not very robust, the accompaniment played by the band was nicely tempered to it. Wagner's "Knights of Holy Grail" scene from "Parsifal" was carefully and tastefully rendered, if it sounded rather strange in the new dress. Again an encore was demanded, and the band started off immediately with another composition of a totally different character and in violent contrast. It was a fantasia, or pot pourri, of English, Scotch, Welsh, and Irish airs, entitled "Rose, Shamrock, and Thistle." The people ignored the contrast, and revelled in the music. Liszt's Second Polonaise drew forth the encomiums of the assemblage and a call for an additional piece, and the executants passed on to "The Cake Walk and Two-step Coon Band Contest"—a novel title in all conscience! A noticeable point in "The Water Sprites" Caprice of Kunkel was the neatness of the crescendos and diminuendos that came from the clarionets as the director raised and lowered his hand. In "The Invincible Eagle" March (Sousa) four piccolo players arrayed themselves in front of the orchestra and played the melody; and they were followed by six cornet, trumpet, and trombone players, who did the same thing. The idea and the rapidity with which the executants passed from and to their seats were quaint and surprising. An encore being demanded, "The Stars and Stripes for Ever" was presented in like manner, and caught on. Miss Dorothy Hoyle at this juncture contributed in skilful fashion some pretty Gipsy Dances of Tivadar Nachez, the

band was the last item on the list; but that was not enough for the audience, who called for one piece more, and to the strains of Sousa's arousing "El Capitan" March the assemblage dispersed.

Colston Hall was well filled in the evening, when the programme was entirely different from that of the afternoon. The performance was just as brilliant, the enthusiasm was greater, the scene was more animated, and many additional pieces were given in response to encores. It will suffice only to give the list, which was as follows:—Overture, "The Roman Carnival" (Berlioz); trombone solo, "Love Thoughts" (Pryor), Mr. Arthur Pryor; suite, "Three Quotations" (Sousa); soprano solo, "Will you love when the lilies are dead?" (Sousa); Miss Maud Reese-Davies: grand scene and ensemble, "Andrea Chenier" (Giordano); Fourteenth Hungarian Rhapsody (Liszt); serenade, "Rococo" (Meyer-Helmund); march, "The Stars and Stripes for Ever" (Sousa); violin solo, "Zigeunerweisen" (Sarasate); Miss Dorothy Hoyle; and introduction to third act of "Lohengrin" (Wagner).

SOUSA'S BAND IN BRISTOL.

CONCERTS AT COLSTON HALL,

After displaying their ability at Glasgow Exhibition and in different important centres in England, the musicians comprehended in the band of Mr John Philip Sousa, "The March King," came to Bristol yesterday, and gave two performances in Colston Hall. It is nearly thirty years since another celebrated American band, that of Mr P. S. Gilmore, visited our city and played at two concerts in the old Colston Hall. The conductor of that company of instrumentalists, a native of Ireland, settled in the United States, and was the director of the Jubilee Festival held at Boston on the termination of the American Civil War. Mr Sousa, has a high reputation as a conductor, and he and his harmonious crew greatly delighted local hearers. At the afternoon concert yesterday the gallery was filled, and there was a large attendance in the area, but the seats in the grand tier were scantily occupied. The band, and especially their conductor, experienced an enthusiastic welcome upon taking their places on the platform. The constitution of the band is remarkable, the strings being represented by a large body of wood-wind. There are fifty-five performers, including tympani and drums, there are fourteen B flat clarionets, in addition to an alto and bass clarinet, four flutes, oboes, cor Anglais, four saxophones, cornets, trumpets, a flugelhorn, four immense tubas, euphoniums, and an enormous bombardon. It need scarcely be said that with such a collection of instruments an overwhelming tone is forthcoming. Mr Sousa had the players completely under his control, and they performed with such complete unanimity of sentiment that bold crescendos and tuttis were rendered as if the musicians were one unerring, yet sensitive, machine. The picturesque overture to "Tannhäuser" affords scope for considerable display, so that no wonder it found a place in the programme, even as it did in the previous scheme of Mr Gilmore. The Pilgrims' chant at the commencement might have been better rendered, but the after portions of the fine prelude were admirably played, the rapid passages, which Wagner allotted to the violins, being executed with marvellous facility by the clarionets. The precision and attack were all that could be desired. A striking feature in the conduct of band and conductor was the readiness with which encores were acceded to, as no sooner did the audience indulge in more than ordinary applause, than, without attempting to evade a repetition or a substitution, Mr Sousa gave the signal for another piece, so that the whole system of encores had been evidently carefully prepared. Not that the assembly would object to this, as so pleased did they appear, the players might have given many additional pieces and still found their hearers unsatisfied. To mention one or two of the principal compositions presented we may unhesitatingly praise Mr Sousa's suite "The Last Days of Pompeii," suggested by the description of the catastrophe narrated in Bulwer-Lytton's favourite novel. It is programme music, and some of the effects are realised wonderfully. Upon the audience applauding at the finish, "Hands across the Sea" was given with a force that quite electrified the hearers. There was no finer portion of the performance than the grand scene "Knights of the Holy Grail," from Wagner's latest opera, the magnificent tone of the tubas and the charm of the tubal bells rendering the execution quite realistic. Applause the most hearty followed, and the conductor gave the signal for a "Patrol," which he composed when his tour in Great Britain was arranged. The piece entitled "Rose, Shamrock, and Thistle" is reminiscent of many patriotic British songs—"The Blue Bells of Scotland," "Soldiers of the Queen," "The British Grenadiers," and so forth, concluding with "Rule Britannia," rendered fortissimo. Mr Herbert L. Clarke, a cornet player in the band, was highly successful in his solo "The Bride of the Waves," and for an encore gave a good interpretation of the "Holy City," by Stephen Adams. Of course, Mr Sousa's inspiring march "The Invincible Eagle" was a great success, and the cornets coming to the front and ranging themselves facing the audience afforded a most emphatic display. The band were shown off well in some Plantation Songs and Dances, and, indeed, throughout their tone was remarkably rich and well balanced, while the excellent manner in which they played together indicated how thoroughly they were prepared for their work. By way of variety a song and a violin solo were introduced, the vocalist being Miss Maud Reese-Davies, who delivered with charm the Polacca from Donizetti's "Linda," and the executant, Miss Dorothy Hoyle, who played with skill Gipsy Dances by Tivadar Nachez.

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as Strauss enjoyed a similar distinction with the waltz.

Pressed to give some account of himself, Mr Sousa told of his birth at Washington D.C., the capital city of the United States of America, in 1856. His father, Antonio Sousa, although born in Spain, came of a distinguished Portuguese family, and being exiled from his native land because of his political beliefs, made his way to America, where he settled and married. There is absolutely no truth in the picturesque story that the family name was So, and the letters U.S.A. were added afterwards by the composer.



"I do not know that I ever entertained any youthful ambition except to be a musician," confessed Mr Sousa to me. "And I consider that I have been particularly fortunate in being able to do just what I wanted to do in making my way in life. My studies in music were carried on entirely in my native city, and when I was but eleven years old I was able to make my debut as a violinist. Strange to say, this debut was made before an audience of lunatics, my master being in the habit of giving a concert every year for the inmates of the Government Asylum near Washington. I was very loth to make a 'first appearance' under such trying circumstances, and endeavoured to get out of it by pretending that my stock of linen was inadequate to the occasion. However, my teacher was a martinet, and, taking me to his house, he made me don one of his own shirts, which proved many sizes too large for an undersized boy of my years. The collar was pinned to the shirt, and thus equipped I was sent out on the platform to play my first solo in public. When half-way through the piece, the pin slipped its moorings, and collar and shirt parted company, and in the mental agony of the moment all recollection of my music escaped me. I was conscious that my teacher was glaring at me, and could hear subdued mutterings under his breath, so I began to improvise to the best of my ability until I finally brought the solo to a quick finish and escaped from the stage. However, my wrathful teacher soon hunted me up, and as a punishment I was forbidden to partake of the supper that the officials always provided for the 'artists'."

"At 17 I became leader of a theatre orchestra, and soon began to tour with travelling companies. Then I was one of the first violins in Offenbach's Orchestra at the Philadelphia Exhibition of 1876. When I was 24 years old I was appointed leader of the band of the United States Marine Corps, where I remained for 12 years. The band is in a measure attached to the household of the President of the United States, as it performs at all State functions at the Executive Mansion, and during my tenure of the leadership I served under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison."

"It was while I was with the Marine Band that I wrote the 'Washington Post' march, which you may perhaps have heard of. When I was in Germany last year they were very much interested to know what the title meant, some having interpreted it as signifying a mail coach, but the fact is that the march was named for the principal paper in Washington, the *Daily Post*, and dedicated to its editor. It may perhaps interest you to know that the march netted me exactly \$7, although it has sold millions of copies. In 1890 the President gave me permission to go on a short tour with the Marine Band, which proved such a success that it was repeated the next year with such gratifying results that I resigned from the service and assumed the direction of my own organisation. I am proud of the fact that the Sousa Band is absolutely unsubsidised, being purely a private enterprise and dependent on the favour of the public for its maintenance. We pay out \$25,000 per annum in salaries, and there is not a written contract in the organisation. Any of my men are at liberty to leave me on 14 days notice, and yet I have musicians in my band at this time who have played under my direction continuously for 18 years. I am utterly opposed to the governmental subsidy of art, believing that such support tends to destroy the initiative, without which no artist, whether he be painter, sculptor, or musician, can hope to expand in his art."

"The record for the last nine years with me has been one of continuous work. During that time we have given nearly 5,000 concerts with the Sousa Band in between 400 and 500 different cities and towns, travelling about 250,000 miles in the United States, Canada, France, Germany, Holland, Belgium, and Great Britain. I have found that human nature is pretty much the same the world over, and the musical pabulum that pleases my people at home has seemed to find equal favour with the audience on this side of the water."

"Have my concerts any characteristics that make them different from those of other conductors? Well, perhaps yes. Certainly in the absence of waits between numbers, for the band plays practically continuously while on the stage. Applause is after all the only way in which an audience can voice its approval, and surely if my patrons give emphatic expression to their pleasure it is both easy and courteous to give them a little more. Our extra numbers, or the 'Sousa Encores,' as they are called at home, consist largely of the most popular bits of our repertoire, and I have received some amusing requests at times from the audience. One lady scribbled on her card a request for me to play the 'Tannhauser' overture as an encore, and I did it, although the overture plays considerably over ten minutes. However, it was not possible to oblige another mis-informed lady, who wrote: 'Please play the opera of Martha, I think it was written by Sullivan.' A young lady pencilled a request for 'The Ice-cold Cadets'; but I really think she meant my 'High School Cadets,' and I played that march for her—all of which goes to show that everything has its ridiculous side."

Mr Sousa is a curious compound of the soldier and the enthusiast. A strict disciplinarian, he yet rules his band through the force of his will and his personality, for there is not a written law or rule in the organisation. He was loth to speak of his success in Great Britain, but it is a fact that at his three concerts at Albert Hall, London, last month, Sousa broke the record of that vast hall, playing to 30,000 people in three concerts. This success was repeated at Glasgow, and in the provinces Mr Sousa is winning new triumphs.

On tour Mr Sousa and the members of the band wear their uniform at all times. Once in a railway station in America an excited individual rushed up to Sousa and demanded to know what time the next train left for some point he named. "I do not know," said Sousa. "Well, what are you standing here for?" inquired the traveller. "Aren't you the conductor?" "Yes, I'm the conductor," returned Sousa, "of a brass band."

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AY, NOVEMBER 24, 1901

Musical Gossip.

NOTES ON PERSONS AND PERFORMANCES.

It perhaps savours of "a day after the fair" to discuss Sousa in this week's notes, but the visit of the "March King" and his truly wonderful band deserves more than the passing notice accorded to them last week. Then, time and space prohibited; now, reflection has had time to temper the fiery enthusiasm of the moment. And yet to me a week has had no ageing influence on my first impressions. In his own métier Sousa is unrivalled. True it is, that like all great men he attempts too much, as, for instance, the "Tannhäuser" Overture. But it is better to attempt and fail than never to attempt at all. And although "Tannhäuser" sounded somewhat weird, Liszt's "Second Polonaise" was a revelation, and such renderings as were given of "The Washington Post" and "El Capitan" were veritable marvels. Again, the accompaniments to the song and violin solo were triumphs of delicacy. In a word, the *tout ensemble* was precision itself. As an amateur critic I should place the oboes in front of the clarinets, and dispense with the furore of twelve "brass men." But this is hypercriticism.

"The Pathétique."

I wondered much on Thursday night. The Free Trade Hall, Manchester, was crammed. Van Rooy had disappointed, and a management, wise in its generation, had "put up" Tchaikowsky's immortal symphony. This work has a very strange fascination for me, and my reason for wonderment is, what is its fascination? Of all symphonies it easily bears away the palm for popularity, and I have come to the conclusion that its true attraction lies in the old saying that Englishmen take their pleasures sadly. Tinged with a tone of deep melancholy, so characteristically Russian; invested as it is with a wistful interest by reason of its composer's tragically sudden death, it has touched that curious hidden feeling of sentimental sadness which, although possessed by every Englishman, he is at such pains to conceal. The performance beggared description, for Richter and his orchestra were at their best. Once again I assert that the first and fourth movements are the best, but once again also the third brought down the house.

Wagner.

Wagner is a name to conjure with, and the combination of Wagner and the "Pathétique" proved trumps. Nevertheless, beautifully conceived as the "Faust" Overture is, the spell of the symphony spoiled my enjoyment of it. The prelude to "Parsifal" brought me back to a normal condition, and it was magnificently played, and the ever-popular "Tannhäuser" Overture played the Early Britons out, almost as effectually as if Sousa and his men had led the way, as has been suggested by a caustically funny correspondent.

No. 13.

This mystic number curiously entwined itself round about Wagner, and to the superstitious and coincidence-seeker alike it must have more than a passing interest. "Richard Wagner" spells out to 13 letters; he was born in 1813, and died on February 13, in 1883. His birth-place was Leipzig, and he died at Venice, the two combined making 13 letters; and to complete the 13 tale, he composed 13 operas. Many of his admirers wear "13" amulets, and Madame Brema is a well-known devotee of this lucky or unlucky number.

Peccavi.

Last week I sinned, but sinned unwittingly. In a paragraph about Mr. Harold Bauer I said that "it is a pity the pianoforte was not more modern." Messrs. Erard, the manufacturers, complain of this criticism, and state the pianoforte used by Mr. Bauer was one of their very latest make. I am sure the instrument was perfect in every way; what I meant to say was that the tone was time-honoured. It is merely a matter of opinion. To me, the modern pianist, with his modern slap-bang style, requires a modern pianoforte, just as England to-day relies on ironclads in place of her famous wooden walls.

Bristol.

A musical enthusiast from Bristol writes me that the visit of Dr. Richter and the Hallé Band last Monday was an unqualified success. The Colston Hall was packed, and Dr. Elgar's "Cockaigne" came in for a tremendous reception. The concert was solely the idea of a rich musical enthusiast who is a great admirer of the "Doctor" and his work.

ENCORE SOUSA.

CLAD in immaculate white, and surrounded by his expert manipulators of wood-wind, and brass, Mr. John Phillip Sousa began an afternoon campaign yesterday at the Empire Theatre. I gave a complete list of the instruments composing this world-known band in the REFERENCE of the 6th ult., when I also so exhaustively described and criticised the organisation and its playing that I need now only mention some of the impressions of yesterday's performances. Apparently the opening overture was chosen as an effective foil for the "El Capitan" march and the "Coon Band Contest" cake-walk, which were given in rapid succession as encores. There is no finicking diffidence about Mr. Sousa's method of granting encores—indeed, they are given with such celerity as often to cause a feeling of surprise. The composer's marches were conspicuous by their absence in yesterday's selections, but you "never know your luck" with Sousa, and this was illustrated by a paradoxical remark I overheard in the evening at Covent Garden—viz., "We've had more encores than pieces." Pleasing features of the afternoon were a transcription of Robaudi's song, "Alla Stella Confidente," the voice part of which was cleverly played on a Flagehorn by Mr. Frank Helle; and the tasteful rendering by Miss Maud Reese-Davies of an aria from Donizetti's "Linda di Chamounda."

In the evening a performance was given at Covent Garden Theatre. The selection for this showed the band to greater advantage. The suite, entitled "Maidens Three," by Mr. Sousa, is clearly laid out to show the skill of the players, and the illustration of the "Coquette," the first of the "Maidens Three," is very dainty. A dissertation on Wagner's "Lohengrin" and a transcription of Liszt's second Polonaise also served to display the great capabilities of Mr. Sousa's instrumentalists. Mr. Arthur Pryor, who has been dubbed the "Paganini of the trombone," justified the suggestiveness of the nickname in a piece of his own, entitled "The American Patriot," and subsequently delighted his listeners by producing, in an arrangement of the old German "Trinklied," the guttural, fundamental tones of his instrument. Miss Dorothy Hoyle contributed two violin solos with executive neatness and Miss Reese-Davies sang a song entitled "Will you love when the lilies are dead?" Judging from the music, the answer was of no immediate consequence, but its waltz rhythm was acceptable to the audience. I tried to keep a record of the order of the encores, but after counting seven I became hopelessly mixed up with cake-walks and marches whose swinging melodies haunt me as I write.

LANCETOT.

Morning Leader

24 NOV. 1901

Journal :

Date :

Adresse :

Signé :

LONDRES

SATURDAY'S MUSIC.

SOUSA'S BAND AT THE EMPIRE AND SYMPHONY CONCERT.

Sousa is with us again, this time at the Empire and Covent Garden. Dressed in white flannel and wearing white gloves he looks brisker than ever after his provincial triumphs. On Saturday afternoon the qualities which I admired in October were even more evident. The precision of playing and the rich tone of the band were remarkable.

He has no false modesty about encores. On Saturday we had two after a Suppé overture, and another couple after Sousa's "Three Quotations." Most of these encores are Sousa's own composition. I did not like such encores as the British fantasie immediately after music such as Wagner's.

5 francs.

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Journal :

Date :

Adresse :

Signé :

Morning Leader

23 NOV. 1901

LONDRES

Sousa at the Empire.

Sousa's band appear at the Empire to-day and onwards.

DAILY EXPRESS

NOVEMBRE 1901

LONDRES

SOUSA AND HIS BAND.

INTERVIEW WITH THE FAMOUS AMERICAN COMPOSER.

Sousa, the American "march composer," and his famous band, played at the Empire Theatre on Saturday afternoon, and at Covent Garden in the evening.

They had good audiences, and enthusiastic encores for a number of their pieces, especially at Covent Garden, where a large number of Americans were present.

At the Empire the stage was made to resemble a palm garden, the sides of the proscenium being decorated with Union Jacks and Stars and Stripes; and at Covent Garden much the same decorative design was carried out as that used for the fancy dress balls.

Perhaps the greatest hits were made with the "Washington Post," "El Capitan March," and "Stars and Stripes for Ever," pieces which showed off the musical genius of the band to the best advantage.

As to the tour, Mr. Sousa told an "Express" representative at the Carlton Hotel that he had had a splendid trip, and that his band had everywhere been received with enthusiasm.

"At the Glasgow Exhibition," he added, "we had a great success, playing there a month. As for hospitality, I have been treated with the utmost kindness, and both Mrs. Sousa and myself thoroughly appreciate the way we have been entertained."

"Criticism, on the whole, has been fair. Of course, there is always a difference of opinion on individual points. All I asked for was to be judged for what we do, as comparative criticism is most unfair. If we play a waltz, say if we play it well, or not."

"A third-rate musician may hear my band play a march, and say the performance is all right, but is not as good as that of John Jones' band. But he does not state in what way it is inferior, and if questioned closely, one finds that he does not know much more about John Jones' band than he does about mine."

"It is this kind of criticism," said the March King, as he is called in America, "that I object to; it is as unjust to me as it would be to criticise a new play of Mr. Pinero's by saying, 'It is a good play, but it is not Hamlet.'"

"I shall give concerts in the West End until December 9, and then go to the Crystal Palace, Brighton, Bournemouth, and Southampton, finally sailing for New York on December 14."

As to the Continental tour next year, nothing definite has yet been settled, inasmuch as bringing sixty people across the Atlantic means a deal of consideration.

Mr. John Phillip Sousa, who will publish a book entitled "The Fifth String" in January, has received many letters of congratulation from America. A whole batch arrived by Saturday's mail, and one particularly gratifying letter was that which came from Mr. John Camp, an old Louisville friend, informing him that his horse Sousa had taken the first prize at the Horse Show.

Journal :

Date :

Adresse :

Signé :

23 NOV. 1901

LONDRES

SOUSA AND HIS BAND.

On their return from Glasgow and a tour of England Mr John Phillip Sousa and his band entered on a second engagement in London last Saturday. It is to extend over a fortnight and two performances will be given daily, in the afternoon at the Empire Theatre, Leicester-square, and in the evening at Covent Garden, which has been arranged for the purpose with stalls on the ball floor, a promenade, a grand circle, and other seats to suit various pockets. A programme of nine items in the afternoon was liberally supplemented with additional airs when the audience expressed approval of anything they had heard, as happened after each piece. Thus we had El Capitan march, the Washington Post, the Patrol, Coon Band Contest, and others thrown in as additions, and these pleased as much as the formally announced selections. Moreover, this is the class of compositions for which the band is suited and in which it excels, the emphatic brass, the penetrating flutes, the tinkling triangles, and so on being used effectively. When it comes to Wagnerian music, as it did once in the afternoon and once in the evening, the loss of the strings and the substitution of quite different material borders on the grievous. Mr Sousa probably desires to show what he can do, even with so foreign a medium, and one felt curiosity to hear, but none for a repetition of the experience. If he would stick to morceaux of his own composition or such as lend themselves to the interpretation a band so constituted as his can give the result would be satisfactory. Both theatres were crowded and the applause was hearty.

25 franc

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pointed time, and to my disgust found

ONLY THE BASS DRUMMER PRESENT

for duty, the orderlies having been unable to find any of the other musicians at home. There we two sat, quite unable to give any kind of acceptable music until the President's secretary came along, and realising the absurdity of the situation promptly relieved the 'band' from duty.

"It was while I was with the Marine Band that I wrote 'The Washington Post' march, which you may perhaps have heard of," he said with a quaint smile. "When I was in Germany last year they were very much interested to know what the title meant, some having interpreted it as signifying a mail coach, but the fact is that the march was named for the principal paper in Washington, the *Daily Post*, and dedicated to its editor. It may perhaps interest you to know that the march

NETTED ME EXACTLY SEVEN POUNDS,
although it has sold millions of copies.

"Along in 1890 the President gave me permission to go on a short tour with the Marine Band, which proved such a success that it was repeated the next year, with such gratifying results that I resigned from the service and assumed the direction of my present organisation." Turning for a moment to the Concerts themselves, Mr. Sousa said: "Our extra numbers, or the 'Sousa encores,' as they are called at home, consist largely of the most popular bits of our repertoire, and I have received some amusing requests at times from the audience. One lady scribbled on her card a request for me to play the *Tannhauser* overture as an encore, and I did it, although the overture plays considerably over ten minutes.

"However, it was not possible to oblige another misinformed lady, who wrote: 'Please play the opera of *Martha*. I think it was written by Sullivan.'

"A man who knew his mind wrote laconically—

'D—— WAGNER; PLAY "THE LIBERTY BELL."'

"A young lady pencilled a request for 'The Ice Cold Cadets,' but I really think she meant my 'High School Cadets,' and I played that march for her, all of which goes to show that everything has its ridiculous side."

One more anecdote must be given. On tour Mr. Sousa and the members of the band wear their uniform at all times. Once in a railway station in America an excited individual rushed up to Sousa and demanded to know what time the next train left for some point he named.

"I do not know," said Sousa.

"Well, what are you standing around here for?" inquired the traveller, "aren't you the conductor?"

"Yes, I'm the conductor," returned Sousa, "of a brass band."

Journal : Westminster Gazette

Date :

NOV. 1901
LONDRES

Adresse :

At the Empire, and again at Covent Garden in the evening, Sousa. There is only one word for him. He is inimitable. The superior person may rejoice at this, perhaps. But he is in a minority, as Saturday's audiences plainly showed. The gathering at Covent Garden was particularly noteworthy. Peeresses, in their smartest costumes, rubbed shoulders with humble shilling promenaders what time the limelight played upon the hero of the evening and his band discussed the highly miscellaneous selections of the evening's programme with all that vigour and go and finish and "snap" which have made the name of Sousa one to conjure with in all the quarters of the earth.

H. A. S.

The Publisher would be obliged if...

Journal : Saint-James's Gazette

Date :

NOV. 1901

Adresse :

LONDRES

Signé :

SOUSA AT COVENT GARDEN.

Sousa and his band returned to London for a series of concerts to be given during the next fortnight on Saturday. In the afternoon matinees be given at the Empire Theatre at three o'clock and at Covent Garden at 8.30 o'clock. We cannot say that we think the famous band is heard to the same advantage in the opera-house as in the larger space at the Albert Hall, the very vastness of which is so admirably adapted to the performance of music scored for an orchestra of brass and wood-wind, in which the "percussion" plays such an important part. However, the various items were once more greeted with enthusiastic applause by a large audience. The performance of Wagner arrangements, however, should disappear from the programme at once, the ones from "Lohengrin" on Saturday night being anything but well together, and causing but little pleasure to those who have heard the music given in their original form in the same locale and elsewhere. Mr. Arthur Pryor again showed his wonderful mastery of the trombone in a solo of his own composition, while Miss Reese-Davies and Miss Dorothy Hoyle were both most successful as vocalist and violinist respectively.

BRISTOL TIMES

25 NOV 1901

Sousa and his band have returned to London (writes our correspondent), after a tour round the provinces. If his instrumentalists were not accustomed to travelling on a larger scale than the limits of England allow, one might suggest that rest will be welcome to them—that is to say, rest obtained by residence during their fortnight's season in Town. Rest, in the musical appreciation of the term, is not allowed, for Sousa, though an Austrian by birth, is a thoroughly naturalised American in his insatiable craving and aptitude for work. Hence it is that his band are "billed" for two performances each day—at the Empire of an afternoon, and Covent Garden in the evening. The lively strains of the "Washington Post" will be a change, indeed, for the home of opera.

SOUSA AND HIS BAND.

Sousa's Band commenced a fortnight's stay in the Metropolis at the Empire Theatre on Saturday afternoon. The programme was a very varied one, the concerted pieces being interspersed with violin, flugelhorn, and vocal solos. So far as the band numbers were concerned, probably the general opinion was in the realm of light and purely American music—notably the conductor's own compositions—the instrumentalists are altogether excellent. Their tone and precision are very good indeed; and that they are clever exponents is undeniable. At Saturday afternoon's concert Mr. Sousa introduced a new vocalist, Miss Maud Reese-Davies, who sang with much charm a selection from delightful Donizetti. The violinist, Miss Dorothy Hoyle, was also much admired.

COVENT GARDEN.

In the evening the band gave the first of a series of concerts in the Covent Garden Theatre. There was a large audience, and Sousa met with a most hearty reception. All nine items on the programme were encored, and altogether twenty numbers were given. It was a most popular entertainment, in which catchy ditties, coon songs and dances, and patriotic pieces were most conspicuous. The trombone solo of Mr. Arthur Pryor, the singing of Miss Maud Reese-Davies, and Miss Dorothy Hoyle's violin playing were also

Date :

25-11-01

At the Empire, and again at Covent Garden in the evening, Sousa. There is only one word for him. He is inimitable. The superior person may rejoice at this, perhaps. But he is in a minority, as Saturday's audiences plainly showed. The gathering at Covent Garden was particularly noteworthy. Peeresses, in their smartest costumes, rubbed shoulders with humble shilling promenaders what time the limelight played upon the hero of the evening and his band discussed the highly miscellaneous selections of the evening's programme with all that vigour and go and finish and "snap" which have made the name of Sousa one to conjure with in all the quarters of the earth.

H. A. S.

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Mr. Sousa and his band, says a Metropolitan correspondent, began their fortnight's season of London concerts on Saturday. They will be heard in the daytime at the Empire, and in the evening at Covent Garden. The performances on Saturday afternoon were anything but inspiring. Dynamic contrasts were conspicuous by their absence, and a lack of vimity marked the interpretations generally. We recognise gladly the excellent balance of tone, refinement, and unanimity of phrasing that distinguish Mr. Sousa's band, but as regards warmth, vigour, breadth, and brilliancy, our best military bands—the Coldstreams, for example, or the Grenadiers—are, in our opinion, much superior. The playing of the American band reminds us too often of music produced by clockwork. We imagine this to be the result of too much drilling. In pursuit of the delicacies appertaining to a perfect and thoroughly well-oiled machine Mr. Sousa has, it seems to us, lost sight of such qualities as grandeur, passion, and that manly grip that is one of the great secrets of so performing music that it arouses enthusiasm. Mr. Sousa pleases and entertains, but he does not convince.

Sousa and his band have begun business in London, and from to-day they will appear for some time at the Empire Music-Hall each afternoon and in the evening at Covent Garden Theatre. His programmes are very similar to those given in Glasgow, and there is the same willingness to supply encores. Mr. Sousa tells an interviewer, "At the Glasgow Exhibition," he added, "we had a great success, playing there a month. As for hospitality, I have been treated with the utmost kindness, and both Mrs. Sousa and myself thoroughly appreciated the way we have been entertained. Criticism, on the whole, has been fair. Of course, there is always a difference of opinion on individual points. All I ask for is to be judged for what we do, as comparative criticism is most unfair. If we play a waltz, say if we play it well or not. A third-rate musician may hear my band play a march, and say the performance is all right, but is not as good as that of John Jones' band; but he does not state in what way it is inferior, and if questioned closely, one finds that he does not know much more about John Jones' band than he does about mine. It is this kind of criticism," said the "March King," as he is called in America, "that I object to. It is as unjust to me as it would be to criticise a new play of Mr. Pinero's by saying, 'It is a good play, but is not Hamlet.' Mr. Sousa sails for America on December 14th."

Sousa's Band.

Mr Sousa and his band have now finished their provincial tour, and have returned to London for a farewell fortnight prior to going back to their own land. They seem to be very delighted with the reception they have received all over the country. They have had an extremely busy time, playing, as a rule, at a couple of concerts a day, but when they reach New York again Mr Sousa intends to give his artists two or three weeks' special holiday. Yesterday they commenced a double engagement, giving concerts at the Empire Theatre in the afternoon and at Covent Garden in the evening. In both cases the programmes were much the same, and the encores were granted with true Transatlantic alacrity. Indeed, some of these encores, which included several of Mr Sousa's most popular marches, were obviously better liked than the works of the announced programme. At the Empire the band were placed upon the stage, at the back of which a sort of palmarium had been arranged, flanked by the two national flags, namely, the Union Jack and the Stars and Stripes. Smoking was forbidden, although the prohibition was scarcely needed, and the audience was a fairly large one. At Covent Garden in the evening the attendance was greater, although several of the private boxes were unoccupied. The house was arranged as for the fancy dress balls, with the electric and other decorations which had, indeed, been used at the ball on the previous evening. The orchestra, of course, occupied the bandstand, in front of which were a large number of orchestral stalls, which, with the dress circle seats, were fairly well filled. At the back of the stalls there was a promenade.

Journal :

LE GLOBE

Date :

NOVEMBRE 1901

Adresse :

LONDRES

Signé :

In response to a generally-expressed desire, Mr. John Philip Sousa and the management of the Sousa concerts have arranged to present complete Sousa programmes both in the afternoon at the Empire and in the evening at Covent Garden on Wednesday and Saturday next.

CLEAR THE VOICE.—The effect of Powell's Balsam of Aniseed is immediate in relieving hoarseness and strengthening the voice. Also for Coughs, Colds, Influenza, and all Lung Troubles it has world-wide popularity.—Of all Chemists and Stores, Is. 1/6d., &c.

Trade Mark—"Lion, Net, and Mouse."—[Advt.]

mg *advent*
26 11 7

SOUSA'S BAND.—In response to a generally expressed desire, Mr. John Philip Sousa, and the management of the Sousa concerts have arranged to present complete Sousa programmes both afternoon at the Empire and evening at Covent Garden, on Wednesday and Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of the American conductor and composer. Both in America and on the Continent these Sousa programmes have proved among the most popular of the musical offerings of the great American band, and they should prove interesting as an illustration of the versatility of the composer.

Globe
25-11 7

THE SOUSA BAND IN LONDON.

Fresh from their triumphs at the Glasgow Exhibition, Mr. Sousa and his band have returned to London for a series of performances, to be given in the afternoon at the Empire, and in the evening at Covent Garden. The series began on Saturday at the Leicester-square house, and began well so far as the numbers and applause of the audience were concerned. Mr. Sousa and his instrumentalists are evidently popular. The former conducts in a fashion which delights the average amusement-seeker, and the latter are unquestionably competent. Moreover, Mr. Sousa knows how to put together a programme which shall please the great majority of his hearers. He takes care that it shall be, as a whole, light and engaging. It may have in it an infusion of Wagner, Liszt, and so forth, but it is not to that sort of thing, we should say, that Mr. Sousa looks mainly for success. If marches and cake-walk ditties are not always in the bill-of-fare, they effect an introduction by way of "encores," in regard to which the conductor is the reverse of niggardly. Mr. Sousa's concerts are, in fact, the apotheosis of tune, and of tune given out with almost mechanical correctness. On Saturday afternoon, variety was achieved by an occasional instrumental solo, and by the performances of Miss Maud Reese-Davies, who has a pleasant voice, which she produces with judgment and with good results.

mg *news*
26 11 7

It is obvious that Mr. Sousa's Marches and similar compositions are the works best appreciated at the concerts given by his band. It has accordingly been decided to present complete Sousa programmes both in the afternoon at the Empire and in the evening at Covent Garden, to-morrow, and also on Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of this popular American conductor.

Globe
26/11/01

In response to a generally-expressed desire, Mr. John Philip Sousa and the management of the Sousa concerts have arranged to present complete Sousa programmes both in the afternoon at the Empire and in the evening at Covent Garden on Wednesday and Saturday next.

mg *Express*
26 11 7

ALL-DAY MUSIC HALL.

MIDDAY TO MIDNIGHT "SHOW"
FOR THE WEST END.

One of the large West End music hall's is, it is said, shortly to be transformed into a continuous performance house, after the plan of the successful Keith and Proctor places of amusement in New York—but under English management.

About eighteen months ago Mr. Keith purchased the old Princess' Theatre in Oxford-street, London, and expended a lot of money in alterations, intending to open a continuous performance vaudeville show, similar to his New York house; but for some reason or other the idea was abandoned—anyway for the present.

The American music hall's run on these lines do not depend on bar sales for their financial success. Drinking and smoking are not allowed, and there are no fees of any kind. Summer and winter iced water is given away free, all parcels are taken care of without charge, and there is a good programme which lasts from midday till 11 p.m.

During the daytime these halls are thronged by women and children who live in the suburbs, and come into the city to do their shopping. The prices range from 1s. to 4s.

Though it has been mentioned in this connection, the "house" referred to as going in for the American system first tried by Mr. Keith is not the Royal Music Hall.

Sousa the American bandmaster, said to an "Express" representative that he did not think a continuous performance would pay in London, because the British public will have an orchestra. In New York the piano is the only music used, therefore the cost is light, but in London two or three orchestras would have to be provided in order to have music continuously for twelve hours. This would mean at least £260 per day.

Most of the music hall authorities are of opinion that no hall in London would pay where smoking and drinking are entirely prohibited.

Journal : Pall Mall Gazette

Date : 26 NOV. 1901

Adresse : LONDRES

SATURDAY'S CONCERTS.

SOUSA AT THE EMPIRE.

Sousa and his band, who have created so singular a *furore* in England since their arrival here, gave a big recital on Saturday afternoon at the Empire. We have really but little to add to the words which we wrote on the occasion of their first appearance at the Albert Hall some little time ago. Mr. Sousa has indeed an eye for the pictorial, and his black-clad orchestra demurely seated around the great stage, with Sousa himself in the centre, garbed from head to foot in snow-white, made a highly piquant scene from a merely spectacular point of view. Perhaps the most audaciously wrong thing to do in the afternoon was the brass version of the "Parsifal" prelude, a sort of fact which we have already commented upon as a matter distraught and inexcusable. The passages in that work which are assigned to the brass were indeed most nobly played; but that very fact in itself sufficed to condemn more effectually the mistranslation of the remainder. One of the most attractive features of the concert was Mr. Frank Helle's Flugelhorn Solo, which (a piece by Robaudi, "Alla Stella Confidente") he played with remarkable skill and effect. Encores were the order of the day, and among other pieces given was a most ingenious combination, "The Rose, the Shamrock, and the Thistle," in which "Soldiers of the Queen," Sullivan's "He is an Englishman," "The Minstrel Boy," and "O where and O where" were played against one another with the highest intricacy of ingenuity. Miss Maud Reese-Davies sang a Donizetti with great tonal clarity and just the right brilliancy which the song demanded. The concert, of course, once more proved the big qualities of this amazing band, which certainly exist, however little one may be inclined to approve the actual musical schemes by which so much music meant for purposes so different should be compelled to fall a victim to the greed of brass excessively exaggerated.

From *mg* *Leader*

Date 25 11 7

Improvements have been made at Covent Garden Theatre for the comfort of the audiences attracted by Sousa's band. The orchestra is now placed in front of the drop curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts. The charge for the promenade has been reduced to the popular price of one shilling.

Journal : *Sporting Life*
 Date : *28 NOV. 1901*
 Adresse : *LONDRES*
 Signé :

On Saturday, Sousa and his Band made a musical descent on the metropolis, and twice witched their world of auditors with alluring orchestration. Not that I was twice a listener. I contented myself with the enchantment of concerted sound which Mr. John Philip Sousa (conductor), Miss Maude Reese Davies (soprano), Miss Dorothy Hoyle (violiniste), Mr. Frank Helle (flagehorne), and the wood-wind and brass-wind, a right noble band of performers, provided. It was pleasant to behold Mr. Sousa, white—if not flannelled—as though attired for Henley, or habited like Francoantelli at a swell dinner at the Freemasons' Tavern, in the first part, and impressive in the more customary suit of solemn black in the second. Apparel notwithstanding, he is an education of a conductor. If there is little of woven paces about the waving of his Orpheus' wand, there is that in the poetical action of his eloquent arms and fingers that speaks prodigious scores. He seems to do all the music. It, as it were, oozes out of his fingers' end, like the courage of Bob Acres. He dashes it out, he lures it out, he fondles it, he squeezes it out (like one of the processes in the manufacture of a cocktail), as the case may be. He is—Sousa. And the band is also—Sousa. Man for man it would, I imagine, be quite easy to bring together players quite as fine, but they are Sousa. They play together, like the Yorkshire champion cricketers, as one man. Just as the Yankees rowed last July at Henley. In softly sensuous effects, in the production of organ tones, and in getting out of what I must be permitted to call "the whistles" all that "the whistles" can accomplish in the way of pleasant ear-tickling Sousa's band is supreme. The remark is made for precisely what it is worth, but of all the items in the programme those to which the name of Sousa was attached proved by far the most acceptable. Personally I don't mind confessing, even with the names of Wagner, Liszt, and other overmastering masters confronting me, that I could listen to the suite entitled, "Three Quotations" (by Sousa, of course) a good many times before I felt it necessary for my musical salvation take a dose of classic work. They have no reverence in America for antiquity, probably because they have no antiquity to reverence, but if we had bred or imported Sousa we should have named him Jullien the Second. As a matter of fact he is a better composer than the great "Mons." but in capturing the public by musical means he resembles him. Saturday's concert was enormously successful, being received with much enthusiasm, and the programme considerably extended in response to encores.

Journal : *Referee*
 Date : *24 NOVEMBRE 1901*
 Adresse : *Londres*
 Signé :

ENCORE SOUSA.

CLAD in immaculate white, and surrounded by his expert manipulators of wood-wind, and brass, Mr. John Philip Sousa began an afternoon campaign yesterday at the Empire Theatre. I gave a complete list of the instruments composing this world-known band in the REFERENCE of the 6th ult., when I also so exhaustively described and criticised the organisation and its playing that I need now only mention some of the impressions of yesterday's performances. Apparently the opening overture was chosen as an effective foil for the "El Capitan" march and the "Coon Band Contest" cake-walk, which were given in rapid succession as encores. There is no finicking diffidence about Mr. Sousa's method of granting encores—indeed, they are given with such celerity as often to cause a feeling of surprise. The composer's marches were conspicuous by their absence in yesterday's selections, but you "never know your luck" with Sousa, and this was illustrated by a paradoxical remark I overheard in the evening at Covent Garden—viz., "We've had more encores than pieces." Pleasing features of the afternoon were a transcription of Robaudi's song, "Alla Stella Confidente," the voice part of which was cleverly played on a Flagehorne by Mr. Frank Helle; and the tasteful rendering by Miss Maud Reese-Davies of an aria from Donizetti's "Linda di Chamounda."

In the evening a performance was given at Covent Garden Theatre. The selection for this showed the band to greater advantage. The suite, entitled "Maidens Three," by Mr. Sousa, is clearly laid out to show the skill of the players, and the illustration of the "Coquette," the first of the "Maidens Three," is very dainty. A dissertation on Wagner's "Lohengrin" and a transcription of Liszt's second Polonaise also served to display the great capabilities of Mr. Sousa's instrumentalists. Mr. Arthur Pryor, who has been dubbed the "Paganini of the trombone," justified the suggestiveness of the nickname in a piece of his own, entitled "The American Patriot," and subsequently delighted his listeners by producing, in an arrangement of the old German "Trinklied," the guttural, fundamental tones of his instrument. Miss Dorothy Hoyle contributed two violin solos with executive neatness and Miss Reese-Davies sang a song entitled "Will you love when the lilies are dead?" Judging from the music, the answer was of no immediate consequence, but its waltz rhythm was acceptable to the audience. I tried to keep a record of the order of the encores, but after counting seven I became hopelessly mixed up with cake-walks and marches whose swinging melodies haunt me as I write.

LANCELOT.

COVENT GARDEN THEATRE.—Improvements have been made at Covent Garden Theatre for the comfort of the audiences attracted by Mr. Sousa's band. The orchestra is now placed in front of the drop curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts.

MORNING POST

28 NOV 1901

COVENT GARDEN THEATRE.—Improvements have been made at Covent Garden Theatre for the comfort of the audiences attracted by Mr. Sousa's band. The orchestra is now placed in front of the drop curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts.

Material improvements have been effected at Covent-garden for the comfort of the audiences attracted thither by Sousa's band. The orchestra is now placed in front of the drop-curtain, and the portion of the auditorium available for promenade has been draped so as to prevent draughts. The charge for the promenade has also been reduced to 1s.

Upwards of fifty concerts have been given during the past week, several of them of considerable interest, so that the *dii minores*, who labour in vain under the impression that by paying the cost of a recital they will in the thick of the busy season gain newspaper notice and fame, have in most cases wasted their money. But several first-rate concerts have done remarkably well. An enormous audience was, for example, attracted by Madame Patti, who at the Albert Hall on Thursday had a following of upwards of 8,000 people. More than forty years of public life in this country have had but little effect on the glorious voice of this eminent prima donna, who was announced to sing three songs, namely, the Jewel song from "Faust," Wagner's "Traume," and Ardit's "Il Bacio," but who likewise gave no fewer than four encores, namely, Mozart's "Batti Batti," Tosti's "Serenata," Bishop's "Home, Sweet Home"—without which no Patti concert would be complete—and finally "Coming through the Rye." We shall not hear her again until the spring. The Sousa band, after a provincial tour, have returned, and have started a season of afternoon concerts at the Empire, and of evening performances at Covent Garden. Their programmes are much the same as when they were last here, and once more the items best appreciated are Mr. Sousa's own catchy marches, which, as a rule, are given as encore pieces. "Arrangements" of the works of Wagner, and of other music which demands a complete orchestra, also, doubtless in default of more appropriate things, find a place in the programmes.

From *Nelsonian*
 Date *30 NOV 1901*

Mr. Sousa and his band made a two-headed re-entry to London on Saturday, at the Empire in the afternoon and at Covent Garden at night, and were warmly welcomed. Fault is, I see, found with Mr. Sousa for the prodigality of his encores, but because a man gives you more than he contracted to do in return for the price you have paid for your seat, I can see no reason for blame. Also as a rule, the encores, usually Sousa's own marches and things, were much more popular than the classical pieces of which the regular programme was made up.

The economy of space will probably be much in evidence at our street corners, so that when anybody new to London wants to find what thoroughfare he is in he will be sorely puzzled on gazing upwards at the corner houses to determine if he is in Type-writer-street or Ginfizz-alley; and it will only be after minute search that he will find, half buried among advertisements, that he is

28 NOV1901

LONDON VARIETY STAGE.

THE EMPIRE.

John Philip Sousa and his famous band opened at the Empire on Saturday last for a series of *matinées*. Particularly noticeable was the accuracy in *ensemble* playing, and the peculiar virtues of the band were further demonstrated in its accompaniment to the soprano soloist, Miss Maud Rees Davies, who sang with charming effect, "Linda di Chamounix." The present corps of instrumentalists has been, with few exceptions, under the direction of Mr. Sousa for nine years, and as we have said its precision in *ensemble* playing is perfect. The programme opened with overture "Paraphrase iii." (Suppe), and then Mr. Sousa conducted his popular "El Capitan" march, much to the delight of the fashionable house, who applauded with much warmth. Other compositions of his own that were played were "The Washington Post," "A Cake Walk," a stirring march; "The Invincible Eagle," "Airs from The Bride Elect," comprising "Oh, woman meek," "When this old coat was in the style," "With glistening guns," "Kind friends, this deference," "When the rose tint leaves the sky," "Pack up your Sunday clothes," and "Unchain the dogs of war," a truly delightful performance; but to our thinking it was in his "Three Quotations" that Mr. Sousa showed abilities as a composer, and his art as a conductor, to the best advantage. The band is also afforded exceptional opportunity in this number for the display of its powers as an ideal wind orchestra. "The King of France with twenty thousand men, marched up a hill and then marched down again," so ran the legend of the first quotation, and it seemed as though you could hear the faint approach of the king and his army, and nearer and nearer they came until the volume of sound grew tremulous, but to die away with the same enchanting *pianissimo* that had at first claimed the delighted listeners' attention. All had been so quiet during the performance of this striking little number that when the last note had sounded and the conductor has briskly stepped from his platform and bowed, the house awakened from its silence and applauded with a zest that is only given when the feelings are strongly stirred to utterance. "And I, too, was born in Arcadia," and "Nigger in the woodpile," both pretty, strikingly illustrative quotations also called forth applause. A solo on the flugelhorn, "Alla Stella Confidente," by Mr. Frank Hello, was finely given. Prelude to *Parsifal*, second Hungarian rhapsody (Liszt), danse negro, "La Bamboula"; a violin solo, "Zigeunerweisen" (Sarasate), by Miss Dorothy Hoyle, and a whistling serenade, "The Warblers," in which the whistling was effectively done by members of the orchestra, completed a very delightful programme.

FREE LANCE

From
Date 30 NOV1901

Exquisitely Gowned.

With Lady de Grey time seems to travel backwards instead of forwards, and on each occasion I see her she grows lovelier and younger. On Saturday, at the first of the Sousa Covent Garden Concerts, all eyes were turned to the Royal Box when this beautiful lady entered, accompanied by her husband and a further escort of many friends. She was, as usual, faultlessly dressed. Her half mourning gown of wide black and white striped silk suited her to perfection. The low-cut corsage was draped with a fichu of soft black and white chiffon, caught up on the left side with a large chou of black tulle, centred with a superb pearl and diamond ornament. The sleeves, flounced at the elbow, were particularly pretty, and were made of white chiffon, with about five rows of inch-wide ribbon stitched round and round them. A half circle of diamonds fitted closely round the hair, and a small black and white aigrette, sparkling with brilliants, was worn on one side. Round her neck were clasped the famous Lady de Grey pearls and a long diamond chain. Her daughter was dressed in black, embroidered with steel.

From
Date 30 NOV1901

Sousa's Success.

London has at last been awakened from its lethargy. John Philip Sousa, fresh from his Glasgow success at the Exhibition, has arrived with his celebrated band. We wanted Sousa badly, for the depression was almost unbearable, and it is impossible to be down in the doldrums when Sousa plays. He is far more than a musician, he is a first-class actor, and as good a stage-manager as exists in any country. He knows the right thing to do, and does it at the exact time. A little bit of Liszt, a little bit of Wagner, and then crash goes the famous "Washington Post," or some enchanting "rag-time" melody from the great country over there. Sousa does not wait for encores. He gives them of his own accord, and he seems to feel the temperament of his audience.

* * *

A Splendid Band.

They may say what they like, but John Philip Sousa directs a splendid band, that moves under the impetus of a genius in the art of conducting. I have seen them all, showmen and musicians, from Julien, the past master of trick, to Alfred Mellon and Jules Riviere, decorated with gardenias and tube roses in every button-hole. But we have seen none like Sousa, who makes us follow his lead as the children did the Pied Piper of Hamelin. Arthur Pryor has made as big a success with his Trombone Solo as Bottesini did years ago at the Promenade Concerts with his Double Bass. How I wish the good old Promenade Concerts could be revived, when you could walk about—well, and observe. What fun it used to be before we were so dreadfully serious. Life was not so dismal years ago.

THE NEW-YORK HERALD

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: 49, Avenue de l'Opera, PARIS
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SOUSA AND THE KING.

[BY THE HERALD'S SPECIAL WIRE.]

LONDON, Tuesday.—It was the Prince of Wales himself who pinned upon Sousa's breast the medal of the Victorian Order which the King bestowed upon him on Sunday. The band's concert was a great success, the King requested no less than seven encores. In most cases he stipulated the names of the compositions he desired to hear. The American conductor expressed himself yesterday as delighted with his reception. "I was particularly struck," he said, "with the cordial geniality of the King. He talked to me for some time about the band and my musical compositions and told me that he had heard 'El Capitan' when it was performed in London. The Prince of Wales also told me that he had become quite familiar with my marches during his tour in Canada. I was also presented to the Queen, and, generally, I cannot find words to express my appreciation of the arrangements made for our comfort. The King's automobiles took us back to Wolferton and the plans for getting us down were worked right slick."

BUREAU DE LA PRESSE pour collecter les coupures
calculaires spéciales, Tarifs, Desins; franco

Journal : *The World*
Date : 30 NOV. 1901
Adresse : LONDRES
Signé :

The concerts of the Sousa Band—which has been very successful at the Glasgow Exhibition, and in the provinces generally since its appearances here—begin on Saturday evening. There will be two performances daily throughout the following week, in the afternoon at the Empire Theatre, and in the evening at Covent Garden.

The Leeds Mercury,

Albion Street, Leeds.

(Edward Baines and Sons, Publishers.)

Cutting from issue dated Nov 26 1901

At the People's Palace, the programme includes Miss Alice Pierce, a talented mimic from across the Atlantic. Last night she gave some imitations of Edna May, Mrs. Leslie Carter, Sousa, and other American celebrities with more or less faithfulness, but, owing probably to unfamiliarity with the originals, the audience hardly appreciated her at her proper worth. Another capital turn was supplied by the Matweef Hugoston troupe of Russian dancers, singers, and acrobats.

The Daily Express.

London: Tudor Street, E.C.

Cutting from issue dated Nov 26 1901

ALL-DAY MUSIC HALL.

MIDDAY TO MIDNIGHT "SHOW"
FOR THE WEST END.

One of the large West End music halls is, it is said, shortly to be transformed into a continuous performance house, after the plan of the successful Keith and Proctor places of amusement in New York—but under English management.

About eighteen months ago Mr. Keith purchased the old Princess' Theatre in Oxford-street, London, and expended a lot of money in alterations, intending to open a continuous performance vaudeville show, similar to his New York house; but for some reason or other the idea was abandoned—anyway for the present.

The American music halls run on these lines do not depend on bar sales for their financial success. Drinking and smoking are not allowed, and there are no fees of any kind. Summer and winter iced water is given away free, all parcels are taken care of without charge, and there is a good programme which lasts from midday till 11 p.m.

During the daytime these halls are thronged by women and children who live in the suburbs, and come into the city to do their shopping. The prices range from 1s. to 4s.

Though it has been mentioned in this connection, the "house" referred to as going in for the American system first tried by Mr. Keith is not the Royal Music Hall.

Sousa, the American bandmaster, said to an Express representative that he did not think a continuous performance would pay in London, because the British public will have an orchestra. In New York the piano is the only music used, therefore the cost is light, but in London two or three orchestras would have to be provided in order to have music continuously for twelve hours. This would mean at least £250 per day.

Most of the music hall authorities are of opinion that no hall in London would pay where smoking and drinking are entirely prohibited.

From Sunday Sun

Date 17 NOV 1901

Aldrich, the clever juggler discovered by the critics in "The Girl From Up There," starts an engagement at the Empire Theatre on Monday next, when his performance will be entirely different from that he gave at the Duke of York's. November 23 is the date on which Sousa's band will begin a series of twelve afternoon performances at the popular house in Leicester-square.

SHEFFIELD TELE.

14 NOV 1901

THE SHEFFIELD DAILY

SOUSA'S BAND IN SHEFFIELD

Concerts at the Albert Hall.

"The March King," as Mr. John Philip Sousa is sometimes styled, visited Sheffield yesterday. He is making his first British tour with the band which bears his name, and twice yesterday he afforded Sheffield audiences opportunities of verifying the laudatory accounts of the playing of his instrumentalists, which have preceded their coming. The Albert Hall was only half-filled at the afternoon concert, but there seemed no limit to the enthusiasm of the audience. Encores were frequent, resulting in nearly every instance in the performance of one of the conductor's own spirited marches.

The band is a wonderful example of what organisation and discipline can do. It was a daring experiment to bring a military band over from America to measure strength with our famous English bands. Mr. Sousa's men do not, however, suffer by the comparison. They play with a degree of precision and unanimity, which, born of incessant rehearsal and entire familiarity with the music, could not be surpassed. Nor do they fail in fine qualities. The tone is good all through, the brass excelling perhaps in this respect, and the players have command of a wide range of expression. The opening movement of Wagner's "Tannhauser" overture showed what they could do in smooth tone production, while in the fortissimos and piled-up climaxes, the volume of sound was almost deafening. An encore, loudly insisted on, was acknowledged by the playing of Mr. Sousa's own popular "El Capitan" march. Here the playing of the band was distinctly individual in character. Mr. Sousa is essentially a strong rhythmist, in fact his rhythms are better than his tunes. He realises the value of strong and varied accents, and to hear his band play one of his irresistible marches is a valuable lesson to aspiring bandmasters. The best thing of the afternoon concert was Liszt's Second Polonaise, which was played with overwhelming dash and brilliance. The programme included a selection from the finale to the first act of Wagner's "Parsifal," in which the Knights of the Grail sing their chorus. Wagner here makes effective use of the Dresden Amen and the introduction of tuned bells and a gong adds colour to the music. This selection was admirably played. One of Mr. Sousa's more ambitious items in the form of a suite entitled "The Last Days of Pompeii," was included in the programme. This piece, though played with extraordinary brilliance and fire, shows Mr. Sousa's limitations as a composer. The instrumentation displays a thorough knowledge of the various sections of his band, and in descriptive tricks and effects much ingenuity is manifested, but as music it cannot claim high rank.

Both Mr. Sousa and his band are at their best in the music which has chiefly made him famous. It falls to the lot of few men to set two continents marching to his tunes, and then organise a perfect machine with which to show how they should be played. Even the "Washington Post" becomes glorified when played by this extraordinary band, and in this class of music it is unapproachable. Mr. Sousa is not only a disciplinarian, he is also a very capable showman. He knows the value of good stage management. Many of his ideas and innovations are legitimate, and though at times there is a suspicion of posing the novel and exhilarating results condone mannerisms and tricks with which all may not agree. Thus, in his "Invincible Eagle" march, he moves forward first his piccolo players followed by his cornets and trombones, much to the delight of the audience. His conducting, too, is unique. Nothing could be more restrained and reverent than his treatment of Wagner, but in his own pieces he feels free to do as he pleases, and his manner of indicating the points and accents he requires is decidedly original. Shorn of all these matters, the band, its playing, and its conductor, are certainly worth hearing and seeing. In addition to those already mentioned the band played the following pieces—"Southern plantation songs and dances," "The Honeysuckle and the Bee," and a caprice, "The Water Sprites."

Mr. H. L. Clarke played two cornet solos with beautiful tone, and Miss Maud Reese-Davies sang with facile execution and delightful quality of voice the polacca from Donizetti's "Linda de Chamonix." Miss Dorothy Hoyle also contributed a well-played violin solo, "Gipsy Dances."

The concert in the evening, despite the severity of the weather, was well attended, and the audience was inclined to enthusiasm throughout the performance. Every piece in the programme was encored, and in one or two instances the extra pieces were re-demanded. Berlioz's overture, "The Roman Carnival," being the prelude to the second act of Benvenuto Cellini, was first played. The fine rendering of the picturesque orchestration riveted attention, and called forth a storm of applause, and an irresistible encore was demanded, to which Mr. Sousa responded with his "El Capitan" March. The band next played Sousa's suite, "Three Quotations," and then his "Washington Post." The selection of a grand scene and ensemble, from Giordano's "Andrea Chenier," afforded scope for effective work by the solo instrumentalists, while the ensemble realised the mighty power of the full orchestra, and formed one of the most absorbing items in the concert. The conductor was cheered to the echo, and conceded an encore in the shape of a pot-pourri of English, Scotch, and Welsh melodies, ending with a stirring performance of "Rule Britannia." Liszt's 14th Hungarian Rhapsody and the introduction to the third act of Wagner's "Lohengrin" were happily included in the programme, and in both the wonderful soft, noble tone of the brass, never blatant, but always most delicately shaded, was heard to perfection, while the general impressions, from technical and musical points of view, were such as satisfied every true lover of music. Indeed, both concerts yesterday reached at times a very high level of artistic excellence, and everything attempted was well done. Mr. Arthur Pryor played his own trombone solo, "Love Thoughts," and the German "Drinking" song, showing rare executive ability and fine tone. So also did Miss Dorothy Hoyle, the violinist, in her performance of Sarasate's "Zigeunerweisen." Miss Maud Reese-Davies was again the vocalist, and contributed Sousa's song, "Will you love me when the lilies are dead?" as well as an encore. The soloists were accompanied by the band. The concerts were under the local management of Messrs. Wilson Peck and Co.

SHEFFIELD INDEP

14 NOV 1901

SOUSA AND HIS BAND.

The "March King" at the Albert Hall.

Great enthusiasm was manifested yesterday by many who flocked to hear Sousa's Band in the Albert Hall, and to see Sousa. Probably as many were attracted by the personality of the conductor as by the skill of his world-famous instrumentalists. It may be declared with all verity that every man in the combination is an artiste, that every man knows exactly the force of lung power that the conductor wishes him to expend on each separate note, how he is expected—may, how he is compelled by the artistic instinct which him to set forth each phrase, be it subordinate or predominant. All this has been done by more than one of our own great bands. Candidly, we have heard bands that have charmed us as greatly as did Sousa's band. But never have we heard a combination of its character that has so long and so completely dominated a large audience. This may be accounted for by the fact that for nine years practically the whole of the men having been playing together, that in that period they have played some five thousand times. It is something akin to Lamoureux's old orchestra, never leaving him, thoroughly knowing his ways, his whims, his originalities, and his intentions, and carrying them through according to his real and virile ideas. Undoubtedly the band ought to surpass everything of its kind—ought to, as the Yankees claim it does, "tick creation." There is also cause to marvel in the power and in the precision, as well as in the delicate pianissimos, produced as the most experienced lover of brass can but rarely have heard in a lifetime. From the woodwind superb quality of tone was secured, mellow and effective, and telling more beautifully in the ensemble. Greater perfection in the brass could not be imagined, and greater distinctness than was afforded by the entire body of instrumentalists one could not hope to hear. But, as we have said, this was no revelation in a centre which has heard the best trained British combinations of the last quarter of a century. We are so hospitable as a nation that we afford to strangers every opportunity of making a hugely successful tour of our chief cities and towns. The stormy day militated against really crowded houses yesterday, but the Albert Hall last evening was filled save in the balcony, which was far better filled than it has frequently been for high-class concerts in which a premier songstress has been engaged. This has been the case throughout the country, and has meant much in effecting the perfection of ensemble which was yesterday so strikingly displayed.

Sousa himself appeared to be in touch with every separate member of his force. As a fact, the band would probably have played quite as well and quite as expressively, with just the same marvellous attention to light and shade, had the commander been a mere listener in the audience. But Sousa is not content to be a mere figure-head. He, as no other man in the world, save Richter, understands every man in his army, everything the composer of the piece interpreted has meant to convey, and how far each individual instrument can give the interpretation intended. Most emphatically he is no showman in his art. There is no vain posing. He never irritates, but from first to last he commands the attention of his assembly, as well as that of his instrumentalists. Dynamic effects are produced by an almost imperceptible undercut of the baton. For the nonce he is an absorbed listener, but the movement of a finger, a glance, or a slight change of posture serves to produce a complete change in the expression.

There was a great deal of Sousa in the programme submitted. Some of the audience could have spared the "Washington Post," which was given as an encore at each performance, but it evidently delighted many others. "The Invincible Eagle," another of the March King's creations, in which there is a little play to the gallery in the marching to the front in turn of wood and brass instrumentalists: "The Stars and Stripes for Ever," "Manhattan Beach," "El Capitan," all proved the perfection of the band in their particular class; but Sousa as a composer was most admired in what may be said to be his worthier creations—his suite "The Last Days of Pompeii," his suite "Three Quotations," and the soprano solo sung at the evening concert "Will you love when the lilies are dead?" Wagner received highly effective treatment, but the wood-wind cannot give the satisfying effect of the strings in the "Tannhauser" overture; nor was the grand scene from Parsifal, "Knights of the Holy Grail," invested with nearly the meaning that the Leeds Festival Band gave to the same music. But nevertheless the brass was magnificent. Liszt's second "Polonaise" was charming; "The Water Sprites," highly descriptive, and Liszt's Hungarian Rhapsody, a gem of musical conception which did not lose value in the interpretation. Daring was evinced in submitting Berlioz's "The Roman Carnival," but this and the introduction to the third act of Lohengrin were enthusiastically received by the evening company as had been the "Tannhauser" overture and the "Last Days of Pompeii" suite above-mentioned in the afternoon. Mr. Herbert L. Clarke's cornet solos, "The Bells of the Waves" and encore, "The Lost Chord"; Mr. Arthur Pryor's trombone solos, "Love Thoughts" and encore, "In Cellar Cool"; Miss Maud Reese-Davies's soprano solos, and Miss Dorothy Hoyle's violin solos, Gipsy Dances by Tivadar Nachez, and Sarasate's "Zigeunerweisen," were all features that were crowded with interest in themselves and in the accompaniments. In fact, Miss Hoyle's rendering of the dances was not far removed from the most artistic and musicianly item of a most enjoyable four hours. Messrs. Wilson, Peck and Co., were painstaking in their efforts to make the visit to Sheffield in every way a success.

Mr. Sousa is returning to London this week with his band, and on Saturday will commence a fortnight's series of popular concerts at the Empire and Covent Garden. He will introduce a new American soprano, Miss Maud Reese-Davies, at the Covent Garden concerts, and a specialty will be made of the 2s. promenade, for which tickets may be purchased in advance. The Empire concerts will begin at three o'clock, and those at Covent Garden at half-past eight.

URNAUX DU MONDE LE COURRIER
Remise en mains divers.
PRESSE pour coller les coupures
1, Turin, Destina, Franco

Journal: *The Methodist Times*
Date: 21 NOV. 1901
Adresse: Londres
Signé:

ST. JAMES'S HALL CONCERTS.

The dense fog on Saturday thinned the audience somewhat, but those who were present listened to an enjoyable concert. Mr. Gabriel Thorpe, popular as ever, was much in demand. Miss Lucie Johnstone who was announced as the lady vocalist, was delayed owing to the chaotic state of the train service, and did not arrive until the second part of the programme was in progress. When she did appear there was an enthusiastic welcome, and her two songs, "Nearer, my God, to Thee" (Lewis Carey) and "Beloved, it is morn" (Florence Aylward) amply repaid the audience for waiting. Mr. Thorpe favoured with several well-rendered songs, including an Ulster ballad and Cower "Border Ballad." From the orchestra there came, as usual, so excellent music, two of the items being the grand fantasia from Alf-Cellier's *Dorothy* and the *Marche des Petits Marmousets* (Garr Master H. Gennari, a promising young violinist, who is a member of the orchestra, gave a good rendering of the "Air Varie" (Vi-temps), and Mr. H. Herring contributed a trombone solo, both winning hearty applause. Mr. Harrison Hill supplied an original and clever musical sketch, "The Richter-Sousa Combine." Mr. Hill asked to suppose that the "combine" had been effected, and that the conductors were at variance on the questions of music, time, and tempo. Thus one wants high class music, say the "Bridal March" from *Lohengrin*, but the other demands popular music, and suggests "Yankee Doodle" and "All in a Row." Mr. Hill comes along and says, "Have the lot at once," and demonstrates on the piano results of the "combine." Naturally, the audience were highly amused. Next Saturday is Sullivan Night. The vocalists are Mr. Locke and Hovey and Messrs. Pain and Tree.

Journal: *The Daily News*
Date: 22 NOV 1901
Adresse: 19, Bouverie Street-Londres E. C.
Signé:

Mr. Sousa's band, having finished its successful tour, will open a short London season to-morrow, playing in the afternoon at the Empire, and in the evening at Covent Garden. The Royal College performance of Dr. Stanford's "Much Ado about Nothing" will take place at the Lyceum next Friday. The annual service of the London Church Choir Association took place at St. Paul's yesterday. A setting in G of the "Magnificat" and "Nunc Dimittis" was specially written by Mr. Wal-ford Davies. A performance of "Messiah" is announced at the Bermondsey Settlement next Thursday. A Tchaikowsky chamber concert will be given at South Place on Sunday.

audiences. At the Empire Mr. Frank Halle played with good tone and emphasis on a fugelhorn, the voice part of Robandi's song, "Alla Stella Confidente," and Miss Maud Reese-Davies sang an aria from Doniz-zetti's *Linda di Chamounix*. In the evening, at Covent Garden Theatre, the most noteworthy solos were contributed by Miss Dorothy Hoyle, who played one of M. Machey's Gipsy Dances for violin, and by Mr. Arthur Pryor, a trombone player possessing remarkable executive command of his instrument.

Journal: *The Northman*
Date: 28 NOV. 1901
Adresse: Londres
Signé:

COVENT GARDEN THEATRE.—Improvements have been made at Covent Garden Theatre for the comfort of the audiences attracted by Sousa's Band. The orchestra is now placed in front of the drop-curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts. The charge for the Promenade has been reduced to the popular price of one shilling.

Journal: *The Star*
Date: 2 DÉCEMBRE 1901
Adresse: Londres

SOUSA PLAYS TO THE KING.

His Majesty's Little Surprise Party at Sandringham on the Queen's Birthday.

Sousa and his band went to Sandringham last evening, and played before the King. Out of eight numbers which made up a most comprehensive program the King requested no less than seven encores, and in most instances stipulated the names of the selections. Mr. Philip Yorke, managing director of Concerts and Entertainments, Limited (the company presenting Mr. Sousa to an English audience), received the command on Thursday last through Mr. George Ashton, with instructions that the whole affair was to be kept a profound secret, as the King was most anxious to give the Queen a surprise on her birthday.

So jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the train was starting from Liverpool-st. Station at 3.30 that they learned their destination.

Victorian Medal for Sousa.

At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian Medal, which was pinned upon his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances.

Mrs. Philip Yorke, Mr. Sousa's English manager, accompanied the party to Sandringham, and the arrangements were completed by Mr. George Ashton.

SOUSA HONOURED.

PERFORMS AT SANDRINGHAM
BEFORE THE KING.

HIS MAJESTY'S GIFT.

As a birthday surprise for Queen Alexandra, H.M. the King commanded the presence of Sousa and his band at Sandringham on Sunday.

Dinner was served on the train by Messrs. Lyons and Company, and the party reached Sandringham soon after eight o'clock.

At ten o'clock their Majesties entered the large ballroom, which had been converted into a temporary concert hall. The Prince and Princess of Wales and the Duke of Cambridge and several invited guests were also present.

The whole affair had been kept a profound secret until Sunday afternoon, as the King was most anxious to give his Royal Consort a surprise on her birthday. Accordingly, not even the members of the band knew of their destination until they were actually on the platform of Liverpool-street Station. All they knew until then was that they were going to play at a private house in the country.

Their Majesties appeared to greatly enjoy the lively music of the famous American combination, and at the conclusion of the programme his Majesty sent for Mr. Sousa, congratulated him, and presented him with the Victorian medal. The King also sent for and thanked the two leading musicians of the band.

The programme given was as follows:—

- | | | |
|---|---|--------|
| 1. Suite..... | "Three Quotations"..... | Sousa |
| 2. March..... | "El Capitan"..... | Sousa |
| 3. Solo-Trombone..... | "Love Thoughts"..... | Pryor |
| 4. (a) "A Collection of Hymn Tunes of the American Churches"..... | | Sousa |
| (b) March..... | "The Washington Post"..... | Sousa |
| 5. Solo (Soprano)..... | "Will you love me when the lilies are dead?"..... | Sousa |
| 6. (a) Caprice..... | "The Water Sprites"..... | Kunkel |
| (b) March..... | "The Stars and Stripes for Ever"..... | Sousa |
| (c) Coon Song..... | "The Housewife and the Bee"..... | Penn |
| 7. Viola Solo..... | "Reverie Nymphs"..... | Sousa |
| 8. Plantation Songs and Dances..... | | Clarke |

The King demanded no fewer than seven encores, and in most cases stipulated what they were to be.

Miss Rees-Davies, vocalist, and Miss Dorothy Hoyle, violinist, who also contributed to the programme, were personally thanked by the Queen.

The arrangement and conduct of the visit were entrusted to Mr. George Ashton, of Old Bond-street, who, it will be remembered, arranged for the appearance of the Vaudeville company at Sandringham last week.

The return journey commenced at 1.15 a.m., and Liverpool-street was reached at four o'clock, supper being served on the train.

SOUSA ON HIS VISIT.

Mr. Sousa, in an interview with an "Express" representative yesterday, said: "The King has given me the proudest memory of my life."

"I have played to five Presidents, and in addition to being the honorary musical director of the band of the United States 6th Army Corps, I am an officer of the French Academy."

"But the Victorian medal given me yesterday by King Edward VII. I prize more than anything, especially when I remember that it was pinned on my breast by the Prince of Wales."

"I told his Majesty that I hoped to have the honour of composing a special march to be dedicated to him."

Mr. Sousa gives a dinner to his band at the Trocadero on Friday evening, and will sail for America by the steamship Philadelphia on December 14.

Music.

SOUSA AND HIS BAND.

The series of performances in London arranged for the American conductor and instrumentalists before their return to the other side of the Atlantic began on Saturday afternoon at the Empire. They occupied the stage, the background of which represented a well-known palmatorium, and at each side of the proscenium the "Union Jack" and the "Stars and Stripes" were in happy union. The ordinary orchestral space was hidden by red cloth, and smoking was prohibited. The programme was of much the same order as at the Sousa-concerts at the Albert Hall in October, and again it was in such familiar pieces as the conductor's own "El Capitan March," "The Washington Post," and "Stars and Stripes for Ever," that the distinctiveness of the band was most apparent.

In the evening Covent Garden was very well attended. Half the floor space was set apart for stalls, and behind was a promenade. All the dress circle seats and many of the boxes were occupied. The printed programme was different from that of the afternoon, though several old friends appeared as encores, and, as a rule, the older they were the better they were received. The electric and other decorations were as at the fancy balls, another of which was successfully held on Friday night. Messrs. Frank Rendle and Neil Forsyth announce the next ball for Dec. 6.

25 francs.

55 >

105 >

200 >

Journal : Pall Mall Gazette

Date : 2 DEC. 1901

Adresse : LONDRES

Signé :

SOUSA AT SANDRINGHAM.

Mr. Sousa gave a performance at Sandringham yesterday. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate set of bells was specially taken from London. The party, under the charge of Mr. George Ashton, and consisting of Mr. and Mrs. So, Miss Maud Reese-Davies (the vocalist), Miss Dorothy Hoyle (the violinist), Mr. Phillip Yorke (Mr. Sousa's English manager), and the two members of the orchestra, left Liverpool-street at 3.30 yesterday noon, and arrived at Sandringham shortly after six. Arrangements made to serve dinner to the party in the train.

It was further arranged that the party should return to town after performance, leaving Wolferton Station by a special train about half twelve, supper being provided in the train immediately after starting.

Cutting from the Bath Herald

Dated November 22 1901

Address of Journal:

SOUSA AND HIS BAND AT THE ROOMS.

The visit to Bath last evening of the great American bandmaster and composer, Sousa and his much advertised band, excited an interest only equalled occasionally. The Ballroom at the Assembly Rooms, where the concert took place, was crowded, and hundreds sought admission in vain. Sousa, his band, and his methods are so utterly at variance with our English notions that there is a bewildering scope for comment and criticism with which space interferes. In the first place there is the peculiar constitution of the orchestra, a large body of wood wind taking the place of the strings. Of 55 performers there are, we are told, 14 B flat clarionets, an alto and a bass clarinet, four flutes, oboes, cor anglais, four saxophones, cornets, trumpets, a flugel-horn, four sizeable tubas, euphoniums and one prodigious bombardon. The resources at command, therefore, are simply overwhelming, and clearly the orchestra can only be heard at its best in the unlimited auditorium of the open air. The area of the ballroom was almost ludicrous for such a volume of sound, and those who, like ourselves, had the misfortune to sit just below the trombones, found this out most acutely. It is more than a question whether the order of seating ought not to have been reversed, and the reserve benches relegated for once to the background. Sousa did not fulfil our expectations in the method of his conducting. We were warned to expect something unique in his direction—that he would conduct not alone with the baton, but "with his body and arms as well, illustrating the music with a picturesque and graceful pantomime," and so on, but in fact a less theatrical or more undemonstrative conductor there could not be than Sousa was last evening. Some mannerisms unknown to the English conductor he may have, but very possibly there was no need for excessive effort on his part, for the appearance of the programme indicated that it had been given in precisely the same form over and over again, till his rank and file have ceased to need a very thorough lead. Only in the celebrated "El Capitan" march, which represents Sousa's high watermark in march writing, was he so active as to compel attention. The forte of Sousa and his band is clearly in the rendition of music of the stirring military type. As arranged, the band were to play eight selections; by the end of the evening they had played 15. Encores are clearly taken as a matter of course. Incidentally as one of the lessons to be derived from the concert, it may be said that it is the practice to hoist a large placard bearing the name of the encore piece. It was as the first concession of this kind that the "Washington Post" came to be played (this was not considered to need placarding), and this in turn being encored, "Hands across the Sea" was given to the audience's great delight. "El Capitan" being another of the pieces played to satisfy applause it will be seen that Sousa's encores were as important as his programme pieces. It is impossible to follow the concert through in detail, for something more than a bare reference must be made to the marvellous trombone playing of Mr. Arthur Pryor. Nothing like it had been heard at the Rooms previously, indeed a trombone soloist to approach him is said not to have been forthcoming before. His perfect tones and the rapidity with which he accomplished the difficult scale passages with his own composition "Love

Sousa and His Band.

Sousa and his band arrive in London to-day to play at a series of concerts at the Empire and Covent Garden, this afternoon and evening respectively. By the time they sail for New York in the steamship "Philadelphia" from Southampton on December 14, they will have given 122 concerts and travelled over 2,000 miles in the United Kingdom. While on tour in this country Sousa has arranged several new suites, which will be included in the programme of his London concerts. One of the suites is entitled "Maidens Three"; and it consists of parts entitled "The Coquette," "The Dancing Girl" and "The Summer Girl." In addition, the London programmes will contain several humorous pieces arranged by Sousa, but never played before in England. In each of these pieces the orchestration has been so arranged as to give every instrumentalist in the band a solo. On the arrival of the band in New York, its members will be given a fortnight's holiday, before setting out on their usual American tour. We understand that the visit has, so far, been a big success; and we trust that prosperity will outlast the season.

Journal : The Daily Chronicle

Date :

Adresse : Fleet Street-Londres E. C.

SOUSA AND HIS BAND.

Having nearly completed their two months British tour, Mr. John Philip Sousa and his band have returned to London for a fortnight, appearing in the afternoon at the Empire, and in the evening at Covent Garden Theatre. The early programme on Saturday showed ten pieces, but owing to the conductor's readiness in complying with encore demands the number was more than doubled. In one instance he gave two encore pieces in response to the demand for extras. Sousa and his band can teach us nothing as regards the rendering of the highest-class compositions, but they do wonders with such spirited trifles as "The Washington Post" and "El Capitan March." Of course their appearance at the Empire in no way interferes with Mr. I. J. Hitchins' admirable entertainment in the evening.

Neither does their temporary occupancy of Covent Garden Theatre affect the regular course of the fancy dress balls, which under the management of Messrs. Rendle and Forsyth continue to be well patronised. There was a good attendance at each of the Sousa performances on Saturday.

Journal : The Daily Graphic

Date : 25 NOV 1901

Adresse : Milford Lane-Londres W. C.

Signé :

and Westminster.

Mr. SOUSA'S BAND.—After a triumphal progress through the principal towns of England, Mr. Sousa and his band are once more in London. For the next fortnight they will give performances twice a day—in the afternoons at the Empire and in the evenings at Covent Garden. On Saturday their efforts were received with just as much enthusiasm as when they played at the Albert Hall last month. The public listened with respect to their not very inspiring arrangements of well-known orchestral pieces, and reserved its raptures for the marches and dances with which Mr. Sousa's name is principally associated. On Saturday evening Mr. Sousa introduced a taking little suite of his own composition called "Maidens Three." It has little intrinsic value, but it serves admirably to display the fine qualities of his band, and the audience evidently enjoyed it thoroughly. Mr. Arthur Pryor gave one of his wonderful trombone solos, adding an arrangement of "In Cedar Cool" as an encore, and Miss Maud Reese-Davies sang a song.

ST. ERMIN'S HOTEL

PROGRAM OF AMUSEMENTS



ROMEIKE AND CURTICE,

PRESS CUTTING AND INFORMATION AGENCY,

359, STRAND, LONDON, W.C.

From *Post* *Nov 23/11*

Date *23/11*

SOUSA'S MILITARY BAND IN NOTTINGHAM.

Sousa and his band have come and gone, and those who heard the widely-famed organisation yesterday are the wiser for the experience. Their appreciation of English military bands will not have been lessened, which is a positive gain; whilst, negatively, the visit of Mr. Sousa and his men will benefit us, as British conductors will be warned against the evils of exaggeration. For the rest, the great American organisation can be accepted as it stands—the presumably finest combination of the kind in the United States, and (as was made plain on Monday) a wonderfully fine body of players. Many readers will no doubt be pleased to know that the combination of instruments from which Mr. Sousa obtains some remarkable and rich effects in tone colour is, under ordinary circumstances, as follows:—

Flutes and piccolos ..	4	Cornets ..	4
B flat clarinets ..	14	Flugelhorn ..	1
Oboes ..	2	Trumpets ..	2
E flat clar. ..	1	Horns ..	4
Bass clar. ..	1	Trombones ..	3
Bassoons ..	2	Euphoniums ..	2
Saxophones (alto (2), tenor, and baritone) ..	4	Bass tubas ..	4

Tympani, drums, glockenspiel, sleigh-bells, &c.

The constitution of the band is considerably different from that of the English military band, which is primarily intended for outdoor work, whilst Sousa's organisation is designed solely for indoor concert performances; and it says a good deal, therefore, for the excellence of our own bands that Sousa will not make us think less of them. But there is no gainsaying the quality of the Sousa band, nor the splendid manner in which he has made his transcriptions of the pieces played. The finish and delicacy of some of the selections were really extraordinary. We had, too, a full share of Mr. Sousa's own compositions—the marches of which he is the monarch. These included, of course, the spirited "El Capitan," which, now that we have heard played under the composer, and with his own combination of instruments, with all the tremendous verve that he knows how to infuse into it, we do not wish to hear under less favourable conditions. Singularly enough, the "Washington Post"—which receives its name through being dedicated to the principal newspaper in Washington—did not go nearly so well as one expected. It sounded heavy and coarse, the "brass" playing very fuzzily. Indeed, in point of brass, there are some bands of much less note that could compete with Sousa's for clearness of tonguing, and fulness and richness of tone.

The Bristol Mercury,

35, Broad Street, Bristol.
(William Lewis and Sons, Publishers.)
from issue dated *Nov 23*

SOUSA'S BAND IN BRISTOL.

BRILLIANT PERFORMANCES

At the Colston Hall yesterday the famous Mr John Philip Sousa, composer and conductor, and his well-organised band fully justified all the good things that have been said of them and their unique entertainment. It is practically a military band of about forty performers of exceptional capability, whether considered collectively or individually. A feature of the concert is that there are no waits between the musical numbers, so that while the band are on the stage there is continuous music, and not only are encores commenced instantaneously on the demand, but the name of each is promptly exhibited by means of a large notice board held in view of the whole audience.

At the afternoon performance there was a large attendance, considering the extremely disagreeable weather. A capital start was made with the overture from "Tannhauser," and the charming music, with its two themes running concurrently, was interpreted in brilliant manner by the two sections of the band, brass and reed, their efforts being keenly appreciated. In the cornet solo, "The bride of the waves," Mr Herbert L. Clarke, with band accompaniment, scored a signal success. In the high notes especially, and sometimes they were prolonged to an unusual extent, the richness and purity of tone were maintained wonderfully well, and an encore being enthusiastically demanded, Mr Clarke delighted with "The Holy City" (Stephen Adams). The band were heard to great advantage in the grand descriptive music of the suite, "The last days of Pompeii" (Sousa), which portrays in style solemn and stately, yet vivid and thrilling, the destruction of the old-world city and the death of Nydia. The demand for an encore was scarcely made when, to everybody's unbounded satisfaction, the band began Sousa's celebrated, tuneful march, "The Washington Post," with the result that a second encore was given in the popular "Hands across the sea." Miss Maud Reese-Davies, a gifted soprano, sang a polacca from "Linda de Chaminoux" (Donizetti), and the first half of the programme concluded with another magnificent and impressive contribution by the band in "Knights of the Holy Grail," from Wagner's "Parsifal," to which was added as an encore "The patrol: the rose, the shamrock, and the thistle." The second portion of the entertainment was opened by the band, who played with vigour and precision the second polonaise by Liszt, followed by, as an encore, a distinctly American piece in "A cake walk and two step coon band contest." After the fascinating music of the caprice, "The water sprites" (Kundel), the band played in characteristic fashion Sousa's stirring march, "The invincible eagle," which again roused the audience to enthusiasm, as did the encore "The Stars and Stripes for ever." Miss Dorothy Hoyle having rendered a violin solo, "Gipsy Dances" (Nachez) in cultivated style, the band contributed a delicious medley of Southern plantation songs and dances, including "The old folks at home," "My old Kentucky home," "Dixie Land," and other familiar melodies, as an encore to which they gave "El Capitan," and a performance which had been thoroughly enjoyed concluded with the National Anthem.

THE EVENING CONCERT.

There was another large audience in the evening, the popular parts of the hall being crowded, and again the playing of the band, especially in Sousa's famous marches, had an almost electrifying effect. The programme was entirely different from that presented in the afternoon, and it opened with "The Roman Carnival," the prelude to the second act of Berlioz' "Benvenuto Cellini." It was superbly played, the wonderful unity of the musicians being as conspicuous as were the startling effects of light and shade. The trombone solo, "Lone Thoughts," by Mr Arthur Prior came as a revelation, and it is questionable if such trombone playing has ever been heard in Bristol before. Not only is Mr Prior a perfect master of this difficult instrument, but he produces a beautiful, rich tone which is not usually associated with the strident trombone. Then came Sousa's suite, "Three Quotations," which aroused the audience to a high pitch of enthusiasm. The quotations are "The King of France with twenty thousand men," "And I, too, was born in Arcadia," and "Nigger in the wood pile," and all are characteristic of the composer. There was, of course, a clamour for more, but even after the "Washington Post" had been played the audience were not satisfied, and the equally popular "King Cotton" march was added. Miss Maud Reese-Davies sang very sweetly a charming song written by Sousa, "Will you love when the lillies are dead," for which she was deservedly encored, and the first part concluded with Giordano's grand scene, "Andrea Chenier." After what the Americans call an "intermission," the band re-opened operations with Liszt's "Fourteenth Hungarian Rhapsody," and splendidly rendered as it was one could not help feeling that, after all, the full effect of this class of music cannot be satisfactorily secured without strings. Miss Dorothy Hoyle displayed brilliant technique and an artistic method in her violin solo, Sarasate's "Zigeunerweisen," and the other contributions by the band, all of which were enthusiastically received, included the "Rococo" Serenade (Meyer-Helmund), "The Honeysuckle and the Bee," the marches "The Stars and Stripes for ever" and "The Bride elect," and the introduction to the third act of "Lohengrin."

Mr Crichton carried out the local arrangements admirably.

SOUSA AND HIS BAND AT THE ROOMS.

The visit to Bath on Thursday evening of the great American bandmaster and composer, Sousa and his much advertised band, excited an interest only equalled occasionally. The Ballroom at the Assembly Rooms, where the concert took place, was crowded, and hundreds sought admission in vain. Sousa, his band, and his methods are so utterly at variance with our English notions that there is a bewildering scope for comment and criticism with which space interferes. In the first place there is the peculiar constitution of the orchestra, a large body of wood wind taking the place of the strings. Of 55 performers there are, we are told, 14 B flat clarinets, an alto and a bass clarinet, four flutes, oboes, cor anglais, four saxophones, cornets, trumpets, a flugel-horn, four sizeable tubas, euphoniums and one prodigious bombardon. The resources at command, therefore, are simply overwhelming, and clearly the orchestra can only be heard at its best in the unlimited auditorium of the open air. The area of the ballroom was almost ludicrous for such a volume of sound, and those, who, like ourselves, had the misfortune to sit just below the trombones, found this out most acutely. It is more than a question whether the order of seating ought not to have been reversed, and the reserve benches been relegated for once to the background. Sousa did not fulfil our expectations in the method of his conducting. We were warned to expect something unique in his direction—that he would conduct not alone with the baton, but "with his body and arms as well, illustrating the music with a picturesque and graceful pantomime," and so on, but in fact a less theatrical or more undemonstrative conductor there could not be than Sousa was last evening. Some mannerisms unknown to the English conductor he may have, but very possibly there was no need for excessive effort on his part, for the appearance of the programme indicated that it had been given in precisely the same form over and over again, till his rank and file have ceased to need a very thorough lead. Only in the celebrated "El Capitan" march, which represents Sousa's high watermark in march writing, was he so active as to compel attention. The forte of music of the stirring military type. As arranged, the band were to play eight selections; by the end of the evening they had played 13. Encores are clearly taken as a matter of course. Incidentally as one of the lessons to be derived from the concert, it may be said that it is the practice to hoist a large placard bearing the name of the encore piece. It was as the first concession of this kind that the "Washington Post" came to be played (this was not considered to need placarding), and this in turn being encored, "Hands across the Sea" was given to the audience's great delight. "El Capitan" being another of the pieces played to satisfy applause it will be seen that Sousa's encores were as important as his programme pieces. It is impossible to follow the concert through in detail, for something more than a bare reference must be made to the marvellous trombones playing of Mr. Arthur Prior. Nothing like it had been heard at the Rooms previously, indeed a trombone soloist to approach him is said not to have been forthcoming before. His perfect tones and the rapidity with which he accomplished the difficult scale passages with his own composition "Love Thoughts" were amazing. For an encore he chose the well-known "Drinking" song, and the closing octaves in which the basso-profundo reveals were transcribed to a depth quite unfathomable. The only relief from the band's performances were two songs (the result of a recall) by Miss Maud Reese-Davies, an American soprano, whose merits even the greater attractions of the band were unable to hide, and two violin solos, accounted for in the same way, contributed by Miss Dorothy Hoyle. The most striking feature of the concert, apart from the actual music, was the entire absence of tedious "waits" between the items, the result being that the performance went with a swing unknown to English band patrons.

Cutting from the *Bath Herald*
Date *Nov 23*
Address of Journal

From *Begham H. Post*
 Date *23/11*



Sousa, the "March King," visited Birmingham on Wednesday. The above Sketches were taken during the programme by our own Artist.

Journal : The Standard

Date : 5 NOV 1901

Adresse : 104, Shoe Lane, Londres E. C.

Signé :

After an extensive tour in the provinces, Mr. Sousa and his wood-wind and brass band began on Saturday a series of recitals, in the afternoon at the Empire Theatre, and in the evening at Covent Garden Theatre. The organisation and peculiarities of this band were so fully described and criticised in these columns on the first appearance of this body of musicians in this country at the Albert Hall on the 4th ult. that there is now no need to enter into particulars, but it should be said that the shortcomings and faults rather than the excellencies of the performances become more apparent by rehearsing, the mechanical character of the playing, in particular, being most noticeable. It should be observed also that the arrangement of orchestral works for wind instruments only is justifiable for military bands specially constituted for open-air performances, but Mr. Sousa's band is intended for concert rooms, and, consequently, there is no excuse for altering such works, which inevitably lose in effectiveness by such treatment. Artistically, therefore, the repertory is restricted to pieces of little musical importance and to compositions by Mr. Sousa. The latter are cleverly scored for effect, and several of his marches possess a melodious obviousness and rhythmic force which have secured them great popularity. The best of these were played on Saturday, as supplementary pieces to those mentioned on the programmes, and manifestly gave the most satisfaction to the large audiences. At the Empire Mr. Frank Helle played with good tone and emphasis on a flugelhorn, the voice part of Robandi's song, "Alla Stella Confidente," and Miss Maud Reese-Davies sang an aria from Donizetti's *Linda di Chamounix*. In the evening, at Covent Garden Theatre, the most noteworthy solos were contributed by Miss Dorothy Hoyle, who played one of M. Machey's Gipsy Dances for violin, and by Mr. Arthur Prior, a trombone player possessing remarkable executive command of his instrument.

Only the arena was really full at the Albert Hall

The Daily Telegraph

25 NOV 1901

141, Fleet Street-Londres E. C.

SOUSA CONCERTS.

London, having had but a fleeting opportunity of making acquaintance with Mr. John Philip Sousa and his band upon the occasion of their appearance in Kensington a few weeks since, is now afforded a better chance of sampling the quality of the American musicians. With two concerts daily during the next fortnight from which to choose it is hardly likely that music-lovers—and the curious—will suffer the band's present visit to slip by without passing critical judgment upon their performances. At the Empire matinee on Saturday the composer of the "Washington Post," having showed his men the way through the genial pages of a Suppe overture, responded—with a promptness born of constant practice—to demands for more, with his familiar "El Capitan" March, to which he graciously added an effusion in "rag-time" designated the "Coon Band Contest." Similarly, after his "Three Quotations," came two supplemental pieces of the kind with which the "March King's" name is chiefly identified, and which so greatly delight his admirers. From the "Washington Post" to the "Parsifal" prelude was a far cry indeed, but the staggering transition, it must be admitted, came readily enough to the deft fingers of Mr. Sousa's instrumentalists, who, in the Wagner excerpt, preserved a balance of tone that did them not a little credit, whilst showing, at the same time, that their conductor's eccentricities of deportment—which he wisely flings aside when in the presence of really serious music—are in no wise indispensable to them for their proper interpretation of his own lively strains.

In the more ample spaces of Covent Garden Opera House Mr. Sousa and his alert performers found, in the evening, an audience no less ready than that which welcomed them earlier in the day to take gratefully to all that was laid before them. It is manifestly unnecessary to discuss in anything like detail a programme framed upon lines essentially popular. Enough that the band's fine qualities came out here with telling effect in a list of pieces admirably suited to display them to the best advantage. Relief from the more strenuous bursts of brass and wood-wind was at hand in the tasteful singing of Miss Maud Reese-Davies, and some violin solos contributed by Miss Dorothy Hoyle, who pleased her hearers not a little.

The Echo.

12, Catherine Street, Strand, London. W. 1

(W. Kennedy, Publisher.)

Cutting from issue dated *Nov 26 - 01*

Mr. John Philip Sousa and the management of the Sousa concerts have arranged to present complete Sousa programmes both afternoon at the Empire Theatre and evening at Covent Garden Theatre on Wednesday and Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of the American composer and conductor.

The Financial Times.

Published at Coleman Street, London, E.C.

Cutting from issue dated *Nov 25 - 01*

Sousa's band commences to-day a short season of concerts in London, and will appear at the Empire Theatre every afternoon and at the Covent Garden Opera House each evening.

Journal : The Daily News
 Date : 25 NOV 1901
 Adresse : 19, Boulevard Street-Londres E. C.

THE MUSICAL WORLD.

SOUSA'S BAND.

Mr. Sousa and his American orchestra, after fulfilling their engagement at the Glasgow Exhibition, have been on a brilliantly successful tour through the provinces. They have now returned to London, and on Saturday commenced a final fortnight's engagement of afternoon performances at the Empire and of evening concerts at the Opera House. At the Empire on Saturday afternoon the band occupied the stage, while the proscenium was duly decorated with the British and American flags. At Covent Garden the electric and other decorations used for the fancy dress ball on the previous evening were still in evidence; but a portion of the dancing floor was set apart for reserved stalls, with a promenade at the rear. There is no need, of course, again to indicate in any great detail the merits of the performance or the defects in the programmes. No doubt Mr. Sousa, like our own bandmasters, finds a paucity of good music available for wind orchestras, and large portions of his concerts are consequently devoted to arrangements. The American method of taking encores is also strange to us, amounting, as it almost does, to an intelligent anticipation of events; although we are bound to say that the encore pieces (as a rule Mr. Sousa's own music, and especially those marches for which he is famous), are better appreciated than some of the more serious pieces in the regular programmes. After, for example, his suite, "Three Quotations," already heard at the Albert Hall, and closing with the characteristic "Nigger in the Woodpile," Mr. Sousa on Saturday afternoon was back almost before the applause commenced; but a roar of welcome went up when the first sounds were heard of the famous "Washington Post," while for a second encore was given a piece called, we believe, "The Warblers," also from his pen. Again, after the performance of Suppé's overture, "Paragraph 3," we had for an encore a selection from Mr. Sousa's opera, "El Capitan," with, for a second encore, a "Cake Walk;" while after the Prelude to "Parsifal"—which, as performed by a wind band, was by no means the most effective number of the programme—Mr. Sousa, comically enough, chose as an encore his new march, entitled "The Rose, Shamrock, and Thistle," specially, we believe, written for this country. Miss Maud Davies, an American soprano, sang, and Mr. Frank Helle contributed a solo for flugel horn. In the evening Mr. Arthur Pryor, whose performances on the trombone were among the features of the Albert Hall concerts in the early autumn, again gave some solos, particularly an arrangement of a German Drinking song, while the programme included works by Wagner and Liszt, and a liberal allowance of encores. Mr. Sousa's engagement at both houses will continue until the end of next week, and on Monday, December 9, he and his band will give two special performances at the Crystal Palace.

Manchester Evening Chronicle.

3, Mark Lane, Withy Grove, Manchester.

(Edward Hulton, Publisher.)

Cutting from issue dated Nov 25 1901

Sousa's Band.

As Sousa has returned from the provinces with his band all is forgiven and forgotten, though his prior visit to London seemed rather brief. He starts a fortnight's concert work here to-day before returning to the States; at the Empire Theatre he is engaged to give a series of twelve afternoon performances, and an evening series of the same number will be given at Covent Garden. Patrons of the Empire who attend the musical matinees have to submit to the novel requirement there of putting their pipes out. It is to be hoped that they won't revenge themselves for this deprivation by sucking lemons. Covent Garden Theatre presents a novel yet attractive setting for instrumental concerts, seeing that the fancy dress ball season is now on, and the scenic background is a fixture. The parquet floor, however, upon which dancing takes place when fancy dress balls are held will be occupied with rows of stalls at the concerts.

The Nottingham Daily Express

Parliament Street, Nottingham.

(The Nottingham Daily Express Co., Limited, Publishers.)

Cutting from issue dated Nov 25 1901

Mr. Sousa and his band, says a Metropolitan correspondent, began their fortnight's season of London concerts on Saturday. They will be heard in the daytime at the Empire, and in the evening at Covent Garden. The performances on Saturday afternoon were anything but inspiring. Dynamic contrasts were conspicuous by their absence, and a lack of virility marked the interpretations generally. We recognise gladly the excellent balance of tone, refinement, and unanimity of phrasing that distinguish Mr. Sousa's band, but as regards warmth, vigour, breadth, and brilliancy, our best military band—the Coldstreamers, for example, or the Grenadiers—are, in our opinion, much superior. The playing of the American band reminds us too often of music produced by clockwork. We imagine this to be the result of too much drilling. In pursuit of the delicacies appertaining to a perfect and thoroughly well-oiled machine Mr. Sousa has, it seems to us, lost sight of such qualities as grandeur, passion, and that manly grip that is one of the great secrets of so performing music that it arouses enthusiasm. Mr. Sousa pleases and entertains, but he does not convince.

Journal : Daily Mail
 Date : 25 NOV 1901
 Adresse : 32, Carmelite Street-Londres E. C.

MR. SOUSA'S RETURN.

THE "MARCH KING" AT COVENT GARDEN AND THE EMPIRE.

Mr. Sousa and his band, after a successful provincial tour, returned to London on Saturday for a fortnight's series of concerts at the Empire and Covent Garden. Both in the afternoon at the Empire and in the evening at the Opera House the audiences were overflowing and enthusiastic, and the encore pieces, which the American conductor is always ready to give, considerably outnumbered those printed on the programme. Another hearing of the famous band strengthens the opinion that of its kind it is practically perfect. The balance of instruments is admirable, and each player is an excellent performer. Though the rendering of ambitious compositions like the Prelude to "Parsifal" was somewhat unsatisfactory, the verve and accuracy of their performance of the conductor's marches and nigger songs, which form the main part of the programme, left nothing to be desired. Whether or not Mr. Sousa is a musician in the highest sense of the word, he is certainly a king of showmen. The stage management of his performance is remarkable, and he manages to turn a band recital, often a dull function, into an interesting and unique variety entertainment.

Cutting from the Sportsman
 Dated November 25 1901
 Address of Journal

SOUSA AND HIS BAND.

On their return from Glasgow and a tour of England Mr. John Philip Sousa and his band entered on a second engagement in London last Saturday. It is to extend over a fortnight and two performances will be given daily, in the afternoon at the Empire Theatre, Leicester-square, and in the evening at Covent Garden, which has been arranged for the purpose with stalls on the ball floor, a promenade, a grand circle, and other seats to suit various pockets. A programme of nine items in the afternoon was liberally supplemented with additional airs when the audience expressed approval of anything they had heard, as happened after each piece. Thus we had El Capitan march, the Washington Post, the Patrol, Coon Band Contest, and others thrown in as additions, and these pleased as much as the formally announced selections. Moreover, this is the class of compositions for which the band is suited and in which it excels, the emphatic brass, the penetrating fifes, the tinkling triangles, and so on being used effectively. When it comes to Wagnerian music, as it did once in the afternoon and once in the evening, the loss of the strings and the substitution of quite different material borders on the grievous. Mr. Sousa probably desires to show what he can do, even with so foreign a medium, and one felt curiosity to hear, but none for a repetition of the experience. If he would stick to morceaux of his own composition or such as lend themselves to the interpretation a band so constituted as his can give the result would be satisfactory. Both theatres were crowded and the applause was hearty.

Morning Post,

12, Wellington Street, W.C.

(Edward E. Peacock, Publisher.)

From issue dated Nov 26 1

MR. SOUSA'S BAND.—In response to a generally expressed desire, Mr. John Philip Sousa and the management of the Sousa concerts have arranged to present complete Sousa programmes both afternoon at the Empire and evening at Covent Garden to-morrow and on Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of the American conductor and composer. Both in America and on the Continent these Sousa programmes have proved among the most popular of the musical offerings of the great American band, and they should prove interesting as an illustration of the versatility of the composer.

The Bristol Times and Mirror,

Small Street, Bristol.

(T. D. Taylor, Sons, and Hawkins, Publishers.)

Cutting from issue dated Nov 25 01

Sousa and his band have returned from (writes our correspondent), after a round the provinces. If his instrumentalists were not accustomed to travelling on a larger scale than the limits of England allow, one might suggest that rest will be welcome to them—that is to say, rest obtained by residence during their fortnight's season in Town. Rest, in the musical appreciation of the term, is not allowed, for Sousa, though an Austrian by birth, is a thoroughly naturalised American in his insatiable craving and aptitude for work. Hence it is that his band are "billed" for two performances each day—at the Empire of an afternoon, and Covent Garden in the evening. The lively strains of the "Washington Post" will be a change, indeed, for the home of opera.

The Morning Advertiser,

127, Fleet Street, London, E.C.

(Robert J. Ayward, Publisher.)

Issue dated Nov 26 1

SOUSA'S BAND.—In response to a generally expressed desire, Mr. John Philip Sousa, and the management of the Sousa concerts have arranged to present complete Sousa programmes both afternoon at the Empire and evening at Covent Garden, on Wednesday and Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of the American conductor and composer. Both in America and on the Continent these Sousa programmes have proved among the most popular of the musical offerings of the great American band, and they should prove interesting as an illustration of the versatility of the composer.

Cutting from the Sportsman
Dated November 26 1901
Address of Journal

THE SOUSA BAND.—In response to a generally expressed desire, Mr. John Philip Sousa and the management of the Sousa Concerts have arranged to present complete Sousa programmes, both afternoon at the Empire and evening at Covent Garden to-morrow and on Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of the American composer and conductor. Both in America and on the Continent these Sousa programmes have proved very popular, and they illustrate very strikingly the versatility of the composer.

The Daily News,

19, 20, & 21, Bouverie Street, E.C.

(T. Britton, Publisher.)

Cutting from issue dated Nov 26 - 1

It is obvious that Mr. Sousa's Marches and similar compositions are the works best appreciated at the concerts given by his band. It has accordingly been decided to present complete Sousa programmes both in the afternoon at the Empire and in the evening at Covent Garden, to-morrow, and also on Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of this popular American conductor.

THE SUN

n Buildings, Tudor Street, London, E.C.

(Published by William C. Hall.)

from issue dated Nov 26 1

Mr. Sousa has arranged to present complete Sousa programmes both afternoon at the Empire and evening at Covent Garden Wednesday and Saturday next.

The Globe,

67, Strand, London, W.C.

(W. T. Madge, Publisher.)

Issue dated Nov 26 1

In response to a generally-expressed desire, Mr. John Philip Sousa and the management of the Sousa concerts have arranged to present complete Sousa programmes both in the afternoon at the Empire and in the evening at Covent Garden on Wednesday and Saturday next.

The Birmingham Gazette,

52 and 53, High Street, Birmingham,

(Published by George Edward Stenbridge.)

Cutting from issue dated Nov 26 - 1

A correspondent is inclined to question criticism of Mr. Sousa's band, which appeared in the "Gazette" of Thursday last. He writes: "You say it reminded you of Buffalo Bill and Barnum, but surely Buffalo Bill's band was very superior to that of Sousa." Another writes, "You were rough on Barnum when you compared Sousa to him. Barnum was a showman and professed to be a showman. Sousa professes to be an artist, and his band only reminded me of a steam organ." A third correspondent (all three are musicians, note) writes, "I suffered three items and cleared." A fourth states that someone has written to a contemporary proposing that Sousa's music should be adopted for the marching of the local Volunteers, and opines that we have come to something if our citizen soldiers, with all the wealth of English music that exists, are reduced to use music composed by a Portuguese for the unwashed American mob; and a fifth, in congratulating us on stating the truth about Sousa's performance, points out how Richter's band gave up its annual visits to Birmingham because it lost hundreds by the Town Hall concerts, while the populace besieged the Hall to hear a magnified hurdy-gurdy like the band of Sousa, and asks "What of the musical knowledge of Birmingham?"

In music, as with other arts, the popular taste is low. A good concert and a popular concert are not usually synonymous terms. A good composition and a popular composition are generally different, though exceptions exist. A good band and a popular band are sometimes widely different. To say that Sousa's band is highly approved by the man in the street is perfectly true. Nobody will attempt to deny this. Therein lies its artistic condemnations.

Liverpool Mercury,10, Wood Street, Liverpool.
(Egerton Smith Castle, Publisher.)Cutting from issue dated Nov 24 1

The brief passing visit of Mr. Sousa and his orchestra, though it was said at the time to be their only visit to London, has not been the sole opportunity given to the concert-goers of the metropolis to hear this wonderful body of instrumentalists. This week and next, and perhaps on to Christmas, Mr. Sousa and his band will be giving concerts at various places in London. There will be occasional matinees, both at Covent Garden and the Empire Theatre, and concerts also in the Royal Albert Hall, in which the band is heard to most advantage. Amid many musical attractions during the present season, the first place in the public interest will be taken by this renowned orchestra, which can look forward to both a popular and a pecuniarily successful invasion of Britain.

from the Southport Echo
Nov 24
of Journal

The concerts of the Sousa Band—which has been very successful at the Glasgow Exhibition, and in the provinces generally since its first appearances here—began its London season on Saturday evening. There will be two performances daily throughout the following week, in the afternoon at the Empire Theatre, and in the evening at Covent Garden.

The Financial News,

Temple Avenue, Tudor Street.

Cutting from issue dated Nov 27 20

Sousa and his band will continue to give matinees daily at the Empire, at three, and also may be heard every evening at Covent Garden, at 8.30.

Truth,

Truth Buildings,

Carteret Street, Queen Ann's Gate, S.W.

Cutting from issue dated Nov 28 1

Upwards of fifty concerts have been given during the past week, several of them of considerable interest, so that the *dii minores*, who labour in vain under the impression that by paying the cost of a recital they will in the thick of the busy season gain newspaper notice and fame, have in most cases wasted their money. But several first-rate concerts have done remarkably well. An enormous audience was, for example, attracted by Madame Patti, who at the Albert Hall on Thursday had a following of upwards of 8,000 people. More than forty years of public life in this country have had but little effect on the glorious voice of this eminent prima donna, who was announced to sing three songs, namely, the Jewel song from "Faust," Wagner's "Träume," and Ardit's "Il Bacio," but who likewise gave no fewer than four encores, namely, Mozart's "Batti Batti," Testi's "Serenata," Bishop's "Home, Sweet Home"—without which no Patti concert would be complete—and finally "Coming through the Rye." We shall not hear her again until the spring. The Sousa band, after a provincial tour, have returned, and have started a season of afternoon concerts at the Empire, and of evening performances at Covent Garden. Their programmes are much the same as when they were last here, and once more the items best appreciated are Mr. Sousa's own catchy marches, which, as a rule, are given as encore pieces. "Arrangements" of the works of Wagner, and of other music which demands a complete orchestra, also, doubtless in default of more appropriate things, find a place in the programmes.

The Stage,

16, York Street, Covent Garden, W.

(Chas. Carson and M. Cammford, Publishers.)

Cutting from issue dated Nov 28 01**LONDON VARIETY STAGE.****THE EMPIRE.**

John Philip Sousa and his famous band opened at the Empire on Saturday last for a series of matinees. Particularly noticeable was the accuracy in ensemble playing, and the peculiar virtues of the band were further demonstrated in its accompaniment to the soprano soloist, Miss Maud Rees Davies, who sang with charming effect, "Linda di Chamounix." The present corps of instrumentalists has been, with few exceptions, under the direction of Mr. Sousa for nine years, and as we have said its precision in ensemble playing is perfect. The programme opened with overture "Paraphrase iii." (Suppe), and then Mr. Sousa conducted his popular "El Capitan" march, much to the delight of the fashionable house, who applauded with much warmth. Other compositions of his own that were played were "The Washington Post," "A Oake Walk," a stirring march; "The Invincible Eagle," "Airs from The Bride Elect," comprising "Oh, woman meek," "When this old coat was in the style," "With glistening guns," "Kind friends, this deference," "When the rose tint leaves the sky," "Pack up your Sunday clothes," and "Unchain the dogs of war," a truly delightful performance; but to our thinking it was in his "Three Quotations" that Mr. Sousa showed abilities as a composer, and his art as a conductor, to the best advantage. The band is also afforded exceptional opportunity in this number for the display of its powers as an ideal wind orchestra. "The King of France with twenty thousand men, marched up a hill and then marched down again," so ran the legend of the first quotation, and it seemed as though you could hear the faint approach of the king and his army, and nearer and nearer they came until the volume of sound grew tremulous, but to die away with the same enchanting *pianissimo* that had at first claimed the delighted listeners' attention. All had been so quiet during the performance of this striking little number that when the last note had sounded and the conductor has briskly stepped from his platform and bowed, the house awaked from its silence and applauded with a zest that is only given when the feelings are strongly stirred to utterance. "And I, too, was born in Arcadia," and "Nigger in the woodpile," both pretty, strikingly illustrative quotations also called forth applause. A solo on the flugelhorn, "Alla Stella Confidente," by Mr. Frank Helle, was finely given. Prelude to *Parsifal*, second Hungarian rhapsody (Liszt), danse negre, "La Bamboula"; a violin solo, "Zigeunerweisen" (Sarasate), by Miss Dorothy Hoy's, and a whistling serenade, "The Warblers," in which the whistling was effectively done by members of the orchestra, completed a very delightful programme.

The Daily Telegraph,

141, Fleet Street, London, E.C.

(Archibald Johnstone, Publisher.)

Cutting from issue dated Nov 28 01

Material improvements have been effected at Covent-garden for the comfort of the audiences attracted thither by Sousa's band. The orchestra is now placed in front of the drop-curtain, and the portion of the auditorium available for promenade has been draped

so as to prevent draughts. The charge for the promenade has also been reduced to 1s.

Cutting from the SportsmanDated November 28 1901

Address of Journal

COVENT GARDEN THEATRE.—Improvements have been made at Covent Garden Theatre for the comfort of the audiences attracted by Sousa's Band. The orchestra is now placed in front of the drop-curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts. The charge for the Promenade has been reduced to the popular price of one shilling.

Journal du Monde du COURRIER
à Renseignements divers.
PRESSE pour coller les Coupons
et, Tarifs, Desins, Franco

Journal : **WINTER HALL REVIEW**
Date : **NOV. 1901**
Adresse : **LONDRES**
Signé :

ANOTHER triumph has been achieved by Mr. Hitchens at the Empire by the engagement of Sousa and his band. There was a large concourse on Saturday to hear the famous

musicians, and the concert was in every respect a very successful one. Mr. Sousa evidently has an eye for pictorial effect, for the band, attired in black, with the conductor in the centre of the circle garbed entirely in white, formed a striking spectacle. The applause was loud and frequent, the patriotic airs proving to be amongst the most attractive part of the programme. In response to a generally expressed desire, Mr. Sousa will on Saturday afternoon next present a programme in which all the musical members, including the vocal and violin solos, will be selected from his own works. In addition to the afternoon performances of Sousa, the evening bill at the Empire continues to be one of great excellence. The "Old China" Ballet is one of the items which you should on no account miss, while other leading features include Charles T. Aldrich, Les Papillons, De Pasqualis, Selbini Troupe, Ernest Shand, and the Boraccios.

"O LISTEN to the band!" Mr. John P. Sousa and his company of musicians had a very cordial reception upon their appearance at Covent Garden Theatre, for the first of their series of performances at that house, on Saturday evening. The programme was a long and varied one, and was rendered with all the technical skill and artistic finish for which the band is famous. The ability of the performers was displayed in such widely diverse directions as in scenes from *Lohengrin* and a transcription of Liszt's second Polonaise. Amongst the items which were most appreciated were the performances of Mr. Arthur Pryor, who has been called the "Paganini of the trombone," and who played a piece of his own, entitled, "The American Patriot," afterwards giving an interesting rendering of the German "Trinklied." Miss Reese-Davies's contribution, in the form of a song entitled "Will you love when the lilies are dead," with its waltz refrain, also proved very popular. Miss Dorothy Hoyle's gave two violin solos which were executed in a masterly way. The "encores" throughout the evening were many, and were responded to with much promptness by the celebrated conductor. The Marches especially were looked forward to with interest by the audience, and these were given with all the skill and precision for which this company of musicians is noted. Altogether, Mr. Sousa's season at Covent Garden promises to be a very successful one.

An exceptional musical treat is doubtless in store for those who visit Covent Garden Theatre on Saturday evening next, for on that occasion, in response to a general desire, all the musical numbers presented (including the vocal and violin solos) will be selected from the works of the American conductor and composer.

ing from the *Sporting Life*
Dated November 27 1901
ress of Journal

On Saturday, Sousa and his Band made a musical descent on the metropolis, and twice wrenched their world of auditors with alluring orchestration. Not that I was twice a listener. I contented myself with the enchantment of concerted sound which Mr. John Philip Sousa (conductor), Miss Maude Reese Davies (soprano), Miss Dorothy Hoyle (violinist), Mr. Frank Helle (flageolet), and the woodwind and brass wind, a right noble band of performers, provided. It was pleasant to behold Mr. Sousa, white—if not flannelled—as though attired for Henley, or habited like Fraucantelli at a swell dinner at the Freemasons' Tavern, in the first part, and impressive in the more customary suit of solemn black in the second. Apparent notwithstanding, he is an education of a conductor. If there is little of wowed paces about the waving of his Orpheus' wand, there is that in the poetical action of his eloquent arms and fingers that speaks prodigious scores. He seems to do all the music. It, as it were, oozes out of his fingers' end, like the courage of Bob Acres. He dashes it out, he lures it out, he fondles it, he squeezes it out (like one of the processes in the manufacture of a cocktail), as the case may be. He is—Sousa. And the band is also—Sousa. Man for man it would, I imagine, be quite easy to bring together players quite as fine, but they are Sousa. They play together, like the Yorkshire champion cricketers, as one man. Just as the Yankees rowed last July at Henley. In softly sensuous effects, in the production of organ tones, and in getting out of what I must be permitted to call "the whistles" all that "the whistles" can accomplish in the way of pleasant ear-tickling Sousa's band is supreme. The remark is made for precisely what it is worth, but of all the items in the programme those to which the name of Sousa was attached proved by far the most acceptable. Personally I don't mind confessing, even with the names of Wagner, Liszt, and other overmastering masters confronting me, that I could listen to the suite entitled, "Three Quotations" (by Sousa, of course) a good many times before I felt it necessary for my musical salvation take a dose of classic work. They have no reverence in America for antiquity, probably because they have no antiquity to reverence, but if we had bred or imported Sousa we should have named him Jullien the Second. As a matter of fact he is a better composer than the great "Mons." but in capturing the public by musical means he resembles him. Saturday's concert was enormously successful, being received with much enthusiasm, and the programme considerably extended in response to encores.

Bath Chronicle
28 11 1901

SOUSA'S BAND IN BATH.

Bathonians were catered for with great liberality last week, and the fare was of a remarkably high class character. Madame Albani was here on Monday, and on Thursday, in the same place, there was another crowded audience to hear the famous Sousa band, which has been creating a furor of admiration. Comparatively few of the large towns of England are included in the first British tour made by the popular American composer and his magnificent corps of the most gifted instrumentalists in the States, and Bath residents may count themselves fortunate and favoured in having been able to hear them in their midst. On Wednesday they were in Birmingham, and on Thursday afternoon Sousa, after playing to a packed house at Oxford, travelled to Bath by special train, the performance at the Assembly Rooms commencing at half-past eight. Therefore it was not surprising to find the reserved seats in great demand, while so anxious were people to obtain admission that they waited outside the doors for long periods in order to make sure of a place. Sousa's band is unlike any other, and of its kind—a combination of brass and reed instruments—stands unrivalled and unique. His brisk and exhilarating marches, which have been favourites all over the world for several years, and the opportunity of hearing them rendered by his band and under his conductorship, was not to be missed if possible. Those present at the Rooms came away charmed and fully corroborating all the unstinted praise which has been showered so freely upon the musicians from across the Atlantic. There are between fifty and sixty instruments in Sousa's band, and the volume of sound it can produce may be imagined, but they readily adapt themselves to the size of the building in which the concert is given. Thus on Thursday evening there was no cause to complain of the overpowering effect of a band of such numerical strength. All the performers wear a neat dark blue uniform, and the conductor is not singular in this respect, though he wears several medals and decorations, bestowed on him by delighted potentates. Like Father O'Flynn, the talented American has "his flock in the grandest control," conducting with a peculiar grace and disregard of stereotyped ideas of baton swaying. The concert opened with Berlioz's prelude to the second act of *Benvenuto Cellini*, which demonstrated the ability of the band in other than the swinging compositions written by their conductor, the interpretation of which is their forte. Mr. Arthur Pryor imparted a charm into a trombone solo which those who did not hear it would not be inclined to believe was attainable. Trombone solos are not often heard, and perhaps it is as well they are not, but Mr. Pryor produces such music from the instrument that his "Love Thoughts" were so highly appreciated that an encore resulted, and he then played that familiar bass song "Drinking," which proved a selection particularly suited to the capabilities of the trombone. Into such raptures were the audience thrown by "Three Quotations," by Sousa, including "Nigger in the Woodpile," that he kindly gave as an extra piece the dashing "Washington Post," followed by "Hands Across the Sea," in which the piccolo passages were peculiarly agreeable. Sousa does not rely entirely on his band for the whole entertainment, and the vocalist on Thursday was Miss Maude Reese-Davies, who sang "Will you love when the lilies are dead?" another of Sousa's compositions, so arranged that a sympathetic and melodious accompaniment enhanced the effect caused by the artistic singing of this sweet soprano. Here, too, a re-demand was inevitable, and Miss Reese-Davies smilingly complied. The first part, which had been rattled through without break or delay according to the card closed with Geardano's "Andrea Chenier," but so loud was the applause at its conclusion that "The Rose, Shamrock, and Thistle" patrol was played, the dominant airs being "Soldiers of the Queen," "The Minstrel Boy," and "Oh, where, and oh where," with a glimpse of "In spite of all temptations," from "H.M.S. Pinafore," and "Rule Britannia" as the finale. But probably the most enthusiasm was shown when "Stars and Stripes for ever" had been played—a fitting compliment to the nationality of the artists and a further demonstration of the cordial feeling existing between John Bull and Cousin Jonathan. Miss Dorothy Hoyle is a violinist of rare ability, and she played an excerpt from Sarasate's compositions in such a manner as to deserve and receive a vociferous encore. A selection from "Lohengrin" afforded additional proof of the remarkable capabilities of Sousa and his band, and then "God Save the King" brought to a termination a concert which ended all too soon.

THE GRAPHIC

100, Strand, London.

(Messrs. Parker and Thomas, Publishers.)

Cutting from issue dated Nov 30

Music Notes

Mr. Sousa's American band are again with us, and down to the end of next week they will be giving concerts in the afternoons at the Empire Theatre, and in the evenings at Covent Garden. Later on, before they return to New York, they have arranged two concerts at the Crystal Palace. The Opera House is just now fitted up for the fancy dress balls, and the electric and other decorations remain, the only difference, indeed, being that half the dancing floor is now occupied by orchestral stalls. Mr. Sousa's programmes are much the same as when he was here at the Albert Hall in the autumn, the least effective items again being those which are written for an ordinary orchestra, but have been "arranged" for wind band, while the works which are most popular with the audience are Mr. Sousa's own very taking marches, which as a rule are given as encore pieces. Of course, also, we have the usual cake walks, coon steps, nigger tunes, and other essentially American items. The band have been splendidly trained; some of the soloists—especially the trombone—are fine performers, and it seems almost a pity we cannot hear them at open-air concerts, for which they are, of course, best suited.

The Entracte.

3, Catherine Street, Strand, W.C.

Cutting from issue dated Nov 30

If Mr. Sousa only plays his own music as encores, it is, of course, necessary that encores should be forthcoming.

ROMEIKE AND CURTICE,

PRESS CUTTING AND INFORMATION AGENCY,

359, STRAND, LONDON, W.C.

From BRIGHTON ARGUS
Date 30 NOV 1901

SOUSA'S BAND AT BRIGHTON.—An announcement that will be hailed with pleasure is that of the first appearance in Brighton of the famous American composer and conductor, John Philip Sousa, and the great military concert band under his direction. This organisation, which is clearly the musical sensation of the season, will appear at the Dome, on December 10th, at three and eight p.m., the concerts being under the direction of Mr. H. Cecil Beryl. Sousa's success in London and on the Continent has been phenomenal, and his band has won the highest encomiums wherever it has appeared. In addition to band performances arranged to please all musical tastes, the programme of the concerts will include contributions by two lady soloists—Maud Reese-Davies (soprano) and Dorothy Hoyle (violinist)—and the band also contains a number of solo instrumentalists.

Mr. John Philip Sousa had a big day last Saturday. In the afternoon he spread himself at the Empire, and in the evening he held high festival at Covent Garden Theatre. Mr. Sousa may not be able to get as much out of the music of Wagner and other giants as a Richter may do, but it must not be forgotten that he has himself written most inspiring music, that some of his marches have great fascination, and that we therefore owe him a debt of gratitude. It is my sincere hope that he will make a great success here, though candidly speaking, I fear he will do nothing of the kind, and for the reason that he is guilty of very little in the shape of a revelation. He may give us his "Washington Post" and other marches, but we had heard our own bands play these compositions long before Mr. Sousa came to this country, and perhaps

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130, Fleet Street, E.C.

Cutting from issue dated Nov 30

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The Entracte.

3, Catherine Street, Strand, W.C.
Cutting from issue dated Nov 30 - 01

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ROMEIKE AND CURTICE,

ROMEIKE AND CURTICE,
PRESS CUTTING AND INFORMATION AGENCY,
359, STRAND, LONDON, W.C

ENTRACTE

From

Date

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Cutting from issue dated Nov 30 01

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ROMEIKE AND CURTICE,

Speaking of the Lyceum remains the other day at the Lyceum, and has decided to continue there until Sir Henry Irving is ready to reappear. "Sherlock Holmes" is a popular play, and is even now growing in favour.

The new departure that was made at the Savoy a week or so ago has been found wanting, and will be relinquished at once. Between its withdrawal and the production of the Hood-German opera the revival of "Iolanthe" will be given. This will be an interesting event, seeing that this opera has not been performed in London since 1882, the year it was launched.

"Iolanthe" contains some of Mr. W. S. Gilbert's best work, while the music of Sullivan is as melodious and characteristic as it can be found in the Gilbert-Sullivan series.

g from the

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HURRICANE NEWS,
130, Fleet Street, E.C.

Cutting from issue dated Nov. 30 1917

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ROMEIKE & KURTKE,
PRESS CUTTING AND INFORMATION AGENCY,
359, STRAND, LONDON, W.C.

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THE GOOD SHEPHERD (Sacred Cantata).
Vocal Score. (New Edition.) 2s. 6d.

NOVELLO, EWER, & CO.: London and New York.

THE WISHING BELL (For Female Voices).
Vocal Score 2s.

PARADISE AND THE FERT.
Vocal Score 4s. 6d.

THE ANCIENT MARINER.
Vocal Score 3s. 6d.

J. F. BARNETT'S CANTATAS.

Sousa's Band.

The series of performances in London arranged for Sousa, the American "march King," and his famous band, commenced at the Empire on Saturday afternoon. The background of the stage was a well-known palmarium; and at each side of the proscenium the "Union Jack" and the "Stars and Stripes" were intertwined. There was a fairly large audience, including many Americans, and the encores for a number of the pieces were very enthusiastic. The "Washington Post," "El Capitan March," and "Stars and Stripes for Ever," were, perhaps, the most popular items of the afternoon's programme. The band also played in the evening at Covent Garden; and the performances have been continued during the week. Sousa will be in evidence in the West-end until December 9, when he goes to the Crystal Palace, with concerts at Brighton and elsewhere to follow.

The Sunday Times,

Published at 46, Fleet Street, London, E.C.
Cutting from issue dated Dec 1 1901

I owe an explanation to those who scanned the columns of the SUNDAY TIMES in vain last week in search of a notice of the opening concerts given by Sousa and his band at the Empire and Covent Garden Theatres. It appears that my "copy" somehow went astray, and was not delivered into the editorial hands until too late for insertion—an annoying contretemps, certainly, but one that has not happened more than twice during my long connection with this paper. In offering my regrets to Mr. Sousa, I would venture to express the belief that he has found ample consolation for our unintentional silence in the tumultuous acclamations of the crowds that have gathered at his concerts every afternoon and evening during the past week. He may even at the same time have found in these demonstrations of popular appreciation a soothing balm for the sceptical utterances of one or two "superior persons" who profess to wonder for what it is that people go to the Sousa concerts at all. Anyhow the fact remains that they do go, and in numbers that beat the record everywhere for a musical entertainment of the kind. The London engagement terminates next Saturday, and the whole tour, which has been ably managed by Mr. Philip Yorke, will come to a close at Southampton on Friday, December 13, the eve of Mr. Sousa's departure for America.

Special

MORNING PAPER.

EVERY SUNDAY. 1d.

Strand, W.C.

ed Dec 1 1901

Mr. Alfred de Rothschild's reception on Sunday night last was quite the most notable function of the autumn. Diplomacy was represented by the Portuguese and Brazilian Ministers, politics by Mr. Henry Chaplin, the latest word in science by M. Santos-Dumont, while literature and the arts found conspicuous representation in Sir Squire and Lady Bancroft, Mr. and Mrs. Kendal, Mr. and Mrs. Arthur Bourchier, Mr. and Mrs. Gordon Lennox, Mr. and Mrs. Herbert Beerbohm Tree, Mr. and Mrs. Sousa, Mr. George Edwardes, Mrs. Patrick Campbell, Mrs. Brown Potter, Mr. George Grossmith, Miss Fay Davis, Miss Edna May, Miss Ethel Matthews, and several of the members of the Deutsche Theater Company. Mme. Melba sang splendidly, Yeats played in his perfect style, and Maurice Strakos gave some of his most popular songs. It was before the last guest left a delightful

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Pieces & Transcriptions. Edited
& partly arranged by E. Kuhl-
strom 1
No. 1. Autographs. Romance .. 3
2. Feux follets. Valseesquisse .. 3
GOUNOD. L'Angelus. Melody .. 1
arranged by Cornelius Guritt .. 1
KUHLSCHROM. ERIC. DAISY
CHAINS. A collection of easy
Piano-forte Pieces, varying in diff-
culty from Clementi's 1st Sonata
up to Mozart's 1st Concerto

enthusiastic musician for many years
fact, he had a well-established reputation
as a musical critic long before he took to
literature.
Messrs. PUTTICK & SIMPSON's next monthly
Sale of Musical Instruments will take place
on Tuesday, December 17th, 1901.

The People,

Milford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

Cutting from issue dated Dec 1 1901

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ling.

Reynold's Weekly Newspaper,

313, Strand, London, W.C.

(John Dick, Publisher.)

Cutting from issue dated Dec 1 1901

SOUSA'S BAND AT THE EMPIRE.

J. P. Sousa and his famous band, who are ap-
pearing at the Empire in a series of matinées, present
the most delightful programme that the patrons of this
luxurious resort can desire. Both as a composer and
conductor Mr. Sousa shows exceptional talent and
it is difficult to say whether the "Washington
Post March" or "The Three Quotations" elicited the
most applause, both showing marvellous powers of
orchestration. The programme comprises a number of
works other than Sousa's compositions, whilst the solo
on the flugelhorn, "Alla Stella Confidente," by Mr.
Frank Helle, a violin solo by Miss Dorothy Hoyle, and
"The Warblers," wherein the whistling is done by
members of the band, are also very effective numbers
of a *recherché* entertainment.

Cutting from

The Sunday Special

A GENUINE MORNING PAPER.

1d, EVERY SUNDAY. 1d.

8 & 9, Essex Street, Strand, W.C.

Dated Dec 1 1901

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ROBEK & CO. LTD.
PRESS CUTTING AND INFORMATION AGENCY.
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THE MUSICAL STANDARD, LONDON.

30 NOV 1901

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Sousa and Others.

Before going to the Queen's Hall on Saturday I heard Sousa and his band at the Empire. The precision, snap, and delicacy of the playing are as wonderful as much of Sousa's music is clap-trap. But the tone of the band grows wearisome to the ear, mainly owing to the number of B flat clarinets, and, in spite of the saxophones, the band seems all top and bottom. Mr. Sousa himself was dressed in white and comported himself in a choice selection of elegant attitudes which impress the public but must make his men inclined to wink the other eye. To their credit they are grave almost to austerity. That the attitudes are not necessary was shown when Mr. Sousa conducted the "Parsifal" prelude with a histrionic absence of gesture. During the week I have also heard Madame Soldat, a sound violinist who is either strangely and classically lethargic or is one of the self-consciously colourless school to which I have already referred. Mr. Leonard Borwick was the pianist

and in sonatas by Mozart, Schubert, Beethoven and Brahms there was a singular and (I must confess the truth) a chilling unanimity. I fancy Mme. Soldat would be heard at her best as leader of her quartet party. On Wednesday night Mr. Sigismund Beel, a violinist of exceptional gifts, gave his second recital (the first took place in the summer at St. James's Hall). A violin sonata by Mrs. H. H. A. Beach, an American composer, was heard for the first time. It is a disconnected rhapsodical work of ill-considered modernity, and not particularly grateful for the violin. As usual one was impressed by the necessity of composers learning how to shape themes. Mrs. Beach's first subjects might pass as episodes, but they are not strong enough to build a sonata upon. R. PEGGIO.

SOUSA'S BAND AT THE EMPIRE.

J. P. Sousa and his famous band, who are appearing at the Empire in a series of matinées, present the most delightful programme that the patrons of this luxurious resort can desire. Both as a composer and conductor Mr. Sousa shows exceptional talent and it is difficult to say whether the "Washington Post March" or "The Three Quotations" elicited the most applause, both showing marvellous powers of orchestration. The programme comprises a number of works other than Sousa's compositions, whilst the solo on the flugelhorn, "Alla Stella Confidente," by Mr. Frank Helle, a violin solo by Miss Dorothy Hoyle, and "The Warblers," wherein the whistling is done by members of the band, are also very effective numbers of a *recherché* entertainment.

Cutting from

The Sunday Special

A GENUINE MORNING PAPER.
1d. EVERY SUNDAY. 1d.
8 & 9, Essex Street, Strand, W.C.

Dated Dec 1 1901

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Mr. Alfred de Rothschild's reception on Sunday night last was quite the most notable function of the autumn. Diplomacy was represented by the Portuguese and Brazilian Ministers, politics by Mr. Henry Chaplin, the latest word in science by M. Santos-Dumont, while literature and the arts found conspicuous representation in Sir Squire and Lady Bancroft, Mr. and Mrs. Kendal, Mr. and Mrs. Arthur Bourchier, Mr. and Mrs. Gordon Lennox, Mr. and Mrs. Herbert Beerbohm Tree, Mr. and Mrs. Sousa, Mr. George Edwardes, Mrs. Patrick Campbell, Mrs. Brown Potter, Mr. George Grossmith, Miss Fay Davis, Miss Edna May, Miss Ethel Matthews, and several of the members of the Deutsche Oper Company. Mme. Melba sang splendidly, Ysaye played in his perfect style, and Maurice Strakosky gave some of his most popular songs. It was before the last guest left a delightful

Improvements have been made at Covent Garden Theatre for the comfort of the audience attracted by Sousa's band. The orchestra is now placed in front of the drop curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts. The charge for the promenade has been reduced to the popular price of 1s.

ing from the *Empire*
Dated December 1 1901
dress of Journal *Manchester*

Sousa.
The stories told about Sousa are innumerable, and the following one is illustrative of his coolness and presence of mind. His band was playing in a large hall, which was crammed. Suddenly the electric light went out. People began to get restless, and all the elements of a panic were present, when Sousa, tapping with his baton, struck up "Oh! Dear, What Can the Matter Be?" The half-hearted laugh of the audience proved that the device had been partially successful, but the triumph came when the band went on to play "Wait Till the Clouds Roll By." Roars of merriment succeeded uneasiness, and the momentary *mauvais quart d'heure* was successfully bridged over.

Journal : **Daily Mail**
Date : **DEC. 1901**
Adresse : **32, Carmelite Street-Londres E. C.**
Signé :

MR. SOUSA AT SANDRINGHAM.

THE CONDUCTOR DECORATED WITH THE VICTORIAN ORDER.

The following is the programme of the musical performance given by Mr. Sousa's band in the ballroom at Sandringham House on Sunday evening:—

Suite.....	"Three Quotations".....	Sousa	
March.....	"El Capitan".....	Sousa	
Solo-Trombone.....	"Love Thoughts".....	Prior	
Mr. Arthur Pryor.			
(a) "A Collection of Hymn Tunes of the American Churches".....		Sousa	
(b) March.....	"The Washington Post".....	Sousa	
Solo-Soprano.....	"Will you love me when the lilies are dead?".....	Sousa	
Miss Maude Reese-Davies.			
(a) Caprice.....	"The Water Sprites".....	Kunkel	
(b) March.....	"The Stars and Stripes for Ever".....	Sousa	
(c) Coon Song.....	"The Honeysuckle and the Bee".....	Penn	
Solo-Violin.....	"Rêverie Nymphal".....	Sousa	
Miss Dorothy Hoyle.			
Plantation Songs and Dances.....			Clarke

It will be seen that all the selections are by American composers. One or two slight alterations were made, the performance both commencing and concluding with "God Save the King" and "The Stars and Stripes for Ever." Among the encore pieces were such characteristic American airs as "Way Down Upon the Swanee River" and "Dixie Land."

The Queen was particularly pleased with the selection of the hymn tunes of the American Churches. These included President McKinley's favourite, "Nearer, my God, to Thee," and also several darkie hymns which her Majesty had not heard before, and which, after the performance, she asked Mr. Sousa to procure for her.

At the conclusion of the concert Mr. Sousa was presented to the King, who conferred on him the Victorian Order, which the Prince of Wales pinned on to his breast. Miss Reese-Davies and Miss Hoyle were also personally congratulated by the Queen.

The American conductor expressed himself yesterday as delighted with his reception. "I was particularly struck," he said, "with the cordial geniality of his Majesty. He talked to me for some time about the band and my musical compositions, and told me that he had heard 'El Capitan' when it was performed in London. The Prince of Wales also told me that he had become quite familiar with my marches during his tour in Canada."

"I was also presented to the Queen, and generally I cannot find words to express my appreciation of the arrangements made for our comfort. The King's motor-cars took us back to Wolferton, and the plans for getting us down were worked 'right slick.'"

The King arranged with Mr. George Ashton for the visit of the band in the early part of last week, but the matter was kept a profound secret in order that the performance should be a surprise to the Queen. Even the members of the orchestra did not know where they were going to perform till after the train had left Liverpool-street.

Mr. Sousa intends visiting London at the time of the Coronation.

Daily Mail
DEC. 1901
32, Carmelite Street-Londres E. C.

THE QUEEN'S BIRTHDAY.

MR. SOUSA'S BAND VISITS SANDRINGHAM.

The "Court Circular" was yesterday as follows:—

SANDRINGHAM, Sunday, Dec. 1.

To-day is the Queen's birthday.

Their Majesties the King and Queen, the Royal Family, their Majesties' guests, and the ladies and gentlemen in waiting, attended Divine service at Sandringham Church this morning.

The Rev. Canon Hervey, domestic chaplain to his Majesty, officiated and preached the sermon.

It was quite a family celebration at Sandringham of her Majesty's fifty-seventh birthday, and quite a family gathering, the King being present, as well as the Prince and Princess of Wales, Princess Victoria, and Prince and Princess Charles of Denmark. The royal circle also included Lady de Grey and Lady Gosford.

The children of all the schools on the Sandringham estate were entertained to tea.

After dinner a performance was given by Mr. Sousa's famous American band.

The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The party, under the charge of Mr. George Ashton, and consisting of Mr. and Mrs. Sousa, Miss Maude Reese-Davies, (the vocalist), Miss Dorothy Hoyle (the solo violinist), Mr. Phillip Yorke (Mr. Sousa's English manager), and the fifty-two members of the orchestra, left Liverpool-street at 3.30 yesterday afternoon, and arrived at Sandringham shortly after six.

Arrangements were made to serve dinner to the party on the train, and the concert, which lasted about two hours, took place after dinner.

It was further planned that the party should return to town after the performance, leaving Wolferton Station by a special train about half-past twelve, supper being provided on the train immediately after starting.

It is particularly noticeable that the King should have chosen a company of Americans as the second artistes to appear before him since he has ascended the throne.

In London her Majesty's birthday was quietly observed on Saturday with many manifestations of loyalty and regard.

On a great many public buildings, clubs, and private houses flags were unfurled, and in the evening there were brilliant illuminations in the West-end.

The salutes in the Long Walk, Windsor Park, and at Fort Belvidere, Virginia Water, will be fired to-day.

Three hundred odd workmen engaged on alterations at Windsor Castle are working early and late, having received orders that they are to finish their labours before Christmas, in order that the apartments may be ready for the occupation of the King and Queen by the New Year, when the Court will go into residence for about three weeks.

At the banquet of the St. Andrew's Society, held in New York yesterday, Mr. Carnegie, who presided, proposed the toast of the King, which was received with a great outburst of enthusiasm, followed by the singing of "God Save the King."

Yesterday all the soldiers doing "public duty" at the royal palaces in London received a special gratuity in honour of the Queen's birthday.

All the warships at Portsmouth are to be "dressed" to-day, and at noon royal salutes will be fired.

The King will return to London this morning, leaving Wolferton at 11.5 and arriving at St. Pancras at 1.30. This evening his Majesty will go to Windsor, and will drive to Frogmore House for dinner. His Majesty returns on Thursday morning to London.

in the *Bristol Echo*
Dated December 2 1901
Journal

THE QUEEN'S BIRTHDAY.

MR SOUSA'S BAND VISITS SANDRINGHAM.

It was quite a family celebration at Sandringham of her Majesty's fifty-seventh birthday, and quite a family gathering, the King being present, as well as the Prince and Princess of Wales, Princess Victoria, and the Prince and Princess Charles of Denmark. The royal circle also included Lady de Grey and Lady Gosford.

After dinner a performance lasting two hours, was given by Mr Sousa's famous American band. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

CELEBRATIONS TO-DAY.

The anniversary of Queen Alexandra's birthday is being further observed to-day at Windsor, where, in response to the Mayor's appeal, there is much decoration. The usual Royal salutes were fired.

The warships in Sheerness Harbour are to-day dressed with bunting. At noon Royal salutes were fired.

Royal salutes were fired at Dover to-day.

At Aldershot to-day a royal salute was fired in honour of the Queen's birthday.

Glasgow Herald,

65 and 69, Buchanan Street, Glasgow.

(George Outram & Co. Publishers)

Clipping from issue dated Dec 2 1901

Sousa.

The present week is the last of the Sousa season at Covent Garden Theatre. When it was started a doubt was expressed whether a 2s promenade would be found advisable, and the question was decided in the negative after the first few nights, the price being reduced to the popular shilling. Since then the attendance has been larger. Also on two nights of the week, one of them being last evening, the programme was devoted exclusively to the compositions of Mr Sousa himself, which are a good deal more popular than the adaptations for wind band of

Wagner or of classical works. Mr Sousa will next week tour in the southern holiday resorts, and on Saturday week he will sail back for the United States. A popular burlesque of him and his orchestra, entitled "Susan's Band," has, by the way, been produced by the Moore & Burgess Minstrels.

Pall Mall Gazette,

18, Charing Cross Road.

Clipping from issue dated Dec 2 1901

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ROMEIKE & CURTICE,

PRESS CUTTING AND INFORMATION AGENCY,

359, STRAND, LONDON, W.C.

From

Date

SOUSA AT SANDRINGHAM.

To an EVENING NEWS representative to-day Mr. Philip Yorke, who is managing Sousa's concerts in England, said: "Last Thursday we received through Mr. George Ashton the Royal command to go down to Sandringham and give a special concert in honour of the birthday of her Majesty the Queen."

"It was only when they stood on Liverpool-street platform that they were informed of the real destination."

"We reached Wolferton at 6.40 p.m. At eight o'clock we found the King's own motor cars waiting to take us to Sandringham, and after we were shown our rooms the band was escorted to the ball-room, which was laid out as a concert-room."

"At ten o'clock his Majesty the King, the Queen, and the Prince and Princess of Wales, and the rest of the Royal members took their seats. Among the guests were Lady de Grey and the Dowager-Duchess of Manchester. The concert began with 'God Save the King,' and then the band played the 'Star-Spangled Banner.' The remainder of the concert was as follows:—

1. Suite "Three Quotations" Sousa
2. March "El Capitan" Sousa
3. Solo-Trombone "Love Thoughts" Pryor

4. (a) "A Collection of Hymn Tunes of the American Churches" Sousa
- (b) March "The Washington Post" Sousa

5. Solo (Soprano) "Will you love me when the lilies are dead?" Sousa
6. (a) Caprice "The Water Sprites" Kunkel
- (b) March "The Stars and Stripes for Ever" Sousa
- (c) Coon Song "The Honeysuckle and the Bee" Penn

7. Violin Solo "Reverie Nymphalini" Sousa
8. Plantation Songs and Dances Miss Dorothy Hoyle

"The King sent up repeatedly for encores, and when the concert was over he walked up to Mr. Sousa and spoke to him for ten minutes, at the end of which he presented him with the Victorian medal. In the meantime her Majesty spoke kindly to the vocalists and expressed her appreciation of the music. Everything went off splendidly."

Mr. Sousa, seen by an EVENING NEWS representative at the Carlton Hotel, had an interesting story to relate. He said: "I am very proud, very proud indeed, of the honour that I have received."

"The programme that we provided for their Majesties was entirely American. We gave them the music of our own country just as our own people hear it, and it included plantation hymns and songs. At the King's command we repeated several items of the programme, and in addition his Majesty asked us to play selections from 'El Capitan,' 'Hands Across the Sea,' 'The Coon Band Contest,' 'King Cotton March,' and 'The Warbler's Serenade.'"

"The King has a splendid knowledge of our music, and he's splendid every way. When the concert was over, his Majesty told me that he was greatly pleased at the performance. 'Your organisation,' said the King, 'is beautifully drilled and plays beautifully.' Then he turned to the Queen and said, 'This gentleman writes all those wonderful marches.' When he presented me with the Victorian medal I was astonished. I told his Majesty that I hoped to have the honour of composing a special march, to be dedicated to him. The Prince of Wales was very kind, too. He insisted on pinning the medal on my breast, and he told me that he regretted during his late tour that he had not had the time to visit the States."

"I am more proud than I can say," concluded the great conductor, "of my visit to Sandringham. I shall save my very best for the march that I am going to compose for and dedicate to his Majesty."

Victoria, and the Prince and Princess Charles of Denmark. The children of all the schools on the Sandringham estate were entertained to tea. After dinner a performance was given by Mr. Sousa's famous American band. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The Royal "command" to appear at Sandringham reached Mr. Philip Yorke (Mr. Sousa's English manager) on Thursday through Mr. George Ashton, of Old Bond Street, and strict injunctions were given to keep the affair an absolute secret, as the King was desirous of giving the Queen a pleasant surprise on the occasion of her birthday. So well was the secret kept that not even the bandsmen knew where they were going until they assembled at Liverpool Street Station at 3.30 yesterday afternoon and found a special corridor train waiting to convey them to Wolferton en route for Sandringham. The programme consisted of eight items, and the King was so delighted that he requested encores of no fewer than seven pieces. Subsequently his Majesty sent for Mr. Sousa, and, after congratulating him upon the fine performance of his company, presented him with a medal of the Victorian Order, which his Majesty pinned on Mr. Sousa's breast.

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Daily Argus.

18, Charing Cross Road, Birmingham.

(Lancaster.)

Dec 2 1901

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I owe an explanation to those who scanned the columns of "LONDON TIMES" in vain last

week in search of a notice of the opening concert given by Sousa and his band at the Empire and Covent Garden Theatres. It appears that my "copy" somehow went astray, and was not delivered into the editorial hands until too late for insertion—an annoying contretemps, certainly, but one that has not happened more than twice during my long connection with this paper. In offering my regrets to Mr. Sousa, I would venture to express the belief that he has found ample consolation for our unintentional silence in the tumultuous acclamations of the crowds that have gathered at his concerts every afternoon and evening during the past week. He may even at the same time have found in these demonstrations of popular appreciation a soothing balm for the sceptical utterances of one or two "superior persons" who profess to wonder for what it is that people go to the Sousa concerts at all. Anyhow the fact remains that they do go, and in numbers that beat the record everywhere for a musical entertainment of the kind. The London engagement terminates next Saturday, and the whole tour, which has been ably managed by Mr. Phillip Yorke, will come to a close at Southampton on Friday, December 13, the eve of Mr. Sousa's departure for America.

LONDRES

DÉCEMBRE 1901

in the *Prestol Echo*
Dated December 2 1901
f Journal

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Glasgow Herald,

65 and 69, Buchanan Street, Glasgow.
(George Outram & Co., Publishers.)

Clipping from issue dated *Dec 2 1901*

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Birmingham Daily Argus.

"Argus" Buildings, Corporation Street, Birmingham.

(Published by Thomas Lancaster.)

Clipping from issue dated *Dec 2 1901*

SOUSA AT SANDRINGHAM

A Pleasant Surprise for the Queen's Birthday.

Yesterday her Majesty the Queen completed her 57th year, having been born in 1844. It was quite a family celebration at Sandringham, and quite a family gathering, the King being present, as well as the Prince and Princess of Wales, Princess Victoria, and Prince and Princess Charles of Denmark. The children of all the schools on the Sandringham estate were entertained to tea. After dinner a performance was given by Mr. Sousa's famous American band. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

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125

1 DÉCEMBRE 1901

LONDRES

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Journal : *Le Courrier de la Presse*
Date : 2 DÉCEMBRE 1901
Adresse : *Londres*
Signé :

Mr. Sousa gave a performance at Sandringham last night on the occasion of the Queen's birthday. The programme included classical and sacred music. The party, under the charge of Mr. George Ashton, and consisting of Mr. and Mrs. Sousa, Miss Maud Reese-Davies (the vocalist), Miss Dorothy Hoyle (the solo violinist), Mr. Philip Yorke (Mr. Sousa's English manager), and the 52 members of the orchestra, left Liverpool-street at 3.30 yesterday afternoon, and arrived at Sandringham shortly after six. The band returned by special train to town. At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian medal, which was pinned upon his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen and congratulated upon their excellent performances.

SE TÉLÉGRAPHIQUE :
PURES PARIS

LÉPHONE
N° 101-59

CENSEUR

Le COURRIER de la PRESSE
Fondé en 1883. A. GALLOIS, Directeur
21, BOULEVARD MONTMARTRE, PARIS
FOURNIT COUPURES DE JOURNAUX & DE REVUES
SUR TOUS SUJETS & PERSONNALITÉS

Journal : *Le Courrier de la Presse*
Date : 2 DÉCEMBRE 1901
Adresse : *Londres*
Signé :

La Musique a Londres

Le goût de la musique se développe de plus en plus et les bons concerts sont très suivis. Le samedi 23 novembre il y avait foule à la matinée de Queen's Hall, pour le concert d'orchestre et le programme Wagnerien dirigé par M. H. Wood; et à la même heure à l'Albert Hall pour applaudir le grand violoniste Isaye, l'excellent pianiste Mark Hambourg, l'organiste E. Lamare, Mesdames L. Blauvelt, F. Schmidt, Kirkby-Lunn, J. Goldsack et M. S. Masters, qui tous ont eu large part de succès.

Mercredi 27, MM. Isaye, Hugo-Becker et Busoni ont donné dans la même salle, un Recital, qui eût été plus à sa place dans une salle moins vaste. Le programme comprenait deux trios de Tchaikowsky et Mendelssohn, la sonate en fa de Marcello, la sonate pour violon de Handel, et des études de Piano. Tous ces morceaux ont été exécutés à la perfection et très applaudis par un nombreux auditoire. Le second grand festival que M. R. Newman a donné le 30 novembre avec son orchestre de 200 musiciens était très beau et le programme composé uniquement d'œuvres de Wagner, très bien rendu par cette masse imposante pour laquelle l'immense salle l'Albert Hall semble de proportions naturelles. C'est là que Wagner lui-même conduisit ses compositions en 1877. Ces concerts sont organisés par M. Newman et dirigés par M. H. Wood.

M. Sousa et son bel orchestre sont revenus à Londres pour deux semaines et se sont fait entendre tous les jours à l'Empire Théâtre en matinées et à Covent-Garden aux concerts promenade. La précision et l'homogénéité de cet orchestre composé d'instruments à vent, sont admirables. M. Sousa est surtout acclamé dans les morceaux de sa composition ou dans ses transcriptions d'airs américains. Dimanche dernier, jour de la naissance de la Reine, M. Souza a été invité par le Roi, à se faire entendre à Sandringham.

Le nouveau ballet "Old China" (vieille porcelaine) est certainement le plus joli et le plus délicat que l'Empire Théâtre ait représenté. La musique de M. L. Wenzel est ravissante, pleine de mélodie originale et d'une orchestration très fine; les costumes du dessinateur Wilhelm, sont très riches et d'un goût extrêmement harmonieux et Mlle Adeline Gécée danse avec une perfection inimitable et beaucoup de grâce. Les jolis groupes et l'arrangement du Ballet sont de Madame Kati Lanner, la très habile maîtresse de Ballets et tout à fait digne, de sa grande réputation. Les décors de M. J. Harker d'une peinture élégante et ingénieuse encadrent avec grand effet les danses et costumes de ce charmant Ballet.

G. J.

ROMEIKE & CURTICE,
PRESS CUTTING AND INFORMATION AGENCY,
359, STRAND, LONDON, W.C.

From : *De la Presse*
Date : 2-12-01

MUSIC.

SOUSA'S BAND AT SANDRINGHAM.

Mr. Sousa's American band, who this week are concluding their engagement at Covent Garden, were taken down to Sandringham on Sunday, to play before the King, and they are very naturally delighted at their reception, and at the rare honour thus paid them. The whole matter was, by the wish of his Majesty, kept a close secret, partly in order to afford Queen Alexandra a surprise on her birthday. Even the servants at Sandringham were not informed until almost the last moment; while the members of the orchestra had not the smallest idea of their destination until after the train had actually started. They were simply directed to prepare themselves to fulfil a Sunday private engagement in the country. The party—namely, the band of 52 players, with Mr. Sousa as conductor, Messrs. Ashton and Yorke, the managers, Miss Maude Davies, the American vocalist, and Miss Hoyle, the violinist, started from Liverpool-street on Sunday afternoon at half-past three, by special train, and an early dinner was served on the journey. They played before the Royal Family after dinner, the announced programme, which occupied nearly two hours in performance, consisting of eight numbers, to which were added seven of the encores which are so great a feature of the Sousa programmes in London. Some of the encores were, we are informed, selected by the King personally. The Royal party included the King and Queen, the Prince and Princess of Wales, the Princess Victoria, and Prince and Princess Charles of Denmark, while Lady de Grey and a few others were also invited. At the close of the performance, after the usual congratulations, the two lady performers were sent for by the Queen, who conversed with them a short time. The King also sent for Mr. Sousa, and presented the American bandmaster with the Victoria Medal, which was pinned upon his breast by the Prince of Wales. After the performance, about midnight, the band were conveyed to Wolferton Station, where a special train was in waiting to take them back to London, supper being served en route.

ROMEIKE & CURTICE,
PRESS CUTTING AND INFORMATION AGENCY,
359, STRAND, LONDON, W.C.

From : *Limes*
Date : 2-12-01



Court Circular.

FROGMORE, WINDSOR, DEC. 2.

His Royal Highness the Duke of Cambridge, attended by Major General A. Williams, has left Sandringham. Their Majesties other guests have also left.

The King has invested Earl de Grey, Treasurer to Queen Alexandra, with the 2nd Class, and Colonel Brocklehurst, Equerry to Her Majesty, with the 3rd Class of the Royal Victorian Order.

Herr Gottlieb's band has had the honour of playing selections of music in the evenings during the past week.

Herr Kandt's band and Mr. John Philip Sousa and his band have also had the honour of playing at Sandringham before Their Majesties The King and Queen.

His Majesty The King left Sandringham for Marlborough House this morning attended by the Hon. Sidney Greville and Lieut.-Colonel the Hon. H. C. Legge.

ROMEIKE AND CURTICE,

PRESS CUTTING AND INFORMATION AGENCY.

359, STRAND, LONDON, W.C.

From

Date

SOUSA AT SANDRINGHAM.

Mr. Sousa gave a performance at Sandringham on Sunday. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London. The party, under the charge of Mr. George Ashton, and consisting of Mr. and Mrs. Sousa, Miss Maud Reese-Davies (the vocalist), Miss Dorothy Hoyle (the solo violinist), Mr. Philip Yorke (Mr. Sousa's English manager), and the fifty-two members of the orchestra, left Liverpool Street at 3.30 on Sunday afternoon, and arrived at Sandringham shortly after six. Dinner was served to the party in the train. Royal carriages and the King's motor car conveyed the band to Sandringham, and at 10.30 the concert took place, extending over two hours. At the close of the concert the King and Queen held a long conversation with Mr. Sousa, and presented him with the Victoria medal. Miss Dorothy Hoyle (the violinist) and Miss Reese-Davies (the vocalist) were sent for by Queen Alexandra, who expressed her entire satisfaction with their performance. The party returned to town after the performance, leaving Wolferton Station by a special train about half-past twelve, supper being provided in the train immediately after starting.

In an interview with a representative of the "London Evening News," Mr. Sousa said:—"The King has a splendid knowledge of our music, and is splendid every way. When the concert was over his Majesty told me that he was greatly pleased at the performance. 'Your organisation,' said the King, 'is beautifully drilled, and plays beautifully.' Then he turned to the Queen, and said, 'This gentleman writes all those wonderful marches.' When he presented me with the Victorian medal I was astonished. I told his Majesty that I hoped to have the honour of composing a special march, to be dedicated to him. The Prince of Wales was very kind, too. He insisted on pinning the medal on my breast, and he told me that he regretted, during his late tour, that he had not had time to visit the States. I am more proud than I can say," concluded the great conductor, "of my visit to Sandringham. I shall save my very best ideas for the march that I am going to compose for, and dedicate to, his Majesty."

The Nottingham Daily Express.

Parliament Street, Nottingham.

(The Nottingham Daily Express Co., Limited, Publishers.)

ing from issue dated

SOUSA AT SANDRINGHAM.

On Sunday at Sandringham there was quite a family gathering, the King being present, as well as the Prince and Princess of Wales, Princess Victoria, and Prince and Princess Charles of Denmark. The children of all the schools on the Sandringham estate were entertained to tea. After dinner a performance was given by Mr. Sousa's famous American band. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

The Royal "command" to appear at Sandringham reached Mr. Philip Yorke (Mr. Sousa's English manager) on Thursday through Mr. George Ashton, of Old Bond-street, and strict injunctions were given to keep the affair an absolute secret, as the King was desirous of giving the Queen a pleasant surprise on the occasion of her birthday. So well was the secret kept that not even the bandmen knew where they were going until they assembled at Liverpool Street Station at 3.30 on Sunday afternoon and found a special corridor train waiting to convey them to Wolferton en route for Sandringham. The programme consisted of eight items, and the King was so delighted that he requested encores of no fewer than seven pieces. Subsequently His Majesty sent for Mr. Sousa, and, after congratulating him upon the fine performance of his company, presented him with a medal of the Victorian Order, which His Majesty pinned on Mr. Sousa's breast.

ROMEIKE AND CURTICE,

PRESS CUTTING AND INFORMATION AGENCY.

359, STRAND, LONDON, W.C.

From

Date

DL Y EXPRESS

SOUSA'S TURN.

PERFORMS AT SANDRINGHAM BEFORE THE KING.

As a birthday surprise for Queen Alexandra, H.M. the King commanded the presence of Sousa and his band at Sandringham on Sunday.

Dinner was served on the train by Messrs. Lyons and Company, and the party reached Sandringham soon after eight o'clock.

At ten o'clock their Majesties entered the large ballroom, which had been converted into a temporary concert hall. The Prince and Princess of Wales and the Duke of Cambridge and several invited guests were also present.

The whole affair had been kept a profound secret until Sunday afternoon, as the King was most anxious to give his Royal Consort a surprise on her birthday. Accordingly, not even the members of the band knew of their destination until they were actually on the platform of Liverpool-street Station. All they knew until then was that they were going to play at a private house in the country.

Their Majesties appeared to greatly enjoy the lively music of the famous American combination, and at the conclusion of the programme his Majesty sent for Mr. Sousa, congratulated him, and presented him with the Victorian medal. The King also sent for and thanked the two leading musicians of the band.

The programme given was as follows:—

1. Suite "Three Quotations" Sousa
2. March "El Capitan" Sousa
3. Solo-Trombone. "Love Thoughts" Fryor
4. (a) "A Collection of Hymn Tunes of the American Churches" Sousa
- (b) March "The Washington Post" Sousa
5. Solo (Soprano) "Will you love me when the lilies are dead?" Serra
6. (a) Caprice "The Water Sprites" Kunkel
- (b) March "The Stars and Stripes for Ever" Sousa
- (c) Coon Song. "The Honey-suckle and the Bee" Penn
7. Violin Solo "Reverie Nymphal" Sousa
8. Plantation Songs and Dances Clarke

The King demanded no fewer than seven encores, and in most cases stipulated what they were to be.

Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, who also contributed to the programme, were personally thanked by the Queen.

The arrangement and conduct of the visit were entrusted to Mr. George Ashton, of Old Bond-street, who, it will be remembered, arranged for the appearance of the Vaudeville company at Sandringham last week.

The return journey commenced at 1.15 a.m., and Liverpool-street was reached at four o'clock, supper being served on the train.

SOUSA ON HIS VISIT.

Mr. Sousa, in an interview with an "Express" representative yesterday, said: "The King has given me the proudest memory of my life."

"I have played to five Presidents, and in addition to being the honorary musical director of the band of the United States 6th Army Corps, I am an officer of the French Academy."

"But the Victorian medal given me yesterday by King Edward VII. I prize more than anything, especially when I remember that it was pinned on my breast by the Prince of Wales."

"I told his Majesty that I hoped to have the honour of composing a special march to be dedicated to him."

Mr. Sousa gives a dinner to his band at the Trocadero on Friday evening, and will sail for America by the steamship Philadelphia on December 14.

Western Morning News:

21, George Street, Plymouth.

(General Order, Manager.)

From issue dated

FROM OUR LONDON CORRESPONDENT.

LONDON, Monday Night.

The King made but a short stay in the metropolis to-day, for he arrived at St. Pancras at half-past one and left Paddington for Falmouth at seven. A small crowd awaited his appearance, and gave him hearty cheers. His Majesty looks in good health, but only a glimpse of him was obtainable. The five hours at his disposal in town were busily occupied. Count Metternich, who recently succeeded Count Hatzfeldt as German Ambassador at St. James's, did not present his credentials until to-day, and the new Ministers of Ecuador and Hayti were also received. This shows how careful is the allocation of the King's time when even a brief tarrying at Marlborough House during an afternoon is taken advantage of for important ceremonies. By the way, much interest is taken in the story which represents the King in a new and romantic character. The report that he kept Mr. Sousa's performance at Sandringham a secret in order to give the Queen a surprise on her birthday pleases everybody, and it shows his Majesty as an affectionate husband, who delights to give pleasant surprises to his consort and family.

QUEEN ALEXANDRA'S BIRTHDAY.

On Sunday and yesterday telegrams from all parts reached Queen Alexandra in great number conveying congratulations on her birthday. Yesterday morning all the Government offices and clubs flew their flags in honour of the event, and at noon the V Battery of Royal Horse Artillery fired a salute of 41 guns, combining Royal and Park salutes, in St. James's Park. In the evening most of the clubs burned gas flares and displayed illuminated devices. In the case of Marlborough House, it was observed that the device was a specially prepared one, having the monogram "A. R." picked out in tiny gas jets, with a circle of bays framing the whole device, also in small gas fires. Very many signalled the occasion by going to Marlborough House to sign the visitors' book, among the names inscribed being those of Sir Redvers and Lady Buller, the Korean Minister, Sir Fleetwood and Lady Edwards, the Servian Minister, Dowager Lady Bath, Lady Beatrice Thynne, Dowager Lady Williams-Wynn, Mr. and Mrs. Robert F. Synge, Lord and Lady Halsbury, Lady Evelyn Giffard, the Greek Chargé d'Affaires, the French Ambassador, Sub-Dean Dr. Sheppard and Mrs. Sheppard, Marquis and Marquise d'Hautpoul, Sir F. and Lady Alston, Sir Harry and Lady Johnston, Sir Horace and Lady Rumbold, Sir F. and Lady Laking, the Italian Ambassador, Earl and Countess Waldegrave, the Argentine Minister, the Peruvian Chargé d'Affaires, Lady William Lennox, the Roumanian Minister, Lady Eva Dugdale, Sir Frederick Abel, the Persian Minister, Dowager Countess of Limerick, Marquis of Abergavenny, Sir E. Lawson, the Haytian Minister, Sir Rennell Rodd, Hon. George and Lady Mildred Allsopp, Sir R. and Lady Douglas Powell, the Brazilian Minister, Sir Robert and Lady Seymour, Hon. Derek and Mrs. Keppel, and Sir J. Whitaker and Lady Ellis.

Yesterday the Lord Mayor received the following telegram from the Queen in response to congratulations sent on Sunday, on Her Majesty's birthday:—

Sandringham, Dec. 2.

To the Lord Mayor of London.

I thank you and the citizens of London most sincerely for your kind congratulations on my birthday.

ALEXANDRA.

The Queen's birthday was observed at Windsor yesterday, the town being profusely decorated in response to the request of the mayor, and salutes were fired at Fort Belvidere, Virginia Water, and in the Long Walk, Windsor Park. In the evening the Royal warrant-holders dined together.

The Wildfire, special service vessel, flagship of Vice-Admiral Albert Hastings Markham, Commander-in-Chief at the Nore, the battleships Sanspareil and Edinburgh, the cruisers Immortalité and Fearless, the sloops Mutine and Rinaldo, and other vessels in Sheerness Harbour were yesterday dressed from stem to stern with flags in celebration of the anniversary of Queen Alexandra's birthday. The Sanspareil, Edinburgh, and Immortalité fired salutes of 21 guns at noon.

Naval, as well as military forces, took part in the celebration of the Queen's birthday at Dover yesterday. A Royal salute was fired.

In honour of Queen Alexandra's birthday the Royal Horse Artillery, at Aldershot, fired a Royal salute of 21 guns from the slopes of Redan Hill.

Sousa's band was commanded to Sandringham on Sunday. The English manager received the Royal command on Thursday through Mr. George Ashton, with instructions that the whole affair was to be kept a profound secret, as His Majesty was anxious to give the Queen a surprise on her birthday. So jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the special train was starting from Liverpool-street Station at half-past three o'clock on Sunday afternoon that they learned their destination. The party, under the charge of Mr. George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maud Reese-Davies (the vocalist), Miss Dorothy Hoyle (the solo violinist), Mr. Philip Yorke (Mr. Sousa's English manager), and the 52 members of the orchestra. Sandringham was reached shortly after six o'clock. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London. At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian medal, which was pinned on his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances. The band returned by special train to town.

Queen Alexandra's birthday was officially celebrated in the naval and military borough of Devonport yesterday. Royal salutes of 21 guns were fired from the Citadel, the Cambridge, and Nile, port guardship, at noon. The whole of the ships in harbour were gaily "dressed." The corporation flag was flown from the Column, and flags were also hoisted at the naval and military headquarters.

In honour of Queen Alexandra's birthday, all His Majesty's ships at Portsmouth were yesterday dressed rainbow fashion, and at noon a Royal salute was fired.

In celebration of the Queen's birthday, a Royal salute was fired at Malta yesterday by the fleet, the town was decorated, and the warships were dressed rainbow fashion.

The Queen's birthday was celebrated at Toronto yesterday, a Royal salute being fired in the Queen's Park at noon. In most of the churches the National Anthem was sung on Sunday in celebration of the event.

The Mayor of Westminster (Lieut.-Colonel Clifford Probyn) last night gave a dinner to the aldermen and councillors of the city council at Prince's Hall Restaurant, Piccadilly, in celebration of the birthday of Queen Alexandra.—A numerous company assembled, including Viscount Doneraile, Dean Vere, Colonel G. B. Hobart, Messrs. L. H. Hayter, H. Tozer, H. L. D'Arcy Jasson, R. C. Antrobus, W. Everett, and Dr. Dutch.—The toast of "The King" having been drunk, the mayor proposed the toast of the evening, "The Queen." His worship said they were assembled to commemorate the birthday of Her Majesty. He had been impressed during a visit to Copenhagen with the simplicity of the life of the Royal family of Denmark, from which our Queen came; and Her Majesty had certainly been an example to the home life in England of industry, frugality, duty, and affection and con-

THE QUEEN'S BIRTHDAY.

SOUSA'S BAND AT SANDRINGHAM.

It was quite a family celebration at Sandringham of her Majesty's fifty-seventh birthday, and quite a family gathering, the King being present, as well as the Prince and Princess of Wales, Princess Victoria, and the Prince and Princess Charles of Denmark. The Royal circle also included Lady de Grey and Lady Gosford.

After dinner a performance lasting two hours, was given by Mr Sousa's famous American band.

The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London.

YESTERDAY'S CELEBRATIONS.

The anniversary of Queen Alexandra's birthday was further observed yesterday at Windsor, where, in response to the Mayor's appeal, there was much decoration. The usual Royal salutes were fired.

The warships in Sheerness Harbour were dressed with bunting. At noon Royal salutes were fired.

Royal salutes were fired at Dover yesterday. At Aldershot yesterday a Royal salute was fired in honour of the Queen's birthday.

On Sunday and yesterday telegrams from all parts reached Queen Alexandra in great number conveying congratulations on her birthday.

Yesterday morning all the Government offices and clubs flew their flags in honour of the event, and at noon the V Battery Royal Horse Artillery fired a salute of forty-one guns in St. James's Park.

In the evening most of the clubs burned gas flares and displayed illuminated devices.

Very many callers signed the visitors' book at Marlborough House, among the names inscribed being those of Sir Redvers and Lady Audrey Buller (written by Lady Buller), Lord and Lady Halsbury, the French Ambassador, and many other members of the Diplomatic body.

The Lord Mayor of London yesterday received the following telegram from the Queen in response to congratulations on her Majesty's birthday:—"I thank you and the citizens of London most sincerely for your kind congratulations on my birthday.—ALEXANDRA."

The Western Morning News:

31, George Street, Plymouth.

(Ernest Croft, Manager.)

Cutting from issue dated.....10 8

COURT AND PERSONAL.

FROGMORE, WINDSOR, Monday.

The Duke of Cambridge, attended by Major-General A. Williams, has left Sandringham. Their Majesties other guests have also left.

The King has invested Earl de Grey, treasurer to Queen Alexandra, with the Second Class, and Colonial Brockhurst, Equerry to his Majesty, with the Third Class of the Royal Victorian Order.

Herr Gottlieb's band has had the honour of playing selections of music in the evening during the past week. Herr Kant's band, and Mr. John Philip Sousa and his band have also had the honour of playing at Sandringham before the King and Queen.

His Majesty the King left Sandringham for Marlborough House this morning, attended by the Hon. Sidney Greville and Lieut.-Col. the Hon. H. Legge.

His Excellency, Count Paul Wolff Metternich, was received by the King at Marlborough House this afternoon, and presented his credentials as Ambassador Extraordinary and Plenipotentiary from the German Emperor, King of Prussia. Senor don Homero Morla and Monar. Louis Joseph Jauvier were also received by his Majesty, and presented their credentials as Minister Resident from the Republics of Ecuador and Hayti respectively. The Marquis of Lansdowne, Secretary of State for Foreign Affairs, was present. Colonel Sir Wm. Colville, Master of Ceremonies, and Mr. R. Synge, Assistant-Marshal of Ceremonies, were in attendance. Lord Kenyon, Sir A. Condie Stephen, and Capt. G. Holford were in attendance as Lord Groom and Equerry-in-Waiting.

The Marquis of Lansdowne had an audience of the King.

Princess Henry of Battenberg visited his Majesty. Miss Bulteel was in attendance upon H.R.H.

His Majesty left London in the evening for Frogmore, attended by Lord Kenyon, Sir A. Condie Stephen, Lieut.-Colonel A. Davidson, and Captain G. Holford.

Lieutenant-General Kelly-Kenny, Adjutant-General, and Lord Farquhar, Master of the Household, have arrived at Frogmore.

Colonel the Hon. North Dalrymple Hamilton, commanding the 3rd Scots Guards; Major Vaughan Lee, Royal Horse Guards; and Captain Walter Campbell had the honour of dining with his Majesty.

Lieutenant-Colonel Davidson has succeeded the Hon. Sydney Greville and Captain Holford has succeeded Lieut.-Colonel the Hon. H. Legge as Equerry-in-Waiting to the King.

of Marlborough House, it was observed that the device was a specially prepared one, having the monogram "A. R." picked out in tiny gas jets, with a circle of bays framing the whole device, also in small gas fires. Very many signalled the occasion by going to Marlborough House to sign the visitors' book, among the names inscribed being those of Sir Redvers and Lady Buller, the Korean Minister, Sir Fleetwood and Lady Edwards, the Servian Minister, Dowager Lady Bath, Lady Beatrice Thynne, Dowager Lady Williams-Wynn, Mr. and Mrs. Robert F. Syngé, Lord and Lady Halsbury, Lady Evelyn Giffard, the Greek Chargé d'Affaires, the French Ambassador, Sub-Dean Dr. Sheppard and Mrs. Sheppard, Marquis and Marquise d'Hautpoul, Sir F. and Lady Alston, Sir Harry and Lady Johnston, Sir Horace and Lady Rumbold, Sir F. and Lady Laking, the Italian Ambassador, Earl and Countess Waldegrave, the Argentine Minister, the Peruvian Chargé d'Affaires, Lady William Lennox, the Roumanian Minister, Lady Eva Dugdale, Sir Frederick Abel, the Persian Minister, Dowager Countess of Limerick, Marquis of Abergavenny, Sir E. Lawson, the Haytian Minister, Sir Rennell Rodd, Hon. George and Lady Mildred Allsopp, Sir R. and Lady Douglas Powell, the Brazilian Minister, Sir Robert and Lady Seymour, Hon. Derek and Mrs. Keppel, and Sir J. Whittaker and Lady Ellis.

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The warships in Sheerness Harbour were dressed with bunting. At noon Royal salutes were fired.

Royal salutes were fired at Dover yesterday.

At Aldershot yesterday a Royal salute was fired in honour of the Queen's birthday.

On Sunday and yesterday telegrams from all parts reached Queen Alexandra in great number conveying congratulations on her birthday.

Yesterday morning all the Government offices and clubs flew their flags in honour of the event, and at noon the V Battery Royal Horse Artillery fired a salute of forty-one guns in St. James's Park.

In the evening most of the clubs burned gas flares and displayed illuminated devices.

Very many callers signed the visitors' book at Marlborough House, among the names inscribed being those of Sir Redvers and Lady Audrey Buller (written by Lady Buller), Lord and Lady Halsbury, the French Ambassador, and many other members of the Diplomatic body.

The Lord Mayor of London yesterday received the following telegram from the Queen in response to congratulations on her Majesty's birthday:—"I thank you and the citizens of London most sincerely for your kind congratulations on my birthday.—ALEXANDRA."

The Western Morning News:

31, George Street, Plymouth.

(Ernest Croft, Manager.)

Cutting from issue dated..... 10 8

COURT AND PERSONAL.

FROGMORE, WINDSOR, Monday.

The Duke of Cambridge, attended by Major-General A. Williams, has left Sandringham. Their Majesties other guests have also left.

The King has invested Earl de Grey, treasurer to Queen Alexandra, with the Second Class, and Colonial Brockhurst, Equerry to his Majesty, with the Third Class of the Royal Victorian Order.

Herr Gottlieb's band has had the honour of playing selections of music in the evening during the past week. Herr Kandt's band, and Mr. John Philip Sousa and his band have also had the honour of playing at Sandringham before the King and Queen.

His Majesty the King left Sandringham for Marlborough House this morning, attended by the Hon. Sidney Greville and Lieut.-Col. the Hon. H. Legge.

His Excellency, Count Paul Wolff Metternich, was received by the King at Marlborough House this afternoon, and presented his credentials as Ambassador Extraordinary and Plenipotentiary from the German Emperor, King of Prussia. Senor don Homero Morla and Monsr. Louis Joseph Jauvier were also received by his Majesty, and presented their credentials as Minister Resident from the Republics of Ecuador and Hayti respectively. The Marquis of Lansdowne, Secretary of State for Foreign Affairs, was present. Colonel Sir Wm. Colville, Master of Ceremonies, and Mr. R. Syngé, Assistant-Marshal of Ceremonies, were in attendance. Lord Kenyon, Sir A. Condie Stephen, and Capt. G. Holford were in attendance as Lord Groom and Equerry-in-Waiting.

The Marquis of Lansdowne had an audience of the King.

Princess Henry of Battenberg visited his Majesty. Miss Bulkeel was in attendance upon H.R.H.

His Majesty left London in the evening for Frogmore, attended by Lord Kenyon, Sir A. Condie Stephen, Lieut.-Colonel A. Davidson, and Captain G. Holford.

Lieutenant-General Kelly-Kenny, Adjutant-General, and Lord Farquhar, Master of the Household, have arrived at Frogmore.

Colonel the Hon. North Dalrymple Hamilton, commanding the 3rd Scots Guards; Major Vaughan Lee, Royal Horse Guards; and Captain Walter Campbell had the honour of dining with his Majesty.

Lieutenant-Colonel Davidson has succeeded the Hon. Sydney Greville and Captain Holford as Equerry-in-Waiting to the King.

Dec 3-07

Court and Personal.

The New German Ambassador.

FROGMORE (Windsor), Dec. 2

His Royal Highness the Duke of Cambridge, attended by Major-General A. Williams, has left Sandringham.

Their Majesties' other guests have also left.

The King has invested Earl de Grey, Treasurer to Queen Alexandra, with the second class, and Colonel Brocklehurst, Equerry to her Majesty, with the third class of the Royal Victorian Order.

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The Marquis of Lansdowne, Secretary of State for Foreign Affairs, was present.

Colonel Sir William Colville, Master of the Ceremonies, and Mr. R. F. Synge, Assistant-Marshal of the Ceremonies, were in attendance.

Lord Kenyon, Sir A. Condie Stephen and Captain G. Holford were in attendance as Lord, Groom and Equerry in Waiting.

The Marquis of Lansdowne had an audience of the King.

Her Royal Highness Princess Henry of Battenberg visited his Majesty. Miss Bulteel was in attendance upon her Royal Highness.

His Majesty left London in the evening for Frogmore, attended by Lord Kenyon, Sir A. Condie Stephen, Lieut.-Colonel A. Davidson, and Captain G. Holford.

Lieut.-General T. Kelly-Kenny, Adjutant-General to the Forces, and Lord Farquhar, Master of the Household, have arrived at Frogmore.

Colonel the Hon. North Dalrymple Hamilton, Commanding 3rd Battalion Scots Guards, Major Vaughan Lee, Royal Horse Guards, and Captain Walter Campbell had the honour of dining with his Majesty.

Lieut.-Colonel A. Davidson has succeeded the Hon. Sidney Greville, and Captain G. Holford has succeeded Lieut.-Colonel the Hon. H. C. Legge, as Equeries in Waiting to the King.

The Westminster Gazette.

Tudor Street, Whitehall, London, E.C.

(Printed and Published by John Marshall.)

Cutting from issue dated Dec 3, 1907.

MR. SOUSA AT SANDRINGHAM.

It Mr. Sousa's remaining concerts at the Empire Theatre and Covent Garden Theatre receive the same warm appreciation that the King, Queen, and Royal Family bestowed upon him and his band at Sandringham, where they played on Sunday evening, on the occasion of the Queen's birthday, he can, indeed, look forward to a most successful issue to his return visit to London. Out of eight numbers which made up a most comprehensive programme, the King requested no less than seven encores, and in most instances stipulated the names of same.

Dec 3

THE QUEEN'S BIRTHDAY.

Congratulations from All Parts of the World.

On Sunday and yesterday telegrams from all parts reached Queen Alexandra in great number conveying congratulations on her birthday. Yesterday morning all the Government offices and clubs flew their flags in honour of the event, and at noon the V Battery of Royal Horse Artillery fired a salute of forty-one guns (combining Royal and park salutes) in St. James's Park. In the evening most of the clubs burned gas flares and displayed illuminated devices. In the case of Marlborough House, it was observed that the device was a specially prepared one, having the monogram "A.R." picked out in tiny gas jets in the centre. Very many signalled the occasion by going to Marlborough House to sign the visitors' book, among the names inscribed being those of Sir Redvers and Lady Audrey Buller (written by Lady Buller), Dowager Lady Bath, Lord and Lady Halsbury, the Greek Charge d'Affaires, the French Ambassador, the Marquis of Abergheny, and the Korean, Serbian, Argentine, Roumanian, Persian, and Brazilian Ministers. The Lord Mayor having telegraphed to the Queen the congratulations of the City of London on her birthday, her Majesty yesterday sent the following reply:—

Sandringham, Monday.

To the Lord Mayor of London.

I thank you and the citizens of London most sincerely for your kind congratulations on my birthday.

ALEXANDRA.

In honour of the Queen's birthday all his Majesty's ships at Portsmouth were yesterday dressed rainbow fashion, and at noon a Royal salute was fired.

At various foreign stations Royal salutes were fired in honour of the event.

The Windsor and Eton Warrant Holders to the King and Queen dined at the White Hart Hotel, Windsor, last night, in honour of the Queen's birthday.

Festivities at Sandringham.

It was the special wish of the King to keep the visit to Sandringham of Mr. Sousa and his band on Sunday a secret, in order that it might surprise her Majesty. As a matter of fact, few people were aware of the engagement, and not a member of the band was told his destination until he was at Liverpool-street on Sunday afternoon. The Great Eastern Railway provided a special train for the party, which included Mrs. Sousa, Mr. Philip Yorke (Mr. Sousa's European manager), and Mr. George Ashton. The concert was held at half-past ten in the ball-room, and three hours later the performers returned to London, where they arrived at half-past four yesterday morning.

Mr. Sousa, in describing his visit to the King to a representative of "The Daily Chronicle," said:—

"I was astonished with his Majesty's profound knowledge of music and of orchestration, and I was delighted that he appreciated our humble efforts to entertain the Queen. The programme we went through was of a miscellaneous character, and included several marches and a collection of American hymn tunes. His Majesty warmly applauded the pieces, and graciously asked for several encores, and at the close requested me to play for the second time the 'Stars and Stripes.'"

"Her Majesty had evidently read all about our interesting tour in the provinces, which had been organised by Mr. Philip Yorke, for she graciously asked me about the reception I had in several towns. But the King's questions about the band greatly impressed me. Judging from what he said he has a very warm place in his heart for America and for Americans, and when I get home I shall not fail to tell people of the heartiness of his welcome. Just as I was leaving his Majesty brought forward a little box, and asked me to accept the enclosure as a souvenir from her Majesty and himself. It was the fourth-class medal of the Victorian Order, and I assure you nothing could have been given me which I shall value more. Then the Prince of Wales looked at the two decorations I was wearing—the medal of an officer of the French Academy, and that presented to me as honorary music director of the 6th Corps of the United States Army.

"Where are you going to wear your latest medal?" said the Prince.

"I replied that I should have it placed in a line with the others, but right over my heart, as a proof of my deep gratitude.

"Let me put it there for you," added his Royal Highness, and immediately the Prince pinned it on my coat. The visit was one I shall never forget."

Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances.

The Echo,

12, Catherine Street, Strand, London, W.

(W. Kennedy, Publisher.)

from issue dated

Dec 3

SOUSA'S BAND AT SANDRINGHAM

At the close of the concert at Sandringham on the Queen's birthday, the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the famous band-master with the Victorian medal, which was pinned upon his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinists, were sent for by the Queen, and congratulated upon their excellent performances.

The Western Mercur

9, Frankfort Street, Plymouth.

London Office: 144, Fleet Street, E.C.

(Published by Joseph Robert Reynolds.)

Cutting from issue dated

Dec 3

The King's admirable tact and diplomacy are manifesting themselves in new currents. It was at his Majesty's suggestion that military honours were given to the body of Count Hatzfeldt, a revival of an old custom long in abeyance. Several German newspapers confess their surprise at the special mark of courtesy just at the present time. The extension of Royal patronage to Sousa's Band on the Queen's birthday was also an act of condescension which will have influence throughout America. King Edward believes in the *entente cordiale*.

The Birmingham Daily Post.

38, New Street, Birmingham.

(Messrs. Jaffrey, Pacey & Co., Publishers.)

Cutting from issue dated

Dec 3

SOUSA AT SANDRINGHAM.

Mr. Sousa gave a performance at Sandringham on Sunday. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London. The party, under the charge of Mr. George Ashton, and consisting of Mr. and Mrs. Sousa, Miss Mary Reese-Davies (the vocalist), Miss Dorothy Hoyle (the solo violinist), Mr. Philip Yorke (Mr. Sousa's English manager), and the fifty-two members of the orchestra, left Liverpool Street at 3.30 on Sunday afternoon, and arrived at Sandringham shortly after six. Dinner was served to the party in the train. Royal carriages and the King's motor car conveyed the band to Sandringham, and at 10.30 the concert took place, extending over two hours. At the close of the concert the King and Queen held a long conversation with Mr. Sousa, and presented him with the Victoria medal. Miss Dorothy Hoyle (the violinist) and Miss Reese-Davies (the vocalist) were sent for by Queen Alexandra, who expressed her entire satisfaction with their performance. The party returned to town after the performance, leaving Welferton Station by a special train about half-past twelve, supper being provided in the train immediately after starting.

In an interview with a representative of the "London Evening News," Mr. Sousa said:—"The King has a splendid knowledge of our music, and is splendid in every way. When the concert was over his Majesty told me that he was greatly pleased at the performance. 'Your organisation,' said the King, 'is beautifully drilled, and plays beautifully.' Then he turned to the Queen, and said, 'This gentleman writes all those wonderful marches.' When he presented me with the Victorian medal I was astonished. I told his Majesty that I hoped to have the honour of composing a special march, to be dedicated to him. The Prince of Wales was very kind, too. He insisted on pinning the medal on my breast, and he told me that he regretted, during his late tour, that he had not had time to visit the States. I am more proud than I can say," concludes the great conductor, "of my visit to Sandringham. I shall save my very best ideas for the march that I am going to compose for, and dedicate to, his Majesty."

Dated December 3
Address of Journal

Mr. Sousa and his Band.

Everyone should see Mr. Expressousa and hear his lightning band before they leave London for Brighton, Bournemouth, Cheltenham, Southampton, and New York. His orchestra is nothing more nor less than a combination of musicians highly trained in the tricks and fancies of the conductor. The reeds pour forth torrents of notes, the brasses rend the air with fortissimo phrases, the big drum thunders out just to let us know he is ready and willing, and the cymbals crash with an almost incredible persistency, while Sousa himself is giving the audience additional entertainment with a series of physical exercises that have about them a distinct unconventionality. Quaint conceits and bizarre effects—a kind of musical jugglery—are produced by these clever musicians, who respond to encores with a readiness that at times is almost astounding. Sousa believes in getting on to the encore at once, and he not infrequently supplements one by another and even a third. His own marches and coon ditties are the encores he favours, and it is he who popularised the latter in America. It came about in this way. Sousa in the States seldom if ever repeats a piece which may prove acceptable to the audience. To appease applause he introduced the practice of playing a coon song. The public liked it, and that's how the coon song became popular. Sousa's band is no better than many reed and brass combinations in this country, although it has been trained in a number of entertaining tricks. The imitations of the sand dance, big boot dance, and nigger hilarity are some of the features of Sousa's entertainment. As for his marches, when Sousa says "Let it go," and concentrates his attention on the big drum and trombones look out. It is then that the "welkin rings." Sousa has not brought his band over here to teach us what music ought to be—he will never be able to do that—but simply to amuse us and carry away a few dollars.

The Manchester Guardian

4, Warren Street, Manchester.

(Taylor, Garnett and Co., Publishers.)

Clipping from issue dated Dec 3

The visit of Mr. Sousa and his band to Sandringham was kept a secret till the last moment. One might have thought that the reason was the not unnatural one that the King preferred that a less fierce light should beat on his entertainments in future than was turned on to the visit of Mr. Dan Leno and Mr. Seymour Hicks. However, it is said that His Majesty's only reason was a very likeable desire to give the Queen a surprise on her birthday. The followers of Mr. Sousa did not know till they entered the train where they were going. They had heard rumours of "a country house," and no more. After all, even a band may have its romances and its disciplines.

The Daily News,

19, 20, & 21, Bouverie Street, E.C.

(T. Britton, Publisher.)

Clipping from issue dated Dec 3

MUSIC.

SOUSA'S BAND AT SANDRINGHAM.

Mr. Sousa's American band, who this week are concluding their engagement at Covent Garden, were taken down to Sandringham on Sunday, to play before the King, and they are very naturally delighted at their reception, and at the rare honour thus paid them. The whole matter was, by the wish of his Majesty, kept a close secret, partly in order to afford Queen Alexandra a surprise on her birthday. Even the servants at Sandringham were not informed until almost the last moment; while the members of the orchestra had not the smallest idea of their destination until after the train had actually started. They were simply directed to prepare themselves to fulfil a Sunday private engagement in the country. The party—namely, the band of 52 players, with Mr. Sousa as conductor, Messrs. Ashton and Yorke, the managers, Miss Maude Davies, the American vocalist, and Miss Hoyle, the violinist, started from Liverpool-street on Sunday afternoon at half-past three, by special train, and an early dinner was served on the journey. They played before the Royal Family after dinner, the announced programme, which occupied nearly two hours in performance, consisting of eight numbers, to which were added seven of the encores which are the great feature of the Sousa programmes in London. Some of the encores were, we are informed, selected by the King personally. The Royal party included the King and Queen, the Prince and Princess of Wales, the Princess Victoria, and Prince and Princess Charles of Denmark, while Lady de Grey and a few others were also invited. At the close of the performance, after the usual congratulatory remarks, the two lady performers were sent for by the King, who conversed with them a short time. The King also sent for Mr. Sousa, and presented him with the Victoria Medal.

Court Circular.

FROGMORE, Windsor, Monday Evening.
The King has invested Earl de Grey, Treasurer to Queen Alexandra, with the Second Class, and Colonel Brocklehurst, Equerry to her Majesty, with the Third Class of the Royal Victorian Order.
Herr Gottlieb's band has had the honour of playing selections of music in the evenings during the past week.
Herr Kandt's band and Mr. John Philip Sousa and his band have also had the honour of playing at Sandringham before the King and Queen.
The King left Sandringham for Marlborough House this morning.
His Majesty left London in the evening for Frogmore.
Lieut.-General T. Kelly-Kenny, Adjutant-General to the Forces, and Lord Farquhar, Master of the Household, have arrived at Frogmore.
Colonel the Hon. North Dalrymple Hamilton, commanding 3rd Batt. Scots Guards; Major Vaughan Lee, Royal Horse Guards; and Captain Walter Campbell had the honour of dining with his Majesty.
YORK HOUSE, St. James' Palace, Monday Evening.
The Prince and Princess of Wales arrived at York House this afternoon from Sandringham.

and Mr. Joseph H. Barber, secretary.

The fancy dress ball season at Covent Theatre will not be in any way interrupted by the Sousa's Band performances, and the ball will take place on Friday evening as usual, with solid silver tea and coffee service with the list of valuable prizes, and a special will be given for the best domino.

The Financial News,

Temple Avenue, Tudor Street.

Clipping from issue dated Dec 4 1901

Clipping from issue dated Dec 4 1901

Queen Alexandra's birthday

Sousa's band was commanded to Sandringham on Sunday. The English manager received the Royal command on Thursday through Mr. George Ashton, with instructions that the whole affair was to be kept a profound secret, as His Majesty was anxious to give the Queen a surprise on her birthday. So jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the special train was starting from Liverpool-street Station at half-past three o'clock on Sunday afternoon that they learned their destination. The party, under the charge of Mr. George Ashton, consisted of Mr. and Mrs. Sousa, Miss Maud Reese-Davies (the vocalist), Miss Dorothy Hoyle (the solo violinist), Mr. Philip Yorke (Mr. Sousa's English manager), and the 52 members of the orchestra. Sandringham was reached shortly after six o'clock. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London. At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian medal, which was pinned on his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances. The band returned by special train to town.

"Sousa" and his Band make their last appearance on Saturday next. In the afternoon at the Empire, and in the evening at the Garden.

From Dly Telegraph
Date 5-12-01

As a compliment to the directors of the Empire Theatre to-morrow evening, at ten o'clock, for an hour. On Monday night Mr. Henry E. Dixey will have an engagement at this house.

ROMEIKE AND CURTICE,

PRESS CUTTING AND INFORMATION AGENCY,

359, STRAND, LONDON, W.C.

From Dly Chronicle
Date Dec 5 1901

EMPIRE THEATRE.—Out of compliment to the directors of the Empire, Mr. Sousa will bring his band to this popular variety theatre for half an hour to-morrow evening, appearing at ten o'clock, just before the ballet "Old China." Mr. Henry E. Dixey, the well-known comedian, begins an engagement at the Empire on Monday.

Court Circular.

FROGMORE, Windsor, Dec. 2.

His Royal Highness the Duke of Cambridge, attended by Major-General A. Williams, has left Sandringham. Their Majesties' other guests have also left.
The King has invested Earl de Grey, Treasurer to Queen Alexandra, with the Second Class, and Colonel Brocklehurst, Equerry to her Majesty, with the Third Class of the Royal Victorian Order.
Herr Gottlieb's band has had the honour of playing selections of music in the evenings during the past week.
Herr Kandt's band and Mr. John Philip Sousa and his band have also had the honour of playing at Sandringham before their Majesties the King and Queen.

SOUSA AT SANDRINGHAM

HIS IMPRESSIONS OF THE VISIT.

Mr. Sousa, in describing his visit to the King at Sandringham to a representative of the "Daily Chronicle," said:—

"I was astonished with His Majesty's profound knowledge of music and of orchestration, and I was delighted that he appreciated our humble efforts to entertain the Queen. The programme we went through was of a miscellaneous character, and included several marches and a collection of American tunes. His Majesty warmly applauded the pieces, and graciously asked for several encores, and the close requested me to play for the second time of "Stars and Stripes."

Her Majesty had evidently read all about our interesting tour in the provinces, which had been organised by Mr. Philip Yorke, for she graciously asked me about the reception I had in several towns. But the King's questions about the band greatly impressed me. Judging from what he said he has a very warm place in his heart for America and for Americans, and when I get home I shall not fail to tell people of the heartiness of his welcome. Just as I was leaving His Majesty brought forward a little box, and asked me to accept the enclosure as a souvenir of Her Majesty and himself. It was the fourth-class medal of the Victorian Order, and I assure you nothing could have been given me which I shall value more. Then the Prince of Wales looked at the two decorations I was wearing—the medal of an officer of the French Academy, and that presented to me as honorary music director of the 6th Corps of the United States army.

"Where are you going to wear your latest medal?" said the Prince.

"I replied that I should have it placed in a line with the others, but right over my heart, as a proof of my deep gratitude."

"Let me put it there for you," added His Royal Highness, and immediately the Prince pinned it on my coat. The visit was one I shall never forget."

Miss Reese-Davies, vocalist, and Miss Dorothy Joyly, violinist, were sent for by the Queen, and congratulated upon their excellent performances.

MUSIC OF TO-DAY.

IN the profession of music, as in medicine, there are general practitioners and specialists. In days of yore musicians were wont to specialise, perhaps unwittingly, in the expression of some abstract sentiment; by some ambition, by some patriotism, by many love was the chosen theme. Now there is a tendency to specialise not only in sentiment but even in movement. With Strauss it is the Waltz, with Sousa the March. Those who have heard his comic opera, "El Capitan," presented in London by Mr. De Wolff Hopper, some time past, can scarcely have failed to notice the predominance therein of the martial element. Still more was it noticeable in the series of concerts given by the American composer and his band last week, at the Empire in the afternoon, and at Covent Garden Theatre in the evening; concerts, which it is worth remembering, will be repeated at both houses till the end of this week.

I know not how others were effected, but the music of John Philip Sousa gives me the impression, both in composition and interpretation, of being curiously symbolic of the characteristics of the United States. It is full of energy, action, high spirits, self-confidence—and has just the suspicion of a certain quality of bombast. It is triumphant, defiant, at times even hilarious, but I cannot conceive it ever striking the subtler chords of pathos, sorrow or compassion. Even a simple air like "The Old Folks at Home" seems less plaintive and more grandiose under Mr. Sousa's direction. It is in rendering such music as the "Stars and Stripes," "Washington Post," or "Coon Band Contest" that the Sousa orchestra excels, for the *forte* of its conductor is extremely *forte*. But if there is a good deal "Smack! Bang!! Crash!!! Ta-ra-ra-Smack! Bang!! Crash!!!" in a Sousa concert, it must be admitted that the "Smack" is timed to the second, that the "Bang" is delightfully crisp, and that the "Crash," though somewhat terrifying, is truly majestic in its proportions. Mr. Sousa's reception in London has been more than favourable, it has been enthusiastic; double and treble encores have been readily granted to nearly every selection, and in all this he has but reaped the reward of his admirable control over the band, which

he handles as if it were a single instrument, and his wise choice of essentially popular programmes.

SOUSA'S BAND.

TO THE EDITOR OF THE BRADFORD OBSERVER.

SIR,—I saw the advertisement for the above concert in your columns to-day, and that there were reserved seats for 2s. I went to the hall about a quarter to eight, paid 2s., and received a ticket, which, according to the advertisement, should have been for a reserved seat. On entering the room I found, however, that I had not a reserved seat. I asked the attendant why this was, and he refused to give me any answer but "I don't know," meaning, of course, "I am not going to say." I decided, therefore, to go to the four shilling seats, and asked for a pass from the man at the door, but he wouldn't or couldn't give me one, and said that if I went down stairs to the ticket office and paid the extra 2s. it would be all right. I thought this odd, but I struggled down through an ascending crowd, and was, of course, told at the ticket office that I must produce my former ticket. I struggled back, and this time obtained a ticket, and then struggled down again, delivered this ticket and 2s., and ascended to the four shilling seats with a numbered ticket. But as there was no attendant to show the way to the seats I never found my number. This was of no consequence, as there were many empty seats. It would have been awkward had there been a crowd. I told a magnificent young person in a frock coat and top hat that this very simple transaction would have been concluded in England promptly, civilly, and without annoyance to the person who was striving to pay the managers something extra. And I added that if this was the way in which Americans managed business, the less of their business ways we had the better. And I think so still. I enclose my card.—I am, &c.,
November 14, 1901. AN ENGLISHMAN.

THINGS THEATRICAL.

Sousa's band commences to-day a short season of concerts in London, and will appear at the Empire Theatre every afternoon, and at the Covent Garden Opera House each evening.

Sousa is scoring a great success in the Provinces. He is admittedly far away the most interesting figure in music in this country. Appreciation of the fact is evidenced by record audiences. There are already large bookings for his fortnight of popular concerts in London, commencing November 23.

Mr. Sousa and his band, fresh from their triumphs at the Glasgow Exhibition, has returned here for a series of performances, to be given in the afternoon at the Empire, and in the evening at Covent Garden Theatre. The series began on Saturday last at the Leicester-Square house, which was very crowded. The famous band is heard to especial advantage in the larger of the two houses, the vastness of which is admirably adapted to the performance of music scored for an orchestra of brass and wood-wind. Mr. Sousa knows how to put together a programme which shall please the great majority of his hearers.

London Times
30/11/01

London is now enjoying Sousa, fresh from his success at the Glasgow Exhibition. He is far more than a musician; he is an actor and a first-class stage manager. He seems to feel the mood of his audience, and charms them with sudden changes. A bit off kilter, a bit of Wagner, and then perhaps even comes the "Washington Post." However much certain musical enthusiasts may object to this kind of thing, it is quite impossible to be dull under it, and London is thankful for anything cheerful in its present mood.

Wolverhampton
20/11

SOUSA'S BAND AT WOLVERHAMPTON
TWO SUCCESSFUL CONCERTS.

Yesterday Wolverhampton was honoured by a visit from the famous American musical organisation known as Sousa's Band. Sousa's Band is the creation of Mr Philip John Sousa, one of America's foremost musicians, and who is known throughout the whole musical world as the "March King." It is he who has given the world the famous "Washington Post" march and dance, a piece which is probably as well-known to most people as any piece of music ever written, and which is one of the merriest and most exhilarating dances to be heard or practised in a hall or room. It is to the fine rhythm and swing of his marches that Sousa probably owes most of his unique popularity, but that he is capable of much more elaborate work is evidenced by a number of more ambitious and successful compositions. The band gave two performances, the first being in the afternoon, and the audience, for a matinee performance, certainly proved that the famous organisation was by no means either unknown or unwelcome in the town. Mr Sousa is not merely an experimentalist in new ideas, but a man of high genius and force of character, and he has brought with him a band which he has himself created and trained, and brought to what must be admitted is practical perfection. The well-known conductor was immediately recognised on ascending the conductor's platform. He lost no time in acknowledging his welcome, and almost before he had turned his back on the audience the band were at work on the overture, "Tannhauser," with which the concert started. It was a well-selected introduction, and the magnificent and weird strains of Wagner were brought out with immense power. The opening bars were enough to indicate the quality of the band, and as the piece progressed it was played with a wealth and volume of tone, a crispness, and cohesion of attack, and a perfect touch of sentiment, which altogether helped to produce an interpretation worth going miles to listen to. This was followed by a cornet solo by Mr Herbert L. Clarke, not solo by Mr Herbert L. Clarke, which was well rendered. While being clear and fine, however, the performer's work was by no means marked by any of the higher qualities of the cornet's capacity. "The Last Days of Pompeii" (Sousa) was, however, a descriptive piece which was well calculated to bring out the full qualities of the band in all departments, and the performers certainly gave a proof of their best powers. At times, especially when depicting the eruption of Vesuvius, the power of the instruments was almost overwhelming, but quality and tone were never lost, while in some of the lighter passages one could almost fancy that there were strings in the band. The audience were so delighted that they gave a redemand, and the band immediately struck up the "Washington Post," which was taken along with a swing and crispness of accentuation which marked the rendition as characteristic. Among the other pieces which were particularly successful were a Grand Scene from Wagner's Parsifal "Knights of the Holy Grail" and "The Invincible Eagle." The final selection, "Plantation Songs and Dances," was one of those pieces which few conductors understand so well, and Sousa and his men achieved a distinct triumph in this. Several encores were given in the course of the programme, and were appreciated quite as warmly as the larger pieces in the programme proper. Taken all round Sousa and his band quite justified their reputation. In addition to the band, Miss Mendelsohn (soprano) sang a couple of very nice songs, while Miss Dorothy Hoyle gave a most skilfully-executed, and dainty violin solo, which was quite a relief from the power and blare of the heavier work of the programme. In the evening the Agricultural Hall was filled by an audience which grew enthusiastic over the band, which again gave a programme of first-class character, several encores being freely responded to.

Oxford Chronicle
22/11

SOUSA AND HIS BAND.

On Thursday afternoon Oxford had the opportunity of hearing Mr. Sousa's Band for the first time. The Town Hall was filled to overflowing and each item of the programme met with so much applause, many encores being demanded and freely and gracefully given.

Mr. Sousa's Band is too well-known by reputation to make a detailed criticism necessary here. Suffice it to say that Thursday's concert was in every way worthy of it and of him. The band is kept singularly well under control, and responds with ready sympathy to each demand made upon it by its able conductor, whose characteristic and suggestive movements whilst conducting add a touch of realism to the pictures which each and every item of Mr. Sousa's programme is calculated, as it were, to call up before the mind's eye. This realism was particularly noticeable in the "Last Days of Pompeii," a suite from the pen of Mr. Sousa himself. The "motif" of the suite was given in the programme by an extract from Lytton's well-known novel; and in the musical passage into which the composer translates Lytton's description of the earthquake—"At the moment they felt the earth shake beneath their feet, and beyond, in the darkness, they heard the crash of falling roofs," Mr. Sousa succeeded in attaining an almost painful degree of vividness. Mr. Sousa's well-known march, "The Invincible Eagle," and the pieces which he gave as encores, "Hands across the seas" and "The Stars and Stripes," were received with an enthusiasm which left no doubt as to the essential cordiality of Anglo-American relations.

It is, however, to be regretted, perhaps, that Mr. Sousa, in order to secure his effects, is obliged to have recourse to original and, in some cases, somewhat questionable devices; among the latter, we would suggest, falls the giving prominence to his brass by the expedient of causing them, during the progress of the piece, to come forward and line up on the edge of the platform. The effect can hardly fail to be striking, but it is at the risk of deafening the first half-dozen rows of his audience.

In concession to British prejudices, Mr. Sousa has been well advised to modify, to some extent, the exclusion of anything in the form of classical music, which, we believe, was unfavourably noticed in his earlier concerts in England; to this circumstance, perhaps, we owe the inclusion in Thursday's programme of the selections from "Tannhauser" and "Parsifal," the latter of which was the most substantial item on the programme. It was magnificently rendered.

The programme was agreeably diversified by a cornet solo by Mr. H. L. Clarke, a soprano solo from Donizetti's "Linda de Chaminour," a song which showed to advantage Miss Reese-Davies' extraordinary compass of voice, and a violin solo, "Gipsy Dances," by Nachez, which met with an excellent rendering at the hands of Miss Dorothy Hoyle, a young violinist distinguished for technique and purity of tone.

The whole concert was an unqualified success, and Mr. Sousa may be assured that if he can see his way to pay Oxford another visit he will be met with an enthusiastic welcome.

MUTE.

London Times
29/11/01

Mr. Sousa and his band, says a Metropolitan correspondent, began their fortnight's season of London concerts on Saturday. They will be heard in the daytime at the Empire, and in the evening at Covent Garden. The performances on Saturday afternoon were anything but inspiring. Dynamic contrasts were conspicuous by their absence, and a lack of vivacity marked the interpretations generally. We recognise gladly the excellent balance of tone, refinement, and unanimity of phrasing that distinguish Mr. Sousa's band, but as regards warmth, vigour, breadth, and brilliancy, our best military bands—the Coldstreams, for example, or the Grenadiers—are, in our opinion, much superior. The playing of the American band reminds us too often of music produced by clockwork. We imagine this to be the result of too much drilling. In pursuit of the delicacies appertaining to a perfect and thoroughly well-oiled machine Mr. Sousa has, it seems to us, lost sight of such qualities as grandeur, passion, and that manly grip that is one of the great secrets of so performing music that it arouses enthusiasm. Mr. Sousa pleases and entertains, but he does not convince.

MR SOUSA AND HIS BAND AT THE DOME.

The Brighton public are much indebted to Mr. H. Cecil Beryl, the lessee and manager of the Theatre Royal, for affording them an early opportunity of hearing the celebrated J. P. Sousa and his American Band. He has just made his reappearance in London, and he will, under Mr Beryl's direction, visit Brighton on Tuesday week, December the 10th, and give two concerts in the Dome—one in the afternoon and the other in the evening. As is well known, Mr Sousa and his Band have created quite a sensation in London; their style is altogether different from the English, and the spirit and dash they put into their performances of popular music have won them high favour; while their interpretation of high-class music is equally striking for its excellence. The forthcoming concerts will undoubtedly be in the nature of musical treats, and must attract very large audiences.

Seats should be secured early, and this may be done by application at Messrs Lyon and Hall's pianoforte showrooms, Warwick Mansions, East Street, Brighton, and 22, Church Road, Hove.

Echo
20

Sousa's Band will commence a series of twelve afternoon performances at the Empire on Saturday. It should be noted that no smoking is to be allowed during this latter engagement.

London is now enjoying Sousa, fresh from his success at the Glasgow Exhibition. He is far more than a musician ; he is an actor and a first-class stage manager. He seems to feel the mood of his audience, and charms them with sudden changes. A bit of Liszt, a bit of Wagner, and then perhaps crash comes the " Washington Post." However much certain musical enthusiasts may object to this kind of thing, it is quite impossible to be dull under it, and London is thankful for anything cheerful in its present mood.

**SOUSA'S BAND AT WOLVER-
HAMPTON**

TWO SUCCESSFUL CONCERTS.

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On Thursday afternoon Oxford had the opportunity of hearing Mr. Sousa's Band for the first time. The Town Hall was filled to overflowing and each item of the programme met with loud applause, many encores being demanded and freely and gracefully given.

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The visit to Bath on Thursday evening of the great American bandmaster and composer, Sousa and his much advertised band, excited an interest only equalled occasionally. The Ballroom at the Assembly Rooms, where the concert took place, was crowded, and hundreds sought admission in vain. Sousa, his band, and his methods are so utterly at variance with our English notions that there is a bewildering scope for comment and criticism with which space interferes. In the first place there is the peculiar constitution of the orchestra, a large body of wood wind taking the place of the strings. Of 55 performers there are, we are told, 14 B flat clarinets, an alto and a bass clarinet, four flutes, oboes, cor anglais, four saxophones, cornets, trumpets, a flugel-horn, four sizeable tubas, euphoniums and one prodigious bombardon. The resources at command, therefore, are simply overwhelming, and clearly the orchestra can only be heard at its best in the unlimited auditorium of the open air. The area of the ballroom was almost ludicrous for such a volume of sound, and those, who, like ourselves, had the misfortune to sit just below the trombones, found this out most acutely. It is more than a question whether the order of seating ought not to have been reversed, and the reserve benches been relegated for once to the background. Sousa did not fulfil our expectations in the method of his conducting. We were warned to expect something unique in his direction—that he would conduct not alone with the baton, but "with his body and arms as well, illustrating the music with a picturesque and graceful pantomime," and so on, but in fact a less theatrical or more undemonstrative conductor there could not be than Sousa was last evening. Some mannerisms unknown to the English conductor he may have, but very possibly there was no need for excessive effort on his part, for the appearance of the programme indicated that it had been given in precisely the same form over and over again, till his rank and file have ceased to need a very thorough lead. Only in the celebrated "El Capitan" march, which represents Sousa's high watermark in march writing, was he so active as to compel attention. The forte of Sousa and his band is clearly in the rendition of music of the stirring military type. As arranged, the band were to play eight selections; by the end of the evening they had played 13. Encores are clearly taken as a matter of course. Incidentally as one of the lessons to be derived from the concert, it may be said that it is the practice to hoist a large placard bearing the name of the encore piece. It was as the first concession of this kind that the "Washington Post" came to be played (this was not considered to need placarding), and this in turn being encored, "Hands across the Sea" was given to the audience's great delight. "El Capitan" being another of the pieces played to satisfy applause it will be seen that Sousa's encores were as important as his programme pieces. It is impossible to follow the concert through in detail, for something more than a bare reference must be made to the marvellous trombone playing of Mr. Arthur Pryor. Nothing like it had been heard at the Rooms previously, indeed a trombone soloist to approach him is said not to have been forthcoming before. His perfect tones and the rapidity with which he accomplished the difficult "cel" passages with his own composition "Love Thoughts" were amazing. For an encore he chose the well-known "Drinking" song, and the closing octaves in which the basso-profundo revels were transcribed to a depth quite unfathomable. The only relief from the band's performances were two songs (the result of a recall) by Miss Maud Reese-Davies, an American soprano, whose merits even the greater attractions of the band were unable to hide, and two violin solos, accounted for in the same way, contributed by Miss Dorothy Hoyle. The most striking feature of the concert, apart from the actual music, was the entire absence of tedious "waites" between the items, the result being that the performance went with a swing unknown to English band patrons.

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Journal : *London* The Times

Date : 24 NOV. 1901

Adresse : LONDRES

Signé :

Sousa and his celebrated band is altogether too vast a topic to be hustled off in a mere paragraph. From a critically musical standpoint, he will be dealt with in another column. It is, however, well within my province to assure those who would observe his mannerisms as conductor that they in no wise fall short of all we have hitherto believed. The programme and apparently the composer was not in a journalistic vein and words did not flow freely; later the printer got impatient, and he had to hurry up, and it was evidently with relief that John Philip threw down his pen and turned his attention to the ever-popular "Washington Post," which was one of the many encores of the afternoon. Indeed, it seemed hardly necessary to have any printed programme, for it is almost safe to assert that, given a good opening piece, an encore follows as a matter of course, and more encores still, the public having an insatiable maw. But it is quite worth while to hear this famous band. All should go—and soon.

C. McD.

Journal : The Times
25 NOV 1901

Date :

Adresse : LONDRES

Signé :

Journal : Morning Post

Date : 26 NOV 1901

Adresse : 12, Wellington Street-Londres W. C.

Signé :

MR. SOUSA'S BAND.—In response to a generally expressed desire, Mr. John Philip Sousa and the management of the Sousa concerts have arranged to present complete Sousa programmes both afternoon at the Empire and evening at Covent Garden to-morrow and on Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of the American conductor and composer. Both in America and on the Continent these Sousa programmes have proved among the most popular of the musical offerings of the great American band, and they should prove interesting as an illustration of the versatility of the composer.

MR. SOUSA'S BAND.—After a seven weeks' tour in the provinces Mr. John Philip Sousa and his band now returned to London, where they are giving performances a day, in the afternoon at the Empire and in the evening at Covent-garden. His popularity in country is, apparently, assured, and Covent-garden quite full when he gave his first concert there on Saturday evening. There may be two opinions about his music, but there can hardly be two opinions about his band. Its composition is quite unusual, and we possess not like it in England. He has, moreover, brought its playing to a very high level of excellence, the parts beautifully balanced and the tone is wonderful. It is in Mr. Sousa's own music that its best qualities are displayed. The music is not of the classical order, but has all the elements of temporary popularity. It is melodious, though it is conceivable that the melody would pall with constant repetition; it has strong marked rhythms and it is full of swing. There is no lack of it at his concerts, and on Saturday besides the two pieces that were on the programme, a suite called "Maidens Three" and a march "The Stars and Stripes for ever," Mr. Sousa gave many of his own compositions as encores. That they were well played need hardly be said, for if there is one quality that the orchestra possesses above all others it is spirit. Two soloists appeared at this concert, Miss Maud Reese-Davies, a singer, and Miss Dorothy Hoyle, a violinist.

RIF : 0 fr. 30 par coupure envoyée.

édit, paiement	par	100 coupures.	25 frs
ce, sans période	> 250	>	55
lips limité.	> 500	>	105
	> 1000	>	200

Sousa's celebrated band will to-day commence a series of twelve performances at the Empire Theatre. It is understood that no smoking will be permitted during this engagement. The clever juggler, Aldrich, from "The Girl From Up There," has commenced an engagement at this popular house.

Single American Press
23/11
London

SOUSA AND HIS BAND AT THE ROOMS.

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500 >	105
1000 >	200

MR. SOUSA'S BAND.—After a seven weeks' tour in the provinces Mr. John Philip Sousa and his band have now returned to London, where they are giving two performances a day, in the afternoon at the Empire and in the evening at Covent-garden. His popularity in this country is, apparently, assured, and Covent-garden was quite full when he gave his first concert there on Saturday evening. There may be two opinions about his music, but there can hardly be two opinions about his band. Its composition is quite unusual, and we possess nothing like it in England. He has, moreover, brought its playing to a very high level of excellence, the parts are beautifully balanced and the tone is wonderful. It is in Mr. Sousa's own music that its best qualities are displayed. The music is not of the classical order, but it has all the elements of temporary popularity. It is melodious, though it is conceivable that the melodies would pall with constant repetition; it has strongly marked rhythms and it is full of swing. There is no lack of it at his concerts, and on Saturday besides the two pieces that were on the programme, a suite called "Maidens Three" and a march "The Stars and Stripes for ever," Mr. Sousa gave many of his own compositions as encores. That they were well played need hardly be said, for if there is one quality that the orchestra possesses above all others it is spirit. Two soloists appeared at this concert, Miss Maud Reese-Davies, a singer, and Miss Dorothy Hoyle, a violinist.

Sousa's celebrated band will to-day commence a series of twelve performances at the Empire Theatre. It is understood that no smoking will be permitted during this engagement. The clever juggler, Aldrich, from "The Girl From Up There," has commenced an engagement at this popular house.

DRAMATIC AND MUSICAL.

Mr Sousa has, I learn, resolved to slightly extend his present visit to England, and after the termination of his season at the Empire and at Covent Garden on Saturday week he will pay a flying visit, first to the Crystal Palace and then to some of the holiday resorts on the south coast, such as Brighton, Bournemouth, and Southampton, remaining as a rule only a day or two in each town, and sailing for New York on December 14. He and his band will probably not return to Europe for two or three years.

Journal : The Daily News
Date : 26 NOV1901
Adresse : 19, Bouverie Street-Londres E. C.
Signé :

It is obvious that Mr. Sousa's Marches and similar compositions are the works best appreciated at the concerts given by his band. It has accordingly been decided to present complete Sousa programmes both in the afternoon at the Empire and in the evening at Covent Garden, to-morrow, and also on Saturday next, when all the musical numbers, including the vocal and violin solos, will be selected from the works of this popular American conductor.

RIF : 0 fr. 30 par coupure envoyée.

réduit, paiement	par 100 coupures.	25 francs.
ance, sans période	> 250 >	55 >
emps limité.	> 500 >	105 >
	> 1000 >	200 >

From Whitehall Rev
Date 28 11 01

"O LISTEN to the band!" Mr. John P. Sousa and his company of musicians had a very cordial reception upon their appearance at Covent Garden Theatre, for the first of their series of performances at that house, on Saturday evening. The programme was a long and varied one, and was rendered with all the technical skill and artistic finish for which the band is famous. The ability of the performers was displayed in such widely diverse directions as in scenes from *Lohengrin* and a transcription of Liszt's second Polonaise. Amongst the items which were most appreciated were the performances of Mr. Arthur Pryor, who has been called the "Paganini of the trombone," and who played a piece of his own, entitled, "The American Patriot," afterwards giving an interesting rendering of the German "Trinklied." Miss Reese-Davies's contribution, in the form of a song entitled "Will you love when the lilies are dead," with its waltz refrain, also proved very popular. Miss Dorothy Hoyle's gave two violin solos which were executed in a masterly way. The "encores" throughout the evening were many, and were responded to with much promptness by the celebrated conductor. The Marches especially were looked forward to with interest by the audience, and these were given with all the skill and precision for which this company of musicians is noted. Altogether, Mr. Sousa's season at Covent Garden promises to be a very successful one.

An exceptional musical treat is doubtless in store for those who visit Covent Garden Theatre on Saturday evening next, for on that occasion, in response to a general desire, all the musical numbers presented (including the vocal and violin solos) will be selected from the works of the American conductor and composer.

at 8.30 o'clock. We cannot say that we think the famous band is heard to the same advantage in the opera-house as in the larger space at the Albert Hall, the very vastness of which is so admirably adapted to the performance of music scored for an orchestra of brass and wood-wind, in which the "percussion" plays such an important part. However, the various items were once more greeted with enthusiastic applause by a very large audience. The performance of Wagner arrangements, however, should disappear from the programme at once, the scenes from "Lohengrin" on Saturday night being anything but well put together, and causing but little pleasure to those who have heard the same music given in their original form in the same locale and elsewhere. Mr. Arthur Pryor again showed his wonderful mastery of the trombone in a solo of his own composition, while Miss Reese-Davies and Miss Dorothy Hoyle were both most successful as vocalist and violinist respectively.

Not being a musician I am not called upon to determine as to the merits of a clarionette against that of a cornet being the principal instrument in a brass band. Sousa, I understand, makes use of the former, our military bandmasters the latter. From what I can gather, several musical critics differ with regard to Sousa as a musician; all I can say is that the playing by his orchestra of coon airs, cake walks, and selections from Leslie Stuart's music pleased me immensely. As to the general merits of the band, it struck me as being quite as good as Zaverthal's artillery string band or the orchestra of the Royal Marine Light Infantry, which is such a feature of Southsea Pier, and that, I think, is very high praise indeed.

Improvements have been made at Covent Garden Theatre for the comfort of the audiences attracted by Sousa's band. The orchestra is now placed in front of the drop curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts. The charge for the promenade has been reduced to the popular price of one shilling.

THE SPORTING TIMES, LONDON

30 NOV1901

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From Graphic
Date 30 NOV1901

MUSIC NOTES

MR. SOUSA'S American band are again with us, and down to end of next week they will be giving concerts in the afternoons at the Empire Theatre, and in the evenings at Covent Garden. Later on, before they return to New York, they have arranged two concerts at the Crystal Palace. The Opera House is just now fitted up for the fancy dress balls, and the electric and other decorations remain, the only difference, indeed, being that half the dancing floor is now occupied by orchestral stalls. Mr. Sousa's programmes are much the same as when he was here at the Albert Hall in the autumn, the least effective items again being those which are written for an ordinary orchestra, but have been "arranged" for wind band, while the works which are most popular with the audience are Mr. Sousa's own very taking marches, which as a rule are given as encore pieces. Of course, also, we have the usual cake walks, coon steps, nigger tunes, and other essentially American items. The band have been splendidly trained; some of the soloists—especially the trombone—are fine performers, and it seems almost a pity we cannot hear them at open-air concerts, for which they are, of course, best suited.

Journal : Free Lance
Date : 30 NOV. 1901
Adresse : LONDRES

Sousa's Success.

London has at last been awakened from its lethargy. John Philip Sousa, fresh from his Glasgow success at the Exhibition, has arrived with his celebrated band. We wanted Sousa badly, for the depression was almost unbearable, and it is impossible to be down in the musician, he is a first-class actor, and as good a stage-manager as exists in any country. He knows the right thing to do, and does it at the exact time. A little bit of Liszt, a little bit of Wagner, and then crash goes the famous "Washington Post," or some enchanting "rag-time" melody from the great country over there. Sousa does not wait for encores. He gives them of his own accord, and he seems to feel the temperament of his audience.

d'avance, sans paiement
de temps limité.

1000 200

Sousa and his band returned to London for a series of concerts to be given during the next fortnight on Saturday. In the afternoon matinee will be given at the Empire Theatre at three o'clock and at Covent Garden at 8.30 o'clock. We cannot say that we think the famous band is heard to the same advantage in the opera-house as in the larger space at the Albert Hall, the very vastness of which is so admirably adapted to the performance of music scored for an orchestra of brass and wood-wind, in which the "percussion" plays such an important part. However, the various items were once more greeted with enthusiastic applause by a very large audience. The performance of Wagner arrangements, however, should disappear from the programme at once, the scenes from "Lohengrin" on Saturday night being anything but well put together, and causing but little pleasure to those who have heard the same music given in their original form in the same locale and elsewhere. Mr. Arthur Pryor again showed his wonderful mastery of the trombone in a solo of his own composition, while Miss Reese-Davies and Miss Dorothy Hoyle were both most successful as vocalist and violinist respectively.

Sousa at Covent Garden.

From *James Douglas* 29/11

is one of those weird and terrible things which might well haunt a man all his life. This was presented at St. George's Hall on Tuesday night, and it must be confessed that, clever as the representation was, even the votaries of the German theatre in London did not look conspicuously happy at the prospect of seeing the same play on Wednesday, Friday, and Saturday. Nevertheless, the laws of the St. George's Hall are like the more historic laws of the Medes and Persians, unalterable, and so Hedda Gabler may be said to reign supreme this week.

"THE well laid plans o' mice and men," says Robbie Burns, in the exuberance of his sorrow at parting from his innamorata, "going aft agley." This text Mrs. Ryley has taken to heart, and written a play called *Mice and Men*, which Mr. Forbes Robertson produced at Manchester on

From *Michael Lee* 2/12

RIE : 0 fr. 30 par coupure envoyée.
rédut, paiement par 100 coupures. 25 francs.
ance, sans période 105
rédut, paiement par 100 coupures. 25 francs.

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Journal : The Daily News
Date : 26 NOV 1901
Address : 19, Boulevard Street-Londres E. C.
Signé :

DRAMATIC AND MUSICAL
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Not being a musician I am not called upon to determine as to the merits of a clarionette against that of a cornet being the principal instrument in a brass band. Sousa, I understand, makes use of the former, our military bandmasters the latter. From what I can gather, several musical critics differ with regard to Sousa as a musician; all I can say is that the playing by his orchestra of coon airs, cake walks, and selections from Leslie Stuart's music pleased me immensely. As to the general merits of the band, it struck me as being quite as good as Zaverata's artillery string band or the orchestra of the Royal Marine Light Infantry, which is such a feature of Southern Pines, and that, I think, is very high praise indeed.

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From *John Smith* 30 NOV 1901

MR. SOUSA'S American band are again with us, and down to end of next week they will be giving concerts in the afternoon at the Empire Theatre, and in the evenings at Covent Garden. Later on, before they return to New York, they have arranged two concerts at the Crystal Palace, and the electric and other decorations up for the fancy dress balls, indeed, being that half the dancing floor remain, the only difference, indeed, being that half the dancing floor is now occupied by orchestral stalls. Mr. Sousa's programmes are much the same as when he was here at the Albert Hall in the autumn, the least effective items again being those which are written for an ordinary orchestra, but have been "arranged" for wind band, while the works which are most popular with the audience are Mr. Sousa's own very taking marches, which as a rule are given as encore pieces. Of course, also, we have the usual cake walks, coon steps, nigger tunes, and other essentially American items. The band have been splendidly trained; some of the soloists—especially the trombone—are fine performers, and it seems almost a pity we cannot hear them at open-air concerts, for which they are, of course, best suited.

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Journal : *Free Press*
Date : 20 NOV. 1901
Address : LONDRES

THE SPORTING TIMES, LONDON

28 NOV 1901

ROUND THE TOWN

BY
THE DWARF OF BLOOD.

Sousa and his band are now performing twice a day—in the afternoon at the Empire, and in the evenings at Covent Garden. At the latter place there is an islet of red stalls in the middle of the dancing floors, and round these and the band stand the promenaders move continually. On a little red dais stands Sousa—who is really very like his portraits on the hoardings—attired in a garb similar to a chaplain's undress uniform, leading his band, who are also in a sort of Church Army costume. I am not quite sure that the clowns in all the circuses, and Lafayette, and Miss Elsie Fay, do not Souse on a grander scale than Sousa himself. But the great man does all that we all expect of him; he swings his arms backwards and forwards by his side, he taps his finger nails absently with his baton, he forgets all about his band, except that the little finger of his left hand keeps jerking in a sort of St. Vitus' dance, he wags both hands before him as though he were dancing a cake-walk, he jobs his baton downwards as though he were scooping cheese, or makes it describe a little Catherine wheel; in fact, he Souses successfully as Sousa should.

I believe that Sousa now advertises programmes of Sousa music only, and this is a wise move. When I went into Covent Garden, and was given a programme on which Lassen, Mascagni, Wagner, Bizet, all figured, but on which there was very little Sousa, I was disappointed. I had come to hear Sousa's band play Sousa's marches and cake-walks, not to hear music played by a reed and brass band that a string band would play better. It is true that as an encore to the more ambitious music Sousa gave his marches and other compositions; but I did not know that nor am I sure did the general public, and so were a bit shy. Now that is all changed, so I am told, and such foot-moving marches as the "Manhattan Beach," "El Capitan," "Hands Across the Sea," cake-walks, and such really humorous pieces are given every day. To hear Sousa's band play Sousa's music is to gain a fresh sensation, and that is worth paying many shillings to obtain.

From "THE ERA, LONDON."
Date 30 NOV 1901

MR SOUSA and his American orchestra on Saturday commenced a final fortnight's engagement of afternoon performances at the Empire and of evening concerts at Covent-garden Opera House. At the Empire on Saturday afternoon the band occupied the stage, while the day afternoon was duly decorated with the British and American flags. At Covent-garden the electric and other decorations used for the fancy dress ball on the previous evening were still in evidence; but a portion of the dancing floor was set apart for reserved stalls, with a promenade at the rear. A roar of welcome went up when the first sounds were heard of the famous "Washington Post," played as an encore. A selection from Mr Sousa's opera, *El Capitan*, and a "Cake Walk," were also highly popular selections. Mr Sousa's engagement at both houses will continue until the end of next week, and on Monday, Dec. 9th, he and his band will give two special performances at the Crystal Palace.

Journal: *The People*
Date: 1 DECEMBRE 1901
Adresse: *Londres*
Signé:

SATURDAY'S CONCERTS.
Sousa and his musical men are back again after their provincial tour, and on Saturday afternoon and evening played (as they will the next fortnight) at the Empire and Covent Garden respectively. The "March King" attracted large audiences, and amid the more fitting surroundings of the music hall and the Opera House (more fitting, having regard to the size of his band), made a much greater impression than when at the Albert Hall. Sousa's conducting, so full of little tricks and curious ways is itself worth watching. The performances may be described as made up of encores with a programme thrown in. Many of the best things are in the encores, as for instance the "Warblers," in which the orchestra

whistled most charmingly, and the "Rose, Shamrock, and Thistle," a rather patriotic melody.

RESSE pour coller les coupures
Tarifs, Desains, franco

Journal: *The International courier*
Date: 1 DECEMBRE 1901
Adresse: *11 rue Cliche*
Signé:

SOUSA'S BAND

They may say what they like, but John Philip Sousa directs a splendid band, that moves under the impetus of a genius in the art of conducting. I have seen them all, showmen and musicians, from Julien, the past master of trick, to Alfred Mellon and Jules Riviere, decorated with gardenias and tube roses in every buttonhole. But we have seen none like Sousa, who makes us follow his lead as the children did the Pied Piper of Hamelin.

* * *

Lady Thomson who has been spending the past season at the Elysees Palace Hotel has removed to the Hotel Campbell.

Journal: *Weekly Times*
Date: 1 DECEMBRE 1901
Adresse: *Londres*
Signé:

PUBLIC AMUSEMENTS.

SOUSA'S BAND.

SOUSA and his band have returned to London after a successful tour of six or seven weeks' duration in the provinces. On Saturday they began a series of afternoon concerts at the Empire and evening concerts at Covent Garden, which will last until December 7th. Flying visits will then be paid to the Crystal Palace, Brighton, Bournemouth and Southampton, and by December 14th they will be homeward bound. There were only nine items set down in yesterday afternoon's programme, but encores were granted with such remarkable readiness and frequency that probably twice as many pieces were actually played. It was undoubtedly in Sousa's own compositions that the merits—and the demerits—of the band were most conspicuously displayed. "El Capitan," "The Washington Post," and other familiar pieces were rendered with great gusto and enthusiastically applauded by the large audience. In music of a higher class, however, the performances of the band were not altogether satisfactory. In the prelude to "Parsifal," for instance, they came a long way behind the Queen's Hall orchestra, though for a band composed of nearly equal parts of brass and wood wind they did remarkably well. Liszt's Second Hungarian Rhapsody was an excellent example of the surprising softness and crispness with which they can play when Sousa likes. The gallery boys beguiled the interval with some capital whistling.

SOUSA'S BAND AT THE EMPIRE.

J. P. Sousa and his famous band, who are appearing at the Empire in a series of matinees, present the most delightful programme that the patrons of this luxurious resort can desire. Both as a composer and conductor Mr. Sousa shows exceptional talent and it is difficult to say whether the "Washington Post March" or "The Three Quotations" elicited the most applause, both showing marvellous powers of orchestration. The programme comprises a number of works other than Sousa's compositions, whilst the solo on the fagelhorn, "Alla Stella Confidente," by Mr. Frank Helle, a violin solo by Miss Dorothy Hoyle, and "The Warblers," wherein the whistling is done by members of the band, are also very effective numbers of a *recherché* entertainment.

Sunday Times
-1 DEC 1901

I owe an explanation to those who scanned the columns of "SUNDAY TIMES" in vain last

week in search of a notice of the opening concerts given by Sousa and his band at the Empire and Covent Garden Theatres. It appears that my "copy" somehow went astray, and was not delivered into the editorial hands until too late for insertion—an annoying contretemps, certainly, but one that has not happened more than twice during my long connection with this paper. In offering my regrets to Mr. Sousa, I would venture to express the belief that he has found ample consolation for our unintentional silence in the tumultuous acclamations of the crowds that have gathered at his concerts every afternoon and evening during the past week. He may even at the same time have found in these demonstrations of popular appreciation a soothing balm for the sceptical utterances of one or two "superior persons" who profess to wonder for what it is that people go to the Sousa concerts at all. Anyhow the fact remains that they do go, and in numbers that beat the record everywhere for a musical entertainment of the kind. The London engagement terminates next Saturday, and the whole tour, which has been ably managed by Mr. Philip Yorke, will come to a close at Southampton on Friday, December 13, the eve of Mr. Sousa's departure for America.

People
-1 DEC 1901

Improvements have been made at Covent Garden Theatre for the comfort of the audiences attracted by Sousa's Band. The orchestra is now placed in front of the drop curtain, and the portion of the auditorium available for promenade has been draped to prevent draughts. The charge for the promenade has been reduced to the popular price of one shilling.

Journal: *The Star*
Date: 2 DECEMBRE 1901
Adresse: *Londres*
Signé:

The Daily News
DEC. 1901
Date:
Adresse: 19, Bouverie Street-Londres
Signé:

Glasgow Evening News
67, Hope Street, Glasgow.
(J. M. Smith, Publisher.)
Cutting from issue dated Dec 3 02

SOUSA PLAYS TO THE KING.
His Majesty's Little Surprise Party at Sandringham on the Queen's Birthday.
Sousa and his band went to Sandringham last evening, and played before the King.
Out of eight numbers which made up a most comprehensive program the King requested no less than seven encores, and in most instances stipulated the names of the selections. Mr. Philip Yorke, managing director of Concerts and Entertainments, Limited (the company presenting Mr. Sousa to an English audience), received the command on Thursday last through Mr. George Ashton, with instructions that the whole affair was to be kept a profound secret, as the King was most anxious to give the Queen a surprise on her birthday.
So jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the train was starting from Liverpool-st. Station at 3.30 that they learned their destination.
Victorian Medal for Sousa.
At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian Medal, which was pinned upon his breast by the Prince of Wales. Miss Rees-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances.
Mr. Philip Yorke, Mr. Sousa's English manager, accompanied the party to Sandringham, and the arrangements were completed by Mr. George Ashton.

MUSIC.
SOUSA'S BAND AT SANDRINGHAM.
Mr. Sousa's American band, who this week are concluding their engagement at Covent Garden, were taken down to Sandringham on Sunday, to play before the King, and they are very naturally delighted at their reception, and at the rare honour thus paid them. The whole matter was, by the wish of his Majesty, kept a close secret, partly in order to afford Queen Alexandra a surprise on her birthday. Even the servants at Sandringham were not informed until almost the last moment; while the members of the orchestra had not the smallest idea of their destination until after the train had actually started. They were simply directed to prepare themselves to fulfil a Sunday private engagement in the country. The party—namely, the band of 52 players, with Mr. Sousa as conductor, Messrs. Ashton and Yorke, the managers, Miss Maude Davies, the American vocalist, and Miss Hoyle, the violinist, started from Liverpool-street on Sunday afternoon at half-past three, by special train, and an early dinner was served on the journey. They played before the Royal Family after dinner, the announced programme, which occupied nearly two hours in performance, consisting of eight numbers, to which were added seven of the encores which are so great a feature of the Sousa programmes in London. Some of the encores were, we are informed, selected by the King personally. The Royal party included the King and Queen, the Prince and Princess of Wales, the Princess Victoria, and Prince and Princess Charles of Denmark, while Lady de Grey and a few others were also invited. At the close of the performance, after the usual congratulations, the two lady performers were sent for by the Queen, who conversed with them a short time. The King also sent for Mr. Sousa, and presented the American bandmaster with the Victoria Medal, which was pinned upon his breast by the Prince of Wales. After the performance, about midnight, the band were conveyed to Wolferton Station, where a special train was in waiting to take them back to London, supper being served en route.

SOUSA AT SANDRINGHAM.
DECORATED WITH THE VICTORIAN ORDER.
Mr Sousa has been interviewed regarding his visit to Sandringham. "The King," says Mr Sousa, "has given me the proudest memory of my life. I have played to five Presidents, and in addition to being the honorary musical director of the band of the United States 6th Army Corps, I am an officer of the French Academy. But the Victorian medal given me yesterday by King Edward VII. I prize more than anything, especially when I remember that it was pinned on my breast by the Prince of Wales. I told His Majesty that I hoped to have the honour of composing a special march to be dedicated to him." Sousa gives a dinner to his band at the Trocadero on Friday evening, and will sail for America by the steamship Philadelphia December 14.
The following is the program for the evening:—
Suite—"Three Quotations"
March—"El Capitan"
Solo Trombone—"Love Thoughts"
"A collection of Hymn Tunes of the March—"The Washington Post"
Solo soprano—"Will you love me when I am dead?"
Caprice—"The Water Sprites"
March—"The Stars and Stripes for Coon Song—"The Honeyuckle and Solo Violin—"Reverie Nymphs"
Miss Dorothy Hoyle
Plantation songs and dances Clarke.
It will be seen that all the selections are by American composers. One or two slight alterations were made, the performance both commencing and concluding with "God Save the King" and "The Stars and Stripes for Ever." Among the encore pieces were such characteristic American airs as "Way down upon the Swanee River" and "Dixie Land."
The Queen was particularly pleased with the selection of the hymn tunes of the American Church. These included President McKinley's favourite, "Nearer, my God, to Thee," and also several dainty hymns which her Majesty had not heard before, and which, after the performance, she asked Mr Sousa to procure for her.
At the conclusion of the concert Mr Sousa was presented to the King, who conferred on him the Victorian Order, which the Prince of Wales pinned on his breast.
Miss Rees-Davies and Miss Hoyle were also personally congratulated by the Queen.
The American conductor expressed himself yesterday as delighted with his reception. "I was particularly struck," he said, "with the cordial geniality of his Majesty. He talked to me for some time about the band and my musical compositions, and told me he had heard 'El Capitan' when it was performed in London. The Prince of Wales also told me that he had become quite familiar with my marches during his tour in Canada. I was also presented to the Queen."

Daily Record and Daily Mail,
Daily Record Buildings, Renfield Lane, Glasgow.
(Andrew Forbes, Publisher.)
Cutting from issue dated Dec 3 1901

The King and Sousa.
Dr. Andrew Carnegie's eulogy of King Edward has soon been justified by events. It must certainly be a source of gratification to our Transatlantic cousins that the second company "commanded" for the entertainment of Royalty should be such representative Americans as Mr. John Philip Sousa and his celebrated band. The great bandmaster expresses himself as more than proud of the honour paid to him. To a London "Evening News" interviewer yesterday he said:—"The programme that we provided for their Majesty was entirely American. We gave them the music of our own country, just as our own people hear it, and it included plantation hymns and songs. At the King's command we repeated several items of the programme, and in addition, his Majesty asked us to play selections from 'El Capitan,' 'Hands Across the Sea,' 'The Coon Song,' 'King Cotton March,' and 'The Warbler's Serenade.'"
"My Very Best Ideas."
"The King," added Mr. Sousa, "has a splendid knowledge of our music, and he's splendid every way. When the concert was over his Majesty told me that he was greatly pleased at the performance. 'Your organisation,' said the King, 'is beautifully drilled and plays beautifully.' Then he turned to the Queen and said:—'This gentleman writes all those wonderful marches.' When he presented me with the Victorian Medal I was astonished. I told his Majesty that I hoped to have the honour of composing a special march to be dedicated to him. The Prince of Wales was very kind too. He insisted on pinning the medal on my breast, and he told me that he regretted that, during his late tour, he had not had time to visit the States." "I am more proud than I can say," concluded the great conductor, "of my visit to Sandringham. I shall save my best ideas for the march that I am going to compose for and dedicate to his Majesty."

Glasgow Evening Times
Published at Buchanan Street, Glasgow
Cutting from issue dated Dec 3 02
SOUSA TOO.
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Cutting from the *Blackburn Telegraph*
Dated December 3 1901
Address of Journal
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Journal: *The Star*
Date: 2 DECEMBRE 1901
Adresse: *London*
Signé:

The Daily News
DEC. 1901
Date:
Adresse: 19, Bouverie Street-Londres
Signé:

Glasgow Evening News
67, Hope Street, Glasgow.
(J. M. Smith, Publisher.)
Cutting from issue dated Dec 3 0

SOUSA PLAYS TO THE KING.

His Majesty's Little Surprise Party at Sandringham on the Queen's Birthday.

Sousa and his band went to Sandringham last evening, and played before the King.

Out of eight numbers which made up a most comprehensive program the King requested no less than seven encores, and in most instances stipulated the names of the selections. Mr. Philip Yorke, managing director of Concerts and Entertainments, Limited (the company presenting Mr. Sousa to an English audience), received the command on Thursday last through Mr. George Ashton, with instructions that the whole affair was to be kept a profound secret, as the King was most anxious to give the Queen a surprise on her birthday.

So jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the train was starting from Liverpool-st. Station at 3.30 that they learned their destination.

Victorian Medal for Sousa.

At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian Medal, which was pinned upon his breast by the Prince of Wales. Miss Rees-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances.

Mr. Philip Yorke, Mr. Sousa's English manager, accompanied the party to Sandringham, and the arrangements were completed by Mr. George Ashton.

MUSIC.

SOUSA'S BAND AT SANDRINGHAM.

Mr. Sousa's American band, who this week are concluding their engagement at Covent Garden, were taken down to Sandringham on Sunday, to play before the King, and they are very naturally delighted at their reception, and at the rare honour thus paid them. The whole matter was, by the wish of his Majesty, kept a close secret, partly in order to afford Queen Alexandra a surprise on her birthday. Even the servants at Sandringham were not informed until almost the last moment; while the members of the orchestra had not the smallest idea of their destination until after the train had actually started. They were simply directed to prepare themselves to fulfil a Sunday private engagement in the country. The party—namely, the band of 52 players, with Mr. Sousa as conductor, Messrs. Ashton and Yorke, the managers, Miss Maude Davies, the American vocalist, and Miss Hoyle, the violinist, started from Liverpool-street on Sunday afternoon at half-past three, by special train, and an early dinner was served on the journey. They played before the Royal Family after dinner, the announced programme, which occupied nearly two hours in performance, consisting of eight numbers, to which were added seven of the encores which are so great a feature of the Sousa programmes in London. Some of the encores were, we are informed, selected by the King personally. The Royal party included the King and Queen, the Prince and Princess of Wales, the Princess Victoria, and Prince and Princess Charles of Denmark, while Lady de Grey and a few others were also invited. At the close of the performance, after the usual congratulations, the two lady performers were sent for by the Queen, who conversed with them a short time. The King also sent for Mr. Sousa, and presented the American bandmaster with the Victoria Medal, which was pinned upon his breast by the Prince of Wales. After the performance, about midnight, the band were conveyed to Wolferton Station, where a special train was in waiting to take them back to London, supper being served en route.

SOUSA AT SANDRINGHAM.

DECORATED WITH THE VICTORIAN ORDER.

The following is the programme of the musical performance given by Mr Sousa's band in the ball room at Sandringham Hall on Sunday evening:—

Suite—"Three Quotations" Sousa.
March—"El Capitan" Sousa.
Solo Trombone—"Love Thoughts" Pryor.
"A collection of Hymn Tunes of the American Churches."
March—"The Washington Post" Sousa.
Solo soprano—"Will you love me when the lilies are dead?" Sousa.
Miss Maude Rees-Davies.
Caprice—"The Water Sprites" Kunkel.
March—"The Stars and Stripes for Ever" Sousa.
Coon Song—"The Honeyuckle and the Bee" Penn.
Solo Violin—"Reverie Nymphs" Sousa.
Miss Dorothy Hoyle.
Plantation songs and dances Clarke.

It will be seen that all the selections are by American composers. One or two slight alterations were made, the performance both commencing and concluding with "God Save the King" and "The Stars and Stripes for Ever." Among the encore pieces were such characteristic American airs as "Way down upon the Swanee River" and "Dixie Land."

The Queen was particularly pleased with the selection of the hymn tunes of the American Church. These included President McKinley's favourite, "Nearer, my God, to Thee," and also several dainty hymns which her Majesty had not heard before, and which, after the performance, she asked Mr Sousa to procure for her.

At the conclusion of the concert Mr Sousa was presented to the King, who conferred on him the Victorian Order, which the Prince of Wales pinned on his breast.

Miss Rees-Davies and Miss Hoyle were also personally congratulated by the Queen.

The American conductor expressed himself yesterday as delighted with his reception. "I was particularly struck," he said, "with the cordial geniality of his Majesty. He talked to me for some time about the band and my musical compositions, and told me he had heard 'El Capitan' when it was performed in London. The Prince of Wales also told me that he had become quite familiar with my marches during his tour in Canada. I was also presented to the Queen."

Daily Record and Daily Mail,

Daily Record Buildings, Renfield Lane, Glasgow.

(Andrew Forbes, Publisher.)

Cutting from issue dated Dec 3 1901

The King and Sousa.

Dr. Andrew Carnegie's eulogy of King Edward has soon been justified by events. It must certainly be a source of gratification to our Transatlantic cousins that the second company "commanded" for the entertainment of Royalty should be such representative Americans as Mr. John Philip Sousa and his celebrated band. The great bandmaster expresses himself as more than proud of the honour paid to him. To a London "Evening News" interviewer yesterday he said:—"The programme that we provided for their Majesty was entirely American. We gave them the music of our own country, just as our own people hear it, and it included plantation hymns and songs. At the King's command, we repeated several items of the programme, and in addition, his Majesty asked us to play selections from 'El Capitan,' 'Hands Across the Sea,' 'The Coon Band Contest,' 'King of the March,' and 'The Warbler's Serenade.'"

"My Very Best Ideas."

"The King," added Mr. Sousa, "has a splendid knowledge of our music, and he's splendid every way. When the concert was over his Majesty told me that he was greatly pleased at the performance. 'Your organisation,' said the King, 'is beautifully drilled and plays beautifully.' Then he turned to the Queen and said:—'This gentleman writes all those wonderful marches.' When he presented me with the Victorian Medal I was astonished. I told his Majesty that I hoped to have the honour of composing a special march to be dedicated to him. The Prince of Wales was very kind too. He insisted on pinning the medal on my breast, and he told me that he regretted that, during his late tour, he had not had time to visit the States." "I am more proud than I can say," concluded the great conductor, "of my visit to Sandringham. I shall save my best ideas for the march that I am going to compose for and dedicate to his Majesty."

Glasgow Evening Times

Published at Buchanan Street, Glasgow

Cutting from issue dated Dec 3

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From *Sketch*
Address *London Eng*
Date *Dec 4/1901*

On Sunday last, the occasion being the birthday of Queen Alexandra, Mr. Sousa and his band also had the honour of appearing at Sandringham. The programme included classical and sacred music, a particular feature being a selection of American hymn-tunes, for which a very large and elaborate peal of bells was specially taken from London.

MR. SOUSA'S BAND AT SANDRINGHAM.

1884.

EMPIRE THEATRE.—Out of compliment to the directors of the Empire, Mr. Sousa will bring his band to this popular variety theatre for half an hour to-morrow evening, appearing at ten o'clock, just before the ballet "Old China." Mr. Henry E. Dixey, the well-known comedian, begins an engagement at the Empire on Monday.

The Lady.

(Published by William Robert Blenkinsop.)

39 and 40, Bedford Street, and Maiden Lane, W.C.

Cutting from issue dated *Dec 5 - 01*

SOCIAL NOTES.

OUR beautiful Queen celebrated her birthday very quietly at Sandringham yesterday, and many were the good wishes that were showered upon her. Succeeding birthdays apparently have no effect upon Her Majesty, who looks so wonderfully youthful that it is difficult to realise that she is a grandmother. There was a family dinner-party in the evening, after which a performance was given by Mr. Sousa's famous band, the programme consisting of a selection of classical and sacred music.

Cutting from the *Free Lance*
Dated December *14* 1901
Address of Journal *London*

"Oh, Listen to the Band!" A new society, to be known as the St. Cecilia branch of the International Sunshine Society, has just been organised in New York. It intends to employ music as an aid to the cure of disease. The organiser of the society, a well-known soprano, says:—"We shall use great tact and judgment in selecting the music." This, of course, is satisfactory, so far as it goes; but when the lady adds: "I have known the Pilgrims' Chorus from 'Tannhäuser' work wonders in insomnia"—well, one wonders what "wonders"? "I believe," the fair enthusiast continues, "the day will come when no hospital will be without a well-equipped band." Possibly a Sousa band! Not for a moment would we decry musical aesthetics; but, under some circumstances, anæsthetics have a charm to soothe a savage breast unrivalled by that of even the best-equipped band. We can imagine a patient impatiently exclaiming: "If music be the food of love, play on—if not, give me chloroform!"

A NEW BAND OF HOPE.

Now General Booth sick pillows will soothe
With his brass and his tambourines;
And mal-de-mer will succumb to an air
On the band of the Royal Marines.
A classical Pop. catches germs on the hop,
And spies a bacillus who jumps;
While Sousa's Band, so we understand,
Is an excellent cure for mumps!

THE KING AND SOUSA.

The London correspondent of the "Manchester Guardian" says:—"The visit of Mr Sousa and his band to Sandringham was kept a secret till the last moment. One might have thought that the reason was the not unnatural one that the King preferred that a less fierce light should beat on his entertainments in future than was turned on to the visit of Mr Dan Leno and Mr Seymour Hicks. However, it is said that his Majesty's only reason was a very likeable desire to give the Queen a surprise on her birthday. The followers of Mr Sousa did not know till they entered the train where they were going. They had heard rumours of "a country house," and no more. After all, even a band may have its romances and its disciplines.

Journal: *Philo Romano*
Date: *7* DÉCEMBRE 1901
Adresse: *Rome*
Signé:

Concerti. — La banda americana diretta dal maestro Sousa, una orchestra famosa in America

di cui fanno parte alcuni distinti solisti, ha dato un concerto a Sandringham davanti ai Sovrani e alla Corte inglese e vi ha ottenuto eccellente successo. Il direttore si propone un viaggio nelle principali città d'Europa: sicché forse l'avremo presto a Roma.

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mité.	>	500	106
	>	1000	200

Journal: *Evening News*
Date: *10* DÉCEMBRE 1901
Adresse: *London*
Signé:

A TOPIC OF TO-DAY Mr. Sousa's Impressions on England.

After a most successful tour lasting nearly three months Mr. J. Philip Sousa's band is about to depart for America.

The English people, more particularly London people, have been always ready to acclaim foreign musicians. We first taught the Germans that Handel was a great composer and virtuoso; we even led the way in an appreciation of Weber, the forerunner of Wagner, and of Haydn, whose magnificent church and oratorio music must always remain one of the chief glories of the last century.

And the English people have given to John Philip Sousa, also a great musician in his way, a reception such as it gives to few composers and conductors.

Mr. Sousa is unique in his own line. English people, we are afraid, are more ready to give honour to foreigners than to such great managers as August Manns, Charles Hallé, and Robert Newman. When Continental critics sneer at our pretensions to be a musical nation we have the right to remind them that no other country in Europe has been so generous in its appreciation of foreign virtuosi and composers.

Mr. Sousa was very frank in giving his impressions of his English visit. He is not a stranger here, as ten years ago he went to the Crystal Palace to hear an oratorio, and was agreeably surprised at the quality of English music and musicians. He said, "I cannot really express my pleasure at the generous reception given me by the English people. Every one acclaims the King's good taste, but no one can say that the people are following the King's lead in praising my band, because I had generous receptions everywhere long before the King had commanded me to appear at Sandringham."

The English as Critics.

"How do English audiences appear in comparison with American?"

"Well, I think they are the same in almost every respect. For instance, the Americans are great on specialists. I am always looked upon there as a march composer, although I have not limited myself to march composition. I have written five operas. Nevertheless, I am always looked upon as a march composer simply because the 'Washington Post' has been such an enormous success. Another thing that American audiences have in common with English audiences is that neither likes gush. If a man has to make a speech before either he must keep himself to plain facts. I find that English audiences always insist upon a man's best. They are severe critics, but when a man offers them his best none can be more generous. A few weeks ago I was giving a concert at Newcastle. We were an hour late, which is a tax, of course, on any audience. I explained to them that the train had lost the track, and that the driver had to go ahead with a lantern to find the way. But as the band had got ahead of the baggage wagon we had to wait for the instrumentalists. Well, the audience got tired of this, and they began to whistle the Dead March in 'Saul.' It was screamingly funny. When the band did arrive, and had played its first excerpt, then we had a glorious reception."

The King's Kindness.

"Nothing in the whole of my musical career has touched me so much as the generous appreciation given me by the King, and by the English people. It is always hard for a stranger to perform before an audience of strangers. But the English people have treated me so generously that I am bound to say that no audience in the world is so critical and so generous, and yet none so ready to appreciate a man's best. You can tell the readers of THE EVENING NEWS that my impressions of England are of the very best and of the very happiest kind. I return to England some time next year when I hope that the generous reception given me this year will be extended to me again."

It may be news to a good many persons to know that in January next Sousa will break out in a new place. He has written a novel entitled "The Fifth String," in which he expresses a new musical philosophy. The novel was written because the doctors had forbidden Sousa to write another musical score for six months, and because the famous conductor had to give vent to his energy in some way or other.

Sousa's chief impression of his English visit is that some alteration is needed in our coinage.

"When I go to buy anything," he said, "I am charged guineas. When anything is sold by me I am paid pounds. They explain to me that in England gentlemen always pay in guineas. Under the circumstances I prefer not to be a gentleman."

MR. HAWLEY'S SOCIAL P
AN AMERICA

SOUTH WALES DAILY NEWS
105, St. Mary Street, Cardiff.
(Published by David Bunton & Sons.)
Cutting from issue dated Dec 4

Journal: Evening News
Date: 10 DECEMBRE 1901
Adresse: London
Signé:

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The Daily Chronicle.

Fleet Street, London, E.C.

Edward Lloyd, Limited, Publishers.)

Cutting from issue dated Dec 5

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Address of Journal London

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With his brass and his tambourines;
And mal-de-mer will succumb to an air
On the band of the Royal Marines.
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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.

So the Crystal Palace authorities have fallen from their former musical high estate, and with the death of dear old "G," and the superannuation of his valiant henchman, Mr. MANNS, the glory seems to have departed. Ichabod! Ichabod! It is, to old concert-goers, not at all the same thing to journey down to Sydenham to hear Mr. Woods and his Queen's Hall Orchestra, as to hear Mr. Manns. The old order has changed. So far as I can find out the only violinist to appear at any of the present series of so-called Crystal Palace Saturday Afternoon Concerts is Miss NADIA SYLVA, a clever young player whom I have not heard for some years.

Miss HILDA GEE was the solo violinist at the excellent Police Widows and Orphans' Fund Concert at Newcastle recently, and to her admirable playing I am told was due not a little of the success of the evening.

Our best congratulations to Messrs. BERTRAM O'DONNELL and LEONARD PEPPER-CORN, and to Mr. WILLIAM GREENING, who won the Ada Lewis Scholarships for violoncello playing at the Royal Academy of Music. I wonder what particular qualifications for examining in violoncello-playing are possessed by Sir A. C. Mackenzie and Herr Hans Wessely—both past and present excellent violinists!

Dr. JOACHIM and SENOR ARBOS played Spohr's Double Concerto at the recent Leeds Festival.

By the time these notes appear in print the Saturday "POPS" will have begun again, with Mr. WILLIAM SAUNDERS, of Chappell's, as "stage manager." It would appear that the "same old game" is to be played once again of a more or less permanent trio with a very peripatetic leader. Engagements have been entered into with LADY HALLÉ, MM. CÉSAR THOMSON, HALIR, ARBOS, SAURET, THIBAUT, HESS, WOLFF, and FRL. WIE-TROWETZ among the violinists—(where is M. YSAÏE), while MM. JULIUS KLENGEL, CARL

From

Date

MR. SOUSA AT SANDRINGHAM.

If Mr. Sousa's remaining concerts at the Empire Theatre and Covent Garden Theatre receive the same warm appreciation that the King, Queen, and Royal Family bestowed upon him and his band at Sandringham, where they played on Sunday evening, on the occasion of the Queen's birthday, he can, indeed, look forward to a most successful issue to his return visit to London. Out of eight numbers which made up a most comprehensive programme, the King requested no less than seven encores, and in most instances stipulated the names of same. Mr. Philip Yorke, the managing director of Concerts and Entertainments, Limited (who have presented Mr. Sousa to an English audience), received the command on Thursday last, through Mr. George Ashton, with instructions that the whole affair was to be kept a profound secret, as his Majesty the King was most anxious to give her Majesty the Queen a surprise on her birthday, and so jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the train was starting from Liverpool-street Station at 3.30 that they learned the truth, whereupon one of the bandmen exclaimed excitedly, "I was up till four o'clock this morning putting a crease into my trousers, but if I had known I was going to play before the King I should certainly have sat up till six o'clock to make it more complete." At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian medal, which was pinned upon his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances. Mr. Philip Yorke, Mr. Sousa's English manager, accompanied the party to Sandringham, and the arrangements were completed by Mr. George Ashton.

GLASGOW E. CITIZN.

2 - DEC 1901

The King commanded M. Sousa and his band to Sandringham last evening (Sunday), to perform on the occasion of the Queen's birthday. The programme included a selection of American church tunes, as well as other classical and sacred music. The party left Liverpool-street Station, London, in the afternoon, dinner being served in the train. The return journey was made by special train, the artistes partaking of supper immediately after leaving Wolferton station.

Sousa.

The present week is the last of the Sousa season at Covent Garden Theatre. When it was started a doubt was expressed whether a 2s promenade would be found advisable, and the question was decided in the negative after the first few nights, the price being reduced to the popular shilling. Since then the attendance has been larger. Also on two nights of the week, one of them being last evening, the programme was devoted exclusively to the compositions of Mr. Sousa himself, which are a deal more popular than the adaptations for band of

Wagner or of classical works. Mr. Sousa will next week tour in the southern holiday resorts, and on Saturday week he will sail back for the United States. A popular burlesque of him and his orchestra, entitled "Susan's Band," has, by the way, been produced by the Moore & Burgess Minstrels.

GLASGOW RECORD.

8 - DEC 1901

The King and Sousa.

Dr. Andrew Carnegie's eulogy of King Edward has soon been justified by events. It must certainly be a source of gratification to our Transatlantic cousins that the second company "commanded" for the entertainment of Royalty should be such representative Americans as Mr. John Philip Sousa and his celebrated band. The great bandmaster expresses himself as more than proud of the honour paid to him. To a London "Evening News" interviewer yesterday he said:—"The programme that we provided for their Majesties was entirely American. We gave them the music of our own country, just as our own people hear it, and it included plantation hymns and songs. At the King's command we repeated several items of the programme, and, in addition, his Majesty asked us to play selections from 'El Capitan,' 'Hands Across the Sea,' 'The Coon Band Contest,' 'King Cotton March,' and 'The Warbler's Serenade.'"

"My Very Best Ideas."

"The King," added Mr. Sousa, "has a splendid knowledge of our music, and he's splendid every way. When the concert was over his Majesty told me that he was greatly pleased at the success of my organisation," said the bandmaster. "Your organisation," said the King, "is beautifully drilled and plays beautifully. Then he turned to the Queen and said, 'This gentleman writes all those wonderful marches.' When he presented me with the Victorian Medal I was astonished. His Majesty told me that I hoped to have him compose a special march to be dedicated to him. The Prince of Wales was there too. He insisted on pinning the medal to my breast, and he told me that he regretted that, during his late tour, he had not had time to visit the States." "I am more proud than I can say," concluded the great conductor, "of my visit to Sandringham. I shall save my best ideas for the march that I am going to compose for and dedicate to his Majesty."

SOUSA AT SANDRINGHAM.**His Majesty's Gifts.**

As a birthday surprise for Queen Alexandra, the King commanded the presence of Sousa and his band at Sandringham on Sunday. The party reached Sandringham soon after eight o'clock. The whole affair had been kept a profound secret until Sunday afternoon, as the King was most anxious to give his Royal Consort a surprise on her birthday. Accordingly, not even the members of the band knew of their destination until they were actually on the platform of Liverpool-street Station. All they knew until then was that they were going to play at a private house in the country. Their Majesties appeared to greatly enjoy the lively music of the famous American combination, and at the conclusion of the programme his Majesty sent for Mr. Sousa, congratulated him, and presented him with the Victorian medal. The King also sent for and thanked the two leading musicians of the band. The programme given was as follows:—

1. Suite "Three Quotations" Sousa
2. March "El Capitan" Sousa
3. Solo—Trombone "Love Thoughts" Pryor
4. (a) "A Collection of Hymn Tunes of the American Churches" Sousa
- (b) March "The Washington Post" Sousa
5. Solo (Soprano) "Will you love me when the lilies are dead?" Sousa
6. (a) Caprice "The Water Sprites" Kunkel
- (b) March "The Stars and Stripes for Ever" Sousa
- (c) Coon Song "The Honeysuckle and the Bee" Fenn
7. Violin Solo "Reverie Nymphalian" Sousa
8. Plantation Songs and Dances Miss Dorothy Hoyle.

The King demanded no fewer than seven encores, and in most cases stipulated what they were to be. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, who also contributed to the programme, were personally thanked by the Queen.

Sousa on his Visit.

Mr. Sousa, in an interview with an "Express" representative yesterday, said "The King has given me the proudest memory of my life. I have played to five Presidents, and in addition to being the honorary musical director of the band of the United States 6th Army Corps, I am an officer of the French Academy. But the Victorian medal given me yesterday by King Edward VII., I prize more than anything, especially when I remember that it was pinned on my breast by the Prince of Wales. I told his Majesty that I hoped to have the honour of composing a special march to be dedicated to him." Mr. Sousa, who will give two performances at Brighton next Tuesday, sails for America by the steamship "Philadelphia," on the 14th inst.

tax du Monde du COURRIER
assurements divers.
SSE pour coller les Coupons
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Journal : *Sand und Meer*Date : *9* DÉCEMBRE 1901Adresse : *London*

Signé : _____

Zwei Könige.

Herr Sousa, der amerikanische „Marschkönig“, begab sich am Samstag nach Sandringham, um mit seiner Musikkapelle vor dem König zu spielen. Der Impressario des Herrn Sousa erhielt den Befehl am Donnerstag mit dem Auftrage, die Sache streng geheim zu halten, da der König der Königin eine Ueberraschung bereiten wolle.

Das Geheimnis wurde so streng bewahrt, dass selbst die königliche Dienerschaft in Sandringham nicht wusste, was für eine Art von Unterhaltung in Vorbereitung sei. Den Mitgliedern der Kapelle wurde in London einfach gesagt, dass sie in einem Privathause zu spielen haben würden, und erst als der Zug von Liverpool-Station ausfuhr, erfuhren sie worum es sich handle.

Um 10 Uhr Abends wurden die Musiker in den grossen, für Konzerte eingerichteten Saal des königlichen Schlosses geführt. Bald darauf erschienen der König mit der Königin, der Prinz und die Prinzessin von Wales und andere Mitglieder der königlichen Familie, der Hofstaat und mehrere besonders eingeladene Gäste.

Das Programm bestand aus acht Nummern, der König erbat sich aber nicht weniger als sieben Zugaben und es ist selbstverständlich, dass Herrn Sousa's berühmte Märsche ausgiebig vertreten waren.

Nach dem Konzert sprachen die Majestäten dem amerikanischen Komponisten und Kapellmeister ihre Befriedigung mit seinen und seiner Kapelle Leistungen aus und der König verlieh Sousa die Victoria-Medaille, die dem hochgeachteten Republikaner von dem Prinzen von Wales an die Brust geheftet wurde.

Die Königin befahl die Sängerin Miss Rees-Davies und die Violinistin Miss Dorothy Hoyle zu sich und beglückwünschte sie zu ihren vortrefflichen Leistungen.

Nachdem die ganze Künstlerschaar noch die Gastfreundschaft des Königs genossen, erfolgte um Mitternacht mittels Sonderzug die Rückfahrt nach London. Herr Sousa ist entzückt und erklärt, dass er noch niemals zwei solchen Gentlemen begegnet sei, wie es König Eduard und der Prinz von Wales waren.

Two Kings.

Mr. Sousa, the American "March King," went on Saturday to Sandringham to play with his band before the King and the Royal family. Mr. Sousa's manager received the command on Thursday last through Mr. George Ashton, with instructions that the whole affair was to be kept a profound secret, as the King was most anxious to give the Queen a surprise on her birthday.

So jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the train was starting from Liverpool Street Station at 3.30 that they learned their destination.

In the evening, at 10 o'clock, the band was conducted to the large hall, where shortly afterwards the King, the Queen, the Prince and Princess of Wales, and other members of the Royal family, the Royal household and some invited guests appeared.

Out of eight numbers which made up a most comprehensive programme the King requested no less than seven encores, and in most instances stipulated the names of the selections. Mr. Sousa's celebrated marches found, of course, the principal items.

At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian Medal, which was pinned upon his breast by the Prince of Wales. Miss Rees-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen, and congratulated upon their excellent performances.

After having partaken of the King's hospitality, the party returned after midnight by special train to London. Mr. Sousa is delighted, and declares he never met with such gentlemen like King Edward and the Prince of Wales.

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"My Very Best Ideas."

"The King," added Mr. Sousa, "has a splendid knowledge of our music, and he's splendid every way. When the concert was over his Majesty told me that he was greatly pleased at the performance. 'Your organisation,' said the King, 'is beautifully drilled and plays beautifully.' Then he turned to the Queen and said:—'This gentleman writes all those wonderful marches.' When he presented me with the Victorian Medal I was astonished. I told his Majesty that I hoped to have the honour of composing a special march to be dedicated to him. The Prince of Wales was very kind too. He insisted on pinning the medal on my breast, and he told me that he regretted that, during his late tour, he had not had time to visit the States." "I am more proud than I can say," concluded the great conductor, "of my visit to Sandringham. I shall save my best ideas for the march that I am going to compose for and dedicate to his Majesty."

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SOUSA ON THE KING'S COURTESY.

The American conductor expressed himself yesterday as delighted with his reception. "I was particularly struck," he said, "with the cordial geniality of his Majesty. He talked to me for some time about the band and my musical compositions, and told me that he had heard 'El Capitan' when it was performed in London. The Prince of Wales also told me that he had become quite familiar with my marches during his tour in Canada. I was also presented to the Queen, and generally I cannot find words to express my appreciation of the arrangements made for our comfort. The King's motor-cars took us back to Wolferton, and the plans for getting us down were worked 'right slick.'"

John Philip Sousa returned to London on the 23rd November, taking up his position at the Empire Theatre of Varieties in the afternoon and at Covent Garden in the evening. The stage at the latter house is admirably adapted at this season for a large orchestra, being the representation of a terrace on the Riviera and used by Dan Godfrey's band on the occasion of the Fancy Dress Ball, of which a most successful one was held the evening previous. Sousa played nine pieces, and there were, I think, fourteen encores, the favourites being "The Washington Post," "Stars and Stripes" and "El Capitan." The bandmaster returns to America about the middle of December.

GLASGOW EVENING NEWS

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The fact is not mentioned in yesterday's Court Circular, and it was not generally known in London till to-day, that the members of the Sousa Band were taken down to Sandringham yesterday to give a concert before the King and Queen, the Prince and Princess of Wales, Princess Victoria, and Prince and Princess Charles of Denmark, on the occasion of Her Majesty's birthday. The occasion was considered a private and domestic one, for otherwise either the private band which Sir Walter Parratt is now reorganising or one of the military bands would have been "commanded" to Sandringham. The Sousa is an American band, and it was therefore engaged instead of being "commanded"; but the compliment will be accepted and appreciated by Americans. The band, to the number of 53, and accompanied by the manager and by Misses Reece Davies and Hoyle, the American vocalist and violinist, started by special train from Liverpool Street on Sunday afternoon, and dined on board the train. They were taken from Wolferton to Sandringham in royal carriages and omnibuses, and after dinner they played for nearly two hours before the Royal party, who were attended by Lady de Grey and Lady Gosford. The programme was largely devoted to American hymns, which, it seems, form an important part of their repertory on Sundays at American fashionable seaside resorts, but which have not hitherto been heard during their engagement in London. Later on, about midnight, the party entrained again, and supper was served in the saloon carriages on the way back to Liverpool Street.

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cies of the conductor. Sousa pours forth torrents of notes, the brasses rend the air with fortissimo phrases, the big drum thunders out just to let us know he is ready and willing, and the cymbals crash with an almost incredible persistency, while Sousa himself is giving the audience additional entertainment with a series of physical exercises that have about them a distinct unconventionality. Quaint conceits and bizarre effects—a kind of musical jugglery—are produced by these clever musicians, who respond to encores with a readiness that at times is almost astounding. Sousa believes in getting on to the encore at once, and he not infrequently supplements one by another and even a third. His own marches and coon ditties are the encores he favours, and it is he who popularised the latter in America. It came about in this way. Sousa in the States seldom if ever repeats a piece which may prove acceptable to the audience. To appease applause he introduced the practice of playing a coon song. The public liked it, and that's how the coon song became popular. Sousa's band is no better than many reed and brass combinations in this country, although it has been trained in a number of entertaining tricks. The imitations of the sand dance, big boot dance, and nigger hilarity are some of the features of Sousa's entertainment. As for his marches, when Sousa says "Let it go," and concentrates his attention on the big drum and trombones look out. It is then that the "welkin rings." Sousa has not brought his band over here to teach us what music ought to be—he will never be able to do that—but simply to amuse us and carry away a few dollars.

John Philip Sousa and his band have the honour of playing at Sandringham before their Majesties the King and Queen.

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3 - DEC 1901

CARPET WEAVING.

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MAIL AND STEAMSHIP NEWS.

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GLASGOW RECORD.

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The court came into it in custody. There was a deep substratum of excitement, which increased the sensational character of the case was unfolded. A distinct murmur of admiration, and perhaps sympathy, a crowd always has for beauty, through the court when she was called. She looked so wearily beautiful standing there, with her red-gold hair clustering over the wide, low forehead, giving the large, dark-brown eyes something of softness in spite of their strained, burning intensity. The private band, now reorganising itself, would have been the Sousa is therefore engaged to play at Sandringham, and it is expected that the band will be in the city for some time.

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Herr Gottlieb's band has had the honour of playing selections of music in the evenings during the past week. Herr Kant's band and Mr John Philip Sousa and his band have also had the honour of playing at Sandringham before their Majesties the King and Queen.

Financial News

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30 NOV 1901

BERDEEN FREE PRESS, SPECIAL CORRESPONDENCE.

LONDON, Monday evening.

Birthdays at Sandringham are not dull. Only a week ago the Vaudeville company and a music-hall singer enlivened the birthday of Prince Charles of Denmark in the country house of King Edward, and last night a performance was given there in honour of Queen Alexandra's birthday by Sousa's band. This was a compliment to Americans, and the American bandmaster arranged an entirely American programme, including plantation hymns and songs and dances. The King commanded no fewer than seven encores. Sousa, who is engaged at present at Covent Garden and the Empire, is of course charmed by the Royal attention. When the King gave him the Victorian Medal, the Prince of Wales insisted on pinning it on his breast. The conductor is so grateful that he has undertaken to compose a special march and dedicate it to His Majesty.

Frogmore, Windsor, Monday.

His Royal Highness the Duke of Cambridge, attended by Major-General A. Williams, has left Sandringham. Their Majesties' other guests have also left. Herr Gottlieb's band has had the honour of playing selections of music in the evenings during the past week. Herr Kandt's band and Mr. John Philip Sousa and his band have also had the honour of playing at Sandringham before their Majesties the King and Queen.

His Excellency Count Paul Wolff Metternich was received by the King at Marlborough House this afternoon, and presented his credentials as Ambassador Extraordinary and Plenipotentiary from his Majesty the German Emperor, King of Prussia. Senor Don Homero Morla and Monsieur Louis Joseph Janvier were also received by his Majesty, and presented their credentials as Minister Resident from the Republics of Ecuador and Hayti respectively.

His Majesty left London in the evening for Frogmore.

St. James's Palace, Monday.

The prince and Princess of Wales arrived at this afternoon from Sandringham.

COVENT GARDEN.—The Fancy Dress Ball season will not in any way be interrupted by Sousa's Band performances, the next ball duly taking place on Friday evening next. A solid silver tea and coffee service, with tray, heads the list of valuable prizes, and a special prize will be given for the best domino.

From

Date

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His Excellency Count Paul Wolff Metternich was received by the King at Marlborough House this afternoon, and presented his credentials as Ambassador Extraordinary and Plenipotentiary from his Majesty the German Emperor, King of Prussia. Senor Don Homero Morla and Monsieur Louis Joseph Janvier were also received by his Majesty, and presented their credentials as Minister Resident from the Republics of Ecuador and Hayti respectively.
His Majesty left London in the evening for Frogmore.

St. James's Palace, Monday.
The prince and Princess of Wales arrived at this afternoon from Sandringham.

COVENT GARDEN.—The Fancy Dress Ball season will not in any way be interrupted by Sousa's Band performances, the next ball duly taking place on Friday evening next. A solid silver tea and coffee service, with tray, heads the list of valuable prizes, and a special prize will be given for the best domino.

From W. O. L.
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5 DEC 1901

EMPIRE THEATRE.—Out of compliment to the directors of the Empire Theatre, Mr Sousa will bring his band to the popular variety theatre for half an hour to-morrow evening, appearing at ten o'clock, just before the charming ballet, "Old China." Mr Henry E. Dixey, the well-known comedian, begins an engagement at the Empire on Monday next.

LADY

5 DEC 1901

SOCIAL NOTES.

OUR beautiful Queen celebrated her birthday very quietly at Sandringham yesterday, and many were the good wishes that were showered upon her. Succeeding birthdays apparently have no effect upon Her Majesty, who looks so wonderfully youthful that it is difficult to realise that she is a grandmother. There was a family dinner-party in the evening, after which a performance was given by Mr. Sousa's famous band, the programme consisting of a selection of classical and sacred music.

Princess Charles of Denmark's birthday had been kept a few days previously, and on that occasion Mr. Seymour Hicks, Miss Ellaline Terriss, and the Vaudeville Company and Mr. Dan Leno had journeyed to Sandringham to perform before the King and Queen and Royal Family. It goes without saying that the famous comedian, whose methods are so inimitable, contributed greatly to the amusement of the Royal party.

From

Whitchell Review

Date

5-12

PERHAPS the most charming characteristic in the King's nature is his desire to give pleasure to others. Instead of growing selfish, like the majority of human kind, as he advances in years he becomes more genial, more thoughtful, more desirous of making everyone around him happy. The pains he took to keep the treat in store for the Queen a secret on her birthday, when he commanded Mr. Sousa to give a performance at Sandringham, was almost boyish in its delightful enthusiasm. I hear not a living soul at Sandringham knew a syllable about the matter until about an hour before the performance. Even then its nature was unknown to them. It was the greatest treat which could possibly have been afforded her Majesty, for there is none who loves classical and sacred music as she does, and the programme was almost composed of such.

From

Brighton Gaz

Date

5/12

MR SOUSA AND HIS BAND AT THE DOME.

We shall be much mistaken if the visit of the celebrated conductor, Mr Sousa, and his Band to Brighton next Tuesday does not cause as much interest as his appearance in London has done. The distinguished American composer and conductor is certainly one of the most remarkable attractions of the present season, and the musical public are much indebted to Mr H. Cecil Beryl, the lessee and manager of the Theatre Royal for the spirit he has shown in securing this unique visit. There are to be two concerts on the day named—afternoon at 3 and evening at 8. They will be in the nature of a revelation to many, for the Band has been superbly trained by Mr Sousa, and perform the best music with artistic perfection. Last Sunday the Band had the honour of playing at Sandringham on the occasion of the birthday of Queen Alexandra. Both the King and Queen greatly enjoyed the spirited programme, which contained seven of Mr Sousa's own compositions, and at the conclusion the King sent for Mr Sousa and congratulated him, and presented him with the Victorian medal. Subsequently Mr Sousa, in an interview with a Press representative, said:—"The King has given me the proudest memory of my life. I have played to five Presidents, and in addition to being the honorary musical director of the band of the United States 6th Army Corps, I am an officer of the French Academy. But the Victorian medal given me yesterday by King Edward VII. I prize more than anything, especially when I remember that it was pinned on my breast by the Prince of Wales. I told His Majesty that I hoped to have the honour of composing a special march to be dedicated to him."

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DUB. FREEMAN'S J.

5-DEC 1901

The King is nothing if not tactful. When he had Mr. Sousa's band to Sandringham last week he expressed the wish that the programme might be made up entirely of works by American composers, and the bulk of them by the renowned Sousa himself. Not only that, but he commanded that "The Star Spangled Banner" should be played after "God Save the King," and, in compliment to his visitors, he rose and remained standing while it was being played. Later on he sent word to Mr. Sousa asking him to play two of his marches that were not in the programme, which, moreover, the composer did not know had ever been heard in this country. The band left London at six in the evening, and returned to town at 4 a.m.; but they were all so pleased with the treatment they received that they did not mind the long double train journey.

Ming Post

6-12

THE SOUSA BAND.—Mr. Sousa and his band will give their farewell performances at the Empire Theatre at three o'clock and at Covent Garden Theatre at eight o'clock to-morrow. For the evening concert special arrangements have been made so that a larger space may be utilised to accommodate the audience. The programme will consist solely of Sousa compositions, and will be selected from those items which have proved most popular during Mr. Sousa's stay in London. The band will give two performances at the Crystal Palace on Monday next, afterwards proceeding on their Southern tour, and departing from Southampton by the steamship *Philadelphia* for America on Saturday, the 14th inst.

Date

"THE BELLE OF NEW YORK," AT THE CENTURY.

THERE are magnetic qualities in the music of Mr. Gustave Kerker. They proved to be as active as ever on Wednesday night when "The Belle of New York" came on for its second hearing. As one familiar air succeeded another the audience beamed with good humour and delight. Heads were wagging and feet beating time in every part of the house, and more than one chorus was whispered on the wrong side of the footlights. For the revival America has sent over another group of clever comedians. Each one worked royally to see that none of Mr. Hugh Morton's jokes went astray. None achieves better results than Mr. Albert Whelan in the character of Ichabod Bronson. His opportunities are many, and they are well realised. Mr. William Wolff has a much smaller part as the low comedian of the Cora Angellique Opera Company. He does wonders with it, and his harvest of laughter is well won. He has a quaint method, a keen sense of humour, and plenty of resource. Mr. Charles Dox does not wipe out recollections of the original Doe Snifkins, though he follows him very closely. Mr. Frank Lawton is not found in the part of Blinky Bill after all. But a whistler and dancer of quality is exploited in Mr. Harry Taft. He scores all along the line. A slender young man, Mr. Phillip Leslie, with a slender tenor, falls to make himself felt in the part of young Bronson. But he will be better when his nervousness has worn off. Mr. J. E. Sullivan has returned to carry on his success in the character of the Polite Lunatic. Time has not made him take liberties with the part. He gives a most artistic performance, one in which there is a great deal of restraint. And no actor ever had greater temptation to overact, for he makes the audience laugh at will. If they had their way they would encore his scenes.

Miss Madge Lessing is the new Belle. She was the heroine of the Drury Lane pantomime last year and the heroine of "The Whirl of the Town," you may remember. She is pretty, graceful, and charming. But she lacks the supreme demureness of Miss Edna May. It was this quality that made Miss May so bewitching as Violet Grey. Miss Lessing can sing and act the part. And she looks pretty in all her dresses. But memory will not let you forget how Miss May looked in this scene; how she sang this song; how she played this passage, and how she spoke that speech. If Edna May had not played the part of Violet Grey, Miss Lessing's complete success could not have been questioned. Miss Helen Dupont once again lends the charm of her handsome person to the part of the Queen of Comic Opera. Her picture of the spoiled beauty is more complete than it was. She plays it with mock seriousness and with some feeling for character. Miss Irene Perry emphasises the pathos in the part of Fifi Fricot, singing her songs with a good deal of expression and tenderness. As Malmy Clancy, Miss Elphine Fay makes good her claim to consideration as a low comedienne. There is no bashfulness about Miss Fay. She has a super-cargo of animal spirits. She dances and sings. Grotesqueness is the marked feature of the former accomplishment. She also puts into effect a caricature of John Philip Sousa. It is clever, though by no means exhaustive. But it has won for her the title, the Sousa Girl; and it enables her to capture a full measure of applause.

N. H. T.

British Weekly,

27, Paternoster Row, London.

(Published by Hodder and Stoughton.)

Cutting from issue dated Dec 5

Current Chat.

— Celebrations of the Queen's fifty-seventh birthday began on Sunday and were continued on Monday. Among the entertainments at Sandringham was a performance by the Sousa band, which King Edward arranged for as a pleasant surprise for the Queen. Her Majesty was particularly pleased with the selection of the hymn tunes of the American Churches. These included President McKinley's favourite, "Nearer, my God, to Thee," and also several darkie hymns, which her Majesty had not heard before, and which, after the performance, she asked Mr. Sousa to procure for her. At the conclusion of the concert Mr. Sousa was presented to the King, who conferred on him the Victorian Order, which the Prince of Wales pinned on to his breast.

DEC 1901

Mr. Sousa and his American band have appeared in several northern England towns and cities during the past month. On November 5th, a ballad concert was given at Huddersfield, in connection with the subscription series, by Madame Esty and party. Liza Lehmann's song cycle, "The Daisy Chain," was a very acceptable novelty, and the audience evidently enjoyed the work greatly. Miss Janotha's pianoforte solos (Chopin, Leschetitzky, &c.) were a feature.

Cutting from the

Dated December

1901

Address of Journal

Northern England Musical Notes.

THE closing day (October 26th) of this year's Summerscales musical competition, at Keighley, proved quite interesting if not wholly eventful. Dr. Henry Watson, of Manchester, adjudicated, and he spoke very highly of the mixed choir singing. His awards were given as under. *Mixed quartets*: (1) Colne Harmonic; (2) St. Stephen's, Bradford; (3) Mr. Thornton's, Keighley. *Male quartets*: (1) Nelson Excelsior; (2) Moorish, Baildon; (3) Ophir, Harrogate. *Mixed choirs*: (1) Saltaire (conductor, Mr. A. Farrar Briggs); (2) Bradford Eastbrook (Mr. Alfred Shepherd); (3) Brighouse Glee and Madrigal Society (Mr. A. Nettleton). *Male choirs*: (1) York (Mr. W. S. Child); (2) Nelson Excelsior (Mr. Thomas Wilkinson); (3) Nelson Arion (Mr. Lawson Berry). The evening gathering, at which appeared the previous Saturday's medalists, was extensively patronised. To Mr. Allen Bradley (the honorary secretary) and his co-workers a word of praise is due for the able manner in which the general arrangements were carried out. Also on the aforementioned date a vocal contest was held at Osset, at which Mr. Albert Jowett, Mus. Bac., of Leeds, adjudicated. Mr. Arthur Kellert's Calverley choir obtained primal honours, singing Oliver King's "Soldier, rest" in really commendable style.

The first of the Bradford Subscription Concerts took place on November 1st, when Dr. Richter and his Manchester orchestra appeared. Elgar's new "Cockaigne" overture created a most favourable impression on this its first performance in the West Riding. The band was, however, heard to best advantage in Brahms's Symphony in F. Wagner and Dvorak were, among other composers, represented. Miss Marie Brema contributed several vocal selections, including Joachim's scena "Maria," recently presented at Leeds by the same artiste.

Mr. Sousa and his American band have appeared in several northern England towns and cities during the past month. On November 5th, a ballad concert was given at Huddersfield, in connection with the subscription series, by Madame Esty and party.

Liza Lehmann's song cycle, "The Daisy Chain," was a very acceptable novelty, and the audience evidently enjoyed the work greatly. Miss Janotha's pianoforte solos (Chopin, Leschetitzky, &c.) were a feature.

At Leeds, on November 6th, the first of the Philharmonic Society's concerts was held. "Elijah" was the work performed, and the famous Leeds chorus sang the familiar music *con amore*. The excellent singing in the Baal Choruses showed that considerable care had been taken in preparation, under the capable tutorship of Mr. Fricker the chorus master. Mr. Plunket Greene, for the first time in this country, was heard in the title rôle. Dr. Stanford, as usual, conducted. Despite the demands made upon the concert going public by the previous month's festival, the audience was considerably above ordinary proportions, the spacious town hall being in places filled to its utmost capacity. As still further showing the great popularity of Mendelssohn's oratorio in these parts, it may be mentioned that the Leeds Choral Union have promised to give it during the present season.

Cutting from the

Dated December

1901

Address of Journal

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

During the past month there has been a sufficient amount of good music at Leeds to warrant the supposition that the town is making some recovery from the torpor succeeding a festival. There has been one choral concert, one of chamber music, and one of orchestral, while the annual visit of the Carl Rosa Company, which began on the 18th ult., supplied the town with its yearly allowance of opera, and the Sousa band afforded, on the 8th ult., an entertainment which proved within the comprehension of a large section of the population, who apparently found nothing incongruous in the juxtaposition of a Parsifal selection and "The Washington Post"!

Cutting from the

Dated December

1901

Address of Journal

The stories told about Sousa are innumerable, and the following one is illustrative of his coolness and presence of mind. His band was playing in a large hall, which was crammed. Suddenly the electric light went out. People began to get restless, and all the elements of a panic were present, when Sousa, tapping with his baton, struck up "Oh! dear, what can the matter be?" The half-hearted laugh of the audience proved that the device had been partially successful, but the triumph came when the band went on to play "Wait till the clouds roll by." Roars of merriment succeeded uneasiness, and the momentary mauvais quart d'heure was successfully bridged over.

146
ing from the Glasgow Herald
Dated December 3 1901
ress of Journal

The fact is not mentioned in yesterday's Court Circular, and it was not generally known in London till to-day, that the members of the Sousa Band were taken down to Sandringham yesterday to give a concert before the King and Queen, the Prince and Princess of Wales, Princess Victoria, and Prince and Princess Charles of Denmark, on the occasion of Her Majesty's birthday. The occasion was considered a private and domestic one, for otherwise either the private band which Sir Walter Parratt is now reorganising or one of the military bands would have been "commanded" to Sandringham. The Sousa is an American band, and it was therefore engaged instead of being "commanded;" but the compliment will be accepted and appreciated by Americans. The band, to the number of 53, and accompanied by the manager and by Misses Reece Davies and Hoyle, the American vocalist and violinist, started by special train from Liverpool Street on Sunday afternoon, and dined on board the train. They were taken from Wolferton to Sandringham in royal carriages and omnibuses, and after dinner they played for nearly two hours before the Royal party, who were attended by Lady de Grey and Lady Gosford. The programme was largely devoted to American hymns, which, it seems, form an important part of their repertory on Sundays at American fashionable seaside resorts, but which have not hitherto been heard during their engagement in London. Later on, about midnight, the party entrained again, and supper was served in the saloon carriages on the way back to Liverpool Street.

ing from the Glasgow Herald
Dated December 3 1901
ress of Journal

PROVINCIAL.

Glasgow.—A public meeting of the Choral and Orchestral Union of Glasgow, and others interested in the forthcoming series of concerts, was held on the 17th October, when the concert prospectus for the coming season was submitted, showing that the engagement of the orchestra will extend over a period of twelve weeks—from Monday, 25th November, till Saturday, 15th February, and the Tuesday subscription series will include fourteen concerts (nine orchestral, four choral, and one choral-orchestral). There will also be a series of twelve Saturday popular orchestral concerts. Dr. Cowen has been re-engaged as orchestral conductor. In his absence, on account of other engagements, Mr. Maurice Sons will conduct three concerts (two Tuesday and one Saturday). Mr. Coleridge-Taylor has accepted the committee's invitation to conduct the performance of his own choral work on 4th February. The other choral works will be directed as usual by Mr. Joseph Bradley.

The Glasgow music lovers are delighted with the success of the Scottish Orchestra at the Exhibition, as it proved equal to all, and superior to many, of the bands which have attempted music of the highest class. Dr. Cowen and Mr. Sons have conducted concerts which included Beethoven's, Haydn's, and other standard symphonies.

as well as familiar works by Weber, Mozart, Mendelssohn, Delibes, Thomas, Edward German and Auber. When the Scottish Orchestra opens the season, on the 26th proximo, it will, after having given forty-eight performances at the Exhibition, come to its task in an unprecedented state of efficiency. On the date referred to Dr. Cowen's programme will include Beethoven's "Coriolan" Overture, the Prelude and Finale of "Tristan and Isolde," the Air with the Variations from Tchaikowsky's Suite, No. 3, and Schumann's D minor Symphony. Signor Busoni takes part in Liszt's Concerto for piano and orchestra in E flat (No. 1).—M. Sousa's American Band, and our own Military Bands are mentioned elsewhere.

From East Sussex News
Date 6/12/01
Lewis

SOUSA AND HIS BAND AT BRIGHTON.—An announcement that will be hailed with pleasure is that of the visit to Brighton of the famous American composer and conductor, John Philip Sousa, and the great military concert band under his direction. This organisation, which is the musical sensation of the season, will appear at the Dome on Tuesday next, at three and eight, the concerts being under the direction of Mr. H. Cecil Beryl. Sousa's success in London and on the continent has been phenomenal and his band has won the highest encomiums wherever it has appeared. In addition to band performances, the programme will include contributions by two lady soloists—Maud Reese-Davies (soprano) and Dorothy Hoyle (violinist)—and the band also contains a number of solo instrumentalists. Tickets can be secured at Messrs. Lyon & Hall's.

ing from the Sporting Life
Dated December 4 1901
Address of Journal

Following up this entertainment with another, the King took his own tactful graceful way to pay an indirect, but none the less significant compliment to our cousins on the other side of the Atlantic, by summoning Sousa's band to Sandringham. The occasion chosen was the Queen's birthday, which occurred on Sunday. The performance given by the band took place in the ball-room on Sunday evening. All the selections were by American composers, Sousa's own compositions fittingly occupying much of the programme. One or two slight alterations were made, the performance both commencing and concluding with "God Save the King" and "The Stars and Stripes for Ever." Among the encore pieces were such characteristic American airs as "Way Down Upon the Swanee River" and "Dixie Land." The Queen was particularly pleased with the selection of the hymn tunes of the American Churches. These included President McKinley's favourite, "Nearer, my God, to Thee," and also several dainty hymns which her Majesty had not heard before, and which, after the performance, she asked Mr. Sousa to procure for her. At the conclusion of the concert Mr. Sousa was presented to the King, who conferred on him the Victorian Order, which the Prince of Wales pinned on to his breast. Miss Reese-Davies and Miss Hoyle were also personally congratulated by the Queen. The American conductor expressed himself yesterday as delighted with his reception. "I was particularly struck," he said, "with the cordial geniality of His Majesty. He talked to me for some time about the band and my musical compositions, and told me that he had heard 'El Capitan' when it was performed in London. The Prince of Wales also told me that he had become quite familiar with my marches during his tour in Canada. I was also presented to the Queen, and generally I cannot find words to express my appreciation of the arrangements made for our comfort. The King's motor cars took us back to Wolferton, and the plans for getting us down were worked 'right slick.' The King arranged with Mr. George Ashton for the visit of the band in the early part of last week, but the matter was kept a profound secret in order that the performance should be a surprise to the Queen. Even the members of the orchestra did not know where they were going to perform till after the train had left Liverpool-street. Mr. Sousa intends visiting London at the time of the Coronation.

the Musical Opinion
Dated December 4 1901
Journal

British versus Foreign Bands.

To the Editor: Musical Opinion.

SIR,—It seems to me rather a pity that "Common Time" did not make himself cognisant of the facts before proceeding to extol Sousa's band while decrying British bands and their conductors. His criticism shows that his knowledge on several points is deficient. In the first place, if one compares the "specification" of the American band with that of the Grenadiers, several points will at once be noticed. I take the Grenadiers as an example of the best military type, as the comparison has suggested itself recently in Glasgow when these two bands were playing at the Exhibition. The composition of the two bands is very similar. The Grenadiers, like all military bands, is almost entirely a wind instrument combination, so that there is nothing exceptional about the American band in this respect. Further, the Grenadiers actually have one performer more in the wood wind department than Sousa has; which is rather strange considering the prominence given to the statement by "Common Time" that more than half of the American band is wood wind.

"Common Time" avers that with two exceptions (string bands) British bands seldom play in the concert room. He should be aware that they are not intended to do so; they are "open air orchestras," and Sousa also claims to be in his element out of doors. So that, instead of comparisons being absurd or unmeaning, they are very much to the point.

Judging from comparisons made at the Glasgow Exhibition, our own military bands can safely take care of themselves, and that without "puffing" or undue attitudinising on the part of the respective conductors. And so long as we have with us such men as Messrs. Williams, Rogan, Wood, and Miller—not to mention others quite as capable—our content

ment, if smug, is not unjustifiable. Undoubtedly Sousa's band is an admirable combination, and one must admire its good points,—notably its precision; but we in Scotland in recent years have heard quite as good performances from other foreign bands,—e.g., the Belgian Guides and the Berlin Philharmonic Wind Orchestra. We can, therefore, admire foreign bands; but that does not imply inferiority in our own bands, nor yet want of ability in our army band conductors.

Yours, &c., D. M. C.

November 11, 1901.

Evening Standard.

104, Shoe Lane, London. E.C.
(A. Gibbs, Publisher.)

from issue dated Dec 6

Sousa and his band give their farewell performances to-morrow at the Empire Theatre at three o'clock and Covent-garden Theatre at eight o'clock. At the evening concert the programme will consist solely of Sousa compositions, and will be selected from those items which have proved most popular during Mr. Sousa's stay in London. The band will give two performances at the Crystal Palace on Monday next, afterwards proceeding on their Southern tour.

London Weekly,
 27, Paternoster Row, London.
 (Published by Hodder and Stoughton.)
 Cutting from issue dated Dec 5

Our London Letter.

No doubt exists now as to the good health of the King. When he passed through London on Monday on the way from Sandringham to Frogmore he looked perfectly well and happy. The Queen's birthday, like the King's own, had been spent at their country home, where Mr. Sousa and his American band, taken down from London as a surprise to Her Majesty, played on Sunday evening. It is evident that the King feels the keenest interest in all State affairs and in every Court ceremony; and persons who speak with knowledge say that he exacts the utmost detail of etiquette. Evidence also of economy is given in every department. In some cases perhaps this leads to disappointment. For instance, King Edward is to contribute to the Scottish Corporation only fifty guineas a year, whereas the late Queen gave 100 guineas throughout the whole of her reign. On the other hand, his Majesty's expenditure in connection with his Court will naturally be much larger than was incurred by Queen Victoria.

My leader
6-12-07

Sousa, at Empire matinees, is in his last week. — H. W.

Yorkshire Post
6/12/07
Leeds

Mr. Sousa and his band have been playing in London, where, as in the provinces, they have found audiences to delight in their clever but not very elevating performances. It is interesting, however, though not surprising, to notice how musical people regard them. The "Musical Standard," the most independent and critical of all our musical journals, says, "The precision, snap, and delicacy of the playing are as wonderful as much of Sousa's music is clap-trap. But the tone of the band grows wearisome to the ear, mainly owing to the number of B flat clarinets, and, in spite of the saxophones, the band seems all top and bottom. Mr. Sousa himself was dressed in white, and comported himself in a choice selection of elegant attitudes which impress the public, but must make his men inclined to wink the other eye. To their credit they are grave almost to austerity." Even "Musical News" finds Sousa beneath its standard, and there is a certain touch of contempt in its announcement that "The Sousa marches, cake walks, and similar American inventions are given in a manner quite unapproachable, and it has been wisely decided, although so late in the day, to limit the programmes to these. The Wagner lover has no desire to hear the Sousa version of, say, the 'Parsifal' Prelude, and it can only bore those who do not aspire to Wagner." There is wisdom in this last remark, and we trust that not only the transcriptions of great orchestral works, which are tiresome, but the "selections," which are wicked, will be discarded.

Standard.

100, Fleet Street, London, E.C.
 (Published by William Godwin Thomas.)
 Cutting from issue dated Dec 6 1907

Sousa and his band give their farewell performances to-morrow at the Empire Theatre at three o'clock and Covent-garden Theatre at eight o'clock. At the evening concert the programme will consist solely of Sousa compositions, and will be selected from those items which have proved most popular during Mr. Sousa's stay in London. The band will give two performances at the Crystal Palace on Monday next, and are proceeding on their Southern tour.

Whitehall Review.

23, King William Street, Charing Cross, London, W.C.

(Sole Proprietor, Fred Horner.)

Cutting from issue dated Dec 5 1

PERHAPS the most charming characteristic in the King's nature is his desire to give pleasure to others. Instead of growing selfish, like the majority of human kind, as he advances in years he becomes more genial, more thoughtful, more desirous of making everyone around him happy. The pains he took to keep the treat in store for the Queen a secret on her birthday, when he commanded Mr. Sousa to give a performance at Sandringham, was almost boyish in its delightful enthusiasm. I hear not a living soul at Sandringham knew a syllable about the matter until about an hour before the performance. Even then its nature was unknown to them. It was the greatest treat which could possibly have been afforded her Majesty, for there is none who loves classical and sacred music as she does, and the programme was almost composed of such.

Licensed Victrola Minor

6 DEC 1907

Date

Sousa will, as a compliment to the directorate, take his band to the Empire to-night for half an hour. Time, ten o'clock. Henry E. Dixey begins an engagement at this house on Monday.

SPORTSMAN
6 DEC 1907

THE SOUSA BAND.—Sousa and his Band will give their farewell performance to-morrow at the Empire at three o'clock and at Covent Garden Theatre at eight o'clock. For the evening concert, special arrangements have been made so that a larger space may be utilised to accommodate the audience. The programme will consist solely of Sousa compositions, and will be selected from those items which have proved most popular during Mr Sousa's stay in London. The band will give two performances at the Crystal Palace on Monday next, afterwards proceeding on their Southern tour, and departing from Southampton for America by the steamship Philadelphia on Saturday, December 14.

The Yorkshire Daily Post.

23, Albion Street, Leeds.

(T. C. Summer, Publisher.)

from issue dated Dec 6

Mr. Sousa and his band have been playing in London, where, as in the provinces, they have found audiences to delight in their clever but not very elevating performances. It is interesting, however, though not surprising, to notice how musical people regard them. The "Musical Standard," the most independent and critical of all our musical journals, says, "The precision, snap, and delicacy of the playing are as wonderful as much of Sousa's music is clap-trap. But the tone of the band grows wearisome to the ear, mainly owing to the number of B flat clarinets, and, in spite of the saxophones, the band seems all top and bottom. Mr. Sousa himself was dressed in white, and comported himself in a choice selection of elegant attitudes which impress the public, but must make his men inclined to wink the other eye. To their credit they are grave almost to austerity." Even "Musical News" finds Sousa beneath its standard, and there is a certain touch of contempt in its announcement that "The Sousa marches, cake walks, and similar American inventions are given in a manner quite unapproachable, and it has been wisely decided, although so late in the day, to limit the programmes to these. The Wagner lover has no desire to hear the Sousa version of, say, the 'Parsifal' Prelude, and it can only bore those who do not aspire to Wagner." There is wisdom in this last remark, and we trust that not only the transcriptions of great orchestral works, which are tiresome, but the "selections," which are wicked, will be discarded.

Cutting from the *Salisbury Times*

Dated December 6 1901

Address of Journal

DELIGHTS FOR THE CHILDREN AT
THE CRYSTAL PALACE.

During the Christmas season and beginning on Monday, a part of the Crystal Palace will be the children's paradise. All the shows in the shop-windows are simply "not in it" with the comprehensive selection of toys and objects of child-interest gathered together here. The doll's house with which the late Queen Victoria played, not at all an imposing structure by the way, will enable the little ones to see how much better off they are in this matter than the late Queen was. The latest automatic toys are displayed in all their ingenuity. There is a railway—a full-sized puffing train, engine and all—which makes, through a miniature park, periodical journeys. Motor cars of every pattern only wait for the little or big fingers to wind up the keys, and those who like their pleasure in "ballooning" can watch the antics of a metal Santos-Dumont circumventing the Eiffel Tower. Then a Christmas tree, 40ft. high—that is, about as high as a house—loaded with presents, will give an idea of some of those things that cannot be accommodated in the best-intentioned homes.

The geniuses among the young folk can critically examine kindergarten terrors and drawings, paintings, metal and woodwork done by the clever girls and boys of London and all parts of the country. They will wonder at what the little blind boys and girls of the Normal College can do and they can see these joyful victims there at work without, unfortunately, being seen. Toys from other countries are added to the exhibition and wonderful tableaux representing nursery tales, battles with whole armies of soldiers arrayed for bloodless strife, and hosts of other delights await the coming in their thousands of our privileged young folk. At to-morrow's opening of the Christmas season at the Palace, everybody will have an opportunity of hearing Sousa's famous American band.

the *Essex County Chron*
Dated December 6 1901

Address of Journal

Have you heard Sousa's BAND? If not, you must, as it is quite the thing to do, apart from the fact that the music is worth hearing. All the world and his wife are patronising the daily *matinées* at the Empire, which continue until December 7th inclusive, and begin at three o'clock. In addition to this, the band is playing every evening at Covent Garden. The band is composed entirely of wind and reed instruments.

Brighton & Chronicle
7-12-1901
Bournemouth

Sousa's Band, which has been the greatest "sensation" of the present musical year, is paying a visit to the Winter Gardens on Wednesday next. This band had the honour of appearing before the King and Queen at Sandringham on Sunday, the Queen's birthday, when they played before their Majesties, and received the honour of no fewer than seven encores, the King stipulating in most cases the names of the same. At the close of the concert the King and the Queen expressed to Mr. Sousa their entire satisfaction with the performance, and his Majesty presented the celebrated bandmaster with the Victorian medal, which was pinned upon his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen and congratulated upon their excellent performances. Mr. Philip Yorke, Mr. Sousa's English manager, accompanied the party to Sandringham, and the arrangements were completed by Mr. George Ashton.

M. Sousa and his band are now entertaining Londoners at the Empire in the afternoons, and at Covent Garden Theatre in the evening. Of all the enthusiastic conductors I have seen he is the most so. His nervous energy is perceptible in every movement of his hands, which he keeps opening and closing with the music. His keen eyes, over which he wears a "pince-nez," gleam and glow with enthusiasm, as he lightly springs upon the platform and bows to his audience. The trained band over which he presides with such skill and control appear in dark military-looking uniform, adorned with gold lace and buttons, and the musical gymnastics they perform under his demonstrative guidance are quite astounding, and doubtless very much to the taste of the audience who attend these popular concerts. I need hardly say it is not quite the same as that which crowds Queen's Hall, St. James's Hall, and the Albert Hall for music in its more classical forms.
London, Thursday.
PENELOPE.

Freeman's Journal.

4-7, Princes' Street, Dublin.

Cutting from issue dated

Dec 6

The King is nothing if not tactful. When he had Mr. Sousa's band to Sandringham last week he expressed the wish that the programme might be made up entirely of works by American composers, and the bulk of them by the renowned Sousa himself. Not only that, but he commanded that "The Star Spangled Banner" should be played after "God Save the King," and, in compliment to his visitors, he rose and remained standing while it was being played. Later on he sent word to Mr. Sousa asking him to play two of his marches that were not in the programme, which, moreover, the composer did not know had ever been heard in this country. The band left London at six in the evening, and returned to town at 4 a.m.; but they were all so pleased with the treatment they received that they did not mind the long double train journey.

Cutting from the

Licensed Entertainers Mirror

Dated December 6 1901

Address of Journal

London

Somewhat to the surprise of the nation, the King has celebrated two birthdays, that of his daughter Princess Charles of Denmark and her Majesty the Queen, by commanding two very different sets of artists to Sandringham. The last was on Sunday, when Mr. George Ashton, who is an unofficial "Master of the Revels" to the King, took down Mr. Sousa and his band. This visit of the March King was intended as a surprise to the Queen, and so well was the secret kept that neither the band nor anyone in Sandringham knew beforehand of their coming.

The programme given was as follows:—

- | | | |
|--|---------------------------------------|--------|
| 1. Suite..... | "Three Quotations"..... | Sousa |
| 2. March..... | "El Capitan"..... | Sousa |
| 3. Solo—Trombone..... | "Love Thoughts"..... | Pryor |
| | Mr. Arthur Pryor. | |
| 4. (a) "A Collection of Hymn Tunes of the American Churches." | | Sousa |
| (b) March..... | "The Washington Post"..... | |
| 5. Solo (Soprano) "Will you love me when the lilies are dead?" | | Sousa |
| 6. (a) Caprice..... | "The Water Sprites"..... | Kunkel |
| (b) March..... | "The Stars and Stripes for Ever"..... | Sousa |
| (c) Coon Song..... | "The Honeysuckle and the Bee"..... | Penn |
| 7. Violin Solo..... | "Reverie Nymphalin"..... | Sousa |
| | Miss Dorothy Hoyle. | |
| 8. Plantation Songs and Dances..... | | Clarke |

The King demanded no fewer than seven encores, and in most cases stipulated what they were to be. After the performance Sousa was presented with the medal of the Victorian Order, which the Prince of Wales very graciously pinned on his breast.

Sousa and his band, by way of compliment to the management, allowed themselves to be put on last night at the Empire as the "ten o'clock turn." The band played for half an hour, and the change proved a welcome one. Mr. Henry E. Dixey, a well-known American comedian, who years ago used to annoy Sir Henry Irving by giving a funny parody of our leading actor, begins an engagement at the Empire on Monday. Meanwhile the beautiful new ballet, "Old China," continues to charm and amuse.

BRIGHTON & ARCADE

7-DEC 1901

SOUSA'S BAND AT BRIGHTON.—The music loving people of Brighton and Hove are eagerly awaiting the visit of John Phillip Sousa and his famous March Band to the Dome on Tuesday next, December 10th. The concerts, which will take place at three and eight o'clock, are under the direction of Mr. H. Cecil Beryl. In addition to band performances arranged to please all musical tastes, the programme of the concerts will include contributions by two lady soloists—Maud Reese-Davies (soprano) and Dorothy Hoyle (violinist)—and the band also contains a number of solo instrumentalists.

THE SOUNDING MR. SOUSA

COVENT GARDEN THEATRE is an odd spot. In summer on a Monday night one may hear Ternina hailing a snowy swan and a hero in silver mail, and on a Tuesday Melba among waiters serving sausages and beer. From a Melba night in the season to a Covent Garden Fancy Dress Ball out of it the step is shorter of course, and the change less striking; but the last few weeks have developed a contrast strong enough to arouse the most jaded. One John Philip Sousa stands where Mottl is wont to sit, and a yard or two from the spot where Isolda chants her great song of love and death a young man with a trombone plays "The Bluebells of Scotland," with variations. From the highest tier of boxes two enormous searchlights glare down upon an American gentleman whose body is involved in the coils of a brass instrument with an upturned mouth so huge as to suggest that Mr. Sousa, confident of bringing down the house, has arranged a roomy and well-lit place for it to fall into. On the programme appears a portrait of the same Mr. Sousa self-wreathed with famous laurel. The platform is filled with bandsmen prepared to do a few good things badly and a great many bad things quite well. The auditorium is half-filled with Americans and some English people whom curiosity has drawn to hear the noise. But they are not happy. In a dim way they perceive that, even if the vanity and vulgarity were deleted, they would still be assisting at a third-rate entertainment. Brass bands are all very well for marching men who cannot possibly carry and play stringed instruments; and, for the people, they go pleasantly enough with lager beer and a little gentle sweet-hearting in the open air at Earl's Court. But indoors in London, at Queen's Hall Promenade Concert prices, they are ridiculous. Apart from passages whose effectiveness depends upon a context of string tone, hardly anything has been written for brass and wood which could not have been better written for the full orchestra; while as for military transcriptions of fully scored works, they are no more endurable in London than a chromo-lithographic copy of the Sistine Madonna would be in the gallery at Dresden. A healthy man does not grumble at the lack of bright steel and fine linen when he lunches with the guides on the top of a mountain; but he grumbles loudly and properly if these things are not forthcoming at his club. To scold the citizens of a garrison town for listening to bits of military "Tannhäuser," on the ground that they should hear them with strings or not at all, would be an absurd excess of purism; but to encourage the attendance at such maimed rites of Londoners who have countless opportunities of knowing music in all its orchestral splendour would be something worse. In fairness to Mr. Sousa, however, it must be admitted that he has not been attempting performances of music so much as recitals of his own works.

They are marvellous functions these recitals. A mere performer may be distinguished from an artist by his cool assumption that mankind is vastly interested in his personality, and when Mr. Sousa caused or allowed his portrait to be stuck on all the hoarding space not already covered with pictures of his compatriot, the beautiful Mr. Gillette, he raised fears which his concerts have not belied. When a small wave of applause shows signs of moving towards the platform Mr. Sousa has leapt from his perch and is ready with ducked head and bemedalled breast to meet it. And before it has fairly broken he has leapt back again and is in full swing with an encore which the audience has not demanded. It is true that the printed programme makes a show of modesty, as no work of Mr. Sousa's own is threatened until after the "intermission." But as nearly all the encore pieces are of the conductor's own manufacture there is as gross a surfeit of Sousa before the "intermission" as after it. At the side of the platform lurks a man with a huge pack of cards

measuring about five feet by two, from which he keeps playing such trumps as "Cake Walk and Two Step," "Coon Band Contest," "Hands Across the Sea," and "The Stars and Stripes for Ever"—a sad prospect for Britons, this last, seeing that America's stars are England's stripes, and that our backs are sore enough already. The broad pasteboards bearing these legends the hireling holds high in both hands so that he who reads may run, and he have sense enough. As for the alleged music itself, it is a vulgarising and brazening of the light Viennese with an admixture of nigger. Third-hand materials are crudely shaped and cheaply lacquered over. Nothing is developed in a musicianly spirit to a climax, or even to an end. Children who lick their plates after a jam-tar are nasty little creatures, of course, but they are not so bad as their small brothers who have been known to grow suddenly disgusted with the bread and milk, and to pitch the basin at the cat—which is the Sousa way of taking leave of a subject. In his Suite called "Three Quotations"—(one of which, by the way, is "Nigger in the wood-pile")—and in some of its companion works ugly noises are deliberately dragged in, such as kicking the floor—no wood-pile being available—whistling, and playing out of time and tune. These things derive, no doubt, from the nigger element, and in English music we have no use for niggers either in wood-piles or out of them. The brutality of mind which revels in cake-walks and coon-bands and gaudy pictures of impossibly hideous negresses, with enormous feet and in absurd Parisian modes, is first cousin to the other brutality which hales the nigger out and lynches him. It is not wanted in this country.

As for the band, its playing was certainly no better than it ought to have been. Indeed the trombone solo on Tuesday left one in doubt whether a burlesque on virtuosity was not, after all, intended. But it is not skill so much as musical and human feeling which seems wanting. From the programme it appears that Mr. Sousa's men have been worked without a break since they landed. Here are two typical entries:—"Thursday, Oxford Town Hall, matinée at 2; Bath Assembly Rooms, evening at 8.30; Friday, Bristol, Colston Hall, matinée and evening, 3 and 8." If these hard-driven work-people had a few hours breathing space amidst the old-world charm of Oxford and the lingering elegance of Bath, the ultimate result might have been other than it now is. Music can never be better than the men who make it.

E. J. O.

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to 147/10

SOUSA AND HIS BAND.—Undoubtedly the greatest sensation of the present musical year has been the visit of Sousa's wonderful American band, who will appear at the Philharmonic Hall on Friday, December 13th. On the occasion of the Queen's birthday on Sunday last, out of eight numbers which made up a most comprehensive programme, the King requested no less than seven encores, in most instances stipulating the names of same. Mr. Philip Yorke, the Managing Director of Concerts and Entertainments, Limited (who presented Mr. Sousa to an English audience) received the Royal command on Thursday last with instructions that the whole affair was to be kept a profound secret as His Majesty the King was most anxious to give Her Majesty the Queen a surprise on her birthday, and so jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country, and it was not until the train was starting from Liverpool-street Station at 3.30 that they learned the truth, whereupon one of the bandsmen exclaimed excitedly "I was up till four o'clock this morning putting a crease into my trousers, but if I had known I was to play before the King, I should certainly have sat up till six o'clock to make it more complete." At the close of the concert, the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victoria medal, which was pinned upon his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violiniste, were sent for by the Queen, and congratulated upon their excellent performances. Mr. Philip Yorke, Mr. Sousa's English manager, accompanied the party to Sandringham, the arrangements being completed by Mr. George Ashton.

From

Date

The Queen's birthday was celebrated in London on Saturday, and by the Royal Family on Sunday. Mr. George Ashton, to whom the King's commands for Royal performances go, arranged a concert with Sousa's Band. The programme was a long one and contained many

items of sacred music both English and American, which the American band played with much feeling.

COURT CIRCULAR

7 DEC 1901

FROGMORE, WINDSOR, December 2.

His Royal Highness the Duke of Cambridge, attended by Major-General A. Williams, has left Sandringham.

Their Majesties' other guests have also left. The King has invested Earl de Grey, Treasurer to Queen Alexandra, with the 2nd Class, and Colonel Brocklehurst, Equerry to Her Majesty, with the 3rd Class of the Royal Victorian Order.

Herr Gottlieb's band has had the honour of playing selections of music in the evenings during the past week.

Herr Kandt's band and Mr. John Philip Sousa and his band have also had the honour of playing at Sandringham before their Majesties the King and Queen.

His Majesty the King left Sandringham for Marlborough House this morning attended by the Honble. Sidney Greville and Lieut.-Colonel and the Honble. H. C. Legge.

His Excellency Count Paul Wolff-Metternich was received by the King at Marlborough House this afternoon and presented his Credentials as Ambassador Extraordinary and Plenipotentiary from his Majesty the German Emperor, King of Prussia.

Senor Don Homero Morla and Monsieur Louis Joseph Janvier were also received by His Majesty and presented their Credentials as Ministers Resident from the Republics of Ecuador and Hayti respectively.

The Marquis of Lansdowne, Secretary of State for Foreign Affairs, was present.

Derby Reporter 7/12

M. Sousa and his band are now entertaining Londoners at the Empire in the afternoon, and at Covent Garden Theatre in the evening. Of all the enthusiastic conductors I have seen he is the most so. His nervous energy is perceptible in every movement of his hands, which he keeps opening and closing with the music. His keen eyes, over which he wears a 'pince nez,' gleam and glow with enthusiasm as he lightly springs upon the platform and bows to his audience. The trained band over which he presides with such skill and control appear in dark military looking uniform, adorned with gold lace and buttons, and the musical gymnastics they perform under his demonstrative guidance are quite astounding, and doubtless very much to the taste of the audience who attend these popular concerts. I need hardly say it is not quite the same as that which crowds Queen's Hall, St. James's Hall, and the Albert Hall for music in its more classical forms.

Comments and Opinions.

THE visit of Sousa and his band to Sandringham and the honour paid the conductor by conferring on him the Victorian Order have doubtless aroused mixed feelings in the breasts of patriotic British musicians. We admit that the King's sudden (and welcome) breaking of the period of his mourning might have been a little more dignified than it has been. A command to Mr. Daniel Leno (never more can he be mere Dan to us), followed by an almost secret visit of Sousa, even though his band did play American hymns, is hardly what one would have expected. Still no Englishman wants his King to be a dull, superior person, and in a way we are glad to see that His Majesty is all in sympathy with Sunday concerts—for Sousa's programme did not by any means confine itself to Sousa's arrangements of American and negro hymns. And those who protest too much should remember

that Royal recognition of a representative American band, or, at any rate, a band of which America is proud, is the kind of gracious act which bears good fruit, often in the most unexpected way. And, finally, the King is supposed to be in privacy at Sandringham, and has the right to do as he pleases without giving grumblers the right of protesting. Of course, we have no doubt that music will be recognised by their Majesties, and that Royal commands will not be confined to music-hall artists and variety bands.

We did not mean to notice the matter at all, but during the last few days we have received several indignant letters, and we think the indignation is rather premature and uncalled for. The following is a good specimen of the communications which have reached us:—"The King is making a strange use of his exalted position in acknowledging and patronizing a 'music-hall buffoon.' It is a degradation to Royalty and an insult to the members of the dramatic and musical professions. The frivolities of the music-hall are gradually and surely killing legitimate art amongst the rising generation. I hope you will use your powerful pen in protest." We trust the case is not so bad as all that. If our correspondent were a philosopher he might see in the Royal patronage of a "music-hall buffoon" an almost dazzling exaltation of the "dramatic and musical professions." For if a buffoon is beneath, far beneath serious actors and musicians (which we object to as a vague generalisation, for some of the buffoons have more of the right human stuff in them than many a posturing "actor"), and yet being a buffoon is honoured by his King, how far above the need of Royal patronage must stand the serious actor and musician? And let us whisper a treasonable sentiment into our correspondent's ear—but no, it is not quite true, and we have

SOUSA'S BAND TO VISIT BRIGHTON

Sousa's band, which is the musical sensation of the season and had the honour of appearing at Sandringham on Sunday on the occasion of the fifty-seventh birthday of Queen Alexandra, will pay its only visit to Brighton next Tuesday when two performances will be given in the Dome under the direction of Mr. H. Cecil Beryl. The success of Sousa in London has been remarkable, and it is safe to say that such an admirable and surprising lesson in the possibilities of a wind band when ably trained has never been known in this country before. Competent critics concede that the band's tone is of exceptional purity and power, that the precision of its ensemble playing is remarkable, and that it attains many of those delicate and artistic nuances one expects only from a string band. The band is maintained solely for concert work, in which it has been continuously engaged for nine years. Tickets for next Tuesday's performances can be obtained at Messrs. Lyon and Hall's.

From

Date

A "Royal request" performance was given at Sandringham, on Sunday last, by Mr. Sousa and his celebrated band: the special occasion being the anniversary of Queen Alexandra's birthday. At the close of the concert, which consisted of classical music and a selection of American hymn tunes, the King and Queen held a long conversation with Mr. Sousa, and complimented him on the splendid efficiency of his organisation, and before the interview ended His Majesty presented the famous conductor with the medal of the Victoria Order, the Prince of Wales attaching the medal to Mr. Sousa's coat.

THE MUSICAL STANDARD, LONDON

THE MUSICAL STANDARD, LONDON

7 DEC 1901

hopes. We dream of visits of the Queen, if not of the King, to concerts and of both to the opera; we dream of a patronage of music which will help to make it fashionable and so financially more flourishing (your true lover of art must be an opportunist in this respect); and, most splendid dream of all, we like to think that some day the King will give his support to a practical permanent opera scheme which shall place London on the level of continental cities.

THE ERA, LONDON

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From **ENTRACTE**
Date **-7 DEC1901**

By command Mr. J. P. Sousa took his band to Sandringham last Sunday. The King and Queen were much pleased with the recital they gave.

From **"THE ERA, LONDON"**
Date **-7 DEC1901**

MR SOUSA'S American band was taken down to Sandringham on Sunday, to play before the King. The whole matter was, by the wish of his Majesty, kept a close secret, partly in order to afford Queen Alexandra a surprise on her birthday, and the members of the orchestra had not the slightest idea of their destination until after the train had actually started. They were simply directed to prepare themselves to fulfil a Sunday private engagement in the country. The band of fifty-two, with Mr Sousa as conductor, played before the Royal Family after dinner, the announced programme, which occupied nearly two hours in performance, consisting of eight numbers, to which were added seven of the encores which are so great a feature of the Sousa programmes in London. The Royal party included the King and Queen, the Prince and Princess of Wales, the Princess Victoria, and Prince and Princess Charles of Denmark, while Lady De Grey and a few others were also invited. At the close of the performance, after the usual congratulations, the two lady performers were sent for by the Queen, who conversed with them for a short time. The King also sent for Mr Sousa, and presented the American bandmaster with the Victoria Medal, which was pinned upon his breast by the Prince of Wales. The whole party were naturally delighted with the kind reception accorded them and the honour conferred upon them.

From **"THE ERA, LONDON"**
Date **-7 DEC1901**

OUT of compliment to the directors of the Empire theatre for half an hour on Friday evening, appearing at ten o'clock, just before the ballet *Old China*. Mr engagement at the Empire on Monday. Mr Sousa and his band will give their farewell performances at the Empire Theatre at three o'clock and at Covent-garden Theatre at eight o'clock to-day.

From **La Chiongu**
Date **7-12-01**

M. Sousa et son bel orchestre sont revenus à Londres pour deux semaines et se sont fait entendre tous les jours à l'Empire Théâtre en matinées et à Covent-Garden aux concerts promenade. La précision et l'homogénéité de cet orchestre composé d'instruments à vent, sont admirables. M. Sousa est surtout acclamé dans les morceaux de sa composition ou dans ses transcriptions d'airs américains. Dimanche dernier, jour de la naissance de la Reine, M. Souza a été invité par le Roi, à se faire entendre à Sandringham.

From **Gynaphia**
Date **-7 DEC1901**

The Sousa band bring their London season to an end this week, afterwards going for a short trip to the seaside, and sail upon the 14th.

From **-7 DEC1901**

New-croze.

AMONG the numbers played by Sousa's band before the King "Levee Revels" found much favour. Mr Sousa paid a visit to the publishers of this excellent number, M. Witmark and Sons, and was pleased to note the progress made by the firm in England.

From **Globe**
Date **7-12-01**

Mr. Sousa and his band will give their farewell performances to-day, at the Empire in the afternoon and at Covent Garden Theatre in the evening. At night the programme will consist solely of Mr. Sousa's compositions, selected from those items which have proved most popular during his stay in London. The band will give two performances at the Crystal Palace on Monday next, afterwards proceeding on their southern tour, and departing from Southampton for America on Saturday, December 14.

From **Globe**
Date **7-12-01**

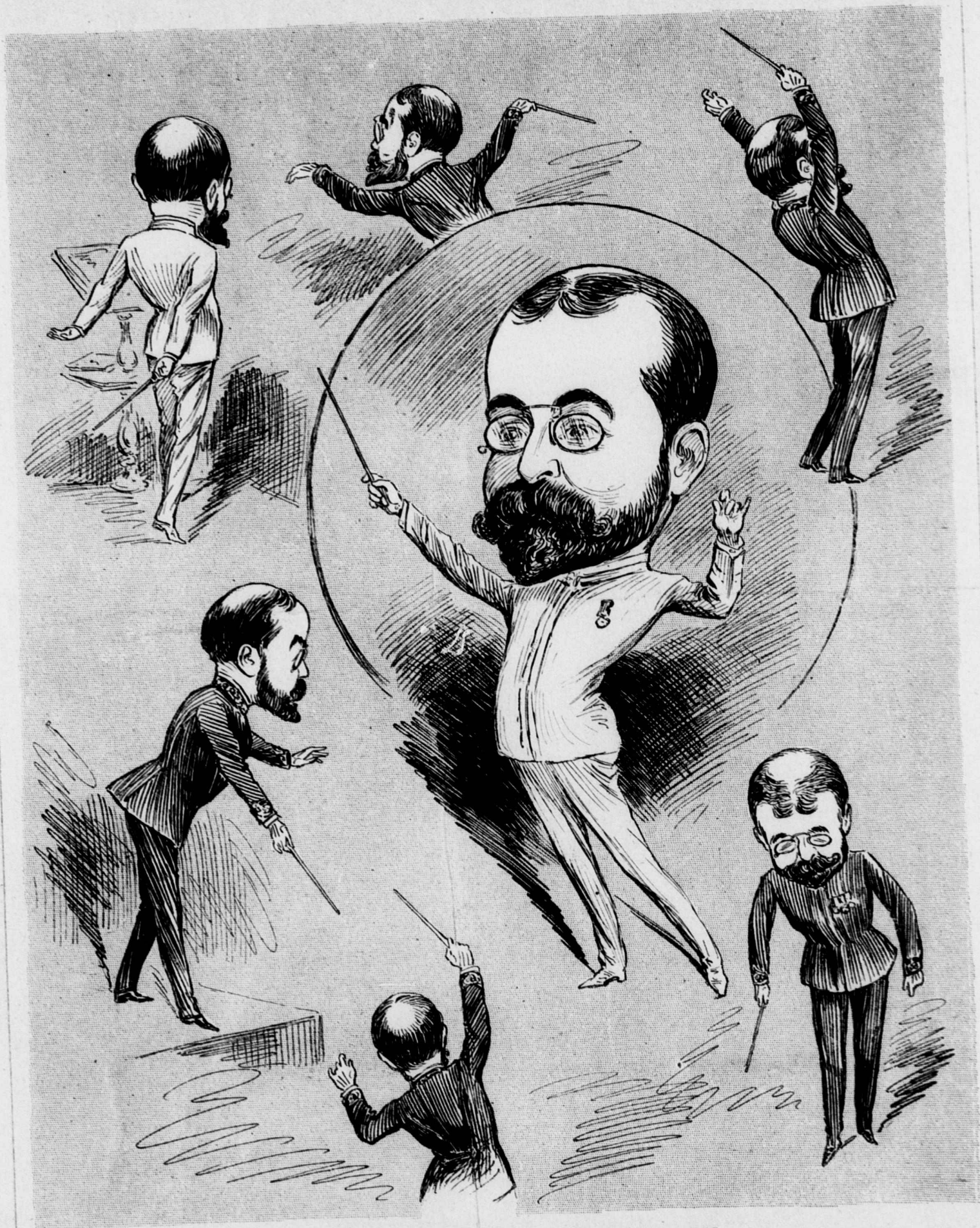
Sousa and his Band give their farewell performances to-day at the Empire Theatre at 3 and Covent Garden Theatre at 8. For the evening concert special arrangements have been made so that a larger space may be utilised to accommodate the audience. The programme will consist solely of Sousa's compositions.

From **Court Jrs**
Date **7-12-01**

The honour which the King has conferred upon Mr. Sousa, by presenting him with the Victorian medal, has not only delighted the composer, but has given the greatest satisfaction to Americans generally, who recognise in His Majesty's gracious act a compliment to the American nation.

From **Court Circular**
Date **7-12-01**

Mr. Sousa had the honour of being commanded to Sandringham on Her Majesty's birthday. He is one of the most interesting personalities in the musical world. An American by birth, he is very popular in the States, where he has performed before five Presidents, including the late Mr. McKinley. He is the Honorary Musical Director of the Band in the United States 6th Army Corps. Mr. Sousa, who is now composing a special march to be dedicated to the King, was greatly gratified by the kind manner with which their Majesties received him, and by the Victorian Medal bestowed on him by His Majesty, which was actually pinned on his breast by the Prince of Wales.



SOUSA: IN WHITE AND BLACK.



SOUSA AT THE EMPIRE.

It was borne in upon me that I would go and hear Sousa knock the other bands of the universe into little pieces, in order to prove that America was simply great when it came to three in a bar and other musical joys. I understood from American talk and American writings that there was nothing on earth like Sousa's band. I agree with that statement. And what is more, I politely thank goodness that there is only one Sousa.

It is a long time since I have written about music, and it is still longer since I studied the art. My studies in fact left off when I began to wear trousers, and smoke cigarettes that tasted like shoe-leather and smelt like burning leaves. Up to that period I had been yanked out of bed every morning at seven and hounded on to practice scales and other wriggly things with the idea that I was learning music. The studying factory was right underneath my respected parents' bed-room, and how they stood my heavy-handed plunges on the piano I cannot understand. Possibly they thought they had a pocket Beethoven in reserve who would simply make the Penny Readings sit up and exclaim, "Where did this come from?" On the other hand, a parent's love is a wonderful thing, and possibly they thought that they were doing me a favour by allowing me to interfere with the piano for an hour before the bacon and egg gong sounded. Anyway, there finished my musical studies.

After a few years' interval, I came to London, and was then engaged as musical critic by a daily paper. The paper wanted a George Bernard Shaw and a war correspondent. I applied for the latter post and was at once engaged as musical man because I had long hair and a whitewashed face. The man who applied for the musical cutting-up job looked healthy and sane and was at once sent to the front, whence he startled the British public by writing beautiful articles about the top C of the Mauser and the diapason of the Four Point Seven. This mixture of positions killed the paper, and I was left to starve or become a dramatic critic. The musical man at the front is, I believe, at present earn-

ing a living by playing the cornet at Beer smoking concerts. With these recollections and experiences, then, I went to hear Sousa tell us what music was.

I don't think he told us at all well. I have heard Mr. Henry J. Wood's orchestra at the Queen's Hall, and I have been moved by his melody till I thought I was a sinful person and not good enough to live. Mr. Sousa's music only made me think that life was quite noisy enough without his band, and if their instruments were a permanent mute the Empire roof would not be cracked. The programme consisted of, I think, seven tabulated numbers, and, I am certain, fifty-two encores. First we had a helping of Wagner, and before the applause had time to leave the gloved hands of the audience we were plunged into the strident notes of "The Washington Post."

Mr. Sousa is a dapper little man, black-bearded, with hair rather shy on the top, and a most expressive leg. He certainly uses his hands and fingers for conducting purposes, but he is the first man I have seen use his leg to emphasise a bash from the big drum or a particularly gruesome squall from the trombone. That's what he appeared to me to do, and I should not have been surprised if he had dropped the baton and continued the entertainment by crooking his knees and putting out his tongue. Every contortion except that of legitimate conducting he indulged in, and the effect was not pleasant.

I like to see a man using the stick in a legitimate manner, whether it is to beat off a bailiff or to lead his orchestra on to victory and a re-engagement. I daresay I would like to hear Mr. Sousa and his band on Manhattan Beach or Clapham Common—when I was fifteen miles away. But in the Empire Theatre I was too close. Mr. Sousa was too loud and too tricky, and the whole performance appealed to me as mere musical buffoonery, instead of a concord of sweet sounds.

I have been accused of not liking American art, and of going out of my way to reprimand talented ladies and

gentlemen who are doing their best to entertain me. I am still looking for that American art, and when I find it I shall simply ooze enthusiasm. I understand that Mr. Sousa is shortly going on tour, afterwards proceeding to America. I sympathise with the provinces, and America need not think she is robbing us of anything. We have no room for Mr. Sousa, or anything like him.

There was an excellent innovation at the Empire on the occasion of the Sousa matinees. They gave away coffee and presented sandwiches to whomsoever made an early application for the goods. To suit this free meal they gave us an interval and called it an "Intermission" on the programme. It served its purpose well. The men charged up to the bar and raided coffee and sweet things for the girls.

After the dear things were fed we thought about ourselves and looked round for the whisky urn. Personally I got into trouble over this free coffee. Feeling that it would hardly do to refuse anything gratis, I was persuaded to a cup of coffee by an energetic friend who had just lunched. He told me he had just had a liqueur outside and that a cup of coffee would do him very nicely. I sauntered up to the chicory counter with him, and engaged the barmaid in spirited converse. She highly appreciated my witticisms, and asked me when I was going to appear at the Empire. I replied that as soon as my ducks were trained I should be there at forty pounds a minute and a clear benefit every time I drew breath.

Again she laughed, and I began to think I was making a reputation. Suddenly my friend said, "Well, drink up, and let's get back." I did. I drank up and got back into a lounge chair, feeling as if I had swallowed a bonfire. Inadvertently, and by force of habit, I suppose, I had swallowed my coffee as if it were a whisky and soda, and for the rest of the performance I felt about as comfortable as a cat in a hot oven. But I made my reputation as a funny man with the barmaid, and if her word goes for anything I am certain there is a star place on the programme waiting for me.

THE WATCHMAN.

7 DEC 1901

SOUSA'S BAND AT BRIGHTON.—In addition to his big Orchestra, Sousa has a "trumpeter," who, in a style worthy of the land of the Stars and Stripes, heralds Sousa all the globe over as "The March King," and his Band as the "Premier Band of the World." This "trumpeter" is no doubt given to the fortissimo. Still he undoubtedly has a very fine Band indeed to proclaim, as Brightonians in the Dome next Tuesday afternoon and evening. For, thanks to Mr H. Cecil Beryl, of the Theatre Royal, Sousa and his Band, who have been creating such a sensation in London, and who have just been taken to Sandringham by the King as a "birthday surprise for the Queen," have arranged to make a flying visit to Brighton prior to their departure for America. The Band furnishes something of a revelation of what a reed and brass Band is capable. The blend of instruments is no less remarkable than the faultless precision,—so perfect as to make it like a gigantic instrument on which Sousa can play at pleasure. It can play with imposing volume of tone and brilliancy; it can murmur in the faintest whisper. The reeds are handled with all the delicacy and flexibility of strings, they are even employed to accompany a solo violinist, and they do it with the utmost delicacy and the sweetest of harmony. Sousa's own inspiring "Marches," as well as dance music, and fancifully treated American melodies are played with a brilliancy and verve that are irresistible, and with a piquancy and charm of effect that are captivating. But after all we are rivalling Sousa's own special "trumpeter." It is, however, emphatically a Band that ought on no account to be missed. See! should therefore be obtained without delay of Messrs. Lean and Hall.

SOUSA AND HIS BAND.—John Philip Sousa, the American "March King" and his famous military concert band have fairly conquered London where they appeared in twenty-four grand concerts at the Empire and Covent Garden. 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. The popular aspect of the Sousa concerts has been an agreeable surprise to English audiences, arousing them to an unprecedented degree of enthusiasm. Mr. Sousa places only nine numbers on his programme, but he plays as many as his audiences express a desire to hear. At the London concerts, he never played less than twenty numbers at any performance, and as his extras consisted 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. The great band is announced to appear here in concert just before returning to America, on December 13th, at the Philharmonic Hall. Seats may now be booked at Messrs. Godfrey's, Above Bar. Mr. Sousa and his band were commanded to perform before the King and Queen at Sandringham on Sunday last, and their Majesties greatly enjoyed the fantastic music of the famous American organisation. The King also presented Mr. Sousa with the Victorian medal, which was pinned on the March King's breast by the Prince of Wales.

His Majesty arranged a pleasant surprise for the Queen on her birthday. The celebrated March King Sousa and his band were under "sealed orders" to journey to Sandringham. Their destination was not known to the band, neither were they expected at the Hall. When one of the bandsmen knew where they were bound for he exclaimed excitedly, "I was up till four o'clock this morning putting a crease into my trousers, but if I had known I was to play before the King, I should certainly have sat up till six o'clock to make it more complete." At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance, and the King presented the celebrated bandmaster with the Victorian Medal, which was pinned upon his breast by the Prince of Wales. Miss Reese-Davies, vocalist, and Miss Dorothy Hoyle, violiniste, was sent for by the Queen, and congratulated upon their excellent performances.

Another instance of the ability of the fair sex to hold their own in the hunting field is afforded, says "Madame," by the excellent manner in which Miss Isa McClintock discharges the duties of Master of the Tynan and Armagh Harriers. There were originally two packs in this district, viz., the Armagh and the Tynan. The latter belonged to Sir James Stronge, an uncle of Miss Isa McClintock. After his death they were managed by a committee until about seven years ago, when the two packs amalgamated, and were known as the Tynan and Armagh, a title which is still borne by them. About four years ago, Mr. W. P. Cross, of Darton, Killylea, was elected, by the committee, as Master, but he resigned in the following year, when Miss Isa McClintock was requested to take the position. She accepted the offer, and has since handled and managed the hounds so well, showing such admirable sport, that she has been annually re-appointed.

M. Sousa and his band are now entertaining Londoners at the Empire in the afternoons, and at Covent Garden Theatre in the evening. Of all the enthusiastic conductors I have seen he is the most so. His nervous energy is perceptible in every movement of his hands, which he keeps opening and closing with the music. His keen eyes, over which he wears a "pince nez," gleam aglow with enthusiasm—as he lightly springs upon the platform and bows to his audience. The trained band over which he presides with such skill and control appear in dark military looking uniform, adorned with gold lace and buttons, and the musical gymnastics they perform under his demonstrative guidance are quite astounding, and doubtless very much to the taste of the audience who attend these popular concerts. I need hardly say it is not quite the same as the which crowds Queen's Hall, St. James's Hall, and the Albert Hall for music in its more classical forms.

London, Thursday.

PENELOPE.

As all the world now knows, Mr. Sousa and his band performed at Sandringham on Sunday last. In an interview Mr. Sousa has since said: "The King has a splendid knowledge of our music, and is splendid in every way. When the concert was over His Majesty told me that he was greatly pleased at the performance. 'Your organisation,' said the King, 'is beautifully drilled, and plays beautifully.' Then he turned to the Queen, and said, 'This gentleman writes all those wonderful marches.' When he presented me with the Victorian medal I was astonished. I told His Majesty that I hoped to have the honour of composing a special march, to be dedicated to him. The Prince of Wales was very kind, too. He insisted on pinning the medal on my breast, and he told me that he regretted, during his late tour, that he had not had time to visit the States. I am more proud than I can say," concluded the great conductor, "of my visit to Sandringham. I shall save my very best ideas for the march that I am going to compose for, and dedicate to, His Majesty."

To-morrow Mr. Sousa and his band will bring their series of engagements in London to a close at the Crystal Palace, when they will give a concert in the afternoon and in the evening. As they will only visit one or two of the more important southern provincial towns before their return to New York these concerts will necessarily be of a farewell character, and consequently of more than usual interest.

From

Date

Music Halls and Entertainments.

Out of compliment to the directors of the Empire Theatre Mr. Sousa brought his band to the popular variety theatre for half an hour on Friday evening, appearing at ten o'clock, just before the charming ballet, "Old China." Mr. Henry E. Dixey, the well-known comedian, begins an engagement at the Empire on Monday.

On Monday, Sousa and his band bring their long series of engagements in London to a close at the Crystal Palace, when they will give a concert in the afternoon and in the evening.

Evening of the World
- 8 DEC 1901

There will be opened at the Crystal Palace to-morrow one of the most novel, and certainly one of the most seasonable, exhibitions which have yet been seen there, in the form of the Children's Exhibition. From Friday's Press view, so far as one could judge, the little ones will have cause for long to cherish joyous recollections of this toy feast. As a toy fair the show will be a veritable fairyland; the extravagance of varied novelties from Paris, Italy, Austria, and Germany well justifies the continental visit, for the selection of these, made by Mr. Gillman, the manager of the Palace. In the automatic section are to be seen grotesque musical bears, a cage of singing canaries, and gymnastic Pierrots galore, while in the mechanical department there is a clever model of M. Santos Dumont in his airship, motor-cars, cycles, and a very complete railway train, these latter running up and down a prettily designed ornamental boulevard. Musical boxes, all sorts and conditions of dolls, and their clothing and furniture, especially the nursery tale tableaux from Naples will be very enticing to the little ones. To many of the older visitors the doll's house with which Queen Victoria played when a child will prove most interesting. It is a quaint structure, as the inventive genius who planned or constructed it left the little building devoid of chimneys. It is meant to represent Kensington Palace. Inside the furniture, which one can picture its Royal owner never tired of arranging and re-arranging, still remains, a little the worse for wear, while on the floors of two of the rooms are carpets worked with wool on canvas by our late Queen herself. Besides this, in the same room (the "Queen Victoria"), are original portraits of her late Majesty when a child, signed pencil drawings by the late Prince Imperial, and a pair of his shoes; the Duchess of Kent's bonnet, Queen Victoria's hat, etc. A valuable collection of Louis XV. and XVI's silver and china miniature toys, lent by Mr. Fitzhenry, is also shown. Messrs. Dean and Son (Limited) have a most interesting collection, exhibiting the gradual development of toy book colouring. These books range from 1790, prior to the use of colour printing in toy books, to a very elaborate selection of present day publications. The educational section deals with exhibits from the London and other School Boards of the work of their pupils in carpentry, needlework, wire and metal work, etc., while the Norwood School for the Blind furnish specimens of kindergarten work. Punch and Judy shows, swings, magic lantern shows, a huge Christmas tree, and a fancy dress ball in January have been arranged for. The occasion of the opening to-morrow will be signalled by two performances which will be given by Sousa and his band, while the usual Christmas circus performances will shortly commence.

Wkly Times & Echo
8. 12. 1901

Sousa and his band gave a performance at Sandringham on Sunday. The programme included classical and sacred music, a particular feature being a selection of American hymn tunes, for which a very large and elaborate peal of bells was specially taken from London. The party left Liverpool-street at 3.30 on Sunday afternoon and arrived at Sandringham shortly after six. Arrangements were made to serve dinner to the party in the train. They returned to town after the performance, leaving Wolferton station by a special train about half-past twelve, supper being provided in the train immediately after starting.

Lloyd
- 8 DEC 1901

At the Crystal Palace on Monday Sousa and his band will bring their engagement in London to a close. They will give a concert in the afternoon and in the evening, the programme comprising many of their most popular pieces.

Out of compliment to the directors of the Empire theatre, Mr. Sousa took his band to the popular variety theatre for half-an-hour on Friday evening, appearing at 10 o'clock, just before the charming ballet *Old China*. Mr. Henry E. Dixey, the American comedian, begins an engagement at the Empire on Monday.

Wkly Times & Echo
8. 12

THE CRYSTAL PALACE.

First in the field with Christmas entertainments is Mr. Gillman, the manager of the Crystal Palace, who will celebrate on Monday, by two special performances by Sousa's band, the opening in the galleries in the South Nave of a particularly attractive children's exhibition. An important department of the exhibition is a large toyshop—a sort of glorified Lowther Arcade—wherein the permanent stall-holders at the Palace display and offer for sale the latest things in mechanical and other toys. To furnish this department all the leading toyshops in Paris have been ransacked, and novelties have also been imported from Germany, Austria and Italy. Of greater general interest, perhaps, is a room exclusively devoted to relics of the childhood of the late Queen Victoria. Prominent among these is a doll's house with which the late Queen played as a little girl at Kensington Palace. It is still furnished with the toys the young Princess used, and, more than that, the carpets in two of the upper rooms are specimens of her own needlework. This noteworthy historic relic is lent by Mr. Winterbottom, bandmaster of the R.M.L.I., Plymouth. There is also in Queen Victoria's House an original miniature portrait of her late Majesty at the age of two, now exhibited for the first time. In the educational section is a capital collection of students' work contributed by the School Boards of London, Manchester, Birmingham, and Grimsby, and the College for the Blind at Norwood. Another section of the exhibition is devoted to children's books, and here the well-known publishing firm of Dean and Son, Fleet-street, have arranged in a number of glazed cases a representative collection showing the evolution of the beautiful volumes now produced for children, from the primitive "penny plain, twopence coloured" booklets of a century ago. As usual there is a Christmas-tree forty feet high, laden with seasonable presents; and Punch and Judy shows, swings, magic lantern entertainments, and a fancy dress ball in January have also been arranged for. A circus and a pantomime, both on a grand scale, will be added to the Crystal Palace entertainments at Christmas.

Sheffield Inquest
9/12

Madame Nordica hopes to have the opportunity of singing in some of the October festivals of next year. She is certainly among the best endowed. Coming over from America with Gilmore's band, the Sousa's combination of no matter how many years ago, as Miss Lilian Norton, and touring as the vocal soloist with that body she won such regard as to induce her to remain in this country. Later she married Mr. Leveson Gower and left the concert platform. Mr. Leveson Gower was an enthusiastic aeronaut. He undertook a cross-Channel trip and was never again seen after making the ascent. His widow bravely resumed her vocal career, and has ever been as welcome as she is a conscientious and artistic singer.

For its first concert of the season the Brincliffe Musical Society will submit two novelties—one a new work by Mr. Herbert Antcliffe, and called "The Brincliffe Overture," and the other Beethoven's Symphony in B flat No. 4, never before heard in Sheffield. Under Mr. Parkes the difficulties have been overcome and the beauties of a work of rare charm laid bare. Unfortunately it has been deemed advisable to split the work, the interval for refreshments coming after the second adagio. Mr. Parkes should set his face against this sacrifice of art on the altar of expediency. Altogether the programme is excellent. Miss Clara North and Mr. Shimeld are the vocalists.

Reference
- 8 DEC 1901

Sousa and his band will give concerts to-morrow afternoon and evening at the Crystal Palace, these being, according to present arrangements, their final appearances in England, except for visits to one or two important towns in the South.

THE CRYSTAL PALACE.

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Reynolds
8. 12. 01.

SOUSA'S BAND AT SANDRINGHAM. Sousa and his band went to Sandringham on Sunday evening and played before the King. The whole affair was kept a profound secret, as the King was most anxious to give the Queen a surprise on her birthday. So jealously was the secret guarded that not even the attendants at Sandringham had the slightest knowledge of what form the entertainment would take. The members of the band were told to prepare themselves to play at a private house in the country and it was not until the train was starting from Liverpool-street Station at 3.30 that they learned their destination. At the close of the concert the King and Queen expressed to Mr. Sousa their entire satisfaction with the performance and the King presented the celebrated bandmaster with the Victorian medal, which was pinned upon his breast by the Prince of Wales. Miss Rees-Davies, vocalist, and Miss Dorothy Hoyle, violinist, were sent for by the Queen and congratulated upon their excellent performances.

Sportsman
9- DEC 1901

SOUSA'S BAND.—The celebrated conductor, Mr. Philip Sousa, and his band will to-day give two performances at three o'clock and eight at the Crystal Palace, the occasion being the opening of the Children's Exhibition. This will be their last appearance in London.

Weekly Times and Echo

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

Cutting from issue dated Dec 8 1907

THE CRYSTAL PALACE.

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The Weekly Dispatch.

Tudor House, Tudor Street, E.C.

Cutting from issue dated Dec 8 1907

CHILDREN IN WONDERLAND.

CHRISTMAS DE LIGTHS AT THE CRYSTAL PALACE.

The management of the Palace has determined to make the Christmas entertainment at Sydenham as much as possible pleasant to the children. In addition to the two special performances to be given by Sousa and his band, a Gas Exhibition, to open on the 14th inst., a circus, and a pantomime, the Children's Exhibition proper opens to-morrow. It is located in the South Nave, and aims at presenting

A COLLECTION OF EVERYTHING appertaining to the instruction, amusement, and comfort of children. It is well known that the late Queen Victoria made a large collection of dolls, which she dressed to represent great personages in English history. Pictures of these are exhibited in a special room, in which will be also found an original portrait of her late Majesty when she was a child of twelve months old, as well as two signed pencil drawings by the Prince Imperial, and his photograph when a boy. Perhaps the most interesting item in this room is one lent by Mr. Frank Winterbottom, Bandmaster, Plymouth Division R.M.L.I.

IT IS THE DOLLS' HOUSE with which Queen (then Princess) Victoria played at Kensington Palace. The toys still remain, and especially attractive are the two carpets which the late Queen is supposed to have worked with her own hands. A large collection of artistic photographs, most of them representing members of the Royal Family in many generations, is exhibited by Messrs. Russell, Speaight, and Wright, with paintings by Mr. Sant, R.A., Mrs. Louise Jopling, and Mr. Mortimer Menpes, not to mention Mrs. Henrietta Ward. The London School Board and some of the provincial Boards send excellent artistic work. Perhaps exhibits more interesting to the children are

THE CHRISTMAS TREE, notably the 40ft. specimen, which will soon be loaded with presents. Then there are the toys in the gallery. These are many of them novelties, some very clever, notably a mechanical singing-bird with a sweet note, which leaves one to wonder whether the "voice wags the tail" or the tail inspires the voice. An "up-to-date" toy is an ingenious "flying machine," and a fine collection of French dolls, some of them highly coloured, will prove attractive to children. January is to bring Punch and Judy shows, swings, and magic-lantern entertainments, and a fancy dress ball has been provided for; and, on the whole, Mr. Gilman is to be congratulated on the completeness of his arrangements.

Sunday Sun.

Temple House, Temple Avenue, London, E.C.

(W. R. Elliston, Publisher.)

Cutting from issue dated Dec 8 1907

Music Halls and Entertainments.

Out of compliment to the directors of the Empire Theatre Mr. Sousa brought his band to the popular variety theatre for half an hour on Friday evening, appearing at ten o'clock, just before the charming ballet, "Old China." Mr. Henry E. Dixey, the well-known comedian, begins an engagement at the Empire on Monday.

At the Crystal Palace last Friday a large number of Press representatives went to inspect the many good things which Mr. Henry Gillman has prepared for the Christmas season. The programme will be inaugurated to-morrow, the occasion being signalized by two special performances to be given by Sousa and his Band. An exhibition entirely devoted to the interests of children is a distinct novelty in this country, and the Christmas entertainments will comprise this, and the Gas Exhibition, which opens on the 14th inst., a Circus, and a Pantomime. The Children's Exhibition is located in the galleries in the South Nave, and aims at presenting a comprehensive collection of everything appertaining to the instruction, amusement and comfort of children. It is really a splendid exhibition, including Queen Victoria's Room, which is exclusively devoted to exhibits that have some direct connection with Her late Majesty. These include an original portrait of the late Queen when she was a child of twelve months old, together with pictures of the dolls which she dressed to represent great personages in English history. There are also numerous other novelties, which no doubt will be highly appreciated by old and young. With regard to the pantomime "Blue Beard," which will be produced by Mr. Humphrey Brammall (who gives such a capital entertainment at the Cafe Chantant daily), the time to be occupied for the performance will be two and a half hours. It seems like old times again to witness a pantomime at the Crystal Palace.

The People,

Milford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

Cutting from issue dated Dec 8 1907

THE VISIT OF MR. SOUSA and his band to Sandringham is one of the many happy acts of the King which is sure to find favour with our American cousins. Queen Alexandra's desire to hear the favourite hymn of the late President, and the fact that the programme throughout (with the exception of our national anthem) was devoted to American music, will also be appreciated. Mr. Sousa appears to have greatly enjoyed his visit to his Majesty's Norfolk home, and both he and all his party were much gratified at the reception accorded them.

Lloyds Weekly Newspaper,

12 Salisbury Square, Fleet Street, E.C.

(E. Lloyd Lloyd, Publisher.)

Cutting from issue dated Dec 8 1907

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Weekly Times and Echo.

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

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The Sunday Special

A GENUINE MORNING PAPER.

1d, EVERY SUNDAY. 1d.

8 & 9, Essex Street, Strand, W.C.

Dated Dec 8 - 1

To-morrow Sousa and his band will bring their engagements in London to a close by concerts in the afternoon and evening at the Crystal Palace. As they only visit one or two of the more important southern provincial towns before their return to New York, the concerts will be of a farewell character, and there should be a large crowd to bid good-bye to the American "march King" and his famous band.

The Weekly Dispatch.

Tudor House, Tudor Street, E.C.

Cutting from issue dated Dec 8 - 3

On Monday Sousa and his band will bring their long series of engagements in London to a close at the Crystal Palace, when they will give a concert in the afternoon and in the evening.

The News of the World.

9 & 10, Whitefriars Street, E.C.

Cutting from issue dated Dec 8 - 1

An album of Sousa's marches, including "Liberty Bell" and "Washington Post," has been published by Messrs. Reed Brothers, 17, Castle-street, Berners-street, London, W., price 1s.

People

- 8 DEC 1901

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ADVERTISING

The People,

Milford Lane, Strand, London, W.C.

(A. G. Laker, Publisher.)

Cutting from issue dated Dec 8 - 1

On Monday, Sousa and his band will bring their long series of engagements in London to a close at the Crystal Palace, when they will give a concert in the afternoon and in the evening.

The Referee,

Wine Office Court, Fleet Street, E.C.

(Richard Butler, Publisher.)

Cutting from issue dated Dec 8 - 1

Sousa and his band will give concerts to-morrow at the Crystal Palace, these being, according to the programme, their final appearances in England.

300, Strand, London, W.C.
(James Biddiscombe, Publisher.)

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Relief Dispatch
- 8 DEC 1901

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Relief News
9/12

SOUSA'S LAST APPEARANCE.—Mr. Philip Sousa and his band will to-day give two performances, at three o'clock and eight, at the Crystal Palace, the occasion being the opening of the Children's Exhibition. This will be the last appearance in this country of this famous orchestral combination so far as Londoners are concerned.

ments and News received for all papers.

The Morning Advertiser,

127, Fleet Street, London, E.C.

(Robert J. Aylward, Publisher.)

issue dated Dec 9 1901

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Edinburgh Herald
9 12 19

Sousa's Band.

Mr Sousa made his final appearance at Covent Garden last night. His band go on Monday to the Crystal Palace for a couple of performances, and afterwards they will give some concerts at Bournemouth and elsewhere, finishing at Southampton next Friday, and sailing on the following morning for the United States. In London, particularly after the prices were reduced, they did very well, and Mr Sousa's own marches and other music were especially admired. On Friday they could, of course, give no performance at Covent Garden, as the theatre was required for the fancy dress ball, and accordingly they gave two concerts instead at the Empire, coming in at 10 o'clock for half an hour of Sousa's own music in the midst of the ordinary programme. Mr Sousa and his band are immensely delighted with the kind reception which they have met during their long sojourn in this country.

Journal : The Daily News

Date : 8-DEC 1901

A dresse 19, Bouverie Street-Londres

Signé :

George's (Hanover-square) Workhouses.
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Glasgow Herald,

88 and 89, Buchanan Street, Glasgow.
(George Outram & Co., Publishers.)

Cutting from issue dated Dec 9

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W. J. R. R.
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The Daily News,

19, 20, & 21, Bouverie Street, E.C.
(T. Britton, Publisher.)

Cutting from issue dated Dec 9

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The Star,

Star Building, Stonecutter Street, E.C.
(John Britton Jones, Publisher.)

Cutting from issue dated Dec 9

SOUSA'S DIRECTOR DINED.

Last night a testimonial dinner to Mr. Philip Yorke (the late assistant manager of the Palace Theatre), was given at the Trocadero Restaurant. Mr. John Hollingshead in the chair. Mr. Hollingshead was supported by Mr. John Philip Sousa, Mr. George Ashton, and nearly a hundred friends and guests. In proposing his health the chairman congratulated Mr. Yorke on his many past successes, wished him greater conquests in future, and complimented him upon the splendid array of friends who were his hosts. He presented Mr. Yorke with a magnificent silver shield, together with a vellum scroll testimonial.

Mr. Yorke was also presented by Mr. Sousa with a handsome dressing bag as a token of appreciation for services rendered by Mr. Yorke during his British tour; and Mr. Yorke replied in a very neat and effective speech.

BRIGHTON ARGUS

9- DEC 1901

SOUSA'S BAND AT BRIGHTON.—John Philip Sousa and his famous March Band will appear at the Dome to-morrow. The concerts, which will take place at three and eight o'clock, are under the direction of Mr. H. Cecil Beryl. In addition to band performances arranged to please all musical tastes, the programme of the concert will include contributions by two lady soloists—Maud Reese-Davies (soprano) and Dorothy Hoyle (violinist)—and the band also contains a number of solo instrumentalists. The band will give their last performance in London to-night at the Crystal Palace.

Morning Post,

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

Cutting from issue dated Dec 9

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The Daily Chronicle.

Fleet Street, London, E.C.

(Edward Lloyd, Limited, Publishers.)

Cutting from issue dated Dec 9

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Cutting from the

Sportman
Dated December 9 1901

Address of Journal

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MNG. ADVT.

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