



Sousa's Bow.

moulded in the middle, and it tapers off to point."

NATURE'S MUSIC.

Mr. Sousa listened indulgently and with a smile. Then he went on to speak words of common sense in this wise:

"When a man puts up his shilling or his half-guinea to go to a performance of music, his primary idea in 98 cases out of 100 is to be entertained, and if you can entertain him he is happy. I have very seldom encountered prejudice in an audience. In America, in this country, on the Continent, and everywhere, you have got to demonstrate to the people that you can entertain them. Music is a universal language—all people will accept it. An orator before a foreign audience is powerless, but with the musician it is otherwise. He is equally articulate in his own land and in the Fiji Islands. And, mind you, all the music is not made by the musicians. I love to stand quietly in a spot and listen to the wind playing on the trees.



"The Sunflower and the Sun."

How fine, too, to hear the sweet harmonies of water falling over rocks."

"Have you in that way received any hints from nature?"

"No, in music the further you get away from nature the safer you are. It is the only art of which that can be said. The painter must copy nature, and unless his landscapes and portraits convince you that they are landscapes and portraits they are worthless. So with the sculptor. But note the different position of a musician. A thunderstorm might last two hours, yet a musical imitation of a thunderstorm that lasted two hours would be the most absurd thing in the world. You could maintain the effect for

our action suggests another. I am also a great believer in conducting within a small circle—always with curves. There is another point, I think. If a man's mode of conducting absolutely belongs to himself it can never seem incongruous to those who look at it. But if a man stands up before a body of people and has not the authority of his own individuality, he is ineffectual. His gestures will be somebody else's. He will be imitating Brown; and people resent that. We see that fact demonstrated on the stage. An imitator leaves no impression. Yet from the standpoint of mechanics the performance may have been excellent—he may have faithfully followed every action and tone of the other man. But his performance is entirely unsatisfactory. You have got to be yourself," added the great bandmaster with emphasis; "and I think the world is hunting all the time for clever men, whether as prize-fighters or poets."

THE BANDMASTER'S DISCUSSION.

Princess Louise and the Duke of Argyll are going to stop with Lord Malmesbury and his mother, Lady Malmesbury, at their beautiful place, Heron Court, Malmesbury, next week. Heron Court is not very far from Bournemouth, so during her visit the Princess will go over there and open a new ward for children in connection with the Royal Victoria Hospital. Princess Louise has been going about a great deal during the past year, and is always doing good for others. She is very popular and very gracious with all classes. Her Royal Highness is thoroughly artistic, and has surprised many shopkeepers by making very pertinent remarks on the various articles displayed to her. Princess Louise is very fond of shopping, and may frequently be seen in some of the big shops in Kensington making purchases. She prefers to go quite late in the afternoon, just before closing time, and makes quite a tour of inspection. She is particularly interested in needlework and leatherwork and all the fine arts, such as sculpture, painting, music, metalwork and especially silverwork. The Princess possesses quite a treasure-house of beautiful things at Kensington Palace, and is always on the lookout to increase her collection.

Famous "Floors" to Let.

I hear the Duke of Roxburghe is rather anxious to let Floors Castle for a term of years. It is an enormous place and requires a lot of keeping up; at any rate, the Duchess of Roxburghe and her daughters, Lady Evelyn and Lady Isabel Innes-Ker, will not go into residence there again, the duchess having a dower house of her own. The fishing at Floors is very fine indeed, and there ought not to be any very great difficulty in letting such a superb place, considering the number of wealthy men who are always on the lookout for a big Scotch place.

The Duke of Roxburghe, who is still quite young, will go on soldiering in the "Blues" for some time longer.

That wonderful old lady the Dowager Duchess of Abercorn is keeping very well

the names of several new soloists. These are Maud Powell, the American violiniste, who is well known in London; Miss Estelle Liebling, coloratura soprano; and Miss Caroline Montefiore, dramatic soprano. The chief instrumentalists of the band include Mr. Arthur Pryor (trombonist), Mr. Emil Kennecke and Mr. Walter Rogers (cornetists), Mr. Marshall Lufsky (flautist), Mr. Simone Mantia (euphonium), and Mr. Jean Moeremans (saxophone). The London programme will include what is latest and best in the literature of the military band. Mr. Sousa will contribute novelties from his own pen, including a new orchestral suite, "Looking Upward"; a mosaic based on famous waltz themes, which he calls "In the Realms of the Dance"; and, of course, his latest march, "Imperial Edward," which was dedicated by permission to the King.

MR. SOUSA'S CAREER.

Sousa's band is a thirty years' development, and may be said to date from the Peace Jubilee organized by Mr. P. S. Gilmore in Boston in 1872. In that monster musical festival the leading bands of Europe took part; and afterwards, at New York, Mr. Gilmore organized his famous band, in which he utilised all the most desirable characteristics of the foreign bands, and adding such characteristics as his experience

and illustration of a voyage to Margate and back. We also heard Wettge's "Mysora" overture, a trombone solo, "Love's Enchantment," composed and played by Mr. Arthur Pryor, the Paganini of the trombone; a soprano solo, David's "Thou Brilliant Bird," sung by Miss Estelle Liebling, a coloratura soprano who pleased the audience; and one of Rubinstein's set of pieces intended to portray the summer guests of the Russian Court. And in between these compositions we had six Sousa encores, two of them, "The Washington Post" and the "El Capitan" march, classics of the London streets. Sousa's band playing Sousa is exhilarating; it aroused the audience to enthusiasm, and set hands and feet moving. The conductor's mannerisms, which cannot have much effect on a band that knows the music by heart, are a study in histrionics. He apparently produces the most tremendous climax of noise by lifting his little finger with a gesture as if he were plucking a rose; at other times he genially pretends to lash his men to tremendous feats. It is very entertaining and tonic, but for myself a little Sousa goes a long way. I am sorry I could not hear the "Imperial Edward" march, but there is a limit to the saturation point of Sousa. Thirteen more concerts are to be given.

E. A. B.

10 DEC 1901

SOUSA'S BAND AT BRIGHTON.

Concert at the Dome.

The Dome, Brighton, was crowded to its utmost limit this afternoon, when Mr. John Philip Sousa and his band gave the first of two concerts at Brighton. Naturally, much interest was centred in the appearance of the famous conductor and composer, and the huge audience were delighted with the concert, as was shown by the fact that practically every item was encored. Sousa's method of conducting is quite characteristic—unique, it might be said—and the command he has over his forces is perfect. The band are naturally heard at their best in pieces of Sousa's own composition, and one of the features in this afternoon's programme was the performance of his suite founded on Bulwer-Lytton's "The Last Days of Pompeii." The piece was enthusiastically encored, and the conductor gave his famous "Washington Post" march in response. As an encore to the overture to "Tannhauser," the selection to "El Capitan" was given, and the patrol composed on British national airs was received with great enthusiasm. The tremendous volume of sound in "The Invincible Eagle" was almost deafening, but the audience liked it, and, clamouring for encore, was given "The Stars and Stripes for ever." The concert concluded with another exhilarating piece comprising a selection of southern plantation songs and dances. Mr. Herbert L. Clarke gave an admirably played cornet solo, and was warmly encored; Miss Maud Reese-Davies sang an excerpt from Donizetti's "Linda de Chamounix" very pleasingly, and Miss Dorothy Hoyle contributed a violin solo. "Gipsy Dances," by Tivadar Nachez. Mr. Sousa and his band give another performance this evening at eight o'clock.

Cutting from *Manchester Evening Chronicle*

Dated December 10 1901

Address of Journal

Sousa and His Band.

Yesterday's afternoon and evening performances at the Crystal Palace bring the London engagement of Sousa and his band to a close. There will, however, be a limited number of performances elsewhere in the South of England prior to the departure of the combination on Saturday from Southampton to New York. They have come, they have seen, they have conquered. The seal was put upon their success and their gratification by the request to play at Sandringham for the Queen's birthday celebration. Yet they are not going home uncriticised. They have been compared—not always to their advantage—with British and Continental bands. There are even crabbed critics who have declared that the chief attractions of the band are its inartistic vigour and the capers cut by Sousa himself in conducting. But that may be mere ill-nature.

Merit of some sort the band and its conductor must surely have, while as regards Sousa's compositions some of them were popular here before the British public had a chance of personal acquaintance. His new humorous pieces introduced during the present tour also appear to have met with public approval. The combination has certainly not had a very leisurely visit to the United Kingdom. It has travelled two thousand miles and given over one hundred and twenty concerts since it set foot on British soil. The bandsmen will, therefore, probably be given a rest on their arrival in New York before touring in the States. Mr. Sousa is expected to publish a book entitled "The Fifth String" in January. There is a possibility of a visit to the Continent of Europe next year, but it isn't a certainty yet.

from the *Daily Telegraph*
Dated December 11 1901
of Journal

Brighton

Two performances in the Dome by Sousa's band evoked a great amount of interest, the big building being filled to overflowing. Not only in the evening but in the afternoon many hundreds failed to gain admission.

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Brighton *Chron*
10 December 1901

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Newcastle *Chron*
11/12

Mr. Sousa and his band have concluded their visit to London. They will play in one or two of the more important South-Country towns, and then return to New York. Their English tour must be regarded as a pronounced success.

The Daily Chronicle

Fleet Street, London, E.C.

Edward Lloyd, Limited, Publisher

Cutting from issue dated Dec 11

GLOBE THEATRE.

"Hidenseek."

In witless folly, sustained dullness, and dreary incoherence it would be difficult to beat "Hidenseek; or, the Romance of a Ring," the new "musical play" submitted last night to an exceedingly patient audience. No American production of similar pattern hitherto seen in this country can rival it in poverty of comic idea or in lack of general intelligibility. A thin and crudely constructed story connected with the loss of a ring, possession of which was vital to a King remaining on his throne, brought together four or five capable comedians and singers, a numerous chorus, and several dancers of the high-kicking and other schools. In their varying ways all did their best to remove the depression that set in when it was perceived that those responsible for the piece had resorted to novel but altogether ineffective methods for developing their flimsy, ill-digested plot. Occasionally the more talented members of the company succeeded in evoking applause by droll stage business or by a dance, but the effect was only transient. For over three hours the majority of the audience vainly waited for some feature that would justify the brilliant costumes and decorations in evidence throughout.

A good deal of faith seemed to be placed in another parody of Sherlock Holmes. An English detective was employed by the King to recover the missing ring, and his faithful friend was a Dr. Watteau; but the burlesque, if really intended, soon became faint after the detective had indulged in imitations of Mr. Van Biele, the 'cellist actor, and Mr. Sousa. The experienced comedians had so little material found them that they had uphill work throughout. The ladies and gentlemen who were merely called upon to wear showy, and usually pretty, dresses were much more happily placed.

THE STAGE, LONDON

12 DEC 1901

On Sunday a testimonial dinner was given at the Trocadero to Mr. S. Philip Yorke. The chair was taken by Mr. John Hollingshead, ably supported by Mr. Sousa, Mr. George Ashton, Mr. H. S. J. Booth, and nearly one hundred friends and guests. After dinner, the Chairman proposed, in suitable terms, the toast of "The King, the Prince of Wales, and the rest of the Royal Family," which were accepted in an enthusiastic manner. Mr. H. S. J. Booth, in asking the chairman to present Mr. Philip Yorke with a silver shield, together with a vellum testimonial inscribed with the words:—"Presented to Philip Yorke, December 8, 1901, by sincere friends as a token of good fellowship," said that they heartily congratulated Mr. Yorke upon his past successes, and wished him greater conquests in the future. Mr. Yorke had endeared himself to many by his natural manner and his ceaseless courtesies. The picture of the future, which his friends all hoped for him, was that his road in life should be a happy one; that the progress of his march should be to the strains of some stirring Sousa melody, accompanied by the echoing cheers of his friends. The presentation being made, Mr. Yorke responded, and stated that he did not know until that moment that he had so many good friends and well wishers. Mr. John Philip Sousa then handed Mr. Yorke a magnificent dressing-bag, which he asked him to accept as a token of his appreciation of the services ably rendered by Mr. Yorke during the tour made by the band in Great Britain. Before concluding, Mr. Sousa said that it was the custom in America in giving a man a present to take in exchange from the recipient the smallest coin as a keepsake; thereupon, Mr. Yorke handed Mr. Sousa a halfpenny. The health of Mr. Sousa having been proposed and accepted, and also that of the chairman, a pleasant evening came to an end. Among the artists who kindly gave their services were:—Mr. Bransby Williams, Mr. George Robins, Mr. Lewis Sydney, Mr. Albert Whelan, Mr. Henri Leoni, Mr. Gordon Tanner, Mr. Mervyn Dene, and Mr. Frank Boor, under whose direction the musical entertainment was carried out.

The Tatler.
Great New Street, London, E.C.
(Published by the Nineteen Hundred Publishing Syndicate, Ltd.)
Cutting from issue dated Dec 11 1901

Sousa in Miniature.—Sousa for the last fortnight was apparently the most popular man in London, for it is one of our curious weaknesses

GOSSIP OF



A SOUSA IN MINIATURE

Mr. Charles Rossow, "the smallest man in the world," who is giving an imitation of Sousa at the Hippodrome

at over every-
some of the
at home. Sousa's individuality lies
in his marches, but who on earth
he should want to give us
Wagner, whose strings are so
essential, I cannot think at
all. His *Parsifal* and *Lohengrin*
were both painful. He
is now being imitated at the
Hippodrome by Mr. Charles
Rossow, "the smallest man
in the world," who is one of
the two little Tom Thumbs
who go through a most amus-
ing woe-thing performance.

om the Brighton Gazette
Dated December 12 1901.
of Journal

SOUSA AND HIS BAND.

John Philip Sousa, the eminent composer and conductor, who has been the subject of so much "booming" this music season, appeared with his famous band at the Dome on Tuesday afternoon and evening. Demonstrative as has been the applause showered upon him in London and other parts of the country, it is certain that no local musical event this season has evoked a keener interest. At both performances on Tuesday the Dome was crowded to the doors, and the "March King" and his accomplished musicians had a tremendous reception. For the opportunity of hearing the fine band Brightons were indebted to Mr. H. Cecil Beryl, of the Theatre Royal, through whose instrumentality Sousa and his musicians were induced to pay a flying visit to our town, and they embraced it in their thousands. The band has been proclaimed far and wide as the finest example of what a combination of reed and brass instruments ought to be, and the vast audiences who attentively listened to it on Tuesday were unanimously captivated. Naturally attraction specially centred in the great leader himself. Conducting with fine skill, he showed himself absorbed in the music so brilliantly interpreted; and the well-trained band to a man exerted themselves to the utmost to secure a complete effect. They opened the programme with Wagner's "Tannhauser," and however much we missed the violins, so indispensable to impart adequate grandeur to the work, the remarkable blend of the instruments and the faultless precision deeply impressed the audience. Sousa's own inspiring compositions, "The Last Days of Pompeii," "The Washington Post," and "The Invincible Eagle," evidenced the wonderful volume of tone and brilliancy which constitute so notable a feature of these band; and their grand interpretation of these numbers caused quite a furore. But the abilities of this splendid body of musicians are not confined to this wonderful sound-producing quality. They are also capable, as was shown by their playing of Clarke's Southern plantation songs and dances, of playing with the sweetest delicacy and poetic expression. Mr. Herbert L. Clarke (cornet) and Miss Dorothy Hodge (soprano), both very accomplished exponents of their respective instruments, and Miss Maud Rose-Duxies, a gifted soprano vocalist, also contributed to the enjoyment; and the visit of Sousa and his band was from every point of view a brilliant success. Messrs Lyon and Hall, of Warwick Mansions East Street, Brighton, and 22, Church Road Hove, carried out the seating arrangements.

The Stage,

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

(Chas. Carron and M. Comfort, Publishers)

Cutting from issue dated Dec 12

On Sunday a testimonial dinner was given at the Trocadero to Mr. S. Philip Sousa. The chair was taken by Mr. John Gollingshead, ably supported by Mr. John Gollingshead, Mr. H. B. J. Booth, Mr. George Ashby, Mr. H. B. J. Booth, and nearly one hundred friends and guests. After dinner, the Chairman proposed, in suitable terms, the toast of "The King, the Prince of Wales, and the rest of the Royal Family," which was received with an enthusiastic manner. Mr. H. B. J. Booth, in paying the chairman to present Mr. Philip Sousa with a silver shield, together with a volume of testimonial inscribed with the words "Presented to Philip Sousa, December 6, 1901, by sincere friends as a token of good fellowship," said that they heartily congratulated Mr. Sousa upon his past success, and wished him greater conquests in the future. Mr. Yorks had endeavored himself to many by his natural manner and his ceaseless courtesies. The picture of the future, which his friends all hoped for him, was that his road in life should be a happy one; that the progress of his march should be to the strains of some stirring Sousa melody, accompanied by the cheering cheers of his friends. The presentation being made, Mr. Yorks responded, and stated that he did not know until that moment that he had so many good friends and well-wishers. Mr. John Philip Sousa, then thanked Mr. Yorks a magnificent "cheers," which he asked him to accept as a token of his appreciation of the services rendered by Mr. Yorks during the tour made by the band in Great Britain. Before concluding, Mr. Sousa said that it was the custom in America in giving a present to take in exchange from the recipient the smallest coin as a keepsake; therefore, Mr. Yorks handed Mr. Sousa a halfpenny. The health of Mr. Sousa having been proposed and accepted, and also that of the chairman, a pleasant evening came to an end. Among the guests who kindly gave their services were: Mr. Bransby Williams, Mr. George Robinson, Mr. Lewis Sydney, Mr. Albert Whelan, Mr. Henry Leoni, Mr. Gordon Palmer, Mr. Mervyn Dene, and Mr. Frank Palmer.

Cutting from the Lady's Gazette
Dated December 11 1901
Address of Journal

Last Saturday night Sousa and his band completed a fortnight's London engagement, previous to their return to America. Concerts were given during that period at the Empire Theatre in the afternoon and at Covent Garden in the evening. Both series of entertainments have attracted considerable audiences. We are quite sure that the general public much preferred to hear Sousa's combination in the typical American music in which it so particularly excels rather than in the Wagnerian excerpts, and in music of that style which lends itself to "military" band treatment with but scant success. The "command" performance, arranged by the King in honour of the Queen's birthday at Sandringham, will probably be not one of the least pleasant memories taken home by the American bandsmen of their visit to this side of the water.

Cheltenham Examiner
11-12-1901

SOUSA AND HIS BAND.—Mr. John Philip Sousa, "The March King," and his famous American combination, will visit the Winter Garden, tomorrow (Thursday), and give two performances, at 3 and 8 p.m. These will be a "farewell" to England, for the band sails for America on Saturday.

Cutting from the Woman
Dated December 11 1901
Address of Journal London

The First of December, being the birthday of Her Majesty Queen Alexandra, the King commanded Mr. Sousa and his band to appear at Sandringham. The visit was kept a secret from the Queen, who was greatly delighted with the music, and at the end of the performance the King presented the American with the Victorian Order. The Birthday of Her Majesty has always been celebrated at Sandringham by school-treats, and the merry-making of the little ones has not suffered, now that their benefactress has become their Queen. The balls held at Sandringham for so long past on the birthdays of the Prince and Princess have not been held for many years, the reason for this being the mourning of the Court.

It is well known that Sandringham is the favourite home of the Queen, for it was there that the early days of her married life were spent. Almost all of her children were born there, and it was there that two of them died. Amid the undulating slopes and wooded plantations of her Norfolk home Her Majesty pursues her home life and her many hobbies. She has many accomplishments, but she shines particularly in those of a domestic character, although music and the arts find in her a practical exponent. Her pet artistic passion, however, lies unmistakably in photography, which, by the way, is a hobby with the majority of British Royal folk, but none of them approach the Queen in their devotion to it. She often sends as many as a hundred negatives at one time to be developed. Many of these photographs illustrate strikingly the habits and hobbies of august people. Those who develop Her Majesty's negatives are strictly forbidden to take copies.

Encore,

3, Bouverie Street, E.C.

Cutting from issue dated Dec 12

Cattle show week is, of course, not without its effect on the variety halls, and I was, therefore, not surprised to find a dense audience at the Hippodrome. What a splendid programme this clever management continues to put on. Judge's Cockatoos are now on the programme, and the Holloways are giving a first-class show on the swinging trapeze, though, curiously enough, they have, by a printing accident, been omitted from the bill. Charles Rossow, the smallest man in the world, still gives his imitation of the much advertised and paragraphed Sousa; but I cannot help fancying the public must be getting a little tired of it all, and begin to wonder what Wood has done to be left in the cold shades of neglect, while the composer of the "Washington Post" is so hero-worshipped.

The Sussex Daily News,

130, North Street, Brighton.

(The Southern Printing Company, Publishers.)

Cutting from issue dated Dec 11 - 1911

SOUSA AT BRIGHTON. CONCERTS AT THE DOME.

The famous conductor and composer, John Philip Sousa, and his band, yesterday gave two concerts at the Dome, Brighton, under the management of Mr. H. Cecil Beryl, and both were great successes. The Dome was crowded to its utmost capacity in the afternoon, and a great many were unable to obtain admission. Great interest, of course, centred in the appearance of Sousa. He has been "boomed" lately beyond all knowledge. It has scarcely been possible to take up a newspaper without seeing the name of "The March King," mentioned, and since he has had the honour of playing before his Majesty the King, interest in his band has naturally been increased more than ever. Since he has been in England, critical opinion has differed very widely as to the merits of Sousa. There is always commotion in the artistic world when a new force begins to make its presence felt; and there is no gainsaying that Sousa is a force. His achievements alone demonstrate this; he represents something in the realm of music that we have not known before; whether it will endure is another matter, but for the present Sousa and his work are very much with us, and that suffices. Sousa seems essentially a product of his own country. Whether he would have been the Sousa as the public know him to-day had his early environment been different is questionable. That he would have been a great musician no one could doubt, but one wonders whether those amazing ideas of tone and orchestration would have been as much a part of his nature as they are now. As a conductor, and especially when his own pieces are being played, Sousa is pre-eminent. His mannerisms fascinate and even amuse; they are but the expression of temperament, and they are never exaggerated, as some critics would have us believe. Sousa is the incarnation of his own music, and the man who could write "The Washington Post" or "El Capitan" simply couldn't be a dummy when he held the baton. The command he has over his forces is as near perfect as it can be. The opening piece at the afternoon concert was the overture to "Tannhauser," but, splendidly as the band worked, Wagner was just beyond them. The brass was magnificently sonorous, and the reeds pure and refined, but nothing could compensate for the absence of strings in a piece such as this. Technically, it was almost faultlessly played, but the truth is that simple technique never did satisfy the heart, and one waited in vain to be enthralled by the grandeur of Wagner's music. It was not that the piece wanted life—Sousa's own personality would give that—but it lacked the indefinable something that should endow it with spirituality, that should create its own distinctive atmosphere. The audience, however, recognising the skill of the instrumentalists, applauded to the echo, and here was seen the extraordinary readiness with which Sousa grants encores. The stupendous finale of the "Tannhauser" overture was still ringing in their ears, and almost before the audience could realise it, they were swinging merrily along on the music to "El Capitan." The effect was decidedly peculiar, but presently they grew to realise that it was all part of Sousa's method. Mr. Herbert L. Clarke then gave an admirably-played cornet solo, "The Bride of the Waves," showing remarkable purity of tone. He was warmly encored, and responded by playing "The Kerry Dance" with equal skill. The band were then heard to fine advantage in the suite composed by Sousa to Lord Lytton's novel, "The Last Days of Pompeii." Those who know anything of the compositions of Sousa can well imagine how he would treat such a composition, and particularly how he would seize on the opportunities afforded him by the destruction of the city and the death of Nydia. The piece was enthusiastically encored, and the next minute everyone's feet were tapping in unison with the "Washington Post" March, by which Sousa's fame as a composer first became known in this country. It was only natural that this also should be encored, and Sousa, ready as ever to oblige, introduced another deliciously lively piece, full of strange effects, called "A Coon Band Contest." Miss Maud Reese-Davies sang very charmingly the polacca from Donizette's "Linda de Chamounix," and the band then essayed the scene, "Knights of the Holy Grail," from Wagner's "Parsifal," a piece one does not often have the opportunity of hearing. As an encore, a "patrol" composed of British national airs was played, and was received with vociferous applause. This concluded the first part of the programme, and the second was resumed with Liszt's "Second Polonaise," as an encore piece to the latter, Penn's delightful coon song, "The Honeysuckle and the Bee," was played. The next two items, coupled apparently for the sake of contrast, were (a) Caprice, "The Water Sprites" (Kunkel) and (b) march, "The Invincible Eagle." Sousa revels in tumultuous harmonies, in sheer exuberance of sound, and the latter piece is typical of one of his most jubilant moods. Yet it might be said that this is even more the case in "The Stars and Stripes for Ever," which he played as an encore piece. The melody comes crashing out with overwhelming force, and at the finish the audience are treated to the unique spectacle of the cornet and trombone players standing in a row and blaring out the tune till they are nearly deafened. This is where one takes exception to the method of Sousa. Miss Dorothy Hoyle played Tivadar Nachez's "Gipsy Dances" as a violin solo, and the concluding item was Clarke's "Southern Plantation Songs and Dances," the concert closing with the National Anthem.

EVENING CONCERT.

There was again a large and enthusiastic attendance at the evening concert, when another attractive programme was submitted. The band opened the enjoyable concert with a performance of the overture, "The Roman Carnival," the prelude to the second act of "Benvenuto Cellini" (Berlioz). In the absence of strings, the effects produced by the wood and brass instruments were marvellous, the forte passages being devoid of coarseness, while the delicate treatment were marked by refinement and richness of tone. The audience, applauded with enthusiasm, and Mr. Sousa, promptly granting an encore, once more delighted the audience with "Hands Across." Still the hearty applause was continued, and the very humorous "Coon Band Contest" was given. For the remainder of the evening the success of the band was assured, and the concert proved a series of artistic triumphs. To an accompaniment by the band, Mr. Arthur Pryor next gave a trombone solo—his own "Love Thoughts." The tone he produced was remarkably sweet, and the blatant and aggressive sounds usually associated with the instrument were conspicuous by their absence. The performer also displayed wonderful technique, his command over subdued staccato passages being truly surprising. An encore was undeniable, and the trombonist favoured the audience with a very telling rendering of the old German drinking song, "In Cellar Cool." A charming suite composed by Mr. Sousa, and entitled "Three Quotations," was also warmly appreciated by the audience. The second of the pieces, "I, too, was born in Arcadia," was replete with exquisitely tender melodies, superbly played by the clarinets; and the last, entitled "Nigger in the Woodpile," was so quaint and whimsical that the audience applauded once more with enthusiasm, and had the gratification of receiving, as an encore, the conductor's ever-welcome piece, "The Washington Post," and also another favourite morceau, "The Honeysuckle and the Bee," in which the solos by the cornet and trombone were especially noteworthy; the rendering concluding with some effective whistling by members of the band. Miss Maud Reese-Davies followed with Sousa's soprano solo, "Will you love when the lilies are dead?" The vocalist sang sweetly, and at times her voice was overpowered by the band accompaniment. The singer, however, achieved great success, and, being warmly encored, gave a very expressive rendering of Bartlett's song, "The Dream." The first portion of the concert closed with the Grand Scene and Ensemble, "Andrea Chenier" (Giordano). The Ensemble was invested with grand and majestic tone, but the light and shade were strongly marked, the concluding strains of the winsome composition being given with subdued tenderness and delicacy. The audience were rapturous in their applause, and secured, as an encore, the march from "El Capitan," which was splendidly rendered. The second part opened with Liszt's Fourteenth Hungarian "Rhapsody," in which the band were again heard at their best. As an encore "Lestigo Bruder" was given with quaint effects. The Serenade "Rococo" (Meyer-Helms) was also warmly appreciated, when the band evoked enthusiastic and prolonged applause by their superb treatment of Sousa's popular march, "The Stars and Stripes for Ever," the concluding passages by the cornets and trombones being given with telling resonance. In response to the deafening demand for an encore, the band played with fine precision, "King Cotton." Miss Dorothy Hoyle next contributed a violin solo—Sarasate's "Zigeunerweisen"—and, displaying pure tone and brilliant execution, was warmly applauded. The programme closed with the Introduction to the third act of Wagner's "Lohengrin," and the band terminated the enjoyable evening by playing the British National Anthem. The seating arrangements of the concerts were in the hands of Messrs. Lyon and Hall, of Warwick Mansion, Brighton, and Church-road, Hove.

Newcastle Chronicle,

Westgate Street, Newcastle-on-Ty

Cutting from issue dated Dec 11

Mr. Sousa and his band have concluded their visit to London. They will play in one or two of the more important South-Country towns, and then return to New York. Their English tour must be regarded as a pronounced success.

Sussex Daily News,

30, North Street, Brighton.

(The Southern Printing Company, Publishers.)

Cutting from issue dated Dec 11 - 1911

MR. SOUSA AND FOOT-WARMERS.

MR. SOUSA, whose band played to large audiences at the Brighton Dome yesterday afternoon and evening, affects to have been greatly astonished on his first acquaintance with foot-warmers. The English railway carriage is, at best, too melancholy a thing to joke about as compared with the best American coaches. At first it seems that Mr. Sousa had some dread when the ungainly case was thrust under his feet that it was an infernal machine. Gradually, however, the thought dawned upon him that this was a clumsy piece of pathos. It was the effort of the railway company to make the visitor comfortable—a futile, ridiculous, one might say almost childish effort when the improvements in warming apparatus are remembered; but it shewed the desire to please. It was as if in these days when you switch on the electric light with a button one of our patriarchs were to generously come forward and offer his flint and steel and tinder-box to enable you to light a candle. Mr. Sousa has been too courteously treated in England to say these things; but his confession of bewilderment conveys it all. There are signs of improvement, however. For long journeys on most of the lines there are now generally one or two trains containing not only first but third-class saloon carriages. The Underground system in London is, in the space of a couple of years, to be transformed; and the rolling stock is to be made as good as that on the Central London. There are some slight indications that in the course of time the metropolis may lose the ill-fame of being the worst-lighted city of importance in the world. Even the omnibuses are to be decently lighted at the beginning of the New Year, which marks a decided step forward.

St. Daily Press,

7, Exchange Street, Norwich.

(Norfolk News Co., Ltd., Publishers.)

Cutting from issue dated Dec 11

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13 DEC 1901

Date

Philip York, late assistant manager at the Palace, was entertained at a complimentary dinner at the Trocadero on Sunday, John Hollingshead being in the chair. York was presented with a silver shield and a vellum testimonial, which ran as follows: "Presented to Philip York, December 8, 1901, by sincere friends as a token of good fellowship." The recipient made a neat speech in acknowledgment. J. P. Sousa then made Mr. York a present of a handsome dressing bag in recognition of his services during the tour of the famous band.

Globe
13-12

Remarkable presence of mind on the part of Mr. John Phillip Sousa is the subject of an anecdote in a contemporary. He was once playing to an audience of 12,000 people when the lights went out. A panic ensued, when the band suddenly struck up, "Oh, dear, what can the matter be?" This had the effect of allaying the alarm, but when it was followed by "Wait till the clouds roll by," the effect was irresistible. The church organist who, in similar circumstances, began playing "Total eclipse," was hardly more ready witted.

The Daily Chronicle.

Fleet Street, London, E.C.

Edward Lloyd, Limited, Publishers.)

Clipping from issue dated Dec 13.

John Philip Sousa, whose band has scored a success among us, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal and his band started playing, "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by," the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

from the Daily Telegraph
Dated December 13 1901
of Journal

BOURNEMOUTH.

Rain fell copiously yesterday, and very few people ventured on the sea-front.

The two concerts given by Sousa's Band at the Winter Gardens Pavilion on Wednesday attracted some 5,000 persons.

Imperial Hotel.—Charming week-end resort.

Linden Hall.—80 rooms. Handsome winter garden.

Printer and publisher, H. Rowbottom, Arcade-cham.

Clipping from the Illustrated Mirror
Dated December 13 1901
Address of Journal

With all the special circumstances applicable to such occasions the ninth anniversary of the Palace Theatre was celebrated on Tuesday. The history of the house is common property, and few at this date need to be told how from the time it was opened as the Royal English Opera House to the day Charles Morton took up the management a cloud of ill-luck hung over the place. The veteran magician, however, dispelled the cloud, or, rather, turned it inside out and showed the silver lining. From the time he assumed control the fortunes of the building took the up-grade, and have never experienced a set-back. On Tuesday he received the hearty congratulations of a host of friends, and many prominent artists complimented him by appearing upon the stage.

Among those who thus signalled their appreciation of the "Father of the Halls" were Ethel Ross-Selwicke and Chas. Raymond, who appeared in *La Baigneuse*; Herbert Campbell, who sang "No Show this Evening"; Henry A. Moore, with his marvellously clever impersonations; Harry Tate, another wonderful mimic; George Ridgwell, who sang "The Life of a Sailor" in fine style; La Belle Dazie, whose toe dancing was voted extraordinary; and the Follies, in their bright and lively pot-pourri. Marguerite Cornille, Merian's trained dogs, Sylvia Thorne, and many others also appeared.

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John Lawson and Co. who have been

13 DEC 1901

Mr. Sousa's band also sail by the Philadelphia, but from Southampton, to-morrow. Mr. Klein and his children sail for New York by the same ship. Mr. Sousa's band, by the way, is not by any means the only orchestra which has recently played before their Majesties at Sandringham, for Herr Gottlieb's band and Herr Kandt's band performed there during the same week. The King's Private Band is, however, being reorganized by Sir Walter Parratt, and it will be available before the commencement of the London season.

Journal : LE GLOBE

Date : 13 DEC 1901

Adresse : LONDRES

Signé :

Remarkable presence of mind on the part of Mr. John Phillip Sousa is the subject of an anecdote in a contemporary. He was once playing to an audience of 12,000 people when the lights went out. A panic ensued, when the band suddenly struck up, "Oh, dear, what can the matter be?" This had the effect of allaying the alarm, but when it was followed by "Wait till the clouds roll by," the effect was irresistible. The church organist who, in similar circumstances, began playing "Total eclipse," was hardly more ready witted.

Globe
13-12

SOUSA STOPS PANIC.

John Philip Sousa, whose band has scored a success among us, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal and his band started playing, "Oh, dear, what can the matter be?"

A tiny ripple of laughter that went round the audience (says the "Chronicle") showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by," the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

Cutting from issue dated Dec 19

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The Globe,

367, Strand, London, W.C.

(W. T. Madge, Publisher.)

Cutting from issue dated Dec 13

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From *Leander's Friend*
Date 14-12-01

WHETHER IT BE that the music of the conquered races fails to attract me, I cannot say; but I was appalled at the hideousness of the selections played by the Sousa Orchestra at a performance which I attended last week. I fail to understand these Americans: they fight for the emancipation of their "man and a brother" of a negro; then they refuse to sit down to table with him or to shake him by the hand; and then they seem to spend their lives singing and playing his ugly music. Mr. Sousa's own part in the performance is queer: his

method of conducting is more or less original, very affected, and, I should think, not very difficult. Still, the result is good: his band plays with perfect precision, "snap," and crispness; but the things it plays are awful. I hope that, if Mr. Sousa and his band revisit these shores, they will order a little music on this side of the Atlantic: negro ditties and ditties based upon the negro pall in time on European ears.

Pelican

14 DEC 1901

My Bournemouth Pelican writes:—

Plenty of entertainment is being offered this week to those who do not take life too sadly. The principal events are the visit of Sousa's Band to the Winter Garden, where they give two performances to-day (Wednesday), at 3 and 8 o'clock. This will be one of their last concerts prior to the return of the band to America on Saturday next. And a flying *matinée* by Mr. Forbes Robertson and Miss Gertrude Elliott and Company at the Grand Theatre, Boscombe, on Friday, at 1.30, of Madame Lucette Ryley's new and successful play, *Mice and Men*.

The Enticement,

3, Catherine Street, Strand, W.C.

Cutting from issue dated Dec 7 01

Mr. Alfred Rothschild is interested in the Sousa experiment I rather think.

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.

The Echo,

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

(W. Kennedy, Publisher.)

Cutting from issue dated Dec 7-01

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.

Ally Sloper
14/12/01

SOUSA and his Band seem to be fetching 'em pretty freely wherever they appear, and encores fly about plentifully. The recent concert at the Empire Theatre must have been very gratifying to conductor and performers alike, for they certainly met with a grand reception from a house which was packed from floor to ceiling.



SOUSA AT THE EMPIRE

the north o' England." And A. SLOPER merely replied, "Teach-ye-gran'-mothersh-ter-shuck-eggsh-hic!"

THE "Award of Merit" has this day been conferred upon CHARLES ASPINAL, because he can warble. "That's a mild way o' putting it, feyther," observed the Battersea Beauty. "Why, Charlie, as everybody calls 'im, is one of the best known tenors in

From *Leander's Friend*
Date 14/12

Last Saturday night Sousa and his band completed a fortnight's London engagement, previous to their return to America. Concerts were given during that period at the Empire Theatre in the afternoon and at Covent Garden in the evening. Both series of entertainments have attracted considerable audiences. We are quite sure that the general public much preferred to hear Sousa's combination in the typical American music in which it so particularly excels rather than in the Wagnerian excerpts, and in music of that style which lends itself to "military" band treatment with but scant success. The "command" performance, arranged by the King in honour of the Queen's birthday at Sandringham, will probably be not one of the least pleasant memories taken home by the American bandmen of their visit to this side of the water.

Cutting from the Illustrated London News
Dated December 14 1901
Address of Journal London

Sousa—The March King.

The world-renowned Sousa has been retailing his experiences in a daily contemporary. He says:—"We grow more real humorists in the States than the whole of Europe combined, including Scotland. Even on such a solemn occasion as bidding good-bye to London I could not be serious, though I tried to get myself down to that key. My last audience at Covent Garden demanded a speech, and waited in breathless expectancy for my sad and eloquent farewell. Instead, I informed them that, knowing they would want a speech, I wrote out a 'star' one, calculated to occupy some five hours in delivery, but that, unfortunately, my favourite dog found the speech and swallowed it, and he was now suffering from intellectual indigestion. I may have been outraging the conventions, but these few flippant words seemed to go down all right."

The British Footwarmer.

Mr. Sousa says the thing that has impressed him the most in Great Britain is the railway carriage foot-warmer. "It is not so big as St. Paul's Cathedral, nor so long as Regent Street, but nothing architectural in the whole country has made such a vivid impression on my mind as the foot-warmer. In my contemplative moments your foot-warmer forces its way to the front. If I dream, it is of foot-warmers; and in the only nightmare I have had since I came to England I imagined that somebody had made a sort of Pharaoh of me and buried me under a pyramid of foot-warmers. I would advise you to invent a new kind of shock for your American visitors. The first time I saw the foot-warmer something on wheels came into the railway station, and men in uniform began to fling about what I thought were undergrown milk-churns. 'Why is this cart coming down the station filled with tin cans?' I asked. The man refused to explain. Then somebody put me into the 'cart' and somebody else threw a can inside. At first I thought it was an infernal machine, but I was wearing the uniform of the United States, and I swore to die bravely. All the way I kept one foot firmly pressed down on the can, which I believed would go off at any moment. Of, course, it did nothing of the sort; but in three or four hours I began to experience a curious sensation in that foot. It tingled in a way that recalled a frost-bite I had in North America when the thermometer was 28deg. below zero. Growing worse, I took off my boot. The foot-warmer or refrigerator or whatever the machine was had given me chilblains! At the next stopping-place I sent for rough towels, and by vigorous rubbing managed to restore circulation in the foot. I affirm that if your 'tight little island' were big enough to take a long railway journey in, the whole nation would be laid up with chilblains."

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 æsthetics; 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!

Cutting from the Pelican
Dated December 14 1901
Address of Journal London

My Bournemouth Pelican writes:—

Plenty of entertainment is being offered this week to those who do not take life too sadly. The principal events are the visit of Sousa's Band to the Winter Garden, where they give two performances to-day (Wednesday), at 3 and 8 o'clock. This will be one of their last concerts prior to the return of the band to America on Saturday next. And a flying *matinée* by Mr. Forbes Robertson and Miss Gertrude Elliott and Company at the Grand Theatre, Boscombe, on Friday, at 1.30, of Madam Lucette Ryley's new and successful play, *Mice and Men*.

from the Brighton Argus
Dated December 7 1901
Address of Journal Brighton

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 concert, 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.

from the Bournemouth Observer
Dated December 7 1901
Address of Journal 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.

The Court Journal,

13, Burleigh Street, Strand, London, W.C.
(W. Rayner, Publisher.)

Cutting from issue dated Dec 7 27

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.

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.

Court Circular,
213, Piccadilly, W.
(The Westminster Publishing Co., Publishers.)
Cutting from issue dated *Dec 7 1901*

MUSIC AND THE DRAMA.

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.

Court Circular,
213, Piccadilly, W.
(The Westminster Publishing Co., Publishers.)
Cutting from issue dated *Dec 7 1901*

The Queen spent her first birthday since the King's Accession at Sandringham, when His Majesty, knowing how devotedly fond his Consort is of music, commanded the attendance of Mr. Sousa and his famous band. The nation also celebrated the occasion in a manner which showed how deep is its loyal devotion for Her Most Gracious Majesty. The Lord Mayor telegraphed the congratulations of the City, and received in reply a characteristically graceful acknowledgment. Many of the business premises in the West-end were illuminated in the evening, Pall Mall particularly being a blaze of light, and the establishments of the Royal Warrant Holders in Bond-street, Regent-street, and other thoroughfares were all tastefully illuminated. At Marlborough House, the Royal monogram "A.R." appeared picked out in tiny gas burners, a circle of bay leaves framing the whole. The Royal Warrant Holders at Windsor and Eton dined together in honour of the occasion, the King contributing a buck from the Windsor preserves. During dinner a charming message of thanks was received from the Queen in reply to the loyal congratulations of the Warrant Holders.

ing from the *Shamshire Advertiser*
Dated December *7* 1901
ess of Journal

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.

The Morning Leader.
Stonecutter Street, London, E.C.
Cutting from issue dated *Dec 7 1901*

CHILDREN'S EXHIBITION.

A PARADISE FOR THE LITTLE ONES AT THE CRYSTAL PALACE.

The Crystal Palace is laying itself out in rare style for the edification of the youngsters this Christmas.

Not only will there be a circus and a pantomime, but a unique attraction in the shape of a children's exhibition is being got ready.

The exhibition will not be opened before Monday next, but when the Press representatives were taken over it yesterday the preparations were already well advanced. The exhibits are located in the galleries of the South Nave, which are spanned by archways of gorgeous paper flowers, and decorated with flags.

There is a toy room, where toy-bears are beating drums and cymbals, toy-trains are turning sharp curves, and puffing their way up steep hills, toy-birds are chirping, toy Santos Dumonts are flying through the ether, and toy motors are running up and down toy boulevards.

Next in interest is "Queen Victoria's room," which is crammed with relics of the late Queen. It contains the doll's house which Queen Victoria played with as a child and which is supposed to represent Buckingham Palace.

The "house" is full of the Queen's toys, and is covered with a couple of carpets which she made with her own hands at the age of 7.

In Queen Victoria's room are also to be found a couple of signed pencil drawings by the Prince Imperial, a quaint yellow straw bonnet which belonged to the Duchess of Kent, a pair of little blue shoes worn by the Prince Imperial, a hat worn by Queen Victoria, the bed in which she slept as a child, and a portrait of the late Queen (when two years old), which has never been exhibited before, and which has had to be insured for 1,000 guineas before being lent for the purposes of the exhibition.

Frost-tipped Christmas trees, too, look down on many other interesting exhibits—nursery-tale tableaux from Naples, photographs of "noble and beautiful children," collections of children's technical work sent by various school boards, and a model nursery and school room, and directed by a committee, which includes among its members the Duchess of Portland, Lady Bradford, Lady Cowper, the Dowager Lady De La Warr, Mrs. Alfred Lyttelton, and Mrs. Asquith.

The opening of the exhibition will be signalled by the special performance by the Sousa band; and later on there will be concerts by the children of the Normal College of the Blind.

Synn News
ated December *7* 1901
nal

SANDRINGHAM.

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, 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, arrived at Sandringham shortly after 6.0 p.m. The party returned to town after the performance, leaving Wolferton station by a special train, supper being served in the train immediately after starting.—It seems that 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 at 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.

Musical Standard,

185, Fleet Street, E.C.

ing from issue dated

Dec 7

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

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.

* * *

from the

Dated December

7 1901

is of Journal

CRYSTAL PALACE TOY FAIR.

The familiar galleries of the Crystal Palace are being converted into a veritable paradise of pleasure for the children. It is a doubtful question whether the little ones have ever before had the distinction of an exhibition of their very own at Sydenham; at any rate, the present one is going to be at the same time novel and delightful. When finished, as it will be on Monday, the exhibition of toys, pictures, and books will realise the most extravagant dreams a child ever dreamt of Santa Claus' stores. There are toys in plenty, but such toys. Bears, with extraordinary musical ability, that actually seem to live, clowns, very comical in their mechanical action, dolls that dance, drive, walk, or talk, and horses that do everything horses should do.

This fair, to stock which the chief Continental capitals have been searched, will have wonderful attractions for the youngsters. Mechanism has been perfected and cunningly applied to the toys with extraordinary result. True, some of them are on too gigantic a scale of construction and price to be within the reach of many. A gorgeously set-out boulevard, alive with an ever-moving stream of autocars, go-carts, bicycles, and pedestrians, on a miniature scale, but with strangely real action, will be there for all to see. The Santos-Dumont flying machine has found a place in this world of playthings, about which it would be unfair to say more, since the youngsters must see it for themselves. The toys, however, do not exhaust the interest. There are, besides, a doll fair, exhibitions of crests and stamps, Christmas trees and books, and pictures without end. The walls of the gallery are hung with beautiful photographs of children, taken by Messrs. Russell, Speight, and Wright, as well as with pictures by Mr. Sant, R.A., Mrs. Louise Jopling, Mr. Mortimer Menpes, and Mrs. Ward. Special attention is sure to be given to Messrs. Dean's collection of picture books, showing the evolution of toy books from the days of hand colouring to the latest development in chromolithography and colour blocks.

No child should leave the Palace without seeing Queen Victoria's dolls' house, which, with many other souvenirs of her late Majesty's childhood is included among the attractions of the children's exhibition. It represents Kensington Palace, and inside are two carpets made by Queen Victoria, and several articles of furniture. It cannot pass as a model of early Victorian architecture, since, although boasting several fireplaces, it is innocent of chimneys, or, for that matter, of staircases.

On the educational side exhibits from students under the London School Board figure largely, and Birmingham, Manchester, and Grimsby are also represented in this department. The allurements of Brummell's pantomime and a circus complete the lavish programme the Crystal Palace management has compiled for the Christmas season, to be opened on Monday by two special performances of Sousa's band.

Topical Times.

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

(The Columbus Company, Limited.)

Cutting from issue dated

Dec 7

11

The Empire.

"Old China," that dainty tribute to the daintiest of hobbies, is now most effectively contrasted with some grand tableaux from "Les Papillons." Each of these productions is, in its way, an apotheosis. The deep, rich tints of "Les Papillons"; its beautiful purples and greens and golds and reds stimulate the colour sense so highly that one feels it almost impossible that the eye may be susceptible to any further sensation. But "Old China"—by reason of the very striking contrast which it affords—speedily convinces one to the contrary. Herein are displayed only the most delicate, the subtlest of hues. Pale blues, faint yellows, mauves, pinks and light emeralds soothe and tranquillise the senses back to the state of contentment in which they were before being subjected to the stimulating effects produced by "Les Papillons." But there is another feature of the Empire bill which, I must confess, has for me the greatest possible attraction. I allude to the comic songs of Mr. Ernest Shand. These ballads are so different from those others which use has made habitual to the music-hall comedian; Mr. Shand, himself, is so superior, both in manners and method, to the comic singer of commerce, that the whole performance positively rouses me to enthusiasm. When I tell you that Mr. Shand wears a clean, white collar and a clean face; that he aspirates; that he does not say "Not 'arf"; nor "There's 'air"; nor "cockey," you will probably enter into my feelings. One of his songs—concerning a certain maid, Belinda by name—is not strikingly original nor even remarkably "nice," albeit amusing. But a certain "Euclid" song—a verse from which I have already had the pleasure of reproducing in these columns—really strikes me as quite the smartest thing in ditties ever known. So I prithee lose no time in visiting the Empire and hearing it. You will find there, in addition to the features which I have specified, a well-balanced programme of variety fare. The last "Empire" performance of Sousa and his band takes place, by the way, this afternoon.

Jackson's Oxford Journal
Holywell, Oxford,
(Published by Hage Hall.)
Cutting from issue dated Dec 7 1901

SOUSA AT SANDRINGHAM.

All the music performed by Sousa's band at the "command" performance in the ballroom at Sandringham House on Sunday evening was by American composers. The performance commenced and concluded with "God save the King" and "The Stars and Stripes for Ever." The Queen was particularly pleased with the selection of hymn tunes used in the American Churches. These included President McKinley's favourite, "Nearer my God to Thee," and 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 his breast. Miss Reese-Davies and Miss Hoyle, the vocalists, were personally congratulated by the Queen.

Topical Times.

Columbus House, 43 & 43a. Fetter Lane, E.C.
(The Columbus Company, Limited.)
Cutting from issue dated Dec 7 1901

Sousa's Band.

On Monday Sousa and his band will bring their series of engagements in London to a close at the Crystal Palace, where they will give concerts in the afternoon and evening. As this great American musical combination will only visit one or two of the more important southern provincial towns before its return to New York, the concerts at the Crystal Palace on Monday will necessarily be of a farewell character. The programme is to be of a characteristic description; and there should be a large crowd to bid good-bye to the American "March King."

Cutting from the Woodward Review
Dated December 7 1901
Address of Journal _____

On Monday next the Grand Children's Exhibition opens at the Crystal Palace, when quite a feast of juvenile delights will be on view till February 1st. Sousa's Band, fresh from Sandringham honours, will also give two performances on Monday, which is destined to be a most important occasion at Sydenham.

Cutting from the La Chronique
Dated December 7 1901
Address of Journal _____

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.

Blackburn Daily Telegraph.
Way Road, Blackburn, Lancaster.
Published by Thomas Purvis Ritzema.)
Cutting from issue dated Dec 7

Miss Dorothy (Jennie) Hoyle, a native of Accrington, had the honour of playing the violin before the King and Queen at Sandringham on Sunday. Miss Hoyle left Accrington for America some years ago, and has been one of the performers in Sousa's Band, who were at Sandringham on the day mentioned.

Columbus House, 43 & 43a. Fetter Lane, E.C.
(The Columbus Company, Limited.)
Cutting from issue dated Dec 7 1901

Messrs. Baring Brothers, who have been providing Cheltenham with some up-to-date entertainments lately, announce that they have arranged for Sousa, the "March King," to give two concerts on Thursday, the 12th, at the Winter Gardens, when a record attendance is anticipated. The celebrated Drury-lane success, "The Price of Peace," has been doing exceptional business at the Opera House, Cheltenham. The company, a very strong one, is toured under the direction of Mr. Henry Dundas. Next week "The Runaway Girl" pays Cheltenham a visit. The Festival Society's second concert takes place on Monday, the 9th, when "Hiawatha's Departure" will be given. Mr. W. Newton's banjo, mandoline and guitar festival is announced for Wednesday, the 11th. The band numbers over a hundred performers, and Mr. Newton will be assisted by Mr. Parke Hunter, the soloist. The Town Council have decided not to run Sunday concerts.

Cutting from the Daily Telegraph
Dated December 7 1901
Address of Journal _____

Intelligent enterprise and picturesque endeavour succeeded in giving to the Covent Garden Fancy Dress Ball quite a bright and topical air this morning. The Sousa band had been displaced for one evening only, and the floor of the theatre was crowded, soon after midnight, by a vivacious throng of masqueraders, wearing dresses reminiscent of recent notable events. One handsome gown, of yellow satin, with elaborate embellishments, formed a compendium of our own times, for it carried devices representing Queen Alexandra's gifts to her soldiers, the visit of the Prince and Princess of Wales to Guildhall, and the appearance of Mr. Dan Leno before their Majesties at Sandringham. In another instance a glorification of Colonel Lynch by the electors of Galway was set forth, with a complementary picture of a different description dealing with the honourable member's reception at Westminster. Electric and floral confections were numerous, and the standard of good taste in the dresses continues to improve.

Cutting from the Portsmouth Times
Dated December 7 1901
Address of Journal _____

CLARENCE PIER

A capital programme was provided at Saturday evening's concert, though a few more novelties would have been welcome both as regards instrumental and vocal items. The band of the R.M.L.I., under Lieutenant Miller, Mus. ac., opened with a lively march by Sousa. While Tchaikowsky's "1812 Overture" met with the customary ovation. A pretty duet of strings by Boccherini also met with much favour. Miss Clare Addison gave the mournful "Good bye" by Tosti, which might now be given a rest until next autumn. German's "In Summer Time" was a capital contrast. And two bracketted songs, "Eleanore" and "Violet," were replete with expression and style. Mr. King Hedley recited "Denver's Dream" from "The Silver King," "Jim" (Fred Harte) and "The Groom's Story" (Conan Doyle), with ability and judgment. Mr. Monk could was the accompanist. For to-day the services of Miss Theresa Rasmussen (contralto) and Mr. Anderson Nicol (tenor), together with the band of the Royal Marine Light Infantry, have been retained.

SCOTCH CONCERT AT PORTSMOUTH.

The fourth annual concert of the Portsmouth and District Caledonian Society, held in the Town Hall on Wednesday evening, was one of the best which has taken place in this hall for many a day. There is no mistaking the enthusiasm of the natives from beyond the border. Only the Scotch can appreciate the skirl of the bagpipe, and, sung in the native tongue, some of the encore songs were quite unintelligible to those of the audience not hailing from the Highlands, but from the first there was a genuine heartiness about the proceedings which no one could fail to enjoy. The Mayor and Mayoress (Mr. and Mrs. W. T. Dupree) with Miss Dupree, were among the audience, and as they entered the hall quite an ovation was accorded them, the large audience, who filled every portion of the hall, uniting as one in acknowledging their presence. Alderman and Mrs. A. L. Emanuel were also in attendance. It was a Scotch programme entirely, and as the items were the best known selections it was a decidedly entertaining bill of fare. The full band of the Gordon Highlanders, under the conductorship of Mr. E. R. Pallant, occupied the orchestra, and, although they had more than half the programme to themselves, the audience never wearied of their selections. For thirty five minutes they were engaged on a selection of Scottish songs and dances, arranged by Bonniessau, introducing snatches of seventeen Scotch compositions, and which met with such a popular reception that the musicians had to give a second contribution, and this was the popular march from "El Capitan." Among other items by the band was the march "Stars and Stripes," which Sousa's American band gave with great success during their recent tour, and Herold's overture to "Lampa," which opens with a spirited martial theme in alla-breve time, followed by a dreamy melodious "Andante," gradually increasing in time and force until a brilliant "Allegro Vivace" is reached, which the musicians played with conspicuous ability. They also gave the American sketch, "Down South" (descriptive of a party bent on merry-making, introducing "The Sand Dance," "Big Boot Dance," and "Cake Walk," with the melody hummed with closed lips); the fantasia by Godfrey, "Scotland's Pride," being a combination of songs, reels and strathspeys; and they concluded the programme with portions of the regimental marches of the six different Scottish Regiments, in which the musicians were thoroughly at home, and, although it was late, the audience desired a repetition. There were three vocalists — Madame Gillespie, the celebrated Australian Scottish soprano, Miss Florence Christie, contralto, and Mr. Edward Branscombe, who at the last minute was a substitute for Mr. Dalgety Henderson, whom illness prevented from fulfilling his engagement. Madame Gillespie thoroughly charmed the audience. She was programmed for three songs, but had she yielded to the audience there would have been at least four times that number. As it was, by request the lady sang that selection so dear to the Scotch, "Jessie's Dream," with the bagpipe refrain at a distance, portraying the approach of the Highlanders to Lucknow. Her rich soprano was heard to the best possible advantage, and the audience cheered her to the echo. "Within a mile of Edinburgh Town" and the "Blue Bells of Scotland" were her other contributions. The lady was unable to resist the warmth of the reception accorded the last named, and "Comin' thro' the Rye" was substituted. In Miss Christie the audience found an equal favourite, and when the lady related the story in song of "Auld Robin Gray," Miss Christie, who has a powerful but extremely sweet voice, had to reappear. There was a similar demand following a rendering of "Willie's gane to Melville Castle," a Scotch love song. With Mr. Branscombe the lady sang the duet "It is na, Jean, thy bonnie face," a characteristic ballad by Burns, which was favourably received. Mr. Branscombe sang "The March of the Cameron Men," "Afton Water" (written by Burns and presented by him as a tribute of gratitude and respect to Mrs. Stewart, of Afton Lodge). He is well known to Portsmouth audiences, and gained unstinted recognition of his efforts. A quartette of pipers from the Gordon Highlander helped materially to maintain the good humour among the audience. So enthusiastic did some become while the pipers played that in the body of the hall some indulged in a Highland fling. "The barren rocks of Aden" and "The cock of the north," were their selections. Piper Lawrie varied the programme with a well executed sword dance, which the audience loudly cheered, and it had to be repeated. An appropriate finale to the concert was the playing by the band of "Auld Lang Syne." This concluded what had been an evening of much enjoyment and success, and the society, which Mr. F. Cameron is the secretary, is to be congratulated on having organised an entertainment which delighted not only Scotchmen but an audience representative of the other three portions of the United Kingdom as well.

he *Lowerport Guardian*
dated December 7 1901
rnal

SOUSA'S BAND AT SANDRINGHAM.

Mr. Sousa's American Band, who recently created a mild sensation in Southport, and 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, both of whom appeared at Southport, 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 Woking Station, where a special train was waiting to take them back to London, supper being served en route.

The Star,

Star Building, Stonecutter Street.
(John Britton Jones, Publisher.)

Cutting from issue dated *Dec 7*

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. The band will perform twice at the Crystal Palace next week, and then go on towards Southampton, leaving for America on the 14th. O. P.

the *Sporting Life*
Dated December 7 1901
ournal

CHILDREN'S EXHIBITION AT THE CRYSTAL PALACE.

Of the near approach of Christmas we are reminded in many ways, and the Crystal Palace, which, under Mr. Henry Gillman's able management, always marches with the times, has this year made a notable preparation for the festive season. Christmas is pre-eminently the festival for the young, and the man enjoys Christmas most who has most of the boy in his composition. The old may experience a mingled pleasure in its reminiscences; they may enjoy its family gatherings and social reunions, but it is for childhood that its supremest pleasures are reserved. The Palace has ever been noted for its generous catering for the children at Christmas time. Its Christmas Tree is the largest of its kind, and entertainments have always been provided for the special amusement of the thousands of children who come for the most enjoyable holiday of the year. The approaching season will, however, surpass all previous efforts in this direction by its Grand Children's Exhibition, which will be opened to the public on Monday next. Exhibitions of almost every conceivable kind have been held here and elsewhere, but, strangely enough, there has never before been one arranged exclusively for children. At the Palace things of this kind are always done well. The extent of space at command affords ample scope for great efforts, and in the present exhibition, which is located in the galleries of the South Nave, will be found everything that a child requires, not alone for its amusement, but from its cradle onwards. One feature in particular demands more than passing notice, that is Queen Victoria's room. It is a room exclusively devoted to exhibits which 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 will also be two signed pencil drawings by the Prince Imperial, and his photograph when a boy. The Duchess of Kent's bonnet, a hat worn by Queen Victoria, and a pair of the Prince Imperial's shoes are other articles on view. One of the most valuable and unique exhibits will be the doll's house which Queen Victoria played with at Kensington Palace, when, as Princess Victoria, she resided there with her mother, the Duchess of Kent. It has, however, something of the appearance of a tenement approaching the end of its lease, and dilapidations are beginning to show themselves. The house, however, is well furnished with the toys which the young Princess spent so many happy hours in arranging and re-arranging; but that which is sure to attract more than usual attention, both from the children and their elders, will be the two carpets which the late Queen worked with her own hands. A section which will delight the youngsters most of all is that containing the automatic toys from Paris. Among them is a prettily designed Boulevard, with working motor cars and moving figures. There is also a working model railway, occupying the space of a moderate sized dining table, with station, signals, and signalman's box. Close by will be found a musical bird, with a pleasingly soft note and appropriate action, which, if required, will warble for a couple of hours. Another great attraction for the children will be found in a number of metal soldiers, representing every branch of the British Army, lent by Mr. Kenvoiz, and an interesting exhibit by Mr. C. H. Lamb, showing an Army Corps engaged in practising manoeuvres, and in camp. Among the books are some specialities by Messrs. Dean and Son, showing the gradual development of toy-book colouring, the exhibits ranging from 1700 to the elaborate illustrations of to-day. Upon the walls will be found photographs of the Royal children, with the Children's Salon portraits, and painting and drawings for sale, the proceeds to be devoted to the endowment of children's cots in the hospitals. Some well-known artists, too, have sent paintings of children, among them being — Mr. Sant, R.A., Mrs. Louise Jopling, Miss Henrietta Rae, Mrs. E. M. Ward, and Mr. Mortimer Menpes. There is an educational section, with students' work from Board Schools of London and from provincial towns, a feature in this department being specimens of carpentering work executed by the students of the Normal College for the Blind at Norwood, who during the exhibition will also give practical exhibitions of their ability to perform handicraft work.

Accompanying the opening on Monday next there will be two performances of Sousa's celebrated band, and a Gas Exhibition will open in the Nave on Saturday next, the 14th instant. The multitude of Christmas entertainments will include, besides the Christmas tree, a pantomime, a circus, Punch and Judy shows, Christmas Fairy Tale tableaux, shows at which the youngsters will stare with wide-open eyes of wonderment, and shows which will send them into fits of laughter, to say nothing of the toy fair, in which there will be found toys warranted to keep Master Tom out of mischief for days and days. Fond parents, good-natured uncles, and kind aunts may rest assured that the children's enjoyment of the Christmas holidays will not be complete unless it includes a visit to the Crystal Palace Children's Exhibition.

The Globe,

367, Strand, London, W.C.

(W. T. Madge, Publisher.)

g from issue dated *Dec 7*

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 the *Moonshine*
 Dated December 14
 of Journal

THE RONTGEN LADY.

According to the Levantine papers there is a lady dwelling in Ephesus who is blessed with natural Rontgen Rays in her eyes, and can see through people, not only metaphorically but physically, and can detect fractured bones, bullets and needles, and other metallic odds and ends which have accidentally got into their insides.

We could do with that Rontgen maiden here,

She's the sort of girl we require;
 With her gimlet eye she could make things clear,

And we'd realise our desire
 Of knowing what So-and-so really meant,

When an eloquent speech he made,
 And we'd understand the statesman who lent

Us his views on our dying trade.

For she'd probe the mind of the great "C.B.,"

As upon his high fence he sits;
 Deep into the epigrams she would see
 Of the Parliamentary wits.

Post Office anomalies she'd explain,
 And the War Office understand;
 She'd even fathom the noisy refrain
 Of Sousa's American band.

She'd see to the back of Lord Rosebery's head,

And she'd penetrate Redmond's brain;

And she'd understand the doings of Stead,

And Leyds would be plotting in vain.
 She would see through vestrymen's addled pates,

And learn why the roads are not down;

The political strifes and party hates

She would clear up in London town.

So pray send us that maiden over here—

We'd willingly pay for her eyes—

To show up those who, with mien severe,

Occasion disgust and surprise.

There's the saint who swindles the while he prays,

With a tear and an oily sigh—

His thoughts we could see with the Rontgen rays

Of the maid with the gimlet eye.

The Financial Times.
 Published at Coleman Street, London, E.C.
 Cutting from issue dated Dec 7-1901

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.

Cutting from the *Grocers Journal*

Dated December 7 1901

Address of Journal

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 ERA, LONDON.

14 DEC 1901

DONE.—The Sousa concerts, given here on Tuesday afternoon and evening under the direction of Mr. H. Cecil Beryl, attracted crowded and enthusiastic audiences. On Friday afternoon and evening concerts were given in aid of Wounded Soldiers and Sailors, and were sustained by well-known artistes.

THE ERA, LONDON.

14 DEC 1901

A STORY is being told of how John Philip Sousa was once the direct means, through presence of mind, of averting what might have been a terrible panic. He was conducting before 12,000 people in St. Louis, when the electric lights in the hall suddenly went out. The usual rush for the doors occurred, when Sousa gave a signal and the band started playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by" the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

LADY'S PICTORIAL

From
 Date 14 DEC 1901

THE bands of Herr Gottlieb, Herr Kandt, and John Philip Sousa have had the honour of playing before the King and Queen and members of the Royal Family. His Majesty held a Council this week. The next will be to consider the speech from the Throne for the opening of Parliament.

From *News of the World*
 Date 15 DEC 1901

was not yet dead.

John Philip Sousa, whose band has scored a success among us, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal and his band started playing, "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by," the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

Era.

49, Wellington Street, Strand, W.C.

(Edward Ledger, Publisher.)

Cutting from issue dated Dec 7.

THE playing of "The Honeysuckle and the Bee," by Mr. Sousa's band before their Majesties at Sandringham has been instrumental in adding an extra fillip to the already extensive demand for this striking song. Miss Ruth Davenport has made a decided hit with it in the Alhambra ballet *Gretna Green*.

OUT of compliment to the directors of the Empire Mr. Sousa brought his band to that popular variety theatre for half an hour on Friday evening, appearing at ten o'clock, just before the ballet *Old China*. Mr. Henry E. Dixey, the well-known comedian, began an 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.

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.

Era.

49, Wellington Street, Strand, W.C.

(Edward Ledger, Publisher.)

from issue dated Dec 7

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, 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.

15 DEC 1901

Sousa and his band sailed from Southampton yesterday for New York by the ss. Philadelphia. Among their fellow passengers was Mr. Herman Klein, the well-known voice-producer and musical critic, who for a time at least will be resident in New York.

People

15 DEC 1901

Sousa and his band sailed from Southampton for the United States. Many friends assembled to witness his departure. Princess Henry of Battenberg and her children were present at Friday's concert at Southampton. Musical selections were played as the vessel steamed away.

Day Express

16-12-8

SOUSA OFF.

INTERESTING INTERVIEW AT SOUTHAMPTON.

Sousa and his band sailed by the Philadelphia for New York, from Southampton, on Saturday, after giving two concerts at that place.

There was a large crowd to witness the departure of the American March King and his instrumentalists. Enthusiastic demonstrations took place, the band playing several of their conductor's compositions.

Interviewed on board by an "Express" representative, Sousa remarked: "I and the members of my band have been delighted with our visit; both from an artistic and social standpoint we could not have been treated nicer."

"We have made friends and have played to the same kind of audiences as in America. We found it was no use saying we were a great band, we had to play and demonstrate it. Afterwards people said lots of nice things about it."

With regard to his visit to the King and Queen at Sandringham, Sousa said he was very proud of the honour his Majesty had conferred upon him in granting him the Victorian Order. The King also presented him with four pheasants which his Majesty shot himself.

King Edward told him that the band played beautifully, and was finely drilled. In conclusion, Sousa observed: "I should like to say to the people of England, through the 'Express,' 'Au revoir, and not good-bye,' for I mean to come back."

The gross profits of the tour amount to no less than £24,000, of which Mr. Sousa's share was £8,000.

MORNING POST

16 DEC 1901

Mr. Sousa and his band, having completed their engagements in England, left Southampton on Saturday in the American Line steamer Philadelphia for New York.

16 DEC 1901

Mr. Sousa's band, having completed their engagement in England, left Southampton on Saturday in the American line steamer Philadelphia for New York, Mr. J. P. Sousa, the conductor, being accompanied by Mrs. Sousa.

Journal : Daily Mail

Date : 16 DEC. 1901

Adresse : 32, Carmelite Street-Londr

Signé :

Mr. Sousa's band having completed its engagement in England, left Southampton on Saturday in the American Line steamer Philadelphia for New York.

Journal : Morning Leader

Date : 17 DEC. 1901

Adresse : LONDRES

Journal :

Sousa to Visit Us Next Year.

The March King and his band sailed from Southampton for New York on Saturday. I hear that early in the spring he will undertake a twenty-five weeks' tour through Europe, visiting England on 17 June, in time for the coronation festivities. Mr. Sousa has under consideration a world-wide tour, including a visit to our colonies.

From

Date

IN DEFENCE OF SOUSA

To the Editor of THE OUTLOOK

I am sure that I am only expressing the sentiments of hundreds of lovers of music in protesting against the scathing criticism of Sousa and his band by "E. J. O." in the last issue of *The Outlook*. I fail to see why the writer went out of his way to so denounce the performance.

That the music provided is not of the highest order, I readily admit; but many of us, whilst capable of enjoying the classical and higher standard, can still find pleasure in listening to the invigorating strains of the sounding brass and the tinkling cymbals employed by the American composer. As regards the too ready acceptance of encores, I can only say that the night I was present it was impossible to refuse, so vociferous were the recalls.

"E. J. O.'s" suggestion as to the bandsmen being granted an opportunity of experiencing "the old-world charm of Oxford, and the lingering elegance of Bath," is amusing. Business is business, even in musical circles, and Sousa and his band are not here on a holiday trip.

FAIR PLAY.

Monsieur Sourci

14/12

The Drury-lane pantomime, "Bluebeard," will be completely up to date. Mr. Dan Leno as Sister Anne intends to burlesque Mr. Sousa and his band, and some sport will be got out of wireless telegraphy. There are to be three great scenes. One is a fire spectacle, in which is utilised the largest tank ever placed upon the stage. The capture of Bluebeard by a fairy army promises to be a magnificent display. Miss Julia Franks, a songstress from the Royal Academy, is the principal "boy."

La Vie à Londres

LETTE DE NOTRE CORRESPONDANT SPÉCIAL

Londres, 17 décembre. — Cette lettre, comme la dernière, aura des parties sombres. La semaine dernière, je vous entretenais des hauts faits d'escrocs et de voleurs; aujourd'hui, il me faut vous rappeler ce qui se passe sur le théâtre de la guerre et du rôle que semble vouloir jouer lord Rosebery, maintenant qu'il est rentré en scène par le



LE CHEF D'ORCHESTRE SOUZA

discours dont vous avez déjà parlé. Malgré cela, vous trouverez ici des parties assez attrayantes.

L'Angleterre vient d'avoir la joie de posséder un chef d'orchestre fameux, d'importation américaine, venu en Europe pour apprendre à nos Colonne et à nos Lamoureux comment on fait tourner un bâton minuscule en accompagnant cet exercice de contorsions plus ou moins gracieuses.

Il paraît que M. John Souza, c'est ainsi que s'appelle ce remarquable maestro, est le su-



DEUX ÉLEVEURS DE BESTIAUX

prême du genre sur les bords de l'Hudson. En Angleterre, il a été fêté, choyé, acclamé. Le roi l'a reçu à Sandringham où une audition a été donnée en l'honneur de la reine Alexandra, charmée, à ce qu'il paraît, au-delà de toute expression, quoique on lui attribue généralement « l'oreille un peu dure ».

Mais ce Souza a un singulier nom pour un Yankee et sa moustache ressemble extraordinairement à celle d'un Hongrois; le nom est ou bulgare ou roumain. Cet Américain mélomane m'a tout l'air d'être un simple Rigo, avec peut-être une Clara Ward dans la salle. Voici du reste un croquis de cette remarquable personnalité, qui a incendié le cœur de plus d'une miss saturée de brouillard, mais avide de sensations. Voyez-vous combien son geste est comique? On croirait avoir affaire à un équilibriste plus qu'à un chef d'orchestre.

Vous avez eu à Paris un concours de jouets; à Londres, il y a en ce moment deux expositions de même nature: l'une organisée, comme cela se fait depuis vingt-deux ans, par le journal de M. Labouchère, le *Truth*; l'autre présentée par le Cristal-Palace.

Mais l'exposition vraiment sensationnelle, celle qui attire toute la haute société d'Angleterre, est celle des races bovines, ovines et porcines, installée actuellement à Smith-

field et où le roi Edouard a déjà eu un cochon et deux poufs primés. Je ne vous envoie pas de croquis des animaux exposés, ils ressembleraient trop à ceux qu'on voit en France; mais vous n'avez pas d'exposants comme ceux qu'on voit ici. Je ne puis donc pas me dispenser de vous envoyer les croquis de ces deux-ci que j'ai vu très occupés à échanger leurs impressions sur la meilleure façon d'engraisser les volailles et les animaux de basse-cour. Leur tournure n'est-elle pas superbe?

Puisque nous en sommes aux propriétaires d'animaux, en voilà une prise sur le vif, au tribunal de simple police. C'est une dame anglaise venue demander d'ordonner la restitution de son chat favori « Dreyfus » qui lui a été enlevé par une voisine.

Quel singulier nom pour un chat? et cette admiration de l'habitant de l'île du Diable ne méritait-elle pas d'être signalée aux lecteurs de la Patrie. Voici donc son portrait, car lorsqu'on possède un chat qui s'appelle Dreyfus, on est digne de passer à la postérité.

Voici maintenant le portrait de lord Rosebery qui a prononcé hier à Chesterfield un discours attendu depuis plusieurs jours et au sujet duquel on a déjà versé des flots d'encre. C'est là la grosse question d'actualité politique; c'est en effet le premier discours de



RENDEZ-MOI MON CHAT « DREYFUS »

celui qu'on s'accorde à admettre comme le futur Premier anglais. Aussi des milliers et des milliers de demandes de places ont-elles été adressées en plus de ce que pouvait contenir la salle. On le voit, lord Rosebery est un habile homme qui a su se ménager une presse extraordinaire et imiter la manière des batteurs.

Avec Souza, le cattle show de Smithfield (Exposition bovine), le discours Rosebery, il ne nous reste plus comme « sensation » de la semaine que le fameux jeu de cache-cache du blockhouse qui fait également fureur dans les colonnes des journaux anglais.

En voici une petite démonstration illustrée:

Les Boers qui assiègent les « blockhouses » montrent le poing en s'écriant: « Sois donc, espèce d'Anglais! » Tommy, installé sur son observatoire, répond: « Entre donc, Boer (sanglier). »

Il paraît que ce jeu très amusant va per-



LORD ROSEBERY

mettre à Kitchener de prolonger la guerre indéfiniment.

Il y a déjà plus de « blockhouse » que de kopjes dans l'Afrique du Sud...

Que de Spion-Kops en réserve encore pour les Anglais!

Looking in at the Empire one afternoon last week, I found a big audience—a very different state of things from that which existed when Sousa's band made its initial experiment at the same house a fortnight ago. In making an estimate of Mr. John Philip Sousa, it is somewhat difficult to give him his right position, and for the reason that although he is a legitimate composer and conductor, he is also a curio, and his idiosyncrasies must be included in the reckoning. If Mr. Sousa conducted his band in the automatic manner which the British baton-wielder chooses to think capable and dignified, it is my opinion that the million would attach very little importance to his work; but this mistake he avoids. Not only has Mr. Sousa composed exhilarating marches, but he induces his followers to give them their fullest value. The means Mr. Sousa employs in obtaining this result interests the English public, and helps to give him a position which he otherwise would not be permitted to occupy.

As for the Sousa band, it is very good of its kind, and plays its leader's marches and plantation melodies with desirable spirit. To those persons who have been accustomed to a symphonic orchestra the Sousa band would not, perhaps, be entirely satisfying, but it fulfils its mission admirably. Thousands of our fellow creatures' musical aspirations are satisfied by listening to the band which is usually stationed at the end of the pier of a coasting resort, and these persons would be delighted with the performances of Mr. Sousa and his followers.

America can teach us much without a doubt, especially in the advertising line, but I am by no means certain we can learn much that is worth knowing in the field of music.

Southern Weekly News
14 DEC 1901
Brighton
Brighton

SOUSA'S BAND AT THE DOME.—The famous conductor and composer, John Philip Sousa, and his band, on Tuesday gave two concerts at the Dome, under the management of Mr. H. Cecil Beryl, and both were great successes. The Dome was crowded to its utmost capacity in the afternoon, and there was again a large audience in the evening. Naturally, much interest was centred in the appearance of the band, and the audiences were delighted with the concert, as was shown by the fact that practically every item was encored. Sousa's method of conducting is quite characteristic—unique, it might be said—and the command he has over his forces is perfect. The band is naturally heard at its best in pieces of Sousa's own composition, and of the features in the afternoon's programme was the performance of his sure foundation, the Lytton's "The Last Days of Pompeii." This piece was enthusiastically encored, and the conductor gave his famous "Washington Post" march in response. As an encore to the overture to "Tannhauser," the selection to "El Capitan" was given, and the patrol composed on British national airs was received with great enthusiasm. The tremendous volume of sound in "The Invincible Eagle" was almost deafening, but the audience liked it, and, clamouring for encore, was given "The Stars and Stripes for ever." The concert concluded with another exhilarating piece comprising a selection of southern plantation songs and dances. Mr. Herbert L. Clarke gave an admirably played cornet solo, and was warmly encored; Miss Maud Reese-Davies sang an excerpt from Donizetti's "Linda de Chamounix" very pleasingly, and Miss Dorothy Hoyle contributed a violin solo. "Gipsy Dances" by Tivadar Nacsz. In the evening the selections included "The Roman Carnival," "Hands Across," "Three Quotations," "Washington Post," "The Stars and Stripes for ever," Liszt's "Fourteenth Hungarian Rhapsody," and the introduction to the third act of Wagner's "Lohengrin." One of the pieces in which the band was heard to best advantage on this occasion was that with which the first portion of the programme was concluded—the Grand Scene and Ensemble, "Andrea Chenier" (Giordano). The Ensemble was invested with grand and majestic tone, but the light and shade were strongly marked, the concluding strains of the composition being given with subdued tenderness and delicacy. A trombone solo was given by Mr. Arthur Pryor, who

displayed wonderful technique; Miss Maud Reese-Davies sang Sousa's soprano solo "Will you love when the lilies are dead?" and Miss Dorothy Hyde, the violinist, again appeared.—The seating arrangements were in the hands of Messrs. Lyon and Hall.

14 DEC 1901

TESTIMONIAL DINNER TO PHILIP YORKE.

On Sunday last a testimonial dinner was given to Mr Philip Yorke at the Trocadero. The chair was taken by Mr JOHN HOLLINGSHEAD, who was ably supported by Mr Sousa (the celebrated American bandmaster), Mr George Ashton, Mr H. E. J. Booth, and nearly one hundred friends and guests.

After a remarkably good and well-served dinner, the CHAIRMAN proposed in most suitable terms the loyal toasts of "His Majesty the King" and "The Prince of Wales and the Rest of the Royal Family," which were greeted in the most enthusiastic manner. Mr Hollingshead, in the course of his speech, referred to the fact that he was present at the time of the arrival of her Majesty Queen Alexandra when she first came to London, arriving at the Bricklayers' Arms Station, and, in the words of Albert Chevalier, "she knocked 'em in the Old Kent-road." He further alluded to the great popularity of the Prince of Wales and to the very fine speech he made at the Guildhall a few days since, a speech that was acknowledged to be a perfect piece of oratory.

Mr J. S. H. BOOTH, in asking the chairman to present Mr Philip Yorke with a silver shield and velleum testimonial, said that they heartily congratulated Mr Yorke upon his past successes, and wished him greater conquests in the future. He could also compliment him upon the splendid array of friends who were his hosts that evening. Mr Yorke had endeared himself to many by his natural manner and his ceaseless courtesies. The picture of the future which his friends all hoped for him was that his road in life should be a happy one; that lamps of sunshine would always light his destiny, and that the progress of his march should be to the strains of some stirring Sousa melody, accompanied by the echoing cheers of his friends.

The CHAIRMAN then presented to Mr Philip Yorke a silver shield, a velleum testimonial, and also a mysterious sealed packet with directions "to be taken at bedtime." The velleum was inscribed with the words, "Presented to Philip Yorke, Dec. 8th, 1901, by sincere friends, as a token of good fellowship." The toast of "Long life and happiness to Philip Yorke" was drunk in the most enthusiastic manner, with musical honours.

Mr PHILIP YORKE, in a very effective speech, stated that he did not know until that moment that he had so many good friends and well-wishers.

Mr JOHN PHILIP SOUSA then handed Mr Yorke a magnificent dressing-bag, which he asked him to accept as a token of his appreciation of the services so ably rendered by Mr Yorke during the tour made by the band in Great Britain. He said he had found Mr Yorke to be a worthy example of the British, and he considered the British as good as the Americans. Before concluding Mr Sousa said that it was the custom in America in giving a man a present to take in exchange from the recipient the smallest coin as a keepsake. Thereupon Mr Yorke handed Mr Sousa a halfpenny.

The health of Mr Sousa and that of the Chairman having been proposed and responded to in crisp and humorous speeches a very pleasant evening was brought to a close.

Among the artists who kindly gave their services during the evening were Mr Bransby Williams, Mr George Robins, Mr Lewis Sydney, Mr Albert Whelan, Mr Henri Leoni, Mr Gordon Tanner, Mr Mervyn Dene, and Mr Frank Boor, under whose able direction the musical entertainment was carried out.

Worthington Observer
14/12

A considerable section of Worthingites were to be seen in the two big audiences that filled the Brighton Dome on Tuesday, when the famous "March King" brought his band to Brighton.

Sousa's method of conducting is nothing short of a revelation; and his splendid body of instrumentalists seem to be imbued with his own extraordinary personality.

The programmes contained but nine items at each performance, but these were more than doubled by the readiness to grant encores. A novel effect was produced in one encore piece, "The Stars and Stripes for ever," by the cornet and trombone players, ten or twelve in number, leaving their seats in the orchestra, and standing in a row at the front of the stage, to pour forth the melody with an almost deafening volume of sound.

Then, by way of contrast, there was the exquisite softness of the band accompaniment to a violin solo.

SOUSA'S BAND AT BRIGHTON.

The enterprise of Mr H. Cecil Beryl met with ready recognition at the hands of the Brighton public on Tuesday last, when Sousa and his world-famous band gave two performances at the Dome. One of the largest audiences that has ever gathered there assembled at the afternoon concert, and richly were they rewarded. Sousa's Band is great, and Sousa himself is a genius. This much was evident very early in the performance of the matinee programme. Sousa's Band is a nearly perfect musical machine which the great American conductor has plumbed the heights and depths of, and is able to extract its last possibilities from. Whether it were in the performance of such majestic work as the *Tannhauser* overture, or a flippantly exhilarating "Cake Walk" this fact was supremely in evidence. The manner in which the concert was conducted afforded an admirable object lesson. Like the music, the whole thing went with a swing and finish, Sousa did not give his audience the least opportunity of getting bored. Though recalls were numerous there were no tedious waits while the clamour for more was in progress, the encores were readily granted, and got on with right away. Several of Sousa's most brilliant compositions such as "The Washington Post," "Stars and Stripes for Ever" and "El Capitan" were performed, the charm and originality of which alone would acclaim him one of the most remarkable personalities in the domain of contemporary music. At the evening concert another immense audience gathered and Sousa's Band achieved another unqualified success. It is seldom that Messrs. Lyon and Hall's experienced staff have to manage the seating arrangements for two such gatherings on the same day, but they were fully equal to the situation.

SOUSA AND HIS BAND.

John Philip Sousa, the eminent composer and conductor, who has been the subject of so much "booming" this music season, appeared with his famous band at the Dome on Tuesday afternoon and evening. Demonstrative as has been the applause showered upon him in London and other parts of the country, it is certain that no local musical event this season has evoked a keener interest. At both performances on Tuesday the Dome was crowded to the doors, and the "March King" and his accomplished musicians had a tremendous reception. For the opportunity of hearing the fine band Brightonians were indebted to Mr H. Cecil Beryl, of the Theatre Royal, through whose instrumentality Sousa and his musicians were induced to pay a flying visit to our town, and they embraced it in their thousands. The band has been proclaimed far and wide as the finest example of what a combination of reed and brass instruments ought to be; and the vast audiences who attentively listened to it on Tuesday were unmistakably captivated. Naturally attraction specially centred in the great leader himself. Conducting with fine skill, he showed himself absorbed in the music so brilliantly interpreted; and the well-trained band to a man exerted themselves to the utmost to secure complete effect. They opened the programme with Wagner's "Tannhauser," and, however much we missed the violins, so indispensable to impart adequate grandeur to the work, the remarkable blend of the instruments and the faultless precision deeply impressed the audience. Sousa's own inspiring compositions, "The Last Days of Pompeii," "The Washington Post," and "The Invincible Eagle," evidenced the wonderful volume of tone and brilliancy which constitute so notable a feature of the band; and their grand interpretation of these numbers caused quite a furore. But the abilities of this splendid body of musicians are not confined to this wonderful sound-producing quality. They are also capable, as was shown by their playing of Clarke's Southern plantation songs and dances, of playing with the sweetest delicacy and poetic expression. Mr Herbert L. Clarke (cornet) and Miss Dorothy Hoyle (violinist), both very accomplished exponents of their respective instruments, and Miss Maud Reese-Davies, a gifted soprano vocalist, also contributed to the enjoyment; and the visit of Sousa and his band was from every point of view a brilliant success. Messrs Lyon and Hall, of Warwick Mansion, East Street, Brighton, and 22, Church Road, Hove, carried out the seating arrangements.

SOUSA AND HIS BAND. ENTHUSIASTIC CROWDS IN THE DOME.

Colossal! colossal! Sousa and his Band came to Brighton on Tuesday, and fairly carried the town by storm. America has won the Cup from us, has beaten our University sportsmen, threatens to capture our tobacco trade, if not, indeed, our trade in its entirety, and is now electrifying us with her music. To that end she has sent over "Sousa and his Band," as the programme puts it. She heralded their arrival with blatant blasts on the advertising trumpet, and Sousa in big type, Sousa waving his baton, or Sousa reclining meditatively in his big arm chair, had met us everywhere. With the rattle and frolic of the "Washington Post" in their ears, or thinking of the martial, devil-may-care swing of "El Capitan," people crowded to the Dome in a high state of expectation, amounting, indeed, to something like excitement. They packed the Dome to over-crowding; American people in the stalls, who have not got used to our pleasant local ways, complained vigorously of the closeness with which they were wedged into uncomfortable seats; it was quite an event the getting into them and getting supplied with a programme. People went in a mood to expect a sensation, and they got it. Personally Sousa did not excite them. The man whose brain conceived the blare and captivating noise of "The Invincible Eagle" is a grave, self-contained, spectacled person, his face half masked by a thick beard of the blackest hue. Demonstration or excitement are the last things to be associated with him. There is scarcely a conductor of note who makes less movement than he. His characteristic action is a somewhat jerky swing of his bent arm from the shoulder, almost always in a perpendicular plane. It is only occasionally that he strikes out from the shoulder in a horizontal stroke, and then only with some special object in view. A large proportion of his beats are made with the wrist, the elbow close at the side. His beat has not a touch of emotion or impulse. In the "Washington Post" he swung his straightened arm as a soldier does when walking; in the shrieking, chromatic descents of "The Star and Stripes for Ever" he would raise his baton and let it fall with a slight wavy motion, and for whole passages he would stand absolutely still. Unusual as were the methods, they succeeded, for the Band worked together with the unity of a single instrument.

The Band is worthy of the big things that have been said about it. It is quite colossal, quite American. It did not do to go expecting to hear a kind of Queen's Hall or Richter Orchestra. Sousa's Band is a Brass Band, though a glorified Brass Band. Within its limits it is marvellous. It plays with the precision of one man; in the brass especially it often seemed as though the great wave of sound was pouring forth not from a dozen or twenty instruments, but from one great instrument. This broad, consolidated tone, too, has a remarkable purity. Big as it is, it is mellow and even sweet. The wood wind is superlative. Again and again on Tuesday it accomplished things that one would not usually put to the credit of the oboe and the clarinet. For instance, the concert began with the "Tannhäuser Overture." Here the swift, pulsating "thrill," usually uttered by the violins, was given with a throbbing intensity by the reeds. As a technical accomplishment this was extraordinary; it was a revelation to hear the wood instruments made flexible enough to execute these whirling passages, and to do so with absolute cohesion. Whether they produced exactly the effect wanted is another matter; vivid, gorgeous as the Overture was made, the effort was rather that of an adaptation than an interpretation. Something of the same effect was produced in the "Knights of the Holy Grail," from "Parsifal"; the result was splendidly impressive, but seemed to miss absolute truth. Sousa's Band is the Band for Sousa's marches. "The Washington Post," "El Capitan," "The Invincible Eagle," "The Stars and Stripes for Ever,"—it blared them out in its huge, resonant volume of rich sound, exulting in wild coruscations that had in them a sort of inspired frenzy. Each "March" was a triumph. There was something in this splendid blatancy, this brilliancy of musical noisiness, that set the pulses of the audiences bounding, their feet to beating time, and aroused them irresistibly to enthusiasm. In "The Invincible Eagle" a startling effect was produced by six cornet players and four with trombones advancing to the edge of the platform and blaring out a tremendous finale that made one's ears ring. Sousa does not hesitate to use the tambourine, the triangle, and all kinds of percussive instruments known more by their effect than by their names. With their unstinting use he made a "cake walk" a glorious piece of noise; it was barbaric music idealised. Various contrivances for producing "effects" were also used in his descriptive suite, "The Last Days of Pompeii," a strange lurid composition, bringing in the thunder, the lightning, the rumbling of the earthquake, and the song of the Christians, heard to a strange out-of-time accompaniment suggesting subterranean explosions. Melodrama, possibly, yet curiously effective. It must not be supposed, however, that the Band cannot restrain itself. It can play very softly and sweetly and with an appealing mellifluousness. It got just the right balance of tone, for instance, in accompanying "The Bride of the Waves," a dainty cornet solo played by Mr Herbert L. Clarke. Mr Clarke is well at the head of his profession. His mechanism is perfect; his tone is strong, rich, sweet; he can produce long sustained notes or execute rapid passages with equal beauty of sound. He also puts into his playing real artistic finish. For that matter, all the Band were good; the soft melodies and accompaniments to a series of plantation songs were rendered with entire sweetness and taste. In "The Water Sprites" the Band went tingling and jingling away like some superior order of musical box; the effects were full of sparkle and prettiness. A remarkable feature was the way the clarionets put in long trills. Another piece essentially graceful and pretty was "The Honeysuckle and the Bee," rendered with a dainty mellifluousness and a delightful sense of balance and finish. An adaptation of one of Liszt's familiar pianoforte solos was made curiously effective.

Two ladies contributed acceptable items to the programme, Miss Maud Reese-Davies singing a florid "Polacca" by Donizetti, and Miss Dorothy Hoyle playing "Gipsy Dances" by Nachez. Compared with the great sea of sound that had been pouring forth, compared with the volume of sound even when hushed into an accompaniment, the notes produced by the two ladies were but as a "still small voice." Both, however, were real artists, Miss Reese-Davies singing with the polished flexibility of a prima donna, and Miss Hoyle executing her violin solo with delightfully sweet tone and finished method. Well done, America!

SOUSA AND HIS BAND.

The much advertised and discussed visit to Bournemouth of Sousa and his band was duly paid on Wednesday, and the interest taken in the event will be understood when we state that the two concerts drew to the Winter Gardens audiences which aggregated 4,750, and that the receipts came to nearly £400. The larger portion of this sum was taken at the afternoon concert, when prices were higher, but the larger audience was present in the evening, when "standing room only" was placarded half-an-hour before the beginning. The famous "March King" was given an enthusiastic reception, even though it is possible he disappointed many by the restraint of his methods when conducting—essentially characteristic and occasionally quaint as these movements were. There is no need to dilate at length upon the playing of the fine body of instrumentalists Mr. Sousa has gathered around him. They have their limitations, and if they fail to wholly please in those selections which imperatively demand the violin for effective performance, there is nothing but the highest praise to be given for their rendering of the music which is quite suitable for wind orchestras. Mr. Sousa gets wonderful work out of his men, and is as successful in securing a pianissimo as a double forte. The general richness of tone and the excellence of the balance are remarkable. Among the more successful of the performances may be mentioned his own "Three quotations," Meyer-Hellmund's "Rococo," Serenade, and Liszt's 14th Hungarian Rhapsody, and of course the many, almost too many, marches which have made Mr. Sousa and his band so well known. The American method of taking encores is a curious one, and it is possibly not too much to say that the pieces submitted in this way on Wednesday evening pleased the audience more than the items down upon the programme. The concerts were rendered the more interesting by the solos by Mr. H. L. Clarke (cornet) and Mr. Arthur Pryor (trombone), whose playing quite justly roused the audience to enthusiasm, whilst songs were sung by Miss Marie Reese-Davies, and violin solos played by Miss Dorothy Doyle, both of whom were paid the compliment of encores.

Sousa at Southampton.

The Philharmonic Hall, Southampton, was packed to overflowing yesterday afternoon, when that splendid band of musicians with whom Mr. John Philip Sousa, "the March King," has surrounded himself, gave one of the two last concerts of his successful English tour. It is safe to say that never has such marvellous instrumentation been heard in Southampton, or perhaps in England. We have more than one fine band in England in connection with the British Army, but even the most patriotic must admit that Sousa's band must take pride of place. The programme in the afternoon comprised nine items, and each of them were encores. Where all were so splendidly rendered it is difficult to say which was best received, but the overture to "Tannhäuser" and Sousa's own "Last days of Pompeii," in which some extraordinary effects were produced, were perfect gems of instrumentation. The cornet solo "The Bride of the Waves" was exquisitely played by Mr. Herbert L. Clarke, and in response to an undeniable encore he delighted his audience with "The Last Chord." Of course the marches which have made Sousa's name of world wide renown went splendidly, and with a martial swing which set all feet agoing. The marches included "The Washington Post," "El Capitan," "The Invincible Eagle," "The Stars and Stripes for ever," and "The Rose, Shamrock, and Thistle" patrol. "The Water Sprites," a quaint caprice by Kunkel, was also a charming number. The other instrumental selections included a grand scene from Wagner's "Parsifal," Liszt's second Polonaise, and Southern plantation songs and dances. Miss Maud Reese-Davies charmed her hearers by her exquisite singing of the Polacca from "Linda de Chamounix" (Donizette), and Miss Dorothy Hoyle proved herself to be a violinist of exceptional merit, her rendition of Nachez's "Gipsy Dances" being perfect. In the evening an equally successful performance was given.

Mr. Sousa and his band left England Friday (Dec. 13) to fulfil his numerous engagements in America. We hear that shortly in the new year he will undertake a twenty-five week's tour through Europe, visiting England again on June 17, for the Coronation festivities. He has also under consideration a world-wide tour including a visit to our Colonies, but for the present this is in abeyance.

My Bournemouth Pelican writes:—

For the uses of advertisement our American friends have ever a sly sweet tooth. Consequently, Sousa did not come here, or anywhere else, unheralded. So when he brought his "brass foundry" to the Winter Gardens last week he annexed pretty well all the shekels that were going for amusements, so other shows suffered. Though Mr. Sousa's musicians did quite succeed in lifting the roof (a matter for disappointment to some), I do not think that any one who was present at the concerts would consent to take them in exchange for Mr. Dan Godfrey, junr's, splendid orchestra. Mr. Nat Gould and Miss Maxine Elliott were among those staying in Bournemouth last week.

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Date : 21 DEC 1901
Adresse : 26, Rue Cambon PAR
Signé :

BOURNEMOUTH.
Mr. J. P. Sousa and his splendid band of American musicians has this week paid a flying visit to Bournemouth, where he had a most hearty reception, and he and the Misses Davis and Hoyle stayed at the Royal Bath Hotel.

Amongst other visitors to this Hotel are Lady Wimborne. The Hon. Mrs. Burrell, Miss Graham Murray, Mr. and Mrs. Nat Goodwin, Mrs. Forbes Robertson, Mr. and Mrs. W. Soames, Lieut. Soames, Col. A. Jones, Dr. Ettie Sayer, Mr. G. Yorke, Mr. P. Francis, Mr. and Mrs. J. Maitland, Miss Marler, Mr. and Mrs. G. Macrae, Miss Macrae, Mr. G. Edwards, Mr. and Miss Ing, Mr. W. Mildrer and many others.

BENEFIT CONCERT.—A smoking concert was held at the Belmont Hotel, Portswood, on Monday evening, in aid of a fund which has been started to purchase an artificial leg for a youth named Gover, who was employed at the Baths some eighteen months ago. Councillor Miller presided, and Messrs. F. A. Burch, Woodland, Floyd, and Bridgen were amongst those present. There was an abundance of harmony, which was much appreciated. In the course of the proceedings Mr. Burch stated that they had nearly got sufficient money for their purpose. A collection during the evening realised £2 15s. SOUSA'S BAND AT SOUTHAMPTON.—The Great March King (Mr. Sousa) and his magnificent band gave two performances in the Philharmonic Hall yesterday. There were crowded audiences on both occasions, hundreds being unable to obtain admittance. The fame of the band preceded this visit, and a hall double the size could easily have been filled with delighted patrons. The high praise which has everywhere been bestowed upon the beauty of this orchestra is in no sense exaggeration, and it may be truthfully said that a more musical organization has never been heard in Southampton. All the items were received with the utmost enthusiasm. The principal numbers included the overture to "Tannhäuser," "The Last Days of Pompeii," a magnificent composition by Mr. Sousa; and "Southern Plantation Songs and Dances." There were cornet and other solos, and some vocal items which were well received. The programme was short, but the encores numerous. The concert would have been incomplete without the "Washington Post," and several other marches were played. The large audience were most demonstrative in their appreciation, and the visit of this famous band will long live in the memory of those who were fortunate enough to hear it.

SOUSA AND HIS BAND AT CHELTENHAM.

Thanks to the enterprise of Messrs. Baring Bros., of Cheltenham, "Sousa and his Band" visited that Town on Thursday, and so afforded an opportunity to many hundreds of Gloucestershire people of hearing what undoubtedly is a most wonderful combination of wind instruments. It may be of interest to many of our readers to learn that Mr. John Philip Sousa was born in Washington, America, and is now 44 years of age. He early evinced musical inclinations, and received instructions under the best masters of his native city. At 11 young Sousa made his first public appearance as a violinist; at 15 he was teaching harmony; and at 17 years he was an orchestral conductor. He then went out into the world to seek his fortune, and became one of the first violins of the orchestra conducted by Jacques Offenbach, the French opera bouffe composer, when the latter made a tour of the United States. Subsequently Sousa became acquainted with theatrical companies, and was the musical director of the Church Choir Pianoforte Co., an organisation which achieved wide celebrity in America. In 1880 he was chosen leader of the United States Marine Corps, which is attached to the President's household, which post he retained until 1892, when he resigned for the purpose of organising the present band upon lines embodying his own ideas for instrumentation tonal effect, &c. Sousa is best known as a composer for his stirring military marches, of world-wide renown, including the "Washington Post" and "The Invisible Eagle." Sousa has written several suites, one of which "The Last Days of Pompeii," a remarkable composition, was included in Thursday afternoon's programme. Sousa is a man who goes in for effects of a marvellous character, and that he succeeds in doing all he wants goes without saying. On Thursday the programme opened with Wagner's "Tannhauser," followed by a cornet solo. "The Bride of the Waves," performed by the composer, Mr. Herbert L. Clarke, evidently with the idea of demonstrating what a really clever man on the cornet can do, but it was quite evident that his encore "The Lost Chord" found most favour with his audience. "The Last Days of Pompeii" is representative of men drinking and playing dice, the shaking of the earth, darkness, crush of falling roofs, a group of men and women bearing torches passing the temple, troops chanting with the wild horror of the air "Behold the Lord descendeth to judgment—He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the Sea! Woe!" At that moment a wild yell burst through the air, and thinking only of escape, whither it knew not, the tiger of the desert leaped among the throng and hurried through its parted streams. And came the earthquake. And so once more darkness fell upon the earth. In the silence of the general sleep Nydia rose gently—"Oh, sacred sea, I hear thy voice invitingly. Rest, rest, rest." Such is the synopsis. It was indeed a wonderful performance, and as an encore we heard the "Washington Post" as it should be played, while as a second encore "Hands across the Sea," another of the Conductor's great marches was next rendered. Miss Maud Reese Davies, has a beautiful soprano voice and she was heard to great advantage in Polacca from "Linda de Charminoux" (Donizetti). As an encore to "Knights of the Holy Grail" from Parsifal (Wagner), the patrol "Rose, Shamrock and Thistle" (Sousa) was given. The second part opened with Liszt's "Second Polonaise," succeeded by Kunkel's caprice "The Water Sprites," and Sousa's "The Invincible Eagle," which was encored, and "The Stars and Stripes for ever," another of the conductor's compositions given. Miss Hoyle, then gave us a charming violin solo "Gipsy Dances" (Nachez), and a most enjoyable programme came to an end with the playing of Clarke's Southern plantation songs and dances, which comprises "Breakdown of the Alabama Darks," "At a Georgia Camp Meeting," "The Old Folks at Home," "Essence of Ole Virginny," "My Kentucky Home," and "Dixie Land." As the large audience rose to leave the pavilion of the Winter Gardens, wherein the concert was given, the National Anthem was played. A second and well-attended concert took place in the evening. We understand that this is the last performance in England, and that Sousa and his Band will in the course of a few days set sail for America.

Military bands appear to have claimed the Alhambra as their own so far as Sunday concerts are concerned, the band of his Majesty's Coldstream Guards, under the conductorship of Mr. J. Mackenzie Rogan, officiating as orchestra there last night. The performance by this body of instrumentalists of Sousa's *El Capitan* march was an almost perfect replica of the rendering given by its American exponents, and won for itself an encore. Mr. Rogan's arrangement of Tchaikowsky's Overture *Solonelle*, "1812," was played; and of this also the concluding portion had to be repeated. Vocalists, in the persons of Miss Edna Thornton, Madame Ruth Lamb, Mr. Maldwyn Humphreys, and Mr. Bantock Pierpoint, sang popular songs and ballads with success, and the Mustel organ solos of Mr. James Coward gave artistic finish to the programme.

This Sporting Dramatic
Dec 21

MR. HENRY WOOD AT KENSINGTON.—Considering that "Newman's last Festival Orchestra Concert" took place at the Albert Hall "upon a raw and gusty day," the solid patches of people which last Saturday dotted the grim expanse of seats, like a socialist demonstration on a wide common, showed that the two hundred men could play more than a little. And later on, as though the wonderfully played, wonderful music were still drawing the belated public through the wicked weather, this grim expanse had become animated with people, with now only patches of space. Yet still, although the hall was ultimately pretty full, is it not time we English were fair to the English, and packed the building at least as much to hear the Queen's Hall Orchestra as we did to listen to that military band with all its essential limitations which was captained by that very amusing Mr. Sousa, high priest of wind and drum? But to be Quixotic to the exotic has always been a British pitfall. The concert on Saturday was, with the exception of the "Pathetic" Symphony, entirely Wagnerian, and the fine playing of the various principals, backed up by the majestic body of sound, showed that it is hardly possible to have too large an orchestra when every man is a going concern and the selections of classic calibre. Of course, the familiar echoes were again there, so that ultimately even the enterprising Mr. Newman may have to bow down to wood and stone—when it reverberates as it did in the fiery third movement of the "Pathetic," for then it could be fancied that the ghosts of gladiators were fighting round a colosseum of our new Babylon as the orchestra thundered out the great march theme. But in the selections from *Tristan*, *Das Rheingold*, and *Götterdämmerung*, things were much better, and here we got all the distinctive beauty with the fine depth of tone of so many instruments. As we believe the two soloists of the afternoon, Mme. Kirkby Lunn and Mr. Francon Davies, are both artists, they should take it as sufficient praise that their voices blended with the high interpretation of the players and made a harmonic whole free from any vulgar insistence of personality. The principal fault of the concert was that it was the last of the series.

From *Reference*
Date 22 DEC 1901

I hope I may be pardoned for making a small suggestion—which, however, although small, might lead to big results. It is that

The Empire Should Give Matinees.
Especially now that the holiday season is just about to commence. Since the Sousa arrangements, it seems to me that it would be a good idea to give afternoon shows of the big ballets and the variety programme for *Materfamilias* and the Dear Children. Without smoking, of course.

From *Centraide*
Date 14/12/01

A testimonial dinner was given to Mr. Philip Yorke on Sunday last, at which nearly one hundred friends and guests sat down. Mr. John Hollingshead presided, and during the evening presented to Mr. Yorke a silver shield, together with a vellum testimonial inscribed:—"Presented to Philip Yorke, 8th December, 1901, by sincere friends as a token of good fellowship." This little function was the outcome of Mr. Philip Yorke's connection with Mr. John Philip Sousa during his tour in Great Britain. Mr. Sousa added to the above-mentioned gifts a magnificent dressing bag. In return for the bag Mr. Yorke followed out an American custom and presented Mr. Sousa with a half-penny.

"THE ERA, LONDON."

21 DEC 1901

MR. GEORGE MANNERS, a brother of the well-known operatic entrepreneur and basso, Mr. Charles Manners, has been appointed acting-manager at the Palace Theatre, in succession to Mr. Philip Yorke, who is trotting round the world with Sousa.

Sir Walter Parratt is entirely re-organising the King's private band, and it will be in thorough working order some time before the London season commences. Mr. Sousa and his band have finished their English engagements, and sailed by the Philadelphia on their return to America. Herr Gottlieb's band and Herr Kandt's band have recently played before their Majesties at Sandringham.

New South Channel
18/12/1901

Mr. Sousa is on his way back to New York in the Philadelphia, a vessel which is carrying quite a host of musical celebrities to America. He frankly acknowledges the pleasure he has derived from the warmth of his welcome in England. "Everyone," he said, "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 have generous receptions everywhere long before I had been commanded to play at Sandringham." That is, of course, the case. Mr. Sousa thinks that English audiences bear a remarkably close resemblance to those of America. Both are severely critical; both expect a man to do his best, and to consider the doing of it an adequate reward; and both dislike "gush." Sousa visits us again next year, and is apparently destined to become more or less a British institution.

MUSICAL NOTES.

Mr. Sousa and his band have been so well pleased with their reception in this country that they have arranged to visit us again during the Coronation festivities in June next. From England they will proceed to the Continent for a prolonged tour, during which they will visit the chief European cities.

Beginning on December 30, the Incorporated Society of Musicians will hold their seventeenth annual conference at the Hotel Cecil. The conference will open with a reception, and there will be at least one musical evening, when several unknown works by British composers will be performed. The papers to be read include one on the "Training of music teachers," by Dr. F. G. Shinn, and another on the "Educational value of musical examinations," by Dr. H. A. Harding, and one by Miss M. O'Hea on "Some practical results of the modern school of music." Dr. Henry Hiles will give an address on "Wagner's instrumentation." The proceedings will end with a banquet.

TATLER

18 DEC 1901

THE HOUR.

A Cool Conductor.—John Philip Sousa, whose departure has left all musical London mourning, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun when Sousa gave a signal and his band started playing, "Oh dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by" the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

SOUSA'S BAND.

The Winter Garden was well filled on Thursday afternoon and evening to hear this famous band, which, quoting *Le Journal des Debats*, symbolises the present period of hurry, steam and electricity. These two performances were the last but one before the band sailed from Southampton by the SS. *Philadelphia* last Saturday afternoon. After a short holiday, Sousa will add to his repertoire, tour the States, and return to England in June.

Musical opinion is very divided as to the merits of this combination as a means of interpreting classical music, but considered as a wood and brass wind and percussion band, it probably has no equal in the world for precision and strength of tone. Personally we detest such arrangements or derangements of Wagner's works as were presented on Thursday last. They only increase the popular misconception that the name Wagner, being interpreted, means noise. We did not hear the afternoon performance, but we have doubts about the Sousa rendering of the "Grand Scene, Knights of the Holy Grail," from *Parsifal*, a title which is unduly theatrical and somewhat ambiguous. It probably meant the music sung during the "Love Feast of the Knights"; if so, we were spared hearing such devotional melodies as "Nehmet hin meinen Leib" and "Der Glaube lebt, die Taube schwebt," played according to Sousa, instead of by the proper complement of violins, cellos, horns and bassoons.

The evening performance began with the "Prelude" to the second act of *Benevento Cellini*. To the credit of a Cheltenham audience it can be said they saw more in this than the Paris audience did in 1837, when they hissed it off the stage "with admirable energy and unanimity." In return for the applause the band played "El Capitaine" march. Mr. Arthur Pryor (the assistant conductor) is probably the finest trombonist living. Such favourites as "The Lost Chord" and "The Holy City" afford him no scope for display, so he has to compose his own solos. The one he played was entitled "Love Thoughts," and we concluded the bass trombone was a very useful instrument to express them on.

Mr. Pryor's encore piece was the old German drinking song "Im kühlen Keller sitz' ich hier," and the malty effect of the original was well preserved in the trombone arrangement. Next came one of Mr. Sousa's better class compositions entitled "Three Quotations," a suite which was played at Sandringham on the Queen's birthday. The second number suggested by the quotation, "And I, too, was born in Arcadia," contained an exceedingly effective solo for bass clarinet. In No. 3 Mr. Sousa is a backslider, and naturally the vociferous applause brought forth what many people went to hear, namely—"The Washington Post." For the copyright of this world-famous march Mr. Sousa received about 35 dollars, and the publishers were repaid a thousand-fold. Since then, the composer has revised matters and retained many of his copyrights. He has already netted 10,000 dollars from the sale of "Stars and Stripes for ever." After another encore piece called "The Cake walk," Miss Maud Reese-Davies sang "Will you love me when the lilies are dead," the waltz-song from Sousa's comic opera, *The Mystical Miss or the Charlatan*. This item was excellently given and the artiste took the top D in irreproachable style, and, of course, she had to reappear, when she kindly sang Denza's "May morning." Then the band played—this time an exceedingly well conceived work full of modernity and written by a rising young Italian composer, Giordano. This excerpt was from his opera *Andrea Chénier*. Encores were apparently taken into account before making up the programme, so we then had "The Rose, Thistle and Shamrock" march, an interweaving of National melodies.

Part 2 began with Liszt's "14th Hungarian Rhapsody," and we sadly missed the tone colour of the original version. More applause brought forth Vollstedt's hackneyed "Lustige Brüder" waltzes and Arthur Pryor's "Honeysuckle and the Bee." Meyer-Helmund's "Rococo serenade" contained an effective oboe solo and the blatant rendering of the "Stars and Stripes for ever" march encouraged the audience to ask for more, and the band played "King Cotton" quickstep. The next item was a relief; Miss Dorothy Hoyle, who studied the violin in London, played Sarasate's "Zigeunerweisen" with great delicacy and manual dexterity, but her tone was hardly broad enough for such a large room, and many of her lower notes were somewhat obscured by the clarinets. Wagner's introduction to the 3rd act of *Lohengrin*, with its passionate upper violin accompaniments transferred to the cornets and clarinets, found the trombones very much in their element, and after "God save the King" the audience must have felt very thankful they left the building without perforation or rupture of the tympanic membrane.

There are many points worth noticing in Sousa as a conductor. On the Continent—where it is customary for conductors of the old school to act like a windmill on a ball and socket joint—the papers described his conducting as aristocratic. He certainly conducts effectively with a minimum of physical exertion, and his business-like methods are worth copying. He walks on to the platform and—they begin. No tapping of desk and giving directions. Encores are learnt by heart, and if he decides on one he tells the name to the 1st clarinet and it is passed round with lightning rapidity and they begin. Having the band well in hand he has never to remind the players by irritating gestures when they have to come in, and he makes his band wear a useful suit of clothes so that the eye is never offended after a work requiring more than usual physical exertion, in seeing a number of white shirt fronts minus their pristine stiffness.

359, STRAND, LONDON, W.

ORCHESTRAL TIMES

From

Date

STRAL TIMES.

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way up. You gain confidence. Do not try to be No. 1, and out players of experience (if without your great technical ability and facility)—experience that has been earned, maybe, by years of waiting and training. Take time, seriously—watching and imbibing ideas. Be ever thirsty for ideas to improve your musicianship. Mind you, to improve you! From the beginning keep from the ways of idle workers—strange paradox!—who are always "going to do, and don't; who do a little practice, and rest a lot!"

Make yourself all the time a worker, and so—only so—will you succeed in acquiring, and perfecting, the "technique of our most beloved violin."

LEON. W. RIGG.

Sousa's Triumphant Progress.

Everyone is delighted with Sousa's band, indeed deeply impressed, and yet everyone is disappointed. Those who expected to find mere clap-trap are surprised at the superior artistic performances of the best of music, while those who expected to hear the latter only are displeased with the mannerisms of the conductor, and the insertion of so many of his marches and popular items into the programmes.

But whatever Sousa does, and whatever his band play, it is all first-class. There is a very fine rendering of the "Knights of the Holy Grail" music, from "Parsifal," and in this connection the habit Sousa has of never waiting between the items of his programme, whether they be extras or not, has the effect of rather rudely shattering the nerves and hurting the feelings of a good many folk in the audience. Hardly has the magnificent strains of "Parsifal" died sonorously away than Sousa is at the desk again, and almost without motion on his part—"Parsifal" still ringing in our ears—there is a crash of "Boom-ta-ra, Ta-ra-ra Boom-ta-ra"—which everybody at once recognises as the "Washington Post."

If Sousa himself is not a man of contrasts, he evidently believes in them.

The fact is, Sousa combines in himself what is so seldom met with—an artistic musician and a good man of business, with infinite tact.

The most successful army bandmasters are not always the best musicians; many real artists have not sufficient nerve to tell their officers what is required, nor tact to satisfy their men, the consequence being that all their labour in teaching is so much time wasted.

The same may be said of orchestral conductors. Some really clever men introduce their works into an orchestra in an apologetic manner, as if they feared unfavourable criticism from the meanest performer. Such men never succeed, any more than do the bouncers who bully, but who have no real talent.

Orchestral performers take a conductor's measure after a very short experience, and those who are really successful are they who know every point of the works performed, and who tell the members of the orchestra of any shortcomings in a firm, but kindly manner, and who away from the orchestra are civil (and if necessary kind) to the performers without being unduly intimate.

We have little doubt Sousa is such a man. After the conclusion of his engagement at the Glasgow Exhibition (where on the last night from 30,000 to 40,000 gathered round the band-stand and fairly besieged it; a posse of policemen had to protect the conductor, and the sub-conductor was carried out shoulder high), Sousa and his band gave concerts at Middlesbrough, Tynemouth, Leeds, Liverpool, Bradford, Manchester, Southport, Nottingham, Birmingham, Oxford, Bath, Bristol, and elsewhere, returning to London on 23rd November, where he is now giving two concerts daily, at the "Empire" in the afternoon, and at "Covent Garden" Theatre in the evening, both houses being filled at every performance. On 9th December he travels southward, giving concerts at the Crystal Palace, Brighton, Bournemouth, and Southampton, embarking at the last-named port to return to the United States.

Sousa is very clever at arranging programmes. For instance, during the last week at Glasgow, on Tuesday they played Scotch music, such as Mendelssohn's Symphony, selections from "Lucia," Overture to "Macbeth," Hatton; Wednesday, "America in Song and Story"; Thursday, "The Wide World in Song and Story," including Great Britain, Germany, Austria, Spain, China, Japan, etc.; and on Friday his own compositions. The following authentic story is told of the presence of mind of the "March King." On one occasion, while Sousa's Band was playing before 12,000 people in St. Louis, the electric lights in the hall went out suddenly. People began to move uneasily in their seats, and some even began to make a rush for the door. Coolly tapping with his 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.

We cannot close this notice better than with the following remarks from a provincial critic: "With reference to the band itself, that is in most respects excellent, and not far below the level of the five or six best bands to be found in Great Britain. . . . Mr. Sousa's band is built on the principle of obtaining the utmost possible brilliancy. There is about it an obvious intention to impress the multitude.

The "Tannhauser" overture has often been better played in the Town Hall, though never with more applause."

Our own conclusions are that as a commercial enterprise Sousa's visit has been remarkably successful; the performances of his band were so meritorious, and so full of novelty, that at first people hesitated to pronounce an opinion, but upon cool reflection, and after a second hearing, they realised that superior performances from a high-class musical standpoint are not infrequently heard from our own bands.

Music Trades & Co.
Dec

Mr. Sousa's band have given a fortnight's concerts at Covent Garden and the Empire, ending on the 7th inst. On the 1st inst. they went to Sandringham to play before the Queen on Her Majesty's birthday. These London programmes have been much the same as when they were last here, and once more the items best appreciated were Mr. Sousa's own catchy marches, which, as a rule, were 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, found a place in the programmes. After a few days, however, they were dropped, and the charge for the Covent Garden Promenade was reduced from

Sousa's Farewell to England.

ENTHUSIASTIC SEND-OFF AT SOUTHAMPTON

Sousa, the American March King, and his band sailed from Southampton on Saturday for New York on the American liner Philadelphia. There was a large assemblage on the Quay to bid farewell to the instrumentalists, who acknowledged the compliment by discoursing several of their conductor's well known compositions, including the "Washington Post." Round after round of cheering broke out from aloft and ashore as the Philadelphia hauled off, and these demonstrations of enthusiasm were continued until the ship was well clear of the docks. When the line abreast the Ocean Quay the band played "The Star Spangled Banner," followed by "God save the King." Mr. Sousa, interviewed by our representative just before sailing, said he was delighted with his reception in this country, and was very proud of the honour the King had done him by conferring on him the Victorian Order. He and the members of his band had been treated with every hospitality, and they left England with the pleasantest recollections of their visit. He expressed keen gratification at his reception at Southampton, where, he said, elastic halls would have been required to accommodate all the persons who wanted to attend their concerts. In conclusion Mr. Sousa said "You can wish the people of England for me au revoir, not good-bye, I shall be back again." Among those who were down to bid farewell to Mr. Sousa were Sir George Huxley, Alderman G. J. Tilling, the Town Clerk (Mr. R. R. Linthorne), and Mr. John Hopley (the American Consul at Southampton).

NOTES BY "THE CHIEL."

TO clear off last month's promise, I have first of all to record my impression of the Sousa Band. The instrumentation is particularly adapted for indoor work; for instance, I find no less than 4 flutes. Then we have some novel *timbre* from the choir of saxophones. The pieces performed are doubtless arranged with particular regard to the instrumentation adopted by Sousa. There are 25 reeds and flutes besides the 4 saxophones, and 20 cup brass. Of the brass there are 11 of the soft-toned members of the family, leaving a residuum of 9 of the trumpet and trombone section. This combination forms a perfect balance for indoor work. Naturally we get an approximate representation of the orchestra from this instrumentation, perhaps more so than from any similar English wind band.

There was a great deal of "boom" in heralding the concert, there was a great deal of patriotism exhibited by the Americans in London, there was a great deal of novelty in the whole show, both in the personality of the conductor and in the selection of the programmes, there was a great liberality in the encores, and—well, there was a great success.

From what I have said, it is evident that Mr. Sousa or his business managers, are experienced showmen. There was further evidence of this in the arrangement of the programme. I expected to see at least a fair share of Sousa marches in it, but found only one! There were, in fact, only 9 numbers altogether and of these, 3 were by soloists. The object of a short programme was soon, however, obvious, and before "God save the King" was reached, we had had about 18 pieces! It was a clever ruse and I must congratulate the management on its success. The programme, *per se*, was high-class; nearly all of the encores were of the popular order, and principally Sousa marches. Here, again, the wisdom of the management was apparent. In conducting, Sousa is a combination of muscular activity, placid suggestiveness, and graceful pose. He is decidedly interesting, and I think the audience divided its attention equally between Sousa's conducting and the band's performance. It was, at one and the same time, an entertainment for eye and ear. I don't think that individually, the artistes are superior in anything particular to the ordinary run of our professionals, but the benefit of the same combination playing together continuously the same pieces was very obvious.

The items most favourably received were Sousa's own marches, and the descriptive and novelty pieces. This fact emphasises what I have preached for years. I don't know how many thousands attended the three performances at the Albert Hall (probably between 20,000 and 25,000), but there is no getting away from the fact that though the classical pieces were excellently played, no doubt as far as execution goes as well as they could be played, yet the public said "we prefer the others." This does not mean that classical pieces should not be included, but that to please a mixed audience, the programme should judiciously interspersed with popular items. This borne in mind by bands playing to the public, engaged by municipal authorities or by park

me add that the London audiences are not alone in their tastes, for it is so everywhere the Sousa band has played, and it is remembered they have played in most of the Continental cities, where music of the higher grade is supposed to be cultivated to the exclusion of the "Washington Post" calibre. After playing at Paris, Berlin, Hamburg, Bremen, Hanover, and other important cities, this is what one of the band wrote to *The Metronome* of New York:—"In playing before audiences in different cities in Europe, it has been interesting to note what kind of music takes best, and how the methods which work up an American audience succeed over here. While it

may be said that our standard and classical numbers are more appreciated here than at home, it is also true that our "catch" pieces, rag-time and tricks, make the people just as wild and crazy as at home. Sousa's marches always create a furore, and we always have many encores to play. 'Rag-time' has made a hit over here, and we have to keep playing one after another of our 'encore' numbers until we wonder when the people will have had enough. This is the same in every town, and it might be a good thing for you to ask some of the old, prejudiced foreign musicians in New York how they can account for it. I was talking with Mr. Sousa one day on this very point, as it is so noticeable that these people are more enthusiastic than our own Americans, and he explained it in this way: 'Human nature is the same the world over, no matter what language people speak.' It is easy to see that he has the right theory, for each concert demonstrates that."

I should like to add in conclusion that the trombone solo by Mr. Pryor was about the neatest and sweetest thing I have ever heard in trombone playing, not so much in the execution; as the tone. It was so "velvety," if I may apply such a term. Mr. Clarke's cornet solo was not so good. The composition was not worthy of his undoubted ability. I understand that the band is to give further concerts in London, also in the principal provincial towns, when my readers will no doubt take an opportunity of hearing the band for themselves.

I have heard the principal bands of the Continent, (including Garde Republicane and Belgian Guides), and I don't put Sousa's band on a higher plane, but for the reasons given, Sousa's band is probably the most successful. *He studies public taste.*

Novello & Co.'s Publications

Performed at the Crystal Palace on September 28th, 1901, at the Thousand Guinea Championship Trophy Contest.

CORONATION MARCH.

EDWARD GERMAN

Pianoforte Solo	2 0
String Parts	2 0
Wind Parts	4 3
Full Score (in the Press.)	
Military Band Arrangement	7 6
Brass Band Arrangement by Alexander Owen (in the Press.)	

OVERTURE TO "RICHARD III."

EDWARD GERMAN

Pianoforte Duet	2 6
String Parts	2 6
Wind Parts	7 0
Military Band Arrangement	12 0
Brass Band Arrangement by Alexander Owen (in the Press.)	

THREE DANCES ("HENRY VIII.")

EDWARD GERMAN

Pianoforte Solo	2 0
Pianoforte Duet	3 0
Pianoforte and Violin	3 0
Quintet—Pianoforte and Strings	5 0
String Parts	4 0
Wind Parts	7 6
Full Score	7 6
Military Band Arrangement	15 0
Brass Band Arrangement by Alexander Owen (in the Press.)	

NOVELLO & CO., 1, Berners St., London, W.

from *Midland Times*
21 DEC 1901
Ragby
Mr. Sousa's band having completed its engagement in England, has left Southampton in the American Line steamer Philadelphia for New York.

Express & Star
24 DEC 1901
W. A. Harrison
John Philip Sousa.
John Philip Sousa, whose band has scored a success in this country, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal, and his band started playing. "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience shewed that the spell was beginning to work, and, when the band passed on to "Wait till the clouds roll by," the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

859, STRAND, W.C.

Fornby Times

21.12.1901

Sousa has been very frank in giving representative of the "London Evening News" 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. Everyone acclaims the King's good taste, but no one can say that the people are following

King's lead in praising my band, because I had generous receptions everywhere long before the King had commanded me to appear at Sandringham."

"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 successful 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. Now, 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. Now, 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 play 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.

"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 the 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. 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."

WESTERN PRESS

26 DEC 1901

BRISTOL

Mr Sousa, of American band fame, has been the centre of a romantic incident, not unfamiliar to popular favourites; at any rate, it is on all fours with an incident in the life of Mr Disraeli. Whilst the March King was in Europe he received a letter from a French lady, who spoke of the delight which his music had afforded her. The letter went on to say that its writer was aged and alone in the world, and she had decided to subject Mr Sousa to a testimony of her admiration. The letter concluded by the lady saying that she had willed to him a "dot" of £10,000. Mr Sousa replied that he did not want the money, and could not accept it, and the lady answered that the will had been executed, was in her solicitor's hands, and would not be altered. To this the American bandmaster replied that if the money ever came into his hands, he should apply it to charitable purposes, and the lady rejoined that she left the money to be used as the legatee liked and upon this the correspondence closed.

John Philip Sousa.

John Philip Sousa, whose band has scored a success in this country, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal, and his band started playing, "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience shewed that the spell was beginning to work, and, when the band passed on to "Wait till the clouds roll by," the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

Wolverhampton Chron

25/12

Mr. Sousa's band has sailed by the Philadelphia from Southampton. It is not by any means the only orchestra (says the Daily News) which has recently played before their Majesties at Sandringham, for Herr Gottlieb's band and Herr Kandt's band performed there during the same week. The King's Private Band is, however, being reorganised by Sir Walter Parratt, and will be available before the commencement of the London season.

From *Flagg*
Date *26/12/1907*

SOUSA AND HIS LADY ADMIRER.

A ROMANTIC INCIDENT.

Mr Sousa, of American band fame, has been the centre of a romantic incident not unfamiliar to popular favourites. At anyrate, it is on all-fours with an incident in the life of Mr Disraeli.

Whilst the March King was in Europe he received a letter from a French lady, who spoke of the delight which his music had afforded her. The letter went on to say that its writer was aged and alone in the world, and she had decided to subject Mr Sousa to a testimony of her admiration. The letter concluded by the lady saying that she had willed to him a "dot" of £10,000. Mr Sousa replied that he did not want the money, and could not accept it. The lady answered that the will had been executed, and was in her solicitor's hands, and would not be altered. To this the American bandmaster replied that if the money came into his hands he should apply it to charitable purposes. The lady rejoined that she left the money to be used as the legatee liked, and upon this the correspondence closed.

Mr Sousa is the author of this little epic.

From *Referee*
Date *29 DE 1907*

Summers and supplied with music. Mr. Robert Arthur has again provided an excellent holiday show at

The Kennington Theatre.

The story, gracefully and effectively told, is illustrated by some beautiful and often truly rural scenery by Messrs. W. F. Robson and F. Lynham, and there are several beautiful little woodland and other ballets by the pupils of the London Training and Dancing Schools. The name-part is brightly acted by little Dolly Hayward, who also scores in her singing and dancing, especially in a pretty little Doll song. Miss Minnie Jeffs is a handsome and dashing (principal) Boy Blue, and Miss Rita Everard is a charming little Miss Muffet, who this time is minus the Spider that was wont to sit down beside her—the "nasty beast." The chief low-comedy interest is safe in the keeping of Mr. J. J. Dallas, who is a very funny Dame Hubbard. That clever acting and acrobatic troupe the Haytors (Arthur, Frank, and Edie) rendered excellent histrionic and saltatory service as Peter Piper, Simple Simon, and Tommy Tucker respectively. The second of the trio gives a side-splitting travesty of Sousa's very marked method. The child-players at the Kennington are all worthy of honourable mention, especially little Maudie Francis, an engaging mite, who plays Polly Flinders, and sings and dances in a most self-possessed manner. For the rest, Mr. Albert Chapman is a sonorous Wolf, and scores amain in the good old song starting, "When the wolf with nightly prowls: Bays the moon with hideous how-ow-ow-owl," &c., as originally sung in the old ballad opera, "The Castle of Andalusia." In short, the Kennington show may be safely prescribed for all consumers— young, old, middle-aged, and otherwise.

JAN. 1, 1902

THE SKETCH.

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MR. JOHN PHILIP SOUSA AND FAMILY.

WHEN I first had the pleasure of meeting Mr. Sousa, he was reading a letter which had just come in by the American mail. It was written in a round, childish hand, and began, "My dearest Poppa." The genial composer greeted me warmly, and, waving the letter gently in his hand, said, "From one of my children, sir," and pointed to a photograph which stood on the mantelpiece. It



MASTER PHILIP SOUSA.

Photo by Gilbert, Philadelphia.

was very evident that he preferred talking about his children to conversing on the subject of music, for, handing me the portrait of his second girl, he said: "The peculiar ideas which work in a child's mind brings to my memory an incident respecting Priscilla when five years of age. One afternoon, when we were living in Washington, she came up to me and, looking earnestly into my face, said, 'Poppa, is it wrong to play skipping-rope on a Sunday?' I said yes, I thought it was. 'But don't you know it is?' she persisted, 'because they told me so in Sunday School.' 'Well, I said, 'the teachers there know a lot, and I guess they're about right in this case.' 'Well,' she answered, 'Nelly Jones says it isn't wrong to play skipping-rope on a Sunday, and I said to her, 'You're eight and I'm only five, but I guess I know more about sin than you do, and so I shan't play skipping-rope on a Sunday.' That, of course," said Mr. Sousa, "concluded the argument. No, they're none of them geniuses at music, but they play nicely and show average talent."

"How did I come to start my band? Well, when I was about twenty-four years of age I was appointed Director of the Marine Band at Washington. After I had been there for ten or eleven years, I attracted the attention of several gentlemen interested in music, who formed themselves into a syndicate and made me an offer to leave Washington and start the new band. I did so, and it was a success from the first. Many people who had money in the concern were bought out by one man who subsequently had sole control until his death some ten years ago. Since then I have run the band myself, with the assistance of a very capable Manager."

"How many marches have I written? That is a colossal task for my memory. From the time I first began to write marches, I don't suppose I have written less than a hundred. Many of my marches have never been published, for the manuscripts have been lost, and I dare say some of them I should fail to recognise."

"Is it true," I said, "that you received only seven pounds for 'The Washington Post'?"

"Absolutely. Thirty-five dollars was the sum I received for the identical piece of music. I wrote it in a hurry, and sold the thing right out, reserving no royalties. The story of its composition is rather an interesting one. The newspaper in Washington known as the *Washington Post* was, in 1888, controlled by Frank Haton, who subsequently became Postmaster-General of the United States. He and another of the proprietors of this paper, Beriah Wilkins, conceived the idea of getting up a number of prizes to be given to the school-children for the best essays on given subjects, and the thing soon became marvellously popular. All the school-children in the district of Columbia went in for the



MISS PRISCILLA SOUSA.

Photo by Rockwood.

competitions, and the judges who had gone over the manuscripts to decide those to receive medals found so many successful competitors that they asked the Government to lend them Smithsonian's Institute for the prize-distribution. This was at once granted, and Haton asked me if I would bring my band along, as he would like to have some music. I agreed to this, and he said, 'Sousa, it would be awfully nice if you would write a march for that occasion,' and so I composed 'The Washington Post.' Thus, you see, it was really written for the school-children of Washington and named after the paper which brought them together."

For "The Stars and Stripes" Mr. Sousa received considerably over fifty thousand dollars, and he has been paid a similar sum for many of his subsequent compositions.

"I have written six operas," continued Mr. Sousa, "and a 'Te Deum.' Before I was known to the public I had a wild enthusiasm to write an oratorio. I selected my words from the Bible and started it, and maybe one of these days I shall complete it. At present it still remains in fragmentary form. Then I have written a large number of Suites, waltzes, songs, and miscellaneous pieces. My most popular march is 'The Stars and Stripes.' 'The Washington Post' is what I call the landmark of my marches, for it was the first composition of its kind by which I met with success and also the first to cross the ocean."

There is a very silly story which has gained ground lately to the effect that Mr. Sousa's name is not Sousa at all. It is not known who the genius was that first started the theory, but if he ever cares to disclose his identity Mr. Sousa would like to meet him! It is said that the composer's real name is "So," and that his baton used to bear the inscription, "So, U.S.A.," which stood for "So, United States of America," or "So, United States Army," whichever way the reader liked to take it. "So long as it did the run of the papers only,"

Mr. Sousa remarked, "it was a funny little story; but occasionally someone would address me as 'Mr. So,' and then I got monotonous. I didn't even mind that, however; but when a deep-voiced, grave-looking minister came up to me one day and asked if the story were true, because he knew a man in Portugal who claimed to be a relative of mine, and his name was Sousa, I thought it time to write to the Press."

"My first opera," Mr. Sousa continued, "was not a success. Then I wrote in 1884 'Desiré,' but the public, for some reason which at the time I failed to understand, refused to let that live also. I tried to argue the point with them, but didn't succeed in bringing them round to my way of thinking, though afterwards I came to see that they were pretty near the mark."

My third opera was 'El Capitan,' which was also my first great success. It had a wonderful run in America, and was also liked over here. I never saw it in England, however. Then I wrote 'The Bride-Elect,' and, when the opportunity occurs, I shall produce it in London. It is an opera of which I am very fond, and I am glad to say my good opinion of it is shared by the American public. 'The Mystical Miss' met with a fair share of success in London. The proper name for this opera is 'The Charlatan.' It was re-christened without my knowledge. My last opera, 'Chris and the Wonderful Lamp,' ran for over a year in America, and I hope it will shortly be seen here. I am under contract to write another opera just as soon as I can. It is only during the summer months that I have any opportunity for composition. From the 1st June to the 1st October I am stationary with my band at Manhattan Beach, and my hours are pretty regular, so I can devote a certain part of the day to my operas. I never play my compositions until they are complete. I scribble down on any old scraps of paper hieroglyphics which are intelligible only to myself. After I have once thought out an idea, then I write very rapidly. The way I generally manage with regard to my operas is to get a scenario from a librettist, as in the case of 'El Capitan,' and then mark those passages which should be treated musically and work out the whole thing in my own way. I wrote half the lyrics in 'El Capitan,' and all those of 'The Charlatan' and 'The Bride-Elect.' Of my operas, I think 'The Bride-Elect' is the best—that is, from a musical point of view."

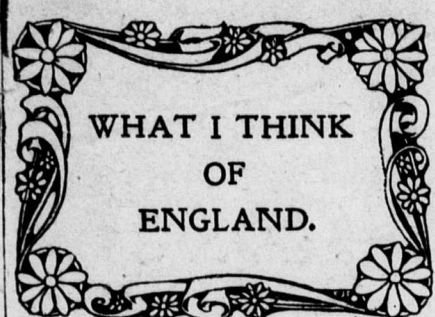
Mr. Sousa expressed himself delighted with the warmth and enthusiasm of the English audience. He had been warned that he would find the Britons cold and unresponsive. "I was most agreeably astonished," he said, as he wished me good-bye, "for I met with more encouragement and heartier applause in London than in any other city in Europe. I shall look forward to my next visit with real pleasure."



MISS HELEN SOUSA.

Photo by Rockwood.

Journal: *Illustrated Mail*
 Date: *14 DEC 1901*
 Adresse: *LONDRES*
 Signé: _____



WHAT I THINK OF ENGLAND.

BY PHILIP SOUSA, THE
AMERICAN MARCH KING.

"WHAT has impressed me most about English audiences is the fact that they never take anything for granted. It is useless to say to them, 'Now, here is a really



Philip Sousa, the American March King.

fine piece of work. Behold, how grand and magnificent it is! That sort of thing is called 'bluff' in America.

"But you cannot impose on an English audience with 'bluff.' You have to demonstrate the genuineness and the worth of the article before they will accept it; and then they become the most enthusiastic audience in the world."

In these words Mr. Sousa summed up his impressions of England when seen by a representative of the "Illustrated Mail" at the conclusion of the last performance of his famous band in England.

"If an English audience pronounces a performance poor, you may as well agree with them. They are admirable judges, and are not to be shaken in their decision."

Asked what he thought of England as a musical nation, Mr. Sousa replied:—"For a long period England was behind other nations in this respect; but lately she has been more happily situated as regards composers than for decades. Sir Arthur Sullivan's name will live as long as music lives. He is undoubtedly at the head of the modern English school, while for purity of diction nothing has surpassed the works of the early English ballad-writers."

"England," concluded Mr. Sousa, "will perhaps never be a really great musical nation, judged by the number and quality of her composers; but the people have a keen ear for melody, and are as comprehensive in their tastes as they are discriminating in their judgment. It has been a real pleasure to me to visit this country, and my reward is that I have afforded some enjoyment to about a million of its inhabitants."

Mr. Sousa is a great admirer of English bands, and regards some of the famous North-country bands as among the finest in the world. The American March King is an omnivorous worker. Altogether he has written over 300 published compositions, including seventy-five famous marches, six comic operas, and a considerable number of orchestral contributions. His famous band was organised nine years ago. It has given some 5,000 concerts, and travelled upwards of a quarter of a million miles. The visit to this country, which has just concluded, marks the end of a gigantic tour of 500 of the principal cities of the United States, Canada, and Germany.

Journal: *The Pall Mall*
 Date: *14 Dec 1901*
 Adresse: *Londres*
 Signé: _____

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!
 * * *

au Monde du COURRIER
 s'entendent divers.
 38% pour coller les coupures
 vifs, Dessins: Franco

Journal: *Outlook*
 Date: *23 Dec*
 Adresse: *Londres*
 Signé: _____

IN DEFENCE OF SOUSA

To the Editor of THE OUTLOOK

I am sure that I am only expressing the sentiments of hundreds of lovers of music in protesting against the scathing criticism of Sousa and his band by "E. J. O." in the last issue of *The Outlook*. I fail to see why the writer went out of his way to so denounce the performance.

That the music provided is not of the highest order, I readily admit; but many of us, whilst capable of enjoying the classical and higher standard, can still find pleasure in listening to the invigorating strains of the sounding brass and the tinkling cymbals employed by the American composer. As regards the too ready acceptance of encores, I can only say that the night I was present it was impossible to refuse, so vociferous were the recalls.

"E. J. O.'s" suggestion as to the bandmen being granted an opportunity of experiencing "the old-world charm of Oxford, and the lingering elegance of Bath," is amusing. Business is business, even in musical circles, and Sousa and his band are not here on a holiday trip.

FAIR PLAY.

SHEFFIELD INDEP
 26 DEC 1901

Mr. Sousa, of American band fame, has been the centre of a romantic incident not unfamiliar to popular favourites. At any rate, it is on all fours with an incident in the life of Mr. Disraeli. Whilst "the March King" was in Europe he received a letter from a French lady, who spoke of the delight which his music had afforded her. The letter went on to say that its writer was aged and alone in the world, and she had decided to subject M. Sousa to a testimony of her admiration. The letter concluded by the lady saying that she had willed to him a "dot" of £10,000. Mr. Sousa replied that he did not want the money and could not accept it. The lady answered that the will had been executed, was in her solicitor's hands, and would not be altered. To this the American bandmaster replied that if the money ever came into his hands he should apply it to charitable purposes. The lady rejoined that she left the money to be used as the legatee liked, and upon this the correspondence closed. Mr. Sousa is the author of this little epic.

Journal: *Southampton Times*
 Date: *28/12*
 Adresse: _____
 Signé: _____

Mr. Sousa and his band, having completed their engagements in England, left Southampton on Saturday in the American Line steamer Philadelphia for New York.

Journal: *Artist*
 Date: *Jan 1902*
 Adresse: _____
 Signé: _____

Music by Home Gordon

'Hiawatha' has hardly become a standard favourite because it seems so difficult to get the votaries of choral music to really worship at any shrine save those of Handel and Mendelssohn. But Sir Frederick Bridge conducted a singularly meritorious rendition of the fine work of Mr. Coleridge Taylor, and the Death episode is most moving. The sooner the freshness and beauty of the work is acknowledged, the better. Here is a lovely addition to our limited library of English compositions. The ballad-monger is in full unmusical swing at the entertainments consecrated to that ilk. Charlatanism has been rampant during the visit of the Sousa band. The sensational union of the performances and the acrobatic agility of the clarinet players compensated, during the first half-hour, for the inferior quality of the brass and the reckless degradation of the accessories entrusted to the tympani. Mr. Sousa is less amusing than Mr. Dan Leno, and there can be no question which is the greater artist.

Journal: *Craveller*
 Date: *28 DEC. 1901*
 Adresse: *LONDRES*
 Signé: _____

THE violent storms which have swept along much of the south coast of England so frequently of late have left Bournemouth quite unscathed. The weather at this popular resort has, on the contrary, so far been quite mild, if showery, with a very large allowance of sunshine. The visit of Sousa's band (the great man stayed at the Royal Bath Hotel) was quite an event, and was greeted by such immense audiences that had the concert hall at the Winter Gardens been four times its size its accommodation would not have sufficed. The town is very busy this Christmas, the large influx of visitors making things very lively. Recent visitors to the Royal Bath Hotel have included Lady Wimborne, the Hon. Mrs. Burrell, Miss Graham Murray, Colonel Jones, Dr. Ettie Sayer, Mr. Nat Goodwin, and Mrs. Forbes Robertson.

Outlook

28/12/907

TO "E. J. O."—IN RE "SOUSA"

MY DEAR "E. J. O."—I do not know who you are, but I know that you certainly are a man of intense artistic feeling. I further know that you are not so much a lover as a worshipper of Art, such as we all should be. And I heartily agree with your views on music and musicians. However, there is some quality sadly lacking in your mind. And, I own, in mine own too. Being modest, like all great men, I and you are aware of the existence of quite a number of things that are not dreamt of in our philosophy, if I may so speak.

For instance, you do not seem to know that, "after all, business is business." You may have thought that business, like patience, is a virtue, or a vice, or a pleasure, or a misfortune. Let me tell you, however, on the authority of "Fair Play" (*The Outlook*, December 14), that "business" is "business"; and really, on second thoughts, what else could it be?

But stop: if we read "Fair Play's" defence of Mr. Sousa carefully, we discover that "Fair Play" infers that Sousa stands for business, therefore, mutatis mutandis, we arrive at the following conclusion, "Sousa is Sousa." Mind you, Sousa is not an artist

or a musician, he is neither Beethoven nor even Strauss—"Sousa is Sousa," nothing more.

Now, my dear "E. J. O.," you cannot deny that you are a critic, not a business man; what can you expect to know about a man like Sousa? You should ask your financial colleague, I feel sure he could tell you all about Sousa.

As to "Fair Play" I only hope that he does not stand for "British public." That would be sad, indeed. H. E. A. F.

[We regret that considerations of space compel us to set the above letter in paragraph form. It was written as an Ode, with "sincere apologies" to *The Outlook* "Odeist."—Ed.]

From

H. E. A. F.

Date

4 JAN 1902

Sousa and Knowles.

HERE are a couple of sidelights on Sousa by Mr. R. G. Knowles, who is nothing if not an observer of human nature. Says Mr. Knowles: "I went to the Sousa concert. I sat next to a lady who applauded the first march so energetically that she split her gloves, and cried, 'Oh, I do hope he will play some more like that!' Of course he did play a great deal more like it, and when the concert was over and the lady was leaving the hall she remarked, 'What I can't understand is, why does he take so many encores?' I should like to have reminded her of her ruined gloves."

"SOUSA," continues Mr. Knowles, "commences his concert with an introductory selection consisting of 'God Save the King' and 'The Star-spangled Banner.' The whole audience rose as they recognised the first notes. Directly in front of me was a gentleman who sat down the moment 'God Save the King' was finished, felt in his pocket, found a paper, and read it religiously through the entire entertainment. The name of the paper was—the *Fishing Gazette*. Now, I like to enter into the feelings of nice people, and I have been trying to imagine the torture experienced by that poor man on that afternoon, with ears filled by a brass band while his soul hungered for fish!"

Morning Advt

Date

1-1-1902

The promenade concert given in the Corn Exchange on Saturday evening by the Coventry Military Band was none too well attended, but the audience was a readily appreciative one, and the excellent programme which the band submitted was well received. As far as the choice of the music was concerned, a better programme has not been rendered by local military bands, and the style in which the selections were rendered reflected much credit upon the musicians. The band are deserving of the more commendation, as their efforts indicate a desire to improve upon the class of the average military band programme, with its string of trashy "musical comedy" selections. The concert opened with Sousa's "Invincible Eagle" march, a very characteristic piece, with all the swing and "fire" which distinguish the productions of the clever American showman—we mean composer. The favourite "Poet and Peasant" overture was excellently given, and a trio and quartette from Verdi's "Attila" was fairly successful. The best performance the band gave, however, was in a selection from "Mefistofele" (Boito). The finale to this opera depicts the apotheosis of Marguerite and the descent of Faust into the infernal regions, and the selection is an undeniably fine one. The majestic finale was enthusiastically applauded, and the band repeated the last movement. The programme also included German's musicianly "Three Dances" from the incidental music to "Nell Gwynne," and an eccentric little descriptive plantation selection, "Down South" (Myddleton), which is immensely popular at present, and was a very decided "hit," the band declining an encore. The concert concluded with another American march. Mr. H. W. Collingbourne conducted admirably. The vocalists were Mr. S. Browne and Mr. Frank Welton, whose humorous contributions were, as usual, brilliant successes. Mr. Gil Booth was the accompanist.

From

Date

Jan 4/02

We hear that Sousa, before he sailed for America, contracted to write a comic opera in collaboration with a well-known London librettist.

NORTHERN ECHO

31

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1907

DARLINGTON

SOUSA'S IMPRESSIONS OF THE KING.

Mr Sousa, who recently visited Middlesbrough, has given to a New York interviewer his impressions of the visit he and his band paid to the King at Sandringham. He said:—

Nothing could have been more graceful and hospitable and simple than the King and all the Royal Family. They put you at your ease right away, and make the impression that what they do is out of real good nature and a desire to please. I think the King's graciousness in asking for "Stars and Stripes for Ever" twice, and in placing it on an equal footing with the British Royal Anthem, was a really graceful compliment. What charmed me most about Sandringham was the kindly feeling with which everything was done. We were made quite at home. And the house itself was so beautiful, but not in the least oppressively grand. It was a gentleman's house, simple, comfortable, with beautiful things everywhere, but nothing stiff or formal, and everything thoroughly home-like.

THE STAGE, LONDON.

9 JAN 1902

Sousa, before sailing for America, contracted to compose a new comic opera in collaboration with a well-known London librettist. The opera will be produced at a West-end theatre during the Coronation festivities, and Sousa will conduct the first performance.

Journal : *Brighton Standard*
Date : *28 Nov 91*
Adresse : *Brighton*
Signé :

SOUSA'S BAND.
SHORTLY VISITS BRIGHTON.

Sousa and his band have begun business in London, and will appear for some time at the Empire Music-Hall each afternoon and in the evening at Covent Garden Theatre. They are to appear in Brighton in a week or thereabouts from now. The 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 is expected to sail for America on December 14th.

Journal : *Brighton Standard*
Date : *DEC. 1891*
Adresse : *Brighton*
Signé :

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The announcement that Mr Cecil Beryl has engaged Sousa Band for two performances at the Dome, Brighton on Tuesday next is making quite a stir among the visitors and inhabitants of the town. The following particulars as to the famous American composer and conductor and his band will be read with interest :—John Phillip Sousa, and his famous military concert band occupy a position unique among the world's great musical organizations. Attached to no military command, but being a private artistic enterprise, the band is devoted entirely to concert work, having during the last nine years given nearly 5,000 concerts in the principal cities and towns of the United States of America, the Dominion of Canada, France, Germany, Belgium and Holland, everywhere winning unqualified praise, and being accorded the distinction of "the premiere band of the world." The Sousa Band is just beginning its tenth year of existence, and the record it has made during that period is a remarkable one. Its achievements all testify to an unflagging devotion to his work, a catholicity of taste in matters musical, a comprehensive knowledge of his art, exceptional capacity as a disciplinarian, a keen appreciation of public taste, and to the other characteristics that go to make of John Phillip Sousa a successful man of affairs as well as an artist of unusual and well-merited distinction. Both as composer and conductor John Phillip Sousa has been recognised throughout the world as the representative American musician, and his superb military marches have won for him the sobriquet of "The March King." No other composer has so large and enthusiastic a following, and no other musical organization has given pleasure to so many millions of music lovers at home and abroad. The Sousa Band has made no less than eighteen semi-annual concert tours in America which have taken the great organisation on five distinct occasions to California, besides which it is the only American musical organization that has ever successfully made a tour of Europe, winning universal and unstinted praise from all Continental critics. It has been the chief musical attractions at seven great expositions—the World's Fair at Chicago, the Mid-Winter Fair at San Francisco, the Cotton States Exposition at Atlanta, the Export Exposition at Philadelphia, the Universal Exposition of 1900 at Paris, the Pan-American Exposition of the present year at Buffalo, and the International Exhibition of 1901 at Glasgow, being engaged as the representative American musical organization. The Sousa Band plays an average of 500 hundred concerts a year, and its tours have necessitated 250,000 miles of travel.

SOUSA'S BRITISH VISIT.—Mr. Sousa's manager, who has returned to New York, has told the press in glowing terms of the success of the recent tour. At the Royal Albert Hall the band played to 29,000 people in two concerts and one matinee. At the Glasgow Exhibition the crowd was unprecedented. At Liverpool over £800 was taken in one concert and matinee. At Birmingham and Oxford the police had to stop the sale of tickets. Thirty-one concerts were given in London with increasing enthusiasm. The critics were fair; the press was liberal. The band will return to Europe in June for a twenty-five weeks' tour. Two years from now Sousa hopes to make a year's tour of the world. The band reached New York on the 21st ult., and on the 22nd ult., gave a concert in Broadway Theatre. The English Syndicate which backed Mr. Sousa, with Mr. Philip Yorke at their head, were quite satisfied with the result of the tour.

ORCHESTRAL TIMES

JAN 1902

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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.

Journal : *Review of Reviews*
Date : *JAN. 1902*
Adresse : *125, Fleet Street, Londres E. C.*
Signé :

Journal : *cal Herald*
Date : *Jan 1902*

SOUSA'S BAND AT BRIGHTON.

The enterprise of Mr H. Cecil Beryl met with ready recognition at the hands of the Brighton public on Tuesday last, when Sousa and his world-famous band gave two performances at the Dome. One of the largest audiences that has ever gathered there assembled at the afternoon concert, and richly were they rewarded. Sousa's Band is great, and Sousa himself is a genius. This much was evident very early in the performance of the matinee programme. Sousa's Band is a nearly perfect musical machine which the great American conductor has plumbed the heights and depths of, and is able to extract its last possibilities from. Whether it were in the performance of such majestic work as the *Tannhauser* overture, or a flippantly exhilarating "Cake Walk" this fact was supremely in evidence. The manner in which the concert was conducted afforded an admirable object lesson. Like the music, the whole thing went with a swing and finish, Sousa did not give his audience the least opportunity of getting bored. Though recalls were numerous there were no tedious waits while the clamour for more was in progress, the encores were readily granted, and got on with right away. Several of Sousa's most brilliant compositions such as "The Washington Post," "Stars and Stripes for Ever" and "El Capitan" were performed, the charm and originality of which alone would acclaim him one of the most remarkable personalities in the domain of contemporary music. At the evening concert another immense audience gathered and Sousa's Band achieved another unqualified success. It is seldom that Messrs. Lyon and Hall's experienced staff have to manage the seating arrangements for two such gatherings on the same day, but they were fully equal to the situation.

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Sousa : In White and Black.

Echoes of the Month.

Called on for a speech at the close of his last performance at Covent Garden Mr. Sousa said he had prepared one in advance which would have occupied five hours in delivery. Unfortunately his favourite dog got hold of the MS. and ate it; the poor animal was now suffering from intellectual indigestion. The thing that impressed him most in England was the railway carriage foot warmer. If the island were large enough to take a railway journey in it would give every traveller chilblains. The Americans, he thought, spent much money in buying things cheaply. The guinea was another curious British institution.

Journal: *Standard*
 Date: *28 Nov 1901*
 Adresse: *Brighton*
 Signé:

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 Date: *DEC. 10*
 Adresse: *Brighton*
 Signé:

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Visitors who wish to hear Sousa's Band will do well to book seats at once at one of Messrs. Lyon and Hall's establishments, delay may mean disappointment.

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ORCHESTRAL TIMES

JAN 1902

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 Date: *19 Dec 1901*
 Adresse: *Brighton*
 Signé:

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Home Life Magazine
January 1902

HOME LIFE MONTHLY MAGAZINE.

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SOUSA. A Physiognomical Character Sketch.

By the Author of "The Language of Handwriting,"
"Physiognomy Ancient and Modern," etc.

HERE was no difficulty in persuading Mr. Sousa, when he was recently in England, to assent to having his face "read." He was most kind in allowing me to fix a day for the express purpose. But it was another matter to run him to earth when the appointment had been made.

I was told when I reached the stage door of the Empire Theatre that Mr. Sousa would be at liberty during the "interval," at 4 p.m. I was there punctually, but, with his customary courtesy in acceding to the public demand for *encores ad lib.*, it was some fifteen minutes afterwards that Mr. Sousa was at liberty.

At liberty! When I reached his dressing-room I was asked to wait. He was engaged. And I waited — and waited — and waited!

Presently I was informed that Mr. Sousa would be able to spare me a minute—only one—directly.

I waited another minute, and then—well, Mr. Sousa appeared upon the scene, with Dan Godfrey at his side. But the "interval" had now terminated. In another minute a burst of applause told me that my man was at his post.

Here was a predicament. However, on hearing that the performance closed at 5 p.m. I promised to have another try to capture Sousa.

I was most fortunate the second time. He would see me "in a moment." And he did. "Well, what can I do for you?"

I explained that nothing was necessary but that he should be seated by me, when I would take my notes for the purpose of making my "character sketch" of him, the result of which furnished material for the following:—

"You have," I said to him, "one of the most robust constitutions I have ever met with. Your full cheeks, fresh complexion, and dark hair supplementing the indications of mental ability which your cranial developments show. You have immense reserve force, staying power, and animal vigour, all of which are essential to you in turning your capacities to account."

"And what are these?"

"You have good intellectual faculties and perception, your brow being full across the eyes, which make you a good observer. You like to get hold of facts, and are guided by what you see rather than by what you imagine in forming your opinions. You have a

good memory for events (your forehead being prominent in the centre), are therefore critical and retentive. Language is not large (rather sunken eyes.) You can take in a lot whilst others are only talking. You are a good judge of people, possess tact and insight, your nose being high at the tip.

"Time and tune are shown at the outer corner of the eyes, and you have in consequence, much musical talent. Your ear, which is large and rounding, is of the form which is nearly always observed in musicians. You are very fond of travel and change; but are highly social, hospitable, and fond of family and friends. Your lips being full and your head high above the forehead indicate benevolence. You have much pity and mercy in your composition, and your nose being straight on the bridge, you simply detest disturbances or discords."

"Quite correct," interpolated Mr. Sousa.

"You are extremely independent," I went on, "sanguine and confident. The way in which your nostrils are expanded gives evidence of courage, enterprise, and 'go.' Whilst enjoying luxury and comfort you have a tremendous fund of energy; are

forcible, determined, and progressive. From your low-set eyebrows I should say that you were anything but credulous. Your mind is open, and you are quite ready to adopt fresh ideas, and to embark on untried enterprises.

"There is not much timidity or 'worrying' capacity in your composition. You like to be on the safe side, to get everything as well done as it can be, but, outside your work, you let things take their course. You are industrious, have financial ability (shown by the thickness of your nose across the bridge), and, although you are generous and liberal to a degree and will spend a good deal, you are not without some sense of the value of money.

"In conclusion, I may say that your

combinations of facial and phrenological developments go to make you impulsive, ardent, and able to 'go at' a thing for all it is worth, full of personal magnetism, and a lover of outdoor life; possessed of good mental abilities; are adaptable, amiable, and affectionate, but self-willed and, where your own wishes are concerned, very determined about getting your own way."

This brought to a close my interview with Mr. Sousa, who, however, during the brief interval of twenty minutes allotted to me, had seen other visitors besides myself, and seemed to be in a fair way of having not a minute left to himself to call his own during the rest of his stay over here.

"Ah," he remarked, laughingly, "once I was under cross-examination in America, and the question was put to me had I done so and so on a certain particular day. I replied I was not certain, but, to the best of my knowledge, I thought I had. The question was



PHOTO BY]

Mr. Sousa.

[LANGFIER, LTD.

Tell your newsagent to deliver "Home Life Magazine" monthly.

Cutting from the

Dated December 13

1901

Address of Journal

BIRMINGHAM DAILY GAZETTE.

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MR. SOUSA AND HIS BAND.

We learn with regret that Mr. Sousa is deeply hurt by the criticism of his performance in Birmingham which appeared in the "Daily Gazette" on November 22 last. Mr. Sousa considers our critic very far outstepped fair criticism. That was certainly not the intention. Our critic evidently has strong preferences—they may even be called prejudices—in favour of other bands, and the interpretations they give of classical music, but the superlative excellence of Mr. Sousa's band in the treatment of American music has undoubtedly been proved by his great popular success throughout his British tour, terminating in his performance by Royal command before the King, Queen and Royal Family at Sandringham. We regret therefore, that the publication of our article gave pain to Mr. Sousa, whose tuneful genius has been a source of infinite delight to thousands.

SOUSA AT SOUTHAMPTON.

The Philharmonic Hall, Southampton, was packed to overflowing this afternoon, when that splendid band of musicians with whom Mr. John Philip Sousa, "the March King," has surrounded himself, gave one of the two last concerts of his successful English tour. It is safe to say that never has such marvellous instrumentation been heard in Southampton, or perhaps in England. We have more than one fine band in England in connection with the British Army, but even the most patriotic must admit that Sousa's band must take pride of place. The programme this afternoon comprised nine items, and each of them were encored. Where all were so splendidly rendered it is difficult to say which was best received, but the overture to "Tannhauser" and Sousa's own "Last days of Pompeii," in which some extraordinary effects were produced, were perfect gems of instrumentation. The cornet solo "The Bride of the Waves" was exquisitely played by Mr. Herbert L. Clarke, and in response to an undeniable encore he delighted his audience with "The Lost Chord." Of course the marches which have made Sousa's name of world wide renown went splendidly, and with a martial swing which set all feet agoing. The marches included "The Washington Post," "El Capitan," "The Invincible Eagle," "The Stars and Stripes for ever," and "The Rose, Shamrock, and Thistle" patrol. "The Water Sprites," a quaint caprice by Kunkel, was also a charming number. The other instrumental selections included a grand scene from Wagner's "Parsifal," Liszt's second Polonaise, and Southern plantation songs and dances. Miss Maud Reese-Davies charmed her hearers by her exquisite singing of the Polacca from "Linda de Chamounix" (Donizetti), and Miss Dorothy Hoyle proved herself to be a violinist of exceptional merit, her rendition of Nachez's "Gipsy Dances" being perfect. The last concert of the tour will be given this evening, when there should again be a crowded house at the Philharmonic. Mr. Sousa is staying at the South-Western Hotel, and, with his splendid band, sails for New York to-morrow on the Philadelphia.

Cutting from the

Date

Address of Journal

THE MASONIC RECORD.

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THE MASON

1745 the Council of Berne passed a law providing for the punishment of Masons, a law which was re-enacted in 1782, but which has long been repealed and erased from the statute-book of the land of William Tell. In 1736, soon after the introduction of Freemasonry into that country, Frederick I. King of Sweden, placed the order under a ban. To-day the King is at the head of the Swedish Freemasons. In 1730 King Frederick Augustus III. of Poland caused enactments to be published, forbidding under pain of severe punishment, the practice of Freemasonry in his kingdom. In 1757 the Synod of Stirling adopted a resolution debarring all Freemasons from the ordinances of religion. Nay, in our own free land, where at this hour the King is the Patron, and his illustrious brother the Grand Master of the Brotherhood, so late as 1799 Lord Radnor proposed to introduce into Parliament a Bill for the suppression of secret societies in general and Freemasons in particular. Worse and worse, in the year 1814, Lord Liverpool, the Prime Minister of this country headed an attempt against the Order. Like its immediate predecessor, it was fruitless, as indeed all the attacks upon Freemasonry have in the main proved to be. The Brotherhood has emerged from these ordeals of persecution triumphant and purified, and to-day it pursues the even tenor of its way towards the longed for goal of all true Masons—the Grand Lodge above.

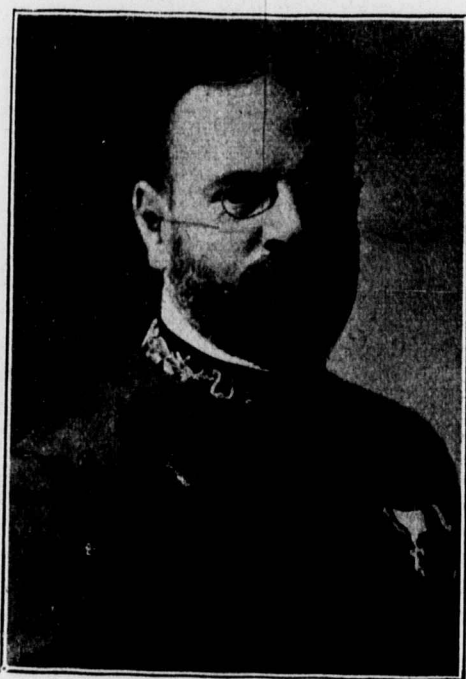
Two new lodges are shortly to be consecrated in the Province of Cheshire, the "Temperance" at Liscard and the "Egremont" at Egremont.

The annual installation ceremony in connection with the Leopold (No. 1760) Lodge of Freemasons, Scarborough, took place at the Scarborough Masonic Hall, when the R.W. the Rt. Hon. Lord Bolton, P.G.W., Eng., D.P.G.M., installed Bro. Dr. G. J. B. Hope, to the premier position in the lodge, being assisted by Bro J. Knaggs, P.M., P.P. G.A.D.C. The banquet took place at the Grand Hotel, where there was a very large muster.

BROTHER JOHN PHILIP SOUSA.

"March King" and Mason.

BROTHER JOHN PHILIP SOUSA, whose claim to the title of "The March King" has been ungrudgingly admitted by the most competent critics of most nationalities, has contributed to the music of Masonry, or, perhaps, it would be more accurate to say, to the harmony of the Higher Degrees—degrees, by the way, which have mostly been productive of—well anything but harmony. The day may not be distant



BRO. JOHN PHILIP SOUSA.

when the talented composer and conductor may see fit to add another leaf to his abundant laurels by enriching the musical repertoire of Blue Masonry. That he is capable of such a congenial achievement goes right along without saying. In the approaching Coronation of the Grand Patron of our Order in England Bro. Sousa can find a fitting theme right under his hand. We shall see, mayhap, what we shall see.

The march which intimately connects Brother Sousa—whose father was a prominent Mason in his day and generation—with the Craft is entitled, "The Thunderer," which he composed in honour of the Triennial Knights Templar Conclave, held at Washington in 1888. We await hopefully Brother Sousa's musical tribute to English Craft Masonry.

Cutting from the Bamberwell Times
 Dated December 14, 1901
 Address of Journal _____

Sousa and his band brought their long series of engagements in London to a close at the Crystal Palace on Monday, when they gave concerts in the afternoon and evening.

Cutting from the Bournemouth Directory
 Dated December 14, 1901
 Address of Journal _____

SOUSA AND HIS BAND.

The much advertised and discussed visit to Bournemouth of Sousa and his band was duly paid on Wednesday, and the interest taken in the event will be understood when we state that the two concerts drew to the Winter Gardens audiences which aggregated 4,750, and that the receipts came to nearly £400. The larger portion of this sum was taken at the afternoon concert, when prices were higher, but the larger audience was present in the evening, when "standing room only" was planned half-an-hour before the beginning. The famous "March King" was given an enthusiastic reception, even though it is possible he disappointed many by the restraint of his methods when conducting—essentially characteristic and occasionally quaint as these movements were. There is no need to dilate at length upon the playing of the fine body of instrumentalists Mr. Sousa has gathered around him. They have their limitations, and if they fail to wholly please in those selections which imperatively demand the violin for effective performance, there is nothing but the highest praise to be given for their rendering of the music which is quite suitable for wind orchestras. Mr. Sousa gets wonderful work out of his men, and is as successful in securing a pianissimo as a double forte. The general richness of tone and the excellence of the balance are remarkable. Among the more successful of the performances may be mentioned his own "Three quotations," Meyer-Helmund's "Rococo" Serenade, and Liszt's 14th Hungarian Rhapsody, and of course the many, almost too many, marches which have made Mr. Sousa and his band so well known. The American method of taking encores is a curious one, and it is possibly not too much to say that the pieces submitted in this way on Wednesday evening pleased the audience more than the items down upon the programme. The concerts were rendered the more interesting by the solos by Mr. H. L. Clarke (cornet) and Mr. Arthur Fryer (trumpet), whose playing quite justly roused the audience to enthusiasm, whilst songs were sung by Miss Marie Reese-Davies, and violin solos played by Miss Dorothy Doyle, both of whom were paid the compliment of encores.

Cutting from the Bournemouth Guardian
 Dated December 14, 1901
 Address of Journal _____

SOUSA'S BAND AT THE WINTER GARDENS.

On the occasion of Sousa's, the "American March King," visit to Bournemouth the Winter Gardens were simply packed to overflowing both afternoon and evening. The afternoon programme proper only included two of Sousa's own compositions, but several were given as encores. No. 1 on the programme, Wagner's overture "Tannhäuser," was capably rendered, but one missed the strings in this beautiful composition. The encore, "El Capitan," is a rousing tune, and was done full justice to. Mr. Herbert L. Clarke is certainly a past master with the cornet, and his solo, "The Bride of the Waves," was received with tumultuous applause. "The Last Days of Pompeii," a suite of Sousa's own composition, was so enthusiastically received that Mr. Sousa had to give two responses. The first was the "Washington Post," the tune for which this composer is noted, and the second was a cake walk in two steps, entitled "A corn band contest." Miss Maud Reese-Davies possesses a very sweet voice, although not very powerful, and she was heard to great effect in her song "Linda de Chamounix." Grand scene, "Knights of the Holy Gail" (Wagner) (from "Parsifal"), was next rendered, and was twice encored, the responses being a patrol entitled "Rose, Shamrock, and Thistle," and "Stars and Stripes for Ever." In the latter piece the piccolo were heard in a very pretty passage of music, and sounded well above the rest of the band. Second Polka (Liszt); encores, "The Honey-suckle and the Bee" and "Hands Across the Sea." Caprice, "The Water Sprites" (Kunkel); march, "The Invincible Eagle" (Sousa); violin solo, "Gipsy dances" (Nachery), Miss Dorothy Doyle; and Southern plantation songs and dances were all excellently rendered, and well merited the applause accorded them. The playing of the National Anthem brought the afternoon concert to a close.

In the evening the audience was slightly larger. The programme included many of the selections given in the afternoon, the extra pieces played by the band being "The Roman Carnival" overture, the prelude to the second act of Berlioz's "Bevernate Cellini," a suite entitled "Three Quotations" composed by the eminent bandman, a grand scene and ensemble "Andrea Chenier" by Gioacchino, Liszt's fourteenth Hungarian Rhapsody a serenade "Rococo" by Meyer-Helmund, and the introduction to the third act of Wagner's Lohengrin. Miss Maud Reese-Davies sang "Will you love when the lilies are dead" one of Sousa's compositions, and Miss Dorothy Doyle executed Sarabandes, "Zigeunerweisen," both ladies being encored.

The Birmingham Daily Post,

38, New Street, Birmingham.

(Messrs. Jeffrey, Povey & Co., Printers)

Cutting from issue dated

Dec 14

MR. SOUSA'S PRESENCE OF MIND. — Remarkable presence of mind on the part of Mr. John Philip Sousa is the subject of an anecdote in a contemporary. He was once playing to an audience of 12,000 people when the lights went out. A panic ensued, when the band suddenly struck up. "Oh, dear, what can the matter be?" This had the effect of allaying the alarm, but when it was followed by "Wait till the clouds roll by," the effect was irresistible.

Cutting from the

State

Dated December 14, 1901

Address of Journal _____

Sousa—The March King.

The world-renowned Sousa has been retailing his experiences in a daily contemporary. He says:—"We grow more real humorists in the States than the whole of Europe combined, including Scotland. Even on such a solemn occasion as bidding good-bye to London I could not be serious, though I tried to get myself down to that key. My last audience at Covent Garden demanded a speech, and waited in breathless expectancy for my sad and eloquent farewell. Instead, I informed them that, knowing they would want a speech, I wrote out a 'star' one, calculated to occupy some five hours in delivery, but that, unfortunately, my favourite dog found the speech and swallowed it, and he was now suffering from intellectual indigestion. I may have been outraging the conventions, but these few flippant words seemed to go down all right."

The British Footwarmer.

Mr. Sousa says the thing that has impressed him the most in Great Britain is the railway carriage foot-warmer. "It is not so big as St. Paul's Cathedral, nor so long as Regent Street, but nothing architectural in the whole country has made such a vivid impression on my mind as the foot-warmer. In my contemplative moments your foot-warmer forces its way to the front. If I dream, it is of foot-warmers; and in the only nightmare I have had since I came to England I imagined that somebody had made a sort of Pharaoh of me and buried me under a pyramid of foot-warmers. I would advise you to invent a new kind of shock for your American visitors. The first time I saw the foot-warmer something on wheels came into the railway station, and men in uniform began to fling about what I thought were undergrown milk-churns. 'Why is this cart coming down the station filled with tin cans?' I asked. The man refused to explain. Then somebody put me into the 'cart' and somebody else threw a can inside. At first I thought it was an infernal machine, but I was wearing the uniform of the United States, and I swore to die bravely. All the way I kept one foot firmly pressed down on the can, which I believed would go off at any moment. Of, course, it did nothing of the sort; but in three or four hours I began to experience a curious sensation in that foot. It tingled in a way that recalled a frost-bite I had in North America when the thermometer was 28deg. below zero. Growing worse, I took off my boot. The foot-warmer or refrigerator or whatever the machine was had given me chilblains! At the next stopping-place I sent for rough towels, and by vigorous rubbing managed to restore circulation in the foot. I affirm that if your 'tight little island' were big enough to take a long railway journey in, the whole nation would be laid up with chilblains."

Era.

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

Cutting from issue dated

Dec 14 - 01

A STORY is being told of how John Philip Sousa was once the direct means, through presence of mind, of averting what might have been a terrible panic. He was conducting before 12,000 people in St. Louis, when the electric lights in the hall suddenly went out. The usual rush for the doors occurred, when Sousa gave a signal and the band started playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by" the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

Cutting from the Hampshire Independent
 Dated December 14 1901
 Address of Journal Southampton

Sousa at Southampton.

The Philharmonic Hall, Southampton, was packed to overflowing yesterday afternoon, when that splendid band of musicians with whom Mr. John Philip Sousa, "the March King," has surrounded himself, gave one of the two last concerts of his successful English tour. It is safe to say that never has such marvellous instrumentation been heard in Southampton, or perhaps in England. We have more than one fine band in England in connection with the British Army, but even the most patriotic must admit that Sousa's band must take pride of place. The programme in the afternoon comprised nine items, and each of them were encored. Where all were so splendidly rendered it is difficult to say which was best received, but the overture to "Tannhauser" and Sousa's own "Last days of Pompeii," in which some extraordinary effects were produced, were perfect gems of instrumentation. The cornet solo "The Bride of the Waves" was exquisitely played by Mr. Herbert L. Clarke, and in response to an undeniable encore he delighted his audience with "The Lost Chord." Of course the marches which have made Sousa's name of world wide renown went splendidly, and with a martial swing which set all feet agoing. The marches included "The Washington Post," "El Capitan," "The Invincible Eagle," "The Stars and Stripes for ever," and "The Rose, Shamrock, and Thistle" patrol. "The Water Sprites," a quaint caprice by Kunkel, was also a charming number. The other instrumental selections included a grand scene from Wagner's "Parsifal," Liszt's second Polonaise, and Southern plantation songs and dances. Miss Maud Reese-Davies charmed her hearers by her exquisite singing of the Polacca from "Linda de Chaminoux" (Donizette), and Miss Dorothy Hoyle proved herself to be a violinist of exceptional merit, her rendition of Nachez's "Gipsy Dances" being perfect. In the evening an equally successful performance was given.

Cutting from the Southampton Echo
 Dated December 14 1901
 Address of Journal _____

SOUSA'S FAREWELL TO ENGLAND.

ENTHUSIASTIC SEND-OFF AT SOUTHAMPTON

Sousa, the American March King, and his band sailed from Southampton this morning for New York on the American liner Philadelphia. There was a large assemblage on the Quay to bid farewell to the instrumentalists, who acknowledged the compliment by discoursing several of their conductor's well known compositions, including the "Washington Post." Round after round of cheering broke out from afloat and ashore as the Philadelphia hauled off, and these demonstrations of enthusiasm were continued until the vessel was well clear of the docks. When the liner was abreast the Ocean Quay, the band played "The Star Spangled Banner," followed by "God save the King." Mr. Sousa interviewed by a representative of the "Echo," just before sailing, said he was delighted with his reception in this country, and was very proud of the honour the King had done him by conferring on him the Victorian Order. He and the members of his band had been treated with every hospitality, and they left England with the pleasantest recollections of their visit. He expressed keen gratification at his reception at Southampton, where, he said, elastic halls would have been required to accommodate all the persons who wanted to attend their concerts. In conclusion Mr. Sousa said "You can wish the people of England for me au revoir, not good-bye, I shall be back again." Among those who were down to bid farewell to Mr. Sousa were Sir George Hussey, Alderman G. J. Tilling, the Town Clerk (Mr. R. R. Linthorne), and Mr. John Hopley (the American Consul at Southampton).

Cutting from the Musical Courier
 Dated December 14 1901
 Address of Journal _____

Mr. Sousa's Band at Sandringham.

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.

The King's Thoughtfulness.

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 every one 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," says a writer in the *Whitehall Review*, "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."

East Anglian Daily Times.

13, Carr Street, Ipswich.

(Thomas Richards Elkington, Publisher.)

Cutting from issue dated Dec 14 1901

John Philip Sousa, whose band has scored a success in this country, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal, and his band started playing, "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience shewed that the spell was beginning to work, and, when the band passed on to "Wait till the clouds roll by," the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

South Wales Daily News,

105, St. Mary Street, Cardiff.

(Published by David Duncan & Sons.)

Cutting from issue dated Dec 14 1901

SOUSA'S PRESENCE OF MIND.

John Philip Sousa, whose band has scored success among us, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun when Sousa gave a signal and his band started playing, "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by" the laughter broadened into a roar, that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

Cutting from the Outlook
 Dated December 14 1901
 Address of Journal _____

IN DEFENCE OF SOUSA

To the Editor of THE OUTLOOK

I am sure that I am only expressing the sentiments of hundreds of lovers of music in protesting against the scathing criticism of Sousa and his band by "E. J. O." in the last issue of *The Outlook*. I fail to see why the writer went out of his way to so denounce the performance.

That the music provided is not of the highest order, I readily admit; but many of us, whilst capable of enjoying the classical and higher standard, can still find pleasure in listening to the invigorating strains of the sounding brass and the tinkling cymbals employed by the American composer. As regards the too ready acceptance of encores, I can only say that the night I was present it was impossible to refuse, so vociferous were the recalls.

"E. J. O.'s" suggestion as to the bandsmen being granted an opportunity of experiencing "the old-world charm of Oxford, and the lingering elegance of Bath," is amusing. Business is business, even in musical circles, and Sousa and his band are not here on a holiday trip.

FAIR PLAY.

Era.

49, Wellington Street, Strand, W.C.

(Edward Ledger, Publisher.)

issue dated Dec 14 - 01

TESTIMONIAL DINNER TO PHILIP YORKE.

On Sunday last a testimonial dinner was given to Mr Philip Yorke at the Trocadero. The chair was taken by Mr JOHN HOLLINGSHEAD, who was ably supported by Mr Sousa (the celebrated American bandmaster), Mr George Ashton, Mr H. S. J. Booth, and nearly one hundred friends and guests.

After a remarkably good and well-served dinner, the CHAIRMAN proposed in most suitable terms the loyal toasts of "His Majesty the King" and "The Prince of Wales and the Rest of the Royal Family," which were greeted in the most enthusiastic manner. Mr Hollingshead, in the course of his speech, referred to the fact that he was present at the time of the arrival of her Majesty Queen Alexandra when she first came to London, arriving at the Bricklayers' Arms Station, and, in the words of Albert Chevalier, "she knocked 'em in the Old Kent-road." He further alluded to the great popularity of the Prince of Wales and to the very fine speech he made at the Guildhall a few days since, a speech that was acknowledged to be a perfect piece of oratory.

Mr J. S. H. BOOTH, in asking the chairman to present Mr Philip Yorke with a silver shield and vellum testimonial, said that they heartily congratulated Mr Yorke upon his past successes, and wished him greater conquests in the future. He could also compliment him upon the splendid array of friends who were his hosts that evening. Mr Yorke had endeared himself to many by his natural manner and his ceaseless courtesies. The picture of the future which his friends all hoped for him was that his road in life should be a happy one; that lamps of sunshine would always light his destiny, and that the progress of his march should be to the strains of some stirring Sousa melody, accompanied by the echoing cheers of his friends.

The CHAIRMAN then presented to Mr Philip Yorke a silver shield, a vellum testimonial, and also a mysterious sealed packet with directions "to be taken at bedtime." The vellum was inscribed with the words, "Presented to Philip Yorke, Dec. 8th, 1901, by sincere friends, as a token of good fellowship." The toast of "Long life and happiness to Philip Yorke" was drunk in the most enthusiastic manner, with musical honours.

Mr PHILIP YORKE, in a very effective speech, stated that he did not know until that moment that he had so many good friends and well-wishers.

Mr JOHN PHILIP SOUSA then handed Mr Yorke a magnificent dressing-bag, which he asked him to accept as a token of his appreciation of the services so ably rendered by Mr Yorke during the tour made by the band in Great Britain. He said he had found Mr Yorke to be a worthy example of the British, and he considered the British as good as the Americans. Before concluding Mr Sousa said that it was the custom in America in giving a man a present to take in exchange from the recipient the smallest coin as a keepsake. Thereupon Mr Yorke handed Mr Sousa a halfpenny.

The health of Mr Sousa and that of the Chairman having been proposed and responded to in crisp and humorous speeches a very pleasant evening was brought to a close.

Among the artists who kindly gave their services during the evening were Mr Bransby Williams, Mr George Robins, Mr Lewis Sydney, Mr Albert Whelan, Mr Henri Leoni, Mr Gordon Tanner, Mr Mervyn Dene, and Mr Frank Boor, under whose able direction the musical entertainment was carried out.

Music Hall

158, Strand, W.C.

(Published by F. Allport.)

Cutting from issue dated Dec 14 - 01

ON Sunday a testimonial dinner was given at the Trocadero to Mr. S. Philip Yorke, Mr. John Hollingshead presiding. Mr. H. S. J. Booth, in asking the chairman to present Mr. Philip Yorke with a silver shield, together with a vellum testimonial inscribed with the words:—"Presented to Philip Yorke, December 8th, 1901, by sincere friends as a token of good fellowship," said that they heartily congratulated Mr. Yorke upon his past successes, and wished him greater conquests in the future. Mr. Yorke had endeared himself to many by his natural manner and his ceaseless courtesies. Mr. Yorke responding, stated that he did not know until that moment that he had so many good friends and well-wishers. Mr. John Philip Sousa then handed Mr. Yorke a magnificent dressing-bag, which he asked him to accept as a token of his appreciation of the services ably rendered by Mr. Yorke during the tour made by the band in Great Britain.

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Musical Standard.

185, Fleet Street, E.C.

Cutting from issue dated Dec 14 - 1899

Mr. Sousa and his band left England Friday (Dec. 13) to fulfil his numerous engagements in America. We hear that shortly in the new year he will undertake a twenty-five week's tour through Europe, visiting England again on June 17, for the Coronation festivities. He has also under consideration a world-wide tour including a visit to our Colonies, but for the present this is in abeyance.

The Entracte.

3, Catherine Street, Strand, W.C.

Cutting from issue dated Dec 14 - 01

A testimonial dinner was given to Mr. Philip Yorke on Sunday last, at which nearly one hundred friends and guests sat down. Mr. John Hollingshead presided, and during the evening presented to Mr. Yorke a silver shield, together with a vellum testimonial inscribed:—"Presented to Philip Yorke, 8th December, 1901, by sincere friends as a token of good fellowship." This little function was the outcome of Mr. Philip Yorke's connection with Mr. John Philip Sousa during his tour in Great Britain. Mr. Sousa added to the above-mentioned gifts a magnificent dressing bag. In return for the bag Mr. Yorke followed out an American custom and presented Mr. Sousa with a half-penny.

Looking in at the Empire one afternoon last week, I found a big audience—a very different state of things from that which existed when Sousa's band made its initial experiment at the same house a fortnight ago. In making an estimate of Mr. John Philip Sousa, it is somewhat difficult to give him his right position, and for the reason that although he is a legitimate composer and conductor, he is also a curio, and his idiosyncrasies must be included in the reckoning. If Mr. Sousa conducted his band in the automatic manner which the British baton-wielder chooses to think capable and dignified, it is my opinion that the million would attach very little importance to his work; but this mistake he avoids. Not only has Mr. Sousa composed exhilarating marches, but he induces his followers to give them their fullest value. The means Mr. Sousa employs in obtaining this result interests the English public, and helps to give him a position which he otherwise would not be permitted to occupy.

* *

As for the Sousa band, it is very good of its kind, and plays its leader's marches and plantation melodies with desirable spirit. To those persons who have been accustomed to a symphonic orchestra the Sousa band would not, perhaps, be entirely satisfying, but it fulfils its mission admirably. Thousands of our fellow creatures' musical aspirations are satisfied by listening to the band which is usually stationed at the end of the pier of a coasting resort, and these persons would be delighted with the performances of Mr. Sousa and his followers.

* *

America can teach us much without a doubt, especially in the advertising line, but I am by no means certain we can learn much that is worth knowing in the field of music.

* *

Standard.

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

(Published by William Goodwin Thame.)

Cutting from issue dated Dec 16 - 1901

Military bands appear to have claimed the Alhambra as their own so far as Sunday concerts are concerned, the band of his Majesty's Coldstream Guards, under the conductorship of Mr. J. Mackenzie Rogan, officiating as orchestra there last night. The performance by this body of instrumentalists of Sousa's *El Capitan* march was an almost perfect replica of the rendering given by its American exponents, and won for itself an encore. M. Rogan's arrangement of Tchaikowsky's Overture *Solonelle*, "1812," was played, and of this also the concluding portion had to be repeated. Vocalists, in the persons of Miss Edna Thornton, Madame Ruth Lamb, Mr. Maldwyn Humphreys, and Mr. Bantock Pierpoint, sang popular songs and ballads with success, and the Mustel organ solos of Mr. James Coward gave artistic finish to the programme.

The Daily Chronicle.

Fleet Street, London, E.C.

(Edward Lloyd, Limited, Publishers.)

Cutting from issue dated Dec 16 - 01

Mr. Sousa's band, having completed their engagement in England, left Southampton on Saturday in the American line steamer Philadelphia for New York. Mr. J. P. Sousa, the conductor, being accompanied by Mrs. Sousa.

Era.

49, Wellington Street, Strand, W.C.

(Edward Ledger, Publisher.)

Cutting from issue dated Dec 14 - 1901

Brighton

DOMB.—The Sousa concerts, given here on Tuesday afternoon and evening under the direction of Mr H. Cecil Beryl, attracted crowded and enthusiastic audiences. On Friday afternoon and evening concerts were given in aid of Wounded Soldiers and Sailors, and were sustained by well-known artistes.

Cutting from

The Sunday Special

A GENUINE MORNING PAPER.

1d, EVERY SUNDAY. 1d.

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

Dated Dec 15 - 01

Sousa and his band sailed from Southampton yesterday for New York by the ss. Philadelphia. Among their fellow passengers was Mr. Herman Klein, the well-known voice-producer and musical critic, who for a time at least will be resident in New York. — Signor Sonzogno, the Milan music publisher, to whose enterprise we owe "Cavalleria Rusticana," is again offering a prize for a new one-act opera amounting to no less than £2,000. The competition is open to musicians of all nations. — Sir Alex. Mackenzie has composed a setting of Longfellow's poem "God sent His singers upon Earth," in memory of Sir Arthur Sullivan. — At the Royal Academy of Music the Heathcote Long prize for pianoforte playing has been awarded to Oscar Franklin, a native of London, Claude V. Gascoigne being commended; while the R.A.M. Club prize for violin playing has fallen to Spencer Dyke, a native of Plymouth, Marjorie O. Hayward being very highly commended. — A number of Dr. Elgar's friends, including Sir Hubert Parry, Dr. Hans Richter, Messrs. Henry J. Wood, Edward Lloyd, Andrew Black, Plunket Greene, and Percy Pitt, have presented him with the gorgeous robes and hood of a Mus. Doc. of Cambridge.

Cutting from the

Dated December 15 1901

Address of Journal

Manchester

Sousa's Return to U.S.A.

Mr. Sousa has returned to America with his perfect band, and, according to rumour, has been very well rewarded for his visit. I sat next to him at a public dinner the other night, and found him to be a very modest gentleman, with the usual American gift of quiet humour. Though his "surprise" visit to Sandringham was very recent, and the King and Queen were particularly gracious to him, he never alluded once to this special Royal performance. Few English "professionals" would have shown such self-restraint under the circumstances. He hit two weak points in our travelling and trade arrangements which Americans notice as lookers-on. One was the primitive way in which railway carriages are warmed in cold weather, the other the tradesman's profitable custom of dealing in an obsolete coin called a "guinea." Compared, of course, with the systematic heating of railway carriages in America by pipes, the heavy leaden boxes pitched by porters on to the carpet, and called "footwarmers," must seem to an American inexpressibly clumsy, savage, and ineffective; while the guinea imposition under which every pound becomes twenty-one shillings has nothing to recommend it but its "gentility." Mr. Sousa is quite right to draw attention to these weak points in Britannia's armour, but it will take fifty Sousas another quarter of a century to abolish "footwarmers" or the guinea fiction.

Concerning Menus.

While Mr. Sousa was treading gently on our corns he might have exposed the absurdity of the bills of fare at our public dinners and restaurants being printed in a polyglot jargon, supposed to be kitchen French. Half the German and Swiss waiters cannot read this jargon, and more than half of the customers cannot understand it. It would be quite safe in any of

these places to offer a sovereign (I will not say a guinea) as a reward to any waiter, English, German, or Swiss, who could correctly describe a *poulet sauté à la Marengo*. In eight out of ten restaurants, taverns, and hotels, the ability to cook such a dish is as rare as the power of comprehending its meaning put in French kitchen lingo. Everybody is relieved when ordinary stewed fowl with a few champignons is brought up, and both customer and waiter fraternise when the liberty is given to call it what it is in plain English. The mutilations of French words—such as *crouse au pot*—are as numerous as shells on the sea-shore in all "menus," as they are now always called, but it is rare to find such a combination of words and cookery as one placed before me the other night at a leading London restaurant. The dish was described as: "Canard of sausage—sauce porto." The mystery of the description was only cleared up when the dish appeared, and proved to be wild duck (*canard sauvage*), with some kind of brown wine sauce. The ordinary typewriter's error in this case was increased by a sin of commission. *Canard sauvage* might have become "canard sausage" by accident, but it required a gift of composition, coupled with much sublime ignorance, to turn it into "canard of sausage." Even if the cooking is not always plain, the description is much safer in plain English.

The News of the World.

9 & 10, Whitefriars Street, E.C.

Cutting from issue dated Dec 15 - 1901

John Philip Sousa, whose band has scored a success among us, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal and his band started playing. "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by," the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

Morning Post,

12, Wellington Street, W.C.

(Edward E. Peacock, Publisher.)

Cutting from issue dated Dec 16 - 01

Mr. Sousa and his band, having completed their engagements in England, left Southampton on Saturday in the American Line steamer *Philadelphia* for New York.

Glasgow Herald,

65 and 69, Buchanan Street, Glasgow.

(George Outram & Co., Publishers.)

Cutting from issue dated Dec 16 - 01**Sailed for America.**

To-day the Sousa band sailed from Southampton by the Philadelphia for the United States. They express themselves as very satisfied with their tour, and more than gratified by the kindness they have received in Glasgow and elsewhere. Mr. Hermann Klein, who has for 21 years been musical critic of the "Sunday Times," and is also a well-known singing teacher at the Guildhall School of Music and elsewhere, sailed by the same ship. He intends to settle in New York as a fashionable singing teacher, and will not be back in London until the summer of 1903, and then only for a season's visit. On Thursday a send-off banquet was given to him at Prince's Restaurant, with Sir A. Trendell in the chair, among the speakers being the eminent singing teacher, Mr. Randegger. M. Alvarez, the great French tenor, who has been engaged by Mr. Maurice Grau for the winter season of opera in New York, sails by the same ship, joining it, however, at Cherbourg. It is, by the way, understood that Mr. Klein's place as a musical critic of the "Sunday Times" will be taken by Mr. Jacques, the well-known analytical programme writer of Queen's Hall.

The Liverpool Post,

48, 48, & 50, Victoria Street, Liverpool

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

Cutting from issue dated Dec 16 1901

A story is being told of how John Philip Sousa was once the direct means, through presence of mind, of averting what might have been a terrible panic. He was conducting before 12,000 people in St. Louis, when the electric lights in the hall suddenly went out. The usual rush for the doors occurred, when Sousa gave a signal and the band started playing "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by" the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

The Daily Express.

London: Tudor Street, E.C.

Cutting from issue dated Dec 16 1901

SOUSA OFF.

INTERESTING INTERVIEW AT SOUTHAMPTON.

Sousa and his band sailed by the Philadelphia for New York, from Southampton, on Saturday, after giving two concerts at that place.

There was a large crowd to witness the departure of the American March King and his instrumentalists. Enthusiastic demonstrations took place, the band playing several of their conductor's compositions.

Interviewed on board by an "Express" representative, Sousa remarked: "I and the members of my band have been delighted with our visit; both from an artistic and social standpoint we could not have been treated nicer."

"We have made friends and have played to the same kind of audiences as in America. We found it was no use saying we were a great band; we had to play and demonstrate it. Afterwards people said lots of nice things about it."

With regard to his visit to the King and Queen at Sandringham, Sousa said he was very proud of the honour his Majesty had conferred upon him in granting him the Victorian Order. The King also presented him with four pheasants which his Majesty shot himself.

King Edward told him that the band played beautifully, and was finely drilled. In conclusion, Sousa observed: "I should like to say to the people of England, through the 'Express,' 'Au revoir, and not goodbye,' for I mean to come back."

The gross profits of the tour amount to no less than £24,000, of which Mr. Sousa's share was £8,000.

The Birmingham Daily Post,

38, New Street, Birmingham

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

Cutting from issue dated Dec 16 1901

SOUSA LEAVES FOR AMERICA.—Sousa and his band sailed from Southampton on Saturday for the United States. Many friends assembled to witness his departure. Princess Henry of Battenberg and her children were present at Friday's concert at Southampton. Musical selections were played as the vessel steamed away.

Manchester Daily Dispatch.

Withy Grove, Manchester.

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

Cutting from issue dated Dec 16 1901

THE MARCH KING.

Mr. Sousa's Impressions of 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 just 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 Halle, 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 to a representative of the "London Evening News" 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."

"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 successful 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. Now, I find that at 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. Now, 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 play 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."

"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. 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."

The Morning Leader.

Stonecutter Street, London, E.C.

Cutting from Issue dated Dec 17 1901

Sousa to Visit Us Next Year.

The March King and his band sailed from Southampton for New York on Saturday. I hear that early in the spring he will undertake a twenty-five weeks' tour through Europe, visiting England on 17 June, in time for the coronation festivities. Mr. Sousa has under consideration a world-wide tour, including a visit to our colonies.

(LATE ST. HOLBORN VIADUCT).

Cutting from the

Dated December

1901

Address of Journal

The musical world has gone wild over Sousa and his wonderful band, who, I see, have been paying Cheltenham a visit. The maestro creation and the world, not musical, has become rampantly so all of a sudden, their unsuspected faculty brought to light by the creating power of Sousa. I told of his reception at the Albert Hall in September, and at the Glasgow Exhibition. In London he made a fleeting visit, and we had scarcely time to understand what a wonderful novelty had come to us on the notes of harmony, when off he went. It is the most unique performance, to be called by such a commonplace name. It was as if a thousand Pans with one and the same reed had united in one melody. There was not a gesture among the 59 men, not an arm raised, all so quiet, so void of action, so graceful and impressive. There were no operas, no sonatas—just musical pantomime, if I may use the figure. For instance, the band rendered, "I know a maiden fair to see" in such a manner that this doubtful young lady is placed before you in all her undisguised charm and counter-charm. You feel her fairness, and then the doubt comes, "Take care, take care." She then seems friendly and fetching, and you are going to drop to her, when the marvellous instruments call with one voice, "Beware! beware!" No words could have given the situation as did the notes of music. Again, "The King of France with ten thousand men, marched up the hill and marched down again." You go up that hill of difficulty with him, triumphantly and conquering; a blast, and down you rattle as if the ten thousand were after you. But it amounts to this, these soft, silvery wood instruments, under the guiding spirit of Sousa, express in harmonious reality every emotion of the piece given, carrying their hearers far away from their surroundings. Here are a few gems from the programme: "The nigger in the wood pile," "The honeysuckle and the bee," "Soldiers of the Queen," "The invincible Eagle," "King Cotton," "Hands across the sea," and "Carnival scenes in Venice." The band returns to America, but it is hoped that they will come again in the Coronation week to make glad the ears of their kinsmen.

The Tatler.

Great New Street, London, E.C.

(Published by the Nineteen Hundred Publishing Syndicate, Ltd.)

Cutting from issue dated Dec 18 1901

THE HOUR.

A Cool Conductor.—John Philip Sousa, whose departure has left all musical London mourning, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun when Sousa gave a signal and his band started playing, "Oh dear, what can the matter be?" A tiny ripple of laughter that went round the audience showed that the spell was beginning to work, and when the band passed on to "Wait till the clouds roll by" the laughter broadened into a roar that gave way in its turn to much self-satisfied cheering when the lights were turned on again.

Cutting from the Cheltenham Examiner

Dated December 18 1901

Address of Journal

SOUSA'S BAND.

The Winter Garden was well filled on Thursday afternoon and evening to hear this famous band, which, quoting *Le Journal des Debats*, symbolises the present period of hurry, steam and electricity. These two performances were the last but one before the band sailed from Southampton by the SS. *Philadelphia* last Saturday afternoon. After a short holiday, Sousa will add to his repertoire, tour the States, and return to England in June.

Musical opinion is very divided as to the merits of this combination as a means of interpreting classical music, but considered as a wood and brass wind and percussion band, it probably has no equal in the world for precision and strength of tone. Personally we detest such arrangements or derangements of Wagner's works as were presented on Thursday last. They only increase the popular misconception that the name Wagner, being interpreted, means noise. We did not hear the afternoon performance, but we have doubts about the Sousa rendering of the "Grand Scene, Knights of the Holy Grail," from *Parsifal*, a title which is unduly theatrical and somewhat ambiguous. It probably meant the music sung during the "Love Feast of the Knights"; if so, we were spared hearing such devotional melodies as "Nehmet hin meinen Leib" and "Der Glanbe lebt, die Taube schwebt," played according to Sousa, instead of by the proper complement of violins, cellos, horns and bassoons.

The evening performance began with the "Prelude" to the second act of *Benevento Cellini*. To the credit of a Cheltenham audience it can be said they saw more in this than the Paris audience did in 1837, when they hissed it off the stage "with admirable energy and unanimity." In return for the applause the band played "El Capitaine" march. Mr. Arthur Pryor (the assistant conductor) is probably the finest trombonist living. Such favourites as "The Lost Chord" and "The Holy City" afford him no scope for display, so he has to compose his own solos. The one he played was entitled "Love Thoughts," and we concluded the bass trombone was a very useful instrument to express them on.

Mr. Pryor's encore piece was the old German drinking song "Im kühlen Keller sitz' ich hier," and the malty effect of the original was well preserved in the trombone arrangement. Next came one of Mr. Sousa's better class compositions entitled "Three Quotations," a suite which was played at Sandringham on the Queen's birthday. The second number suggested by the quotation, "And I, too, was born in Arcadia," contained an exceedingly effective solo for bass clarinet. In No. 3 Mr. Sousa is a backslider, and naturally the vociferous applause brought forth what many people went to hear, namely—"The Washington Post." For the copyright of this world-famous march Mr. Sousa received about 35 dollars, and the publishers were repaid a thousand-fold. Since then, the composer has revised matters and retained many of his copyrights. He has already netted 10,000 dollars from the sale of "Stars and Stripes for ever." After another encore piece called "The Cake walk," Miss Maud Reese-Davies sang "Will you love me when the lilies are dead," the waltz-song from Sousa's comic opera, *The Mystical Miss or the Charlatan*. This item was excellently given and the artist took the top D in irreproachable style, and, of course, she had to reappear, when she kindly sang Denza's "May morning." Then the band played—this time an exceedingly well conceived work full of modernity and written by a rising young Italian composer, Giordano. This excerpt was from his opera *Andrea Chénier*. Encores were apparently taken into account before making up the programme, so we then had "The Rose, Thistle and Shamrock" march, an interweaving of National melodies.

Part 2 began with Liszt's "14th Hungarian Rhapsody," and we sadly missed the tone colour of the original version. More applause brought forth Vollstedt's hackneyed "Lustige Brüder" waltzes and Arthur Pryor's "Honeysuckle and the Bee." Meyer-Helmund's "Rococo serenade" contained an effective oboe solo and the blatant rendering of the "Stars and Stripes for ever" march encouraged the audience to ask for more, and the band played "King Cotton" quickstep. The next item was a relief; Miss Dorothy Hoyle, who studied the violin in London, played Sarasate's "Zigeunerweisen" with great delicacy and manual dexterity, but her tone was hardly broad enough for such a large room, and many of her lower notes were somewhat obscured by the clarinets. Wagner's introduction to the 3rd act of *Lohengrin*, with its passionate upper violin accompaniments transferred to the cornets and clarinets, found the trombones very much in their element, and after "God save the King" the audience must have felt very thankful they left the building without perforation or rupture of the tympanic membrane.

There are many points worth noticing in Sousa as a conductor. On the Continent—where it is customary for conductors of the old school to act like a windmill on a ball and socket joint—the papers described his conducting as aristocratic. He certainly conducts effectively with a minimum of physical exertion, and his business-like methods are worth copying. He walks on to the platform and—they begin. No tapping of desk and giving directions. Encores are learnt by heart, and if he decides on one he tells the name to the 1st clarinet and it is passed round with lightning rapidity and they begin. Having the band well in hand he has never to remind the players by irritating gestures when they have to come in, and he makes his band wear a useful suit of clothes so that the eye is never offended after a work requiring more than normal physical exertion, in seeing a number of white shirt fronts minus their pristine stiffness.

Newcastle Chronicle,

Westgate Street, Newcastle-on-Tyne.

Cutting from issue dated Dec 18 1901

Mr. Sousa is on his way back to New York in the Philadelphia, a vessel which is carrying quite a host of musical celebrities to America. He frankly acknowledges the pleasure he has derived from the warmth of his welcome in England. "Everyone," he said, "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 have generous receptions everywhere long before I had been commanded to play at Sandringham." That is, of course, the case. Mr. Sousa thinks that English audiences bear a remarkably close resemblance to those of America. Both are severely critical; both expect a man to do his best, and to consider the doing of it an adequate reward; and both dislike "gush." Sousa visits us again next year, and is apparently destined to become more or less a British institution.

Manchester Daily Dispatch.

Withy Grove, Manchester.

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

Cutting from issue dated Dec 18 1901

MUSICAL NOTES.

Mr. Sousa and his band have been so well pleased with their reception in this country that they have arranged to visit us again during the Coronation festivities in June next. From England they will proceed to the Continent for a prolonged tour, during which they will visit the chief European cities.

Journal Evening Post
 Date: DEC 1901
 Press: NEW-YORK
 No: _____

TO SOUSA

I KNOW you've been to Sandringham—
 I've read of it too often—
 And just indite these plaintive lines
 Your genial heart to soften.
 I know the medal you received,
 The words by Edward spoken,
 So, prithee, hold thy tongue in peace,
 Ennobled by that token.

The Martyr.

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Cutting from the Southport Guardian
 Dated December 18 1901
 Address of Journal _____

Mr. Sousa's band sailed by the Philadelphia, but from Southampton, on Saturday last. Mr. Klein and his children sailed for New York by the same ship. Mr. Sousa's band, by the way, is not by any means the only orchestra which has recently played before their Majesties at Sandringham, for Herr Gottlieb's band performed there during the same week. The King's Private Band is, however, being reorganised by Sir Walter Parratt, and it will be available before the commencement of the London season.

Mr. Sousa has been very frank in giving to a representative of the "London Evening News" 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. Everyone 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."

"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 successful 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. Now, 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. Now, 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 waggon we had to wait for the instrumentalists. Well, the audience got tired of this, and they began to play 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."

"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 the 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. 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."

Cutting from the East London Advertiser
 Dated December 21 1901
 Address of Journal mile End

John Philip Sousa.

John Philip Sousa, whose band has scored a success in this country, was once the direct means of stopping what might have been a bad panic. He was conducting before 12,000 people in St. Louis when the electric lights in the hall suddenly went out. The usual rush for the doors had just begun, when Sousa gave a signal, and his band started playing. "Oh, dear, what can the matter be?" A tiny ripple of laughter that went round the audience shewed that the spell was beginning to work, and, when the band passed on to "Wait till the clouds roll," the laughter broadened into a roar that went on in its turn to much self-satisfied grinning when the lights were turned on again.

ing from the Anglo American
Dated December 21 1901
ress of Journal

Kith and Kin Gossip.

SOUZA and his band sailed by the "Philadelphia" for New York from Southampton on Saturday, after giving two concerts at that place. He has every reason to be satisfied with the result of his visit to this country—both from an artistic and social standpoint. "We have," he says, "made friends, and have played to the same kind of audiences as in America. We found it was no use saying we were a great band; we had to play and demonstrate it. Afterwards people said lots of nice things about it."

With regard to his visit to the King and Queen at Sandringham, the "March King" said he was very proud of the honour his Majesty had conferred upon him in granting him the Victorian Order. The King also presented him with four pheasants which his Majesty shot himself. King Edward told him that the band played beautifully, and was finely drilled. In conclusion, Sousa observed: "I should like to say to the people of England, 'Au revoir, and not good-bye, for I mean to come back.'" The gross profits of the tour amount to no less than £24,000, of which Mr. Sousa's share was £8,000.

The soldiers who volunteered in the late Spanish-American war are making the usual gallant attempt to relieve the United States Government from the embarrassments resulting from a substantial surplus of income. There have usually been filed, up to date, 50,313 applications for pensions, most of which are said to be direct result of the activity of claim agents and pension attorneys.

The Illustrated Sporting & Dramatic News,

148, Strand, London, W.C.

(George J. Maddick, Publisher.)

Cutting from issue dated Dec 21 1901

MR. HENRY WOOD AT KENSINGTON.—Considering that "Newman's last Festival Orchestra Concert" took place at the Albert Hall "upon a raw and gusty day," the solid patches of people which last Saturday dotted the grim expanse of seats, like a socialist demonstration on a wide common, showed that the two hundred men could play more than a little. And later on, as though the wonderfully played, wonderful music were still drawing the belated public through the wicked weather, this grim expanse had become animated with people, with now only patches of space. Yet still, although the hall was ultimately pretty full, is it not time we English were fair to the English, and packed the building at least as much to hear the Queen's Hall Orchestra as we did to listen to that military band with all its essential limitations which was captained by that very amusing Mr. Sousa, high priest of wind and drum? But to be Quixotic to the exotic has always been a British pitfall. The concert on Saturday was, with the exception of the "Pathetic" Symphony, entirely Wagnerian, and the fine playing of the various principals, backed up by the majestic body of sound, showed that it is hardly possible to have too large an orchestra when every man is a going concern and the selections of classic calibre. Of course, the familiar echoes were again there, so that ultimately even the enterprising Mr. Newman may have to bow down to wood and stone—when it reverberates as it did in the fiery third movement of the "Pathetic," for then it could be fancied that the ghosts of gladiators were fighting round a colosseum of our new Babylon as the orchestra thundered out the great march theme. But in the selections from *Tristan*, *Das Rheingold*, and *Götterdämmerung*, things were much better, and here we got all the distinctive beauty with the fine depth of tone of so many instruments. As we believe the two soloists of the afternoon, Mme. Kirkby Lunn and Mr. Frangon Davies, are both artists, they should take it as sufficient praise that their voices blended with the high interpretation of the players and made a harmonic whole free from any vulgar insistence of personality. The principal fault of the concert was that it was the last of the series.

ROSBACH.—THE EMPRESS OF TABLE WATERS.—ROSBACH

Cutting from the Grocer's Journal

Dated December 21 1901

Address of Journal

Mr. Sousa and his band, having completed their engagements in England, left Southampton on Saturday in the American Line steamer "Philadelphia" for New York.

Cutting from the Pelican

Dated December 21 1901

Address of Journal London

My Bournemouth Pelican writes:—

For the uses of advertisement our American friends have ever a sly sweet tooth. Consequently, Sousa did not come here, or anywhere else, unheralded. So when he brought his "brass foundry" to the Winter Gardens last week he annexed pretty well all the shekels that were going for amusements, so other shows suffered. Though Mr. Sousa's musicians did not quite succeed in lifting the roof (a matter for disappointment to some), I do not think that any one who was present at the concerts would consent to take them in exchange for Mr. Dan Godfrey, junr's, splendid orchestra.

East Anglian Daily Times.

13, Carr Street, Ipswich.

(Thomas Richards Elkington, Publisher.)

Cutting from issue dated Dec 21 1901

Bandmaster Sousa arrives in New York to-morrow, but is to return to England for another twenty-six weeks' tour. His visit has proved a great success for himself, besides clearing all expenses, and the band of March-Master Sousa is a little army of blow pipes. He has netted £10,000; this is the biggest achievement since Sir William Harcourt, as an English candidate, "brought bullion out of Scotland" on a service of plate. But Bandmaster Sousa is the March King of the world just as Strauss is the king of the valse.

The Sheffield Independent

18 and 20, Bank Street, Sheffield.

(Header & Sons, Publishers.)

Cutting from issue dated Dec 21

Bandmaster Sousa arrives in New York to-morrow, but is to return to England for another 26 weeks' tour. His visit proved a great success for himself. Besides clearing all expenses, he netted £10,000. This is the biggest achievement since Sir Wm Harcourt, as an English candidate, "brought bullion out of Scotland" on a service of plate.

The Western Daily Press,

Baldwin Street, Bristol.

(MacIver and Son, Publishers.)

Cutting from issue dated Dec 21

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from the *Sporting Life*
Dated December 21 1901
ss of Journal

THE ANGLO-AMERICAN BALL.—The first of the series was held at the Freemasons' Tavern, on Wednesday last, when the introduction of the celebrated rag-time music of the Southern States proved a great success. Mr. Charles Clay's orchestra rendered twenty-three dances in great style, and Mr. Hudson's banjo band simply roused the roof with their stirring marches by Sousa and other world-renowned composers. During the supper interval the very place rang with their coon melodies and rag-time selections, and the trouble was to keep one's knife and fork from beating a tattoo upon the plates. The greatest show of the evening, however, was the Cake Walk—"The Coon Band Contest," to which some 200 people "walked," and "high stepping to beat the Band" was the order. Truly the promoters served up an evening's enjoyment never to be forgotten. The date of the next ball will be duly advertised in these columns.

The Western Daily Press, Baldwin Street, Bristol.

(MacIver and Son, Publishers.)

Cutting from issue dated Dec 26 1901

Mr. Sousa, of American band fame, has been the centre of a romantic incident, not unfamiliar to popular favourites; at any rate, it is on all fours with an incident in the life of Mr. Disraeli. Whilst the March King was in Europe he received a letter from a French lady, who spoke of the delight which his music had afforded her. The letter went on to say that its writer was aged and alone in the world, and she had decided to subject Mr. Sousa to a testimony of her admiration. The letter concluded by the lady saying that she had willed to him a "dot" of £10,000. Mr. Sousa replied that he did not want the money, and could not accept it, and the lady answered that the will had been executed, was in her solicitor's hands, and would not be altered. To this the American bandmaster replied that if the money ever came into his hands, he should apply it to charitable purposes, and the lady rejoined that she left the money to be used as the legatee liked, and upon this the correspondence closed.

Encore,

3, Bouverie Street, E.C.

Cutting from issue dated Dec 26 1901

Carados, of the "Referee," suggests that the Empire, having done so well over the Sousa matinees, should give a series of select afternoon shows for "Ma and the children." I recommend the suggestion to Mr. Hitchens.

Cutting from the

Dated December 28 1901

Address of Journal

TALKING of conductors makes me instinctively think of Sousa, the famous American, whose recent concerts have drawn such huge crowds. His popularity in England is assured, and one may almost prophesy that the jiggling joys of the "Washington Post" and the "Stars and Stripes" will be a delight for all time. A queer story is told, for the veracity of which I cannot vouch, that Sousa came by his name in an unusual manner. It was not bestowed upon him by his god-parents at his baptism, but rumour has it that when the American composer began life his surname was merely "So," and that during his travels his trunks bore the inscription, "J. P. So, U.S.A." From this some intelligent person designated him Mr. Sousa, and thus it has remained.

East Anglian Daily Times.

13, Carr Street, Ipswich.

(Thomas Richards Elkington, Publisher.)

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Advertisements and News received for all papers.

The Sheffield Independent

18 and 20, Bank Street, Sheffield.

(Horder & Sons, Publishers.)

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Pall Mall Gazette,

18, Charing Cross Road.

Cutting from issue dated Dec 27 1901

"SANTA CLAUS" AT THE ALHAMBRA.

A programme already full was increased at the Alhambra yesterday by the addition of "A fairy dream divertissement" on the subject of Santa Claus. A very attractive subject was very prettily treated by Mr. G. W. Byng, the popular conductor of the Alhambra orchestra, and Mr. Charles Wilson, the stage manager, with the assistance of an ingenious electrician, Mr. H. Harndin. First there was a scene in an old country mansion, in which a nurse (Miss Ruth Davenport) is discovered telling to two children, Bobbie and Dot (Miss Clarisse Henry and Miss Lily Baker), the story of Santa Claus. The little ones go off to bed, but steal back again to the fireside to wait for the children's patron saint. He duly appears, and finding the children fast asleep by the fire, he conjures up visions to them of all their nursery favourites, Bo-Peep, Jack and Jill, and the rest, and a fairy ballet. In this display the most remarkable effects in electrically lighted costumes have been obtained by Mr. Harndin. The stage is placed in darkness while the Fairies of the Sun and the Nymphs of the Night disport themselves in the most astonishing combinations of lamps and lingerie. The Starlight Fairies have lamps hung beneath their pierced and openwork skirts, and more in their hair; the effect is rich and beautiful. But the most dazzling sight is that provided by the Sunlight Nymphs, whose wide hats are hung beneath with tiny lamps; more are in their bosoms, and fringing their skirts, and others hang from the busk beneath diaphanous drapery. The colours change, and the lights can be produced or extinguished at will. The final effect is produced by a dazzling jewelled breast-plate of scores of tiny steel-blue lights. Even the Alhambra, the scene of so many spectacular successes, has not produced anything more strikingly beautiful than the "Santa Claus" ballet.

The great holiday programme includes the popular display of the "Soldiers of the King," which goes with a fine swing, and "Gretchen Green," with Miss Ruth Davenport still singing the pretty music of Mr. Byng and Mr. Sousa. For young and old there is no prettier or more amusing entertainment in London just now than that at the Alhambra.

Cutting from the

Date

Address of Journal

DEC. 1901.

POINTS ON PEOPLE.

III



John Philip Sousa 1901

SOUSA, COMPOSER
AND CONDUCTOR.

America has produced several band-masters—Gilmore and Rosey, for instance, will immediately spring to the memory of our musical readers. But with these and several others it has always been a case of Americans for America, and it was left, as one told us a couple of months ago, for John Philip Sousa to win world-wide fame for an American orchestra. At a time when the tramp of war has long been in our ears, it was fitting to welcome to our shores the great "March King", who composed the stirring strains of *The Washington Post*, *King Cotton*, *El Capitán* and an enormous number of that ilk.

The subject of the splendid portrait given herewith passed his forty-fifth birthday last

month. He received his musical education at Washington, D. C., his native town, which also saw the birth of the *Post* march to which it gave its own name. The march has in fact, immortalized the title of a local newspaper, which offered prizes for a story bearing the journal's headline. Sousa wrote his effort in music and won the prize—a mere handful of dollars. But the merit and swing of the composition led its author across the threshold of fame; and he has never had to step back.

The art of Mr. Sousa's compositions is not cosmopolitan, but savours markedly of America. In fact the author is distinctly a prophet with honour in his own country, where his Band is considered to have done more in the way of popularising good music than all the other bands to be found in the States. Fortunately the master has trained his *corps* of musicians to march in double-quick time!

Before Christmas it will be back in New York, having covered forty thousand miles in a year and given about a hundred concerts here, there and everywhere.

It will be seen that we have obtained Mr. Sousa's autograph and reproduced it underneath his photograph. The following character given him by our handwriting expert, will doubtless be found curious and interesting.

"The rounded curves of the writing display the sign of musical talent—lively melody and appreciation of contour and the sense of sweetness and beauty in tone. Added to these, the large size of the letters gives him the love of everything on a vast scale. Not that he ignores detail (notice the duly dotted *i*); but he requires scope, in order that he may develop the big schemes which he conceives. Do you notice how the surname is written bigger than the Christian names? That is often to be remarked in the signatures of those who seek to become famous and who delight to appear in public.

"Sousa knows how to cater for the people to whom he appeals. Observe how angular the forms of his letters are. He has immense ambition (judging from the high position of the dot above the body of the *i* and the up-standing names), and could not well rest content unless he took a prominent place in the estimation of others. He is wide-awake, 'all there,' alert, and knows the secret of how to succeed.

"Not without caution, he is energetic and pushing; whilst, in the peculiar shape of the small *p*, there is a spice of unconventionality that would pass, in the eyes of nineteen out of twenty people, for originality.

"He is patriotic (as seen in the loops of *J* and *S*); also enterprising, and able to show people that the New World is in front of, rather than behind the Old."

This active and prolific musician is a capital man to go and see. Busy as he is, he always is ready to chat with anyone who has a proper introduction. He tells you about himself with the modesty of a really brilliant man, and does not expect to believe that success is to be achieved without working for it. The vast array of concerts and compositions that now reaches back far into the past, attests not merely a gifted mind but also a healthy body. His is a bright view of life, such as might be looked for in one who rises betimes and enjoys plenty of open-air exercise.

We will conclude this brief sketch of the "March King" with a brand-new anecdote, which somewhat further illustrates the man. He went to Bayreuth from a neighbouring town, specially to hear *Tannhäuser*. He had wired for a seat; but the agent had muddled things. Mr. Sousa was forced to walk around the opera house and hear what he could through its openings. The first interval came, and with it some acquaintances from within. One of them asked of the disconsolate composer: "Would you like to hear a number?" He said "Yes," obtained the ticket and was going in, when the friend remarked—"Say, don't yield to temptation and stay inside. I've paid twenty marks for that ticket." Mr. Sousa hurriedly handed him the sum mentioned, rushed within, heard the first number of Act II. and went forth—sadder yet happier, wiser yet poorer. He had paid four shillings *per minute* for the time he had spent there!

Era.

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

Cutting from issue dated Dec 28

MR HANDEL PHASEY, who with his British Guards' Band has just left Old England's shores for America, presented, on the eve of his departure, to his old friend Mr James Worswick, conductor of the Paragon orchestra, a handsome gold-mounted umbrella. Mr Phasey voyages on the liner Germania, and commences a long tour of the States in January. Let us hope that his corps of musicians will be as well received "across the pond" as Mr Sousa was here.

THE GRAPHIC.

190, Strand, London.

(Messrs. Parker and Thomas, Publishers.)

Cutting from issue dated Dec 28

The visit of Mr. Sousa's American band, who played in London, both in going to and returning from the Glasgow Exhibition, should also be mentioned.

Cutting from the Portsmouth Times

Date Dec 28 '01

Address of Journal _____

Mr. Sousa and his band, having completed their engagements in England, left Southampton on Saturday in the American Line steamer Philadelphia for New York.

Cutting from the Outlook

Dated December 28 1901

Address of Journal _____

TO "E. J. O."—IN RE "SOUSA"

MY DEAR "E. J. O."—I do not know who you are, but I know that you certainly are a man of intense artistic feeling. I further know that you are not so much a lover as a worshipper of Art, such as we all should be. And I heartily agree with your views on music and musicians. However, there is some quality sadly lacking in your mind. And, I own, in mine own too. Being modest, like all great men, I and you are aware of the existence of quite a number of things that are not dreamt of in our philosophy, if I may so speak.

For instance, you do not seem to know that, "after all, business is business." You may have thought that business, like patience, is a virtue, or a vice, or a pleasure, or a misfortune. Let me tell you, however, on the authority of "Fair Play" (*The Outlook*, December 14), that "business" is "business"; and really, on second thoughts, what else could it be?

But stop: if we read "Fair Play's" defence of Mr. Sousa carefully, we discover that "Fair Play" infers that Sousa stands for business, therefore, mutatis mutandis, we arrive at the following conclusion, "Sousa is Sousa." Mind you, Sousa is not an artist

or a musician, he is neither Beethoven nor even Strauss—"Sousa is Sousa," nothing more.

Now, my dear "E. J. O.," you cannot deny that you are a critic, not a business man; what can you expect to know about a man like Sousa? You should ask your financial colleague, I feel sure he could tell you all about Sousa.

As to "Fair Play" I only hope that he does not stand for "British public." That would be sad, indeed. H. E. A. F.

[We regret that considerations of space compel us to set the above letter in paragraph form. It was written as an Ode, with "sincere apologies" to *The Outlook* "Odeist."—ED.]

Cutting from the

Ladies World

Dated January 1902

Address of Journal _____

Sousa's celebrated band proved an undoubted attraction in London after their successful appearances at the Glasgow Exhibition. The matinées at the Empire Theatre, and the evening performances at the capacious Covent Garden Opera House, were all attended by large numbers of the music-loving public.

M.A.P.

Henrietta Street, London, W.C.

Published by C. Arthur Pearson, Limited.

from issue dated Jan 4 1902

Sousa and Knowles.

HERE are a couple of sidelights on Sousa by Mr. R. G. Knowles, who is nothing if not an observer of human nature. Says Mr. Knowles: "I went to the Sousa concert. I sat next to a lady who applauded the first march so energetically that she split her gloves, and cried, 'Oh, I do hope he will play some more like that!' Of course he did play a great deal more like it, and when the concert was over and the lady was leaving the hall she remarked, 'What I can't understand is, why does he take so many encores?' I should like to have reminded her of her ruined gloves."

"SOUSA," continues Mr. Knowles, "commences his concert with an introductory selection consisting of 'God Save the King' and 'The Star-spangled Banner.' The whole audience rose as they recognised the first notes. Directly in front of me was a gentleman who sat down the moment 'God Save the King' was finished, felt in his pocket, found a paper, and read it religiously through the entire entertainment. The name of the paper was—the *Fishing Gazette*. Now, I like to enter into the feelings of nice people, and I have been trying to imagine the torture experienced by that poor man on that afternoon, with ears filled by a brass band while his soul hungered for fish!"

The Morning Advertiser,

127, Fleet Street, London, E.C.

(Robert J. Aylward, Publisher.)

issue dated Jan 4 1902

ANGLO-AMERICAN BALL.—The second Anglo-American ball for the season, organised and supervised by Mr. H. S. S. M'Calla, was held last night at the Freemasons' Tavern, and proved as great a success as the inaugural venture. The idea of these gatherings is a twofold one. It is a scheme to introduce into the somewhat prosaic style of the English ball-room an American element, with its weird "rag time" music, and extraordinary yet graceful "high stepping deportment," and secondly to aid the cause of charity. On each ticket sold for last evening's function a proportion was allocated to the Referee Children's Dinner Fund, and it is intended at a later date to organise a grand carnival ball, half the proceeds of which will be devoted to the same charity and half to the Theatrical Benevolent Fund. Mr. C. W. Clay's orchestra rendered 23 spirited dances and a cake walk, which afforded much amusement. Between the dances and during the supper interval Hudson's Manhattan Banjo Band played a stirring and quaint series of marches by Sousa and other composers, which were much enjoyed. Altogether the gathering was unique and full of interest and fun.

the *Judy* of 1902
Dated January
Journal

PLAYERS AND PLAYTHINGS.

"A Daniel come to judgment!"—*Merchant of Venice*, Act IV., Scene 1.



THE Empire Orchestra, under the direction of Mr. Leopold Wenzel, is one of the finest in London, and early comers have a treat in the overture from *Oberon*, by Weber.

The Elks were described as American Costers and Cake Walkers; there were a pair of them, and in their buck dance they had the assistance of a small coloured boy whom I heard a lady describe as "a little deer."

Their first song was a sort of bowery business from *The Belle of New York*, sung to a tune which Mr. R. G. Knowles has made familiar to us under the title of "Brighton." I preferred their second effort.

THE EMPIRE.—A Love Game.

The Sisters Klos are a trio of gymnasts, who, judging from their appearance, I should think were "made in Germany."

I should be sorry to incur the resentment of the taller of the trio, for I should imagine that a playful pat from that lady would knock one into the middle of next year.

The lady concluded her performance by packing her sisters under each arm and carrying them off the stage.

We were next switched on to the prison scene from *Faust*; but here I find a difficulty in casting the opera. Signora de Pasquali, of course, was Marguerite, but if the Signor was Faust, who was Mephistopheles? and if the latter was played by the Signor, as I imagine must have been the case, who played Faust? The name of the talented Signor and Signora to British ears is suggestive of squally, but as a mere matter of fact they sang extremely well, and were loudly acclaimed.

The recital was given in the conventional costumes, which was all right, and they had even gone to the enormous expense of providing Marguerite with her palliasse of straw; it seemed a pity therefore not to have sprung another tuppence and provided a prison background or something dark in lieu of the backcloth representing a gorgeous apartment in which the scene was set.

The Selbini troupe of bicyclists consisted, if I remember rightly, of three ladies, two gentlemen, and a boy, and they are not only cyclists, but acrobats, tumblers, contortionists, hat spinners, and mandolinists as well. Theirs was a first-class turn, and they ought to be making a lot of money if one may judge by their nightly "turn overs." The ladies are cleverer than the mere male things, and did most of the work.

Charles T. Aldrich is the Tramp Juggler, but he didn't juggle any, at least not what I call juggling; I fancy though that he is an American and has not learnt our language, and when he calls himself a juggler he means a conjurer, which is a very different thing.

Part of his tramp business was familiar to me, because I had seen it done before by Mr. Seymour Hicks in the revival of *Little Jack Sheppard* some years ago at the Gaiety; but he had a lot of original tricks of his own.

He concluded with a burlesque of the Chinese Conjurer Ching Chang Foo, or whatever his name was, giving several of the tricks away with a pound of Chinese tea, so to speak.

Aldrich, to quote one of his native authors, is "the most amosin' cuss yew hever seed."

"If thou wouldst visit fair Melrose aright";

So said Sir Walter, but the Melrose of Melrose, Keno & Welch happens to be dark, and is the only double summersault thrower who ever salted, so Mr. Keno or Mr. Welch informed me and the rest of the audience.

They had a table with them with which one of them was evidently fond of playing tricks, a kind of *table d'hôte* (doat) as it were.

I have put the joke into brackets for fear you should miss it.

Sousa and His Band performed as a compliment to the Directors, but I don't see why John Philip should have bothered about them, they hadn't paid for their seats; however, the rest of the audience were allowed to listen to the performance, and a fine performance it was too. The mannerisms of the talented conductor lent an additional charm to the execution of his own compositions. No offence intended.

Only five selections were set down on the programme, but in response to persistent encores at least eight or nine pieces were given, including the famous "Washington Post" and "El Capitan," introduced to us by Wolff Hopper. People who prefer wit and humour to mere buffoonery can appreciate Mr. Ernest Shand's songs, especially the ditty applying the rules of Euclid to every-day occurrences.

I owe Euclid a grudge myself, so I was glad to see him made fun of. Mr. Shand is a capital comic singer.

Old China is in two pieces, not that it is cracked; perhaps tableaux would be the better word, and does not refer in any way to the China of the Boxers.

The first piece is the Mantelpiece; it is midnight, and the figures on it come to life and disport themselves in the second tableau, which is in Arcadia.

It is a deliciously dreamy daintily delicate divertissement; I would say more, but my stock of adjectives is exhausted.

The principal *première danseuse* is Mdle. Adeline Genée, who trips on the tips of her toes in the most in-Genée-ous and graceful manner.

Since this notice, which I have been obliged to hold over, was written, the programme has been somewhat altered. The ballet *Les Papillons* has been reinstated, and Mr. Henry E. Dixey, the American comedian, Hamilton Hill, Arthur and Clara Ballerini, the Hoopers, the Five Olracs and May Queen are all on the spot.

Masquerade Evening
Pat. Nov. 23-1901

AN EXHIBITION LAMENT

(To the tune of "Kingdom Coming," Students' Song Book.)

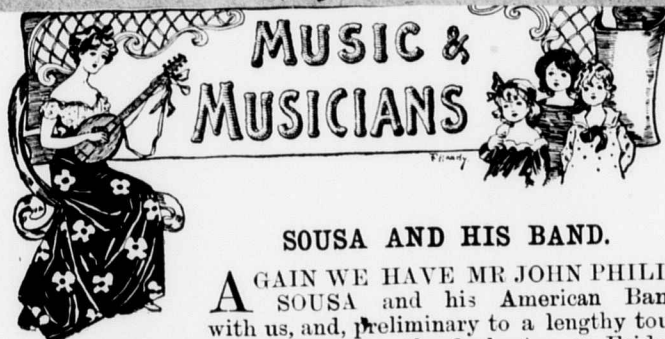


I'll sing you a song of the Exhibition
Only lately left this town,
It didn't last long, but passed like a vision
And left things upside down.

The Queen,

Bream's Buildings, Chancery Lane, E.C.

ing from issue dated.....Jan. 1.1.1903



SOUSA AND HIS BAND.

AGAIN WE HAVE MR JOHN PHILIP SOUSA and his American Band with us, and, preliminary to a lengthy tour in the Provinces, the Orchestra on Friday last week commenced, at the Queen's Hall, a series of Afternoon and Evening performances which will be brought to a conclusion to-night (Saturday). Since the Band was last with us it has somewhat increased in number, but, as before, it is composed entirely of wind instruments and instruments of percussion, the string family continuing conspicuous by its absence. All the executants engaged, however, are thoroughly expert instrumentalists, and play with remarkable precision and spirit, and they are obviously in complete accord with their Conductor, who succeeds in impressing his own intentions upon them in a remarkable way. With the presence of so many brass instruments and the entire absence of strings the efforts of the Orchestra, it is true, appear at times a little hard and strident, but the works essayed are given with such impulse and brilliancy, and at times with such enthusiasm, that the attention of the auditor is held to the close. The programme on the opening night commenced with an overture by Wettge, and included a Suite by Mr Sousa entitled "Looking Upward," scored in three movements, as well as smaller works by Rubinstein, Mascagni, and other composers, and a new and very spirited March by Mr Sousa, entitled "Imperial Edward," which met with so much favour that it had to be given three successive times. The Conductor is, however, very liberal in the concession of encores, nearly every item in the programme being followed by a couple of supplementary pieces drawn usually from the very wealthy repertory of Mr Sousa's own productions, his "El Capitan," "Washington Post," "Hands across the Sea," and "Stars and Stripes for ever" being special favourites. The vocalist was Miss Estelle Lieblich, a soprano with a sweet and flexible voice, who was heard in Feicien David's "Charmant Oiseau." Mr Arthur Pryor, a skilful Trombone player, was heard to advantage in a solo called "The Patriot," and the accomplished American Violinist Miss Maud Powell, who has been engaged for the whole of the tour, played with great taste and technical skill Wieniawski's Fantasia on airs from "Faust." Mr Sousa and his Band met with a very cordial welcome.

The programme has been changed on each occasion, the programme last night, for instance, opening with Liszt's symphonic poem "Les Preludes," and including the Introduction and Bourrée, Grotesque Dance, and Melodrama and Finale from Sullivan's Incidental Music to "The Merchant of Venice." A fine performance, too, was given of an arrangement of the Closing Scene from Giordano's opera "Andrea Chenier," originally brought out at La Scala in Milan in 1896, and of which the Carl Rosa Company is shortly about to produce an English version. The excerpt was on Monday followed by a couple of encores, namely, "The Rose, Shamrock, and Thistle" and "Stars and Stripes for Ever," while Herbert's "Badinage," delightfully played, was succeeded by no fewer than three additional pieces, "A Tale of a Bumble Bee," "A Bundle of Mischief" (in which those instrumentalists whose mouths are not already engaged join in whistling and afterwards in vocal ejaculations), and "The Man Behind the Gun." Miss Caroline Montefiore sang with moderate success an air from Hiller's "Saul," but Miss Maud Powell, the Violinist, met with very great success. After a very finished rendering of three of Brahms's Hungarian Dances, in which she was joined by the Orchestra, she was enthusiastically applauded, and in response to a very emphatic demand for more, played the so-called "Handel's Largo in G." This was, however, not sufficient to satisfy the audience, and eventually the lady had to concede another encore piece, her choice this time falling on a Tambourin by Leclair, which was played with great finish and brilliancy. For the Concerts this afternoon and evening further attractive programmes have been provided.

the *Judy* 1902
Dated January
Journal

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I should be sorry to incur the resentment of the taller of the trio, for I should imagine that a playful pat from that lady would knock one into the middle of next year.

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Part of his tramp business was familiar to me, because I had seen it done before by Mr. Seymour Hicks in the revival of *Little Jack Sheppard* some years ago at the Gaiety; but he had a lot of original tricks of his own.

He concluded with a burlesque of the Chinese Conjurer Ching Chang Foo, or whatever his name was, giving several of the tricks away with a pound of Chinese tea, so to speak.

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"If thou wouldst visit fair Melrose aright";

So said Sir Walter, but the Melrose of Melrose, Keno & Welch happens to be dark, and is the only double summersault thrower who ever salted, so Mr. Keno or Mr. Welch informed me and the rest of the audience.

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Glasgow Evening News
Sat. Nov. 23-1901

AN EXHIBITION LAMENT

(To the tune of "Kingdom Coming," Students' Song Book.)



I'll sing you a song of the Exhibition
Only lately left this town,
It didn't last long, but passed like a vision
And left things upside down

The Queen,

Bream's Buildings, Chancery Lane, E.C.

ing from issue dated.....Jan. 1.1.1903



SOUSA AND HIS BAND.

AGAIN WE HAVE MR JOHN PHILIP SOUSA and his American Band with us, and, preliminary to a lengthy tour in the Provinces, the Orchestra on Friday last week commenced, at the Queen's Hall, a series of Afternoon and Evening performances which will be brought to a conclusion to-night (Saturday). Since the Band was last with us it has somewhat increased in number, but, as before, it is composed entirely of wind instruments and instruments of percussion, the string family continuing conspicuous by its absence. All the executants engaged, however, are thoroughly expert instrumentalists, and play with remarkable precision and spirit, and they are obviously in complete accord with their Conductor, who succeeds in impressing his own intentions upon them in a remarkable way. With the presence of so many brass instruments and the entire absence of strings the efforts of the Orchestra, it is true, appear at times a little hard and strident, but the works essayed are given with such impulse and brilliancy, and at times with such enthusiasm, that the attention of the auditor is held to the close. The programme on the opening night commenced with an overture by Wettge, and included a Suite by Mr Sousa entitled "Looking Upward," scored in three movements, as well as smaller works by Rubinstein, Mascagni, and other composers, and a new and very spirited March by Mr Sousa, entitled "Imperial Edward," which met with so much favour that it had to be given three successive times. The Conductor is, however, very liberal in the concession of encores, nearly every item in the programme being followed by a couple of supplementary pieces drawn usually from the very wealthy repertory of Mr Sousa's own productions, his "El Capitan," "Washington Post," "Hands across the Sea," and "Stars and Stripes for ever" being special favourites. The vocalist was Miss Estelle Liebbling, a soprano with a sweet and flexible voice, who was heard in Feicien David's "Charmant Oiseau." Mr Arthur Pryor, a skilful Trombone player, was heard to advantage in a solo called "The Patriot," and the accomplished American Violinist Miss Maud Powell, who has been engaged for the whole of the tour, played with great taste and technical skill Wieniawski's Fantasia on airs from "Faust." Mr Sousa and his Band met with a very cordial welcome.

The programme has been changed on each occasion, the programme last night, for instance, opening with Liszt's symphonic poem "Les Preludes," and including the Introduction and Bourree, Grotesque Dance, and Melodrama and Finale from Sullivan's Incidental Music to "The Merchant of Venice." A fine performance, too, was given of an arrangement of the Closing Scene from Giordano's opera "Andrea Chenier," originally brought out at La Scala in Milan in 1896, and of which the Carl Rosa Company is shortly about to produce an English version. The excerpt was on Monday followed by a couple of encores, namely, "The Rose, Shamrock, and Thistle" and "Stars and Stripes for Ever," while Herbert's "Badinage," delightfully played, was succeeded by no fewer than three additional pieces, "A Tale of a Bumble Bee," "A Bundle of Mischief" (in which those instrumentalists whose mouths are not already engaged join in whistling and afterwards in vocal ejaculations), and "The Man Behind the Gun." Miss Caroline Montefiore sang with moderate success an air from Hiller's "Saul," but Miss Maud Powell, the Violinist, met with very great success. After a very finished rendering of three of Brahms's Hungarian Dances, in which she was joined by the Orchestra, she was enthusiastically applauded, and in response to a very emphatic demand for more, played the so-called "Handel's Largo in G." This was, however, not sufficient to satisfy the audience, and eventually the lady had to concede another encore piece, her choice this time falling on a Tambourin by Leclair, which was played with great finish and brilliancy. For the Concerts this afternoon and evening further attractive programmes have been provided.

there are no set songs to be compared with those of the English, as written by Dibdin and others."

Asked to mention some of the Irish tunes which the band were most in the habit of playing Mr. Sousa spoke enthusiastically of "Let Erin Remember," which he said he regarded as one of the best that Ireland had. "It is a glorious air," he remarked, "which any people might be proud of." "The Harp that Once" was another magnificent specimen and he went on to mention several others, but appeared reluctant to accept "Garryowen" as a native product, being rather inclined to credit it to the Scotch, whose music he also greatly admired. "In my opinion," continued Mr. Sousa, "the greatest classic the world has ever had written is 'Annie Laurie.' There you have a melody of the greatest simplicity and yet its quiet pathos and sentiment will make it live for ever. When I say that don't under-rate your Irish music. Where can you find a purer or more thrilling number of the finest melody than 'The Harp that Once.' There is nothing in the whole range of music like it. It is a perfect hymn by itself. Then again take your 'Groves of Blarney,' which I believe is now best known as 'The Last Rose of Summer.' I defy the world to produce its equal."

Mr. Sousa, when told that there was a renewed interest on the subject of Irish music amongst Irish people themselves brought about by a general Gaelic revival, exclaimed at once: "There should be. I am glad to hear it. Your Irish music is a noble heritage." Going on, Mr. Sousa explained that he had been led to take an interest in the question of the national music of the principal old-world countries through being asked while connected with the Government at Washington to compile a volume which would include specimens of each country. He devoted great research to the matter, and the result was the publication by him of "National Patriotic and Typical Airs of All Lands," which came out in 1892.

The famous "March King" had also a good word to say about the music of his own country. He spoke with pride of "The Star Spangled Banner" as the American National Anthem, and of "Hail Columbia" as a hymn, and added that amongst the melodies of their early Plantation writers they got some of the finest sentiment. "The Swanee River" he mentioned as the best of these, and coupled with it in point of merit "Massa's in de Cold Ground," both of them by the same composer. As to the music called forth by the Civil War, Mr. Sousa also spoke admiringly, but added that as played by bands in these countries the true vigour and martial abandon of such airs as "Marching Through Georgia" and "Tramp, Tramp, Tramp, the Boys are Marching," did not seem to be properly realised. He seemed surprised to know that the last mentioned air had been adopted in Ireland to supply the music to Mr. T. D. Sullivan's "God Save Ireland," the popular National Anthem. Conversation drifted to Mr. Sousa's own works, and he told how the "Washington Post"—one of his most famous pieces, came to be written. The "Washington Post" was the name of a leading paper in the American capital, which used to give competitions in essay-writing and various other subjects. For one of these the manuscripts came in in thousands, and a grand prize distribution was organised. The grounds of the Smithsonian Institute, the largest space that could be got, was secured, and the Sousa band was engaged for the occasion by the editor. The latter also asked the bandmaster to compose a march for the great event, and this led to the writing of "The Washington Post." At this time, continued Mr. Sousa, the dancing-masters had invented a two-step dance, which they could not find just the music wanted for. When the new march came it was

found to exactly suit, and from that time this discovery was made it went around the country like wildfire. "We had not wireless telegraphy then," laughingly remarked Mr. Sousa, "but it came over here all right and has stayed, and I think it helped to make my career." "There is this difference here," he added, "that, while in America the dance is still called the two-step dance, on this side both dance and music are known as 'The Washington Post.'"

Referring to his Dublin engagement, Mr. Sousa said he had brought with him two solo artistes—Miss Maud Powell, violinist, and Miss Estelle Liebling, soprano singer—and in these two branches of musical art the Irish public would be able to see the development which had been attained in America.

As to saying anything of the quality of his performance in general, Mr. Sousa said he would only make this remark—"That he belonged to a noble army of horn-blowers, but as to sounding his own praises, he would leave that particular kind of horn-blowing to be done by the Dublin public, if they thought he deserved it."

"It is better," concluded Mr. Sousa, as our representative rose to go, "to boast when you take off your armour than before you put it on."

It only remains to be said that Mr. Sousa and his band will make their first public appearance in Dublin at the Theatre Royal at a matinee to-morrow afternoon.

Truth,
Truth Buildings,
Carteret Street, Queen Ann's Gate, S.W.
Cutting from issue dated Jan 9 1912

MUSIC.

GERMAN AND OTHER BANDS.

THE bitter cry has again gone up from the distressful British musician that the foreigner is preferred to the native article. Indeed, the Orchestral Association, in a Report just issued, declares that "at many engagements our countrymen dare not speak a word of their own language when playing occasionally in some high-class houses." They have—often, I fear, by the comparatively simple expedient of putting on a uniform and remaining unwashed—to masquerade as Mauve or Piebald or other coloured Hungarian bandsmen, although the only language they speak at home is English. The ridiculous neglect of the native musician is, of course, an old complaint, but it has become intensified since the Court mourning,

which stopped all private party engagements, and reduced the unfortunate bandsmen to a very low state indeed. For, altogether apart from the hundreds of young ladies who are being taught the violin in our subsidised academies without the slightest hope of gaining a livelihood by their art, there are dozens of young men annually sent out into the world by the great schools of music practically as finished players, and who only ask for decently-paid engagements to earn their living. But good concert work is now almost entirely monopolised by the Queen's Hall band, so that many trained performers have to obtain berths at the theatres, or to turn their undoubted talents to use for small engagements, such as at homes, parties, dinners, balls, receptions, and other entertainments given in the houses or gardens of the great or, at any rate, of the rich. Yet although the native supply is much more than equal to the demand, it seems that the wealthy classes turn up their noble noses at their own countrymen and insist upon engaging foreign bands. And the joke of it is—although the unfortunate British musician may be forgiven if he does not quite see the point of the joke—that it is not the wicked pro-Boers who thus prefer the musical foreigner to the Englishman!

Perhaps a good deal too much has been made of the visit of the Sousa band to Sandringham. There is nothing unusual in the visit of foreign musicians to Court; and, indeed, during the week the Sousa party went to the King's Norfolk residence there were other bands—notably that of Herr Gottlieb—playing there. Both King and Queen, at any rate, have always been sincere in their championship of native art and industries. I see that in the United States it is now currently reported that his Majesty conferred the Royal Victorian Order upon the conductor, who, according to one sapient Transatlantic authority, should now rightly be entitled Sir Philip Sousa. This, of course, is nonsense, although it is true that Mr. Sousa, like a great many other people of late, received the medal. But the visit to Sandringham of Mr. Sousa, if it did nothing else, showed the strength of one of these foreign bands, and their adaptability to circumstances. The affection of their Majesties for old hymn tunes is very well known, and Mr. Sousa accordingly took down with him a considerable selection of hymns, music which, by the way, is, I learn, extremely popular at Sunday open-air performances in the United States. The hymns pleased the Court, and the King asked for several encores. But your English band would have kept to the old hackneyed repertory. English bandmasters offer little encouragement to British composers, and seem to have no ideas in native music beyond pot-pourris of airs from comic operas and musical comedies. No doubt, the individual bandsmen in our army bands are usually a good deal better than the average foreign article. But the bandmasters certainly need education on broader and less conventional lines, and the reason why they do not seem to be able to obtain that education at Kneller Hall may be guessed by those who watch the programmes of the students' concerts at that heavily subsidised establishment.

By the way, in the course of the discussion on foreign bands the interesting fact has been disclosed that there are regular agencies for the importation of the German bandsmen, whom we still see about the streets of the Metropolis. It is well known that the organ-grinders of London are recruited for the London padroni from agencies in Italy. But it has been popularly supposed that the heavy-spectacled Teutons who make early morning hideous by their execution of music upon wind instruments were luckless refugees, who possibly for political reasons had to flee from their own land. It seems, however, that a good deal of superfluous pity has been wasted upon them. An official from the German Consulate recently visited the Secretary of the Orchestral Association in search of one of these bandsmen, who had been left a legacy. The official had to be referred to one of the German agents, whose name by the way is given, and who resided in a road in Fulham. This agent, it appears, keeps all kinds of brass instruments in his house. He himself has emissaries or representatives, especially in the Black Forest, whence most of the bands-

UTH.

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men come. The men when they arrive here have very little knowledge of music; but the agent fixes them up with an instrument, and shows them to a certain extent how to play it, sending them out—I know not on what terms, although evidently the financial side of the matter is satisfactory to both parties. But there is small wonder that the performances of the street German bands are so unconscionably bad.

Another important post is now vacant, namely, that of organist at St. James's Palace and composer to the Chapels Royal. It is an honourable berth, although, like most organists' posts in this country, it is by no means too well paid. It is really a double berth, and down to Sir John Goss's death in 1880 it was held by two different people. Goss was "composer" only, an office created by William and Mary in 1699, with a stipend of £40 a year, for which the holder had to compose an anthem a month during his period of residence. But as far back as 1461, in the reign of Edward IV., the Chapel Royal had a "Master of Song." The organist is now appointed by a committee nominated by the King and headed by the Lord Chamberlain, although it is nominally in the gift of the Bishop of London, as Dean of the Chapels Royal; and there is likely to be a good deal of competition for it. The organist from 1876 to his retirement in 1891 was Mr. Charles Jekyll; but since the latter date the office has been filled by Dr. Creser, who came from the Parish Church, Leeds. He has now retired under circumstances which need not be discussed, but which are strictly honourable to him; and he has been accorded a pension. The nominal church duties, I believe, are limited to Sundays and Holy Days; but the boys have to be taught, and there is a ten o'clock Sunday morning service in the German Chapel at St. James's Palace, which, when his Majesty is in residence at Marlborough House, is usually attended by the King.

Although there have been many guesses about the Coronation music, nothing official will be decided until Sir Frederick Bridge's scheme has been submitted in due course to the King. It is, however, pretty certain that a very much smaller band and chorus will be used than at the Coronation of Queen Victoria. Indeed, as the whole force is to be stationed upon the organ screen, there will scarcely be room for more than fifty performers, even if some seats are not filched for representatives of the Press, as they were at the Queen Victoria Jubilee Service. Pelham Humphrey's "Grand Chant," which dates from the Restoration, and is set to the English words of the "Veni Creator" (a hymn which, by the way, has been used at every Coronation Service since the time of Richard II.), Handel's "Zadok the Priest," written for George II., and the "Hallelujah Chorus" are practically *de rigueur*; and it is anticipated that there will also be an anthem specially composed by Sir Frederick Bridge at the point where Queen Alexandra is crowned. The "Te Deum" is invariably in the Coronation Service, but the Litany, which was used at Queen Victoria's Coronation, will probably now be dispensed with. A better setting of the "Te Deum" than that of Boyce will, I should hope, be used. There may be some hymns, there will certainly be some processional marches, and there will, of course, be the usual "flourishes" by Mr. Paque, Sergeant Trumpeter, and his assistant State Trumpeters.

The various Covent Garden and other artists engaged by Mr. Grau, some of whom, by the way, were placed *hors de combat* by the variations of climate during a trying tour through the United States, have now all recovered, and have reappeared in New York. Among them is Mme. Eames, who has made her rentrée as Juliette to the Romeo of M. Alvarez; Mme. Sembrich, who has appeared as Norina in "Don Pasquale"; Mme. Calvé, who on Monday last week reappeared as Carmen; and Mme. Ternina, who opened the season with M. Van Dyck in "Tannhäuser," and last Friday was announced to sing in "La Tosca." Some of the artists are, I think, not sorry that the tour is over, and Mr. Grau declares that he intends never to attempt another.

CORRECTION



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

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I'll sing you a song of the Exhibition

Only lately left this town,
It didn't last long, but passed like a vision
And left things upside down.
O where is Sousa? lady-killer Amers?
Or the giddy Gondola,
Or the men who dressed like lion-tamers
In the pale-blue Orchestra?

O Sousa's big brass band,
And Marcovitch's tent!
I guess they've all been confiscated,
Now that our money's spent.



Say, don't you miss de Indian tea-ster—
Joost begin, joost now, coom quick,
With its "Hoory up, hoory up" funny foreign
chatter
And its famous Mango trick?
I could hear the tom-tom tomming every
minute,
With the place one blaze of light,
But now there ain't no tom-tom in it,
And the place is black as night.

Chorus—Sousa's big brass band," &c.



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The recital was given in the conventional costumes, which was all right, and they had even gone to the enormous expense of providing Marguerite with her palliasse of straw; it seemed a pity therefore not to have sprung another tuppence and provided a prison background or something dark in lieu of the backcloth representing a gorgeous apartment in which the scene was set.

The Selbini troupe of bicyclists consisted, if I remember rightly, of three ladies, two gentlemen, and a boy, and they are not only cyclists, but acrobats, tumblers, contortionists, hat spinners, and mandolinists as well. Theirs was a first-class turn, and they ought to be making a lot of money if one may judge by their nightly "turn overs." The ladies are cleverer than the mere male things, and did most of the work.

Charles T. Aldrich is the Tramp Juggler, but he didn't juggle any, at least not what I call juggling; I fancy though that he is an American and has not learnt our language, and when he calls himself a juggler he means a conjurer, which is a very different thing.

Part of his tramp business was familiar to me, because I had seen it done before by Mr. Seymour Hicks in the revival of *Little Jack Sheppard* some years ago at the Gaiety; but he had a lot of original tricks of his own.

He concluded with a burlesque of the Chinese Conjurer Ching Chang Foo, or whatever his name was, giving several of the tricks away with a pound of Chinese tea, so to speak.

Aldrich, to quote one of his native authors, is "the most amooisin' cuss yew hever seed."

"If thou wouldst visit fair Melrose aright";

So said Sir Walter, but the Melrose of Melrose, Keno & Welch happens to be dark, and is the only double summersault thrower who ever salted, so Mr. Keno or Mr. Welch informed me and the rest of the audience.

They had a table with them with which one of them was evidently fond of playing tricks, a kind of *table d'hôte* (doat) as it were.

I have put the joke into brackets for fear you should miss it.

Sousa and His Band performed as a compliment to the Directors, but I don't see why John Philip should have bothered about them, they hadn't paid for their seats; however, the rest of the audience were allowed to listen to the performance, and a fine performance it was too. The mannerisms of the talented conductor lent an additional charm to the execution of his own compositions. No offence intended.

Only five selections were set down on the programme, but in response to persistent encores at least eight or nine pieces were given, including the famous "Washington Post" and "El Capitan," introduced to us by Wolff Hopper. People who prefer wit and humour to mere buffoonery can appreciate Mr. Ernest Shand's songs, especially the ditty applying the rules of Euclid to every-day occurrences.

I owe Euclid a grudge myself, so I was glad to see him made fun of. Mr. Shand is a capital comic singer.

Old China is in two pieces, not that it is cracked; perhaps tableaux would be the better word, and does not refer in any way to the China of the Boxers.

The first piece is the Mantelpiece; it is midnight, and the figures on it come to life and disport themselves in the second tableau, which is in Arcadia.

It is a deliciously dreamy daintily delicate divertissement; I would say more, but my stock of adjectives is exhausted.

The principal *première danseuse* is Mdlle. Adeline Genée, who trips on the tips of her toes in the most in-Genée-ous and graceful manner.

Since this notice, which I have been obliged to hold over, was written, the programme has been somewhat altered. The ballet *Les Papillons* has been reinstated, and Mr. Henry E. Dixey, the American comedian, Hamilton Hill, Arthur and Clara Ballerini, the Hoopers, the Five Olracs and May Queen are all on the spot.

Glasgow Evening News
Sat. Nov. 23-1901

AN EXHIBITION LAMENT

(To the tune of "Kingdom Coming," Students' Song Book.)



I'll sing you a song of the Exhibition
Only lately left this town,
It didn't last long, but passed like a vision
And left things upside down.

The Queen,

Bream's Buildings, Chancery Lane, E.C.

ing from issue dated.....Jan. 1.1.1903



SOUSA AND HIS BAND.

AGAIN WE HAVE MR JOHN PHILIP SOUSA and his American Band with us, and, preliminary to a lengthy tour in the Provinces, the Orchestra on Friday last week commenced, at the Queen's Hall, a series of Afternoon and Evening performances which will be brought to a conclusion to-night (Saturday). Since the Band was last with us it has somewhat increased in number, but, as before, it is composed entirely of wind instruments and instruments of percussion, the string family continuing conspicuous by its absence. All the executants engaged, however, are thoroughly expert instrumentalists, and play with remarkable precision and spirit, and they are obviously in complete accord with their Conductor, who succeeds in impressing his own intentions upon them in a remarkable way. With the presence of so many brass instruments and the entire absence of strings the efforts of the Orchestra, it is true, appear at times a little hard and strident, but the works essayed are given with such impulse and brilliancy, and at times with such enthusiasm, that the attention of the auditor is held to the close. The programme on the opening night commenced with an overture by Wetge, and included a Suite by Mr Sousa entitled "Looking Upward," scored in three movements, as well as smaller works by Rubinstein, Mascagni, and other composers, and a new and very spirited March by Mr Sousa, entitled "Imperial Edward," which met with so much favour that it had to be given three successive times. The Conductor is, however, very liberal in the concession of encores, nearly every item in the programme being followed by a couple of supplementary pieces drawn usually from the very wealthy repertory of Mr Sousa's own productions, his "El Capitan," "Washington Post," "Hands across the Sea," and "Stars and Stripes for ever" being special favourites. The vocalist was Miss Estelle Liebbling, a soprano with a sweet and flexible voice, who was heard in Feicien David's "Charmant Oiseau." Mr Arthur Pryor, a skilful Trombone player, was heard to advantage in a solo called "The Patriot," and the accomplished American Violinist Miss Maud Powell, who has been engaged for the whole of the tour, played with great taste and technical skill Wieniawski's Fantasia on airs from "Faust." Mr Sousa and his Band met with a very cordial welcome.

The programme has been changed on each occasion, the programme last night, for instance, opening with Liszt's symphonic poem "Les Préludes," and including the Introduction and Bourrée, Grotesque Dance, and Melodrama and Finale from Sullivan's Incidental Music to "The Merchant of Venice." A fine performance, too, was given of an arrangement of the Closing Scene from Giordano's opera "Andrea Chenier," originally brought out at La Scala in Milan in 1896, and of which the Carl Rosa Company is shortly about to produce an English version. The excerpt was on Monday followed by a couple of encores, namely, "The Rose, Shamrock, and Thistle" and "Stars and Stripes for Ever," while Herbert's "Badinage," delightfully played, was succeeded by no fewer than three additional pieces, "A Tale of a Bumble Bee," "A Bundle of Mischief" (in which those instrumentalists whose mouths are not already engaged join in whistling and afterwards in vocal ejaculations), and "The Man Behind the Gun." Miss Caroline Montefiore sang with moderate success an air from Hiller's "Saul," but Miss Maud Powell, the Violinist, met with very great success. After a very finished rendering of three of Brahms's Hungarian Dances, in which she was joined by the Orchestra, she was enthusiastically applauded, and in response to a very emphatic demand for more, played the so-called "Handel's Largo in G." This was, however, not sufficient to satisfy the audience, and eventually the lady had to concede another encore piece, her choice this time falling on a Tambourin by Leclair, which was played with great finish and brilliancy. For the Concerts this afternoon and evening further attractive programmes have been provided.

Truth,
Truth Buildings,
Carteret Street, Queen's Gate, S.W.
Cutting from issue dated Jan 9 1902

MUSIC.

GERMAN AND OTHER BANDS.

THE bitter cry has again gone up from the distressed British musician that the foreigner is preferred to the native article. Indeed, the Orchestral Association, in a Report just issued, declares that "at many engagements our countrymen dare not speak a word of their own language when playing occasionally in some high-class houses." They have—often, I fear, by the comparatively simple expedient of putting on a uniform and remaining unwashed—to masquerade as Mauve or Piebald or other coloured Hungarian bandsmen, although the only language they speak at home is English. The ridiculous neglect of the native musician is, of course, an old complaint, but it has become intensified since the Court mourning,

which stopped all private party engagements, and reduced the unfortunate bandsmen to a very low state indeed. For, altogether apart from the hundreds of young ladies who are being taught the violin in our subsidised academies without the slightest hope of gaining a livelihood by their art, there are dozens of young men annually sent out into the world by the great schools of music practically as finished players, and who only ask for decently-paid engagements to earn their living. But good concert work is now almost entirely monopolised by the Queen's Hall band, so that many trained performers have to obtain berths at the theatres, or to turn their undoubted talents to use for small engagements, such as at homes, parties, dinners, balls, receptions, and other entertainments given in the houses or gardens of the great or, at any rate, of the rich. Yet although the native supply is much more than equal to the demand, it seems that the wealthy classes turn up their noble noses at their own countrymen and insist upon engaging foreign bands. And the joke of it is—although the unfortunate British musician may be forgiven if he does not quite see the point of the joke—that it is not the wicked pro-Boers who thus prefer the musical foreigner to the Englishman!

Perhaps a good deal too much has been made of the visit of the Sousa band to Sandringham. There is nothing unusual in the visit of foreign musicians to Court; and, indeed, during the week the Sousa party went to the King's Norfolk residence there were other bands—notably that of Herr Gottlieb—playing there. Both King and Queen, at any rate, have always been sincere in their championship of native art and industries. I see that in the United States it is now currently reported that his Majesty conferred the Royal Victorian Order upon the conductor, who, according to one sapient Transatlantic authority, should now rightly be entitled Sir Philip Sousa. This, of course, is nonsense, although it is true that Mr. Sousa, like a great many other people of late, received the medal. But the visit to Sandringham of Mr. Sousa, if it did nothing else, showed the strength of one of these foreign bands, and their adaptability to circumstances. The affection of their Majesties for old hymn tunes is very well known, and Mr. Sousa accordingly took down with him a considerable selection of hymns, music which, by the way, is, I learn, extremely popular at Sunday open-air performances in the United States. The hymns pleased the Court, and the King asked for several encores. But your English band would have kept to the old hackneyed repertory. English bandmasters offer little encouragement to British composers, and seem to have no ideas in native music beyond pot-pourris of airs from comic operas and musical comedies. No doubt, the individual bandsmen in our army bands are usually a good deal better than the average foreign article. But the bandmasters certainly need education on broader and less conventional lines, and the reason why they do not seem to be able to obtain that education at Kneller Hall may be guessed by those who watch the programmes of the students' concerts at that heavily subsidised establishment.

By the way, in the course of the discussion on foreign bands the interesting fact has been disclosed that there are regular agencies for the importation of the German bandsmen, whom we still see about the streets of the Metropolis. It is well known that the organ-grinders of London are recruited for the London padroni from agencies in Italy. But it has been popularly supposed that the heavy-spectacled Teutons who make early morning hideous by their execution of music upon wind instruments were luckless refugees, who possibly for political reasons had to flee from their own land. It seems, however, that a good deal of superfluous pity has been wasted upon them. An official from the German Consulate recently visited the Secretary of the Orchestral Association in search of one of these bandsmen, who had been left a legacy. The official had to be referred to one of the German agents, whose name by the way is given, and who resided in a road in Fulham. This agent, it appears, keeps all kinds of brass instruments in his house. He himself has emissaries or representatives, especially in the Black Forest, whence most of the bands-

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men come. The men when they arrive here have very little knowledge of music; but the agent fixes them up with an instrument, and shows them to a certain extent how to play it, sending them out—I know not on what terms, although evidently the financial side of the matter is satisfactory to both parties. But there is small wonder that the performances of the street German bands are so unconscionably bad.

Another important post is now vacant, namely, that of organist at St. James's Palace and composer to the Chapels Royal. It is an honourable berth, although, like most organists' posts in this country, it is by no means too well paid. It is really a double berth, and down to Sir John Goss's death in 1880 it was held by two different people. Goss was "composer" only, an office created by William and Mary in 1699, with a stipend of £40 a year, for which the holder had to compose an anthem a month during his period of residence. But as far back as 1461, in the reign of Edward IV., the Chapel Royal had a "Master of Song." The organist is now appointed by a committee nominated by the King and headed by the Lord Chamberlain, although it is nominally in the gift of the Bishop of London, as Dean of the Chapels Royal; and there is likely to be a good deal of competition for it. The organist from 1876 to his retirement in 1891 was Mr. Charles Jekyll; but since the latter date the office has been filled by Dr. Creser, who came from the Parish Church, Leeds. He has now retired under circumstances which need not be discussed, but which are strictly honourable to him; and he has been accorded a pension. The nominal church duties, I believe, are limited to Sundays and Holy Days; but the boys have to be taught, and there is a ten o'clock Sunday morning service in the German Chapel at St. James's Palace, which, when his Majesty is in residence at Marlborough House, is usually attended by the King.

Although there have been many guesses about the Coronation music, nothing official will be decided until Sir Frederick Bridge's scheme has been submitted in due course to the King. It is, however, pretty certain that a very much smaller band and chorus will be used than at the Coronation of Queen Victoria. Indeed, as the whole force is to be stationed upon the organ screen, there will scarcely be room for more than fifty performers, even if some seats are not filled for representatives of the Press, as they were at the Queen Victoria Jubilee Service. Pelham Humphrey's "Grand Chant," which dates from the Restoration, and is set to the English words of the "Veni Creator" (a hymn which, by the way, has been used at every Coronation Service since the time of Richard II.), Handel's "Zadok the Priest," written for George II., and the "Hallelujah Chorus" are practically *de rigueur*; and it is anticipated that there will also be an anthem specially composed by Sir Frederick Bridge at the point where Queen Alexandra is crowned. The "Te Deum" is invariably in the Coronation Service, but the Litany, which was used at Queen Victoria's Coronation, will probably now be dispensed with. A better setting of the "Te Deum" than that of Boyce will, I should hope, be used. There may be some hymns, there will certainly be some processional marches, and there will, of course, be the usual "flourishes" by Mr. Paque, Sergeant Trumpeter, and his assistant State Trumpeters.

The various Covent Garden and other artists engaged by Mr. Grau, some of whom, by the way, were placed *hors de combat* by the variations of climate during a trying tour through the United States, have now all recovered, and have reappeared in New York. Among them is Mme. Farnes, who has made her rentrée as Juliette to the Romeo of M. Alvarez; Mme. Sembrich, who has appeared as Norina in "Don Pasquale"; Mme. Calvé, who on Monday last week reappeared as Carmen; and Mme. Ternina, who opened the season with M. Van Dyck in "Tannhäuser," and last Friday was announced to sing in "La Tosca." Some of the artists are, I think, not sorry that the tour is over, and Mr. Grau declares that he intends never to attempt another.

The Stage.

16, York Street, Covent Garden, W.C.
(Chas. Carson and M. O'Connor, Publishers.)
Cutting from issue dated Jan 7 1902

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With regard to his visit to the King and Queen at Sandringham, Sousa said he was very proud of the honour his Majesty had conferred upon him in granting him the Victorian Order. The King also presented him with four pheasants which his Majesty shot himself. King Edward told him that the band played beautifully, and was finely drilled. In conclusion, Sousa observed: "I should like to say to the people of England, through the *Express*, 'Au revoir, and not good-bye,' for I mean to come back in June."

The gross profits of the tour amount to £24,000, of which Mr. Sousa's share was £8,000.

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"The finest band in the world, sir!" Thus spake an enthusiastic American gentleman who sat next to me at Queen's Hall last week what time Mr. Sousa and his sixty odd musicians introduced themselves once more to a London audience. And to emphasise his admiration and joy, my friendly Transatlantic neighbour hummed all the old favourite tunes and beat time with his hands and feet—especially his feet. Sometimes he did these things separately, but more often he accomplished all three at once. This might have been disconcerting under ordinary circumstances—but, bless you, how the trumpets roared, how the flutes squeaked, how the drums rattled, the cymbals crashed, and the trombones bellowed. The roof of Queen's Hall positively shook.

This huge volume of sound would be splendid, say, half a mile off, or in the open air. To me it seemed overpowering, even in the spacious Queen's Hall, and the absence of strings is, to my mind, a defect. However, it is Sousa's band, and it plays mainly Sousa's music, and those who like both will find exactly what they desire in Langham Place.

I cannot help expressing my deep admiration for the versatile sportsman at the back of the orchestra who played several species of drums, the triangle, the tambourine, cymbals, castanets, bells, and quite a number of other mystic instruments, the names of which I know not. The extraordinary way in which he seized one instrument after another, and the energy with which he applied himself to each, entitles him to a paragraph all to himself. So here it is.

HOME-MADE MUSICIAN.

How England awoke to the fact that she had a Celebrated Composer.

By WAKELING DRY.

There is one great English composer of whom everybody knows, of whose talent there is no possible question, and whose name is always ready as the silencing answer to any distinguished foreigner who tells us that we are not a musical nation. This great man was Henry Purcell, who was born, lived, worked, became organist of Westminster Abbey when he was sixteen, gave astonishing evidence of his previousness—if one may so call it—in music, and died when William III. was King, all in the space of thirty-seven years.

Things then were pretty much as they are now, at any rate so far as the taste of the fickle public was concerned. The great and shining light, George Frideric Handel by name, came over with his entrancing Italian charm the ear and catch the unthinking, they forthwith allegiance to him, and Purcell is completely overshadowed.

To-day "The Honeysuck" is whistled everywhere. Everybody brought it here—Sousa his wonderful brass band with consummate skill in its insidious sweetness into the Hall, sacred to the ardent if it is the most distracting whole world for listening to tune itself; its prototype a musical play produced ago. But nobody discovered then. And there are good, home-made tunes. this—they are home-made

Exquisite Finish.

Much in the same way has shown us how to finish. How exquisitely finished all is! How different from similar startlers that transpontine audiences past, and yet in a way flickering gaslight, even electric incandescent light and assertive brilliant drop, are dispensed black darkness the stage your expectancy is transposed. How much depends on one!

The Purcell Society is young artists and enthusiasts with the idea of making it, as it were, to the man by playing some of the pretty clear that the English of absolutely nothing of Purcell. They occasionally hear go to Westminster Abbey noons, and they probably idea that he was a disman may be very brilliant yet very dismal in an ant happens that some of the the honour of being in the operatic repertory are their operas.

Public Awakening.

The English public would thought they would have Purcell. They performed and the unwary musician orchestrate some of the upon by all the experts, to the shedding of blood; seeing that poor Purcell had been neglected about 200 years, it seemed hardly necessary to evince such a strong feeling in touching up some of his compositions for public representation.

This Art with a capital A, this Art for Art's sake, is all the most paralysing self-deception that ever laid hold of man's enthusiasms and stifled his best endeavours. We have had the harpsichord accompaniment at Covent Garden in all its archaic emptiness. Play a Mozart Sonata on a harpsichord in a small room, before a good handful of people, and the effect is exquisite. But do not ask the gentleman who pays for a seat in a far-off gallery to listen to the harpsichord.

After the performance of "King Arthur" a whole heap of money was subscribed to put up a most beautiful organ case in Westminster Abbey. This was very nice for the Abbey organ, which wanted a case, but it did not seem to help on the appreciation of Purcell much, and as soon as the organ got this handsome case nobody troubled much more about our one great English Old Master.

The Purcell Society.

This Purcell Society, then, has a very great and interesting claim upon the English public, if even in a small way it leads to some closer acquaintance with the compositions of the master; and the character of the whole thing is that it does not

appeal to its immediate members. a theatre in the suburbs, or wherever you get one, and sandwiches its performance in between the latest musical success. "The Post Office Girl," or that startling melodrama, "The Wail of the Strangled." There is no jargon of an art cult; it is just left to appeal to the gallery, and it is astonishing how much it does appeal when you analyse it. Properly done, and with the entertainment side of the whole thing well to the front, it appeals in precisely the same way as William Gillette does, or as Handel did, who, by the way, was also given to seeing very much ahead of him. The fascinating 5-8 rhythm which Tchaikowsky used to such effect in his "everlasting" symphony (this is sometimes known as "Pavane"), Handel used in his opera "Orlando," one of the operas he turned out generally once a week. They all appealed because he did something old, something familiar, in a fresh and an effective way.

With true magnanimity the Purcell Society are even going to give their master's rival, Handel, a chance this year.

That pretty pastoral, "Acis and Galatea," beloved by every choral society in the kingdom, is to be produced with a stage setting by Gordon Craig and Martin Shaw this evening at the Great Queen-street Theatre. Given full opportunity for his particular talents, Mr. Craig may be relied upon to show us some very novel and decorative effects and startling innovations in the of stage management. Like Handel, Purcell and some of our American friends he is very much in advance of his time.

When last I saw him on the stage, at time of the "Dido and Aeneas" production last year, his ever delightful mother—Ella Terry—radiant with enthusiasm in anything that savours of the stage, whether by Purcell or Puccini, said to me: "It's the candles that does it." This was in reference to something specially decorative in the way of lighting a singularly weird procession. He is such an innovator that wings, and flats, and backcloths, and gas-battens, and all the other old-fashioned paraphernalia disappear together. Here we have an innovator, a man who has something fresh to show us, a genius if you like. And when you have this turned on to the old masters like Handel and Purcell, without upsetting the worth or the beauty of their works, the English pleasure-loving public may expect something that will whet the jaded appetite, even if one places the matter on no higher level than this.

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Things then were pretty much as they are now, at any rate so far as the taste of the fickle public was concerned; and when a great and shining light, George Frederick Handel by name, came over from Germany with his entrancing Italian-like melodies to charm the ear and catch the plaudits of the unthinking, they forthwith transferred their allegiance to him, and Purcell was completely overshadowed.

To-day "The Honeysuckle and the Bee" is whistled everywhere. Of course, somebody brought it here—Sousa this time, with his wonderful brass band, stage-managed with consummate skill into a perfect entertainment. In French garb it has wormed its insidious sweetness into the St. James's Hall, sacred to the ardent music-lover, even if it is the most distracting place in the whole world for listening to music. As to the tune itself, its prototype may be found in a musical play produced not so very long ago. But nobody discovered it was so lovely then. And there are hundreds of other good, home-made tunes. The trouble is just this—they are home-made.

Exquisite Finish.

Much in the same way William Gillette has shown us how to play a melodrama. How exquisitely finished, how enjoyable it all is! How different from the hundreds of similar startlers that have thrilled the transpontine audiences for generations past, and yet in a way how like! But the flickering gaslight, even the more modern electric incandescent lighting with its sudden and assertive brilliance, the wobbling act drop, are dispensed with. Out of the black darkness the stage picture dawns, and your expectancy is translated into wonder. How much depends on how the thing is done!

The Purcell Society is a band of earnest young artists and enthusiasts, who began with the idea of making some tardy reparation, as it were, to the memory of a great man by playing some of his works. It is pretty clear that the English public, particularly the English opera public, know absolutely nothing of Purcell or his works. They occasionally hear an anthem if they go to Westminster Abbey on Sunday afternoons, and they probably go away with the idea that he was a dismal old person. A man may be very brilliant in an opera, and yet very dismal in an anthem; but it often happens that some of the people who have the honour of being included in the stock operatic repertory are precious dismal in their operas.

Public Awakening.

The English public woke up one day and thought they would have a centenary of Purcell. They performed "King Arthur," and the unwary musicians who dared to orchestrate some of the score were pounced upon by all the experts, and it nearly led to the shedding of blood; seeing that poor Purcell had been neglected about 200 years, it seemed hardly necessary to evince such a strong feeling in touching up some of his compositions for public representation.

This Art with a capital A, this Art for Art's sake, is all the most paralysing self-deception that ever laid hold of man's enthusiasms and stifled his best endeavours. We have had the harpsichord accompaniment at Covent Garden in all its archaic emptiness. Play a Mozart Sonata on a harpsichord in a small room, before a good handful of people, and the effect is exquisite. But do not ask the gentleman who pays for a seat in a far-off gallery to listen to the harpsichord.

After the performance of "King Arthur" a whole heap of money was subscribed to put up a most beautiful organ case in Westminster Abbey. This was very nice for the Abbey organ, which wanted a case, but it did not seem to help on the appreciation of Purcell much, and as soon as the organ got this handsome case nobody troubled much more about our one great English Old Master.

The Purcell Society.

This Purcell Society, then, has a very great and interesting claim upon the English public, if even in a small way it leads to some closer acquaintance with the compositions of the master; and the character of the whole thing is that it does not

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Jan 1902

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

We have had a good deal of music this term, some of it of the truly miscellaneous kind, and therefore it will only be possible to chronicle some of the more serious and artistic performances.

The first concert of note took place in the Town Hall, on October 24, under the auspices of the Musical Club, when the Kruse String Quartet gave a capital chamber concert. The principal works constituting the programme were Beethoven's Quartet in E flat major (Op. 74), and Schubert's Quartet in G major (Op. 161). The next day, in the same building, Mr. Leonard Borwick and Mr. Plunket Greene gave a concert, Mr. Borwick playing very delightfully, as the first item, Schumann's Sonata in F sharp minor (Op. 11) dedicated to Clara Wieck—and in the second part of the programme, several pieces from ancient as well as modern composers. Mr. Greene contributed a number of songs, no less than thirteen being placed in the programme.

On November 13, the professor of music, Sir Hubert Parry, discoursed in the Sheldonian upon 'The Differentiation of Style in Music,' giving us a thoroughly admirable lecture.

The Ludwig String Quartet, under the auspices of the Musical Union, gave an excellent all-round concert in the large room of the Examination Schools, on November 18, the chief items being Beethoven's F minor Quartet and Haydn's Quartet in C (Op. 33). On the 28th, in the Town Hall, Mr. Borwick again appeared with Herren Carl Halir, Hugo Becker, and Mr. Hobday as

colleagues, giving Dvorák's Trio in F minor (Op. 65) and Brahms's Quartet in G minor (Op. 25) as the chief items of a genuinely good concert.

On the 19th ult., the Oxford Gleemen gave a concert in the Town Hall, when the principal item was Grieg's beautiful and picturesque 'Landerkennung.' Perhaps I should mention that we have been visited during the present term by the little Albertini and the great Mr. Sousa.

Cutting from the *Violin Times*
Dated January 12 1902
Address of Journal London

On Sunday, Dec. 8, 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. John Phillip Sousa and his band sailed for New York on board the *Philadelphia* on the 14th Dec. Mr. Hermann Klein was also among the passengers.

The March King was interviewed by an *Express* representative before sailing for America, and, amongst other things, said:—"I and the members of my band have been delighted with our visit, both from an artistic and social standpoint we could not have been treated better. We have made friends and have played to the same kind of audiences as in America. We found it was no use saying we were a great band; we had to play and demonstrate it. Afterwards people said lots of nice things about it."

With regard to his visit to the King and Queen at Sandringham, Sousa said he was very proud of the honour his Majesty had

conferred upon him in granting him the Victorian Order. The King also presented him with four pheasants which his Majesty shot himself. King Edward told him that the band played beautifully, and was finely drilled. In conclusion, Sousa observed: "I should like to say to the people of England, through the *Express*, 'Au revoir, and not good-bye,' for I mean to come back in June."

The gross profits of the tour amount to £24,000, of which Mr. Sousa's share was £8,000.

Cutting from the *Violin Times*
Dated January 12 1902
Address of Journal London

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," says a writer in the *Whitehall Review*, "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."

Bristol Eng News
10/1/1902

Sousa, before sailing for America, contracted to compose a new comic opera in collaboration with a well-known London librettist. The opera will be produced at a West-end theatre during the Coronation festivities, and Sousa will conduct the first performance.

Cutting from the *British Bandsman*
Dated January 12 1902
Address of Journal London

attacked!
I HAVE heard Sousa's Band again, this being the fourth time. They played exactly the same programme as I had previously heard, with the exception of a single piece. On each of the four occasions the same encore marches were played. I am convinced that the band would have played equally as well if John Jones or Bill Brown had conducted them, for they knew the pieces and the points "by heart," and, in fact, could play without any conducting. There could not possibly be any need for Sousa to indicate the emphasised second-beat notes in the "Washington Post" March by imitating the bass drummer's beat. But then what a characteristic bit of the performance would be missed! A Sousa Concert without Sousa would not be a Sousa Concert! (A bit mixed, p'raps, this is, but the "Hamlet" simile is stale.) Of course you have noticed that the programmes are headed

"GRAND CONCERT BY
SOUSA AND HIS BAND."

So, of course, we must have Mr. Sousa's performance as well as that of the band.

Seriously, I have no reason to change the opinion expressed in my first notice. The performance is "smart" and novel. In comparison, our best bands are more solid and versatile. By this I mean that our bands, taken all round, are the better. For the particular repertoire Sousa has worked up it is only to be expected his band should be *facile princeps*, but their repertoire is (apparently) a very limited one. Our best bands have an unlimited or, at any rate, a vast repertoire, and play everything equally well.

Talking of American bands, I hear that the American battleship *Olympia* is likely to be over here at the Coronation of our King. This ship maintains a fine band, which Harry Coleman, of Philadelphia, has just equipped with a complete set of Misenharter instruments. By the way, Sousa's Band made a great effect with "The Honeysuckle and the Bee" by whistling the chorus on repeating it. Get this march, "Honeysuckle," from R. Smith and Co., and play it this way, and it will "fetch the public."

Violin Times
Jan

Mr. John Phillip Sousa and his band sailed for New York on board the *Philadelphia* on the 14th Dec. Mr. Hermann Klein was also among the passengers.

M. Ysaye may be expected in London again at the end of January.

Mr. Newman's symphony concerts during the sixth after Christmas season are as follows:—Saturday afternoons, Jan. 18th, Feb. 1st, Feb. 22nd, and March 8th; all at 3 o'clock.

THE BRITISH BANDSMAN.

January 12th, 1902.

I HAVE heard Sousa's Band again, this being the fourth time. They played exactly the same programme as I had previously heard, with the exception of a single Sousa's piece. On each of the four occasions the same BAND. encore marches were played. I am convinced that the band would have played equally as well if John Jones or Bill Brown had conducted them, for they knew the pieces and the points "by heart," and, in fact, could play without any conducting. There could not possibly be any need for Sousa to indicate the emphasised second-beat notes in the "Washington Post" March by imitating the bass drummer's beat. But then what a characteristic bit of the performance would be missed! A Sousa Concert without Sousa would not be a Sousa Concert! (A bit mixed, p'r'aps, this is, but the "Hamlet" simile is stale.) Of course you have noticed that the programmes are headed

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Violin Tune
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MUS. TRADE REVIEW

15 JAN 1902

1907

Orchestral music has been in a particularly flourishing condition. This is chiefly due to the enterprise of Mr. Robert Newman, who, under the title of "Promenade Concerts," gave what was practically a series of extremely inexpensive symphony performances at Queen's Hall during the autumn, and who, later on, also organized orchestral concerts at the Crystal Palace, and, with an enlarged band of 200 performers, at the Albert Hall. At Queen's Hall during the early autumn he introduced quite a couple of dozen novelties, including, amongst the English works, a Suite in F by Mr. Cunningham Woods, Mr. Clarence Lucas's 'Macbeth' Overture, Dr. Elgar's 'Military Marches,' Mr. R. Steggall's Dramatic Prelude, Mr. O'Neill's 'In Autumn,' and works by Mr. Cobb, Mr. Pitt, and others. New symphonies by MM. Alfvén, Weingartner, and Balakireff, and orchestral works by Tchaikowsky, Liapanow, Cezeza, Floersheim, Bloch, Volback, MacDowell, Glazounoff, and numerous others were also produced by Mr. Newman, though few seem to have survived an initial performance. The most important production of the year was Dr. Elgar's 'Cockayne,' which (it was first heard at the Philharmonic) has been frequently performed both in London and the provinces, and has also achieved success on the Continent. A new symphonic poem by Mr. William Wallace, D'Albert's violoncello concerto, Sauer's pianoforte concerto, Roze's 'Sweet Nell' suite, Hugo Becker's violoncello concerto, Farjeon's 'Fairy Tales' suite, and Somervell's suite have been produced, while among the new orchestral works at the musical festivals the most important were Dr. Cowen's 'Phantasy of Life and Love' and Mr. W. H. Bell's 'Song in the Morning.' In May, Mr. Newman held his annual festival, and during the week MM. Colonne, Ysaye, Saint-Saëns, Weingartner, and Wood appeared as conductors. Mr. Wood, as conductor, and Mr. Newman, as manager, have likewise been responsible for the production at Queen's Hall of Dr. Cowen's new overture 'The Butterflies' Ball,' and of Sir A. C. Mackenzie's 'Coriolanus' music. The visit of Mr. Sousa's American band, who played in London both in going to and returning from the Glasgow Exhibition, should also be mentioned.

Sketch
Date 15/1/1902

POPULAR PANTOMIME SONGS.

I find it amusing to notice the songs that have "caught on" in the pantomimes and elsewhere. As for "coon songs," the first I ever heard was in the burlesque of "Christopher Columbus," at the Lyric Theatre, years ago. Miss May Yohe was the vocalist, and she may be said to have started the "coon song" craze which is now so universal. One of the most amusing examples of the modern song,

"THE HONEYSUCKLE
— AND THE BEE,"

was first introduced by Sousa's Band before the King and Queen at Sandringham, and it was performed the other day by the Mohawk and Moore and Burgess Minstrels. Like most songs of the kind, it has a dance finale, and the object of the chief male performer is to make himself look as much like a bee as possible. He is in black and yellow stripes, while the feminine artiste represents in delicate tints the honeysuckle, and her object is to entangle the bee in the tendrils of the honeysuckle. Another of these "coon songs," now in high favour at the Oxford, is "Ma Japanese Cherry-Blossom," sung by Miss Marguerite Fish. "The Honeysuckle and the Bee" is given at nearly every theatre in London. At Drury Lane, "Come Out, Dinah, on the Green," and "Tell Me, Dusky Maiden," are favourites. Francis Day and Hunter publish several songs that have been very successful. Among them are "I May be Crazy, but I Love You," by Leslie Stuart, sung by Eugene Stratton; "It Didn't Come Off, After All," "Oh, Flo!" &c.

The Sunday Times,

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

ing from issue dated Jan 19 1902

At the Palace Theatre few changes have been made in the programme lately, the recently produced tableaux vivants being the special attraction. That these are produced with every possible advantage both to artist and onlookers everyone will admit. The choice of subjects has been well considered, but the exigencies of daily life demand strong emotions, and the new picture, added some days ago, and representing "The Last Shot at Colenso," stir the heart as nothing but courage and devotion can. The war has been full of noble incidents and self-sacrifice. To die in the hot of the fight is glorious; but to stand at "attention" and wait for the last shot that shall be their portion is no light duty. This our gunners did at Colenso, and gave, in the highest sense of the word, their lives for their country. The scene is vigorously depicted, and the pathetic figure of Lieutenant Roberts reminds all that it was on this occasion that he won the Victoria Cross and now sleeps in a soldier's grave. All honour to brave officers, and more to our rank and file, who are indeed jewels in the Imperial crown.

Our variety artists and audiences owe a debt of gratitude to John Philip Sousa. His amusing antics as musical director have indeed lent themselves to the building of other people's successes. Comic as the Anartos are, it is the Sousa imitation that brings down the house. Even those who did not see the great man can appreciate the exaggeration of his idiosyncrasies.

The word "manipulation" is to me objectionable to a degree; therefore the desired preliminary use of it lessens the enthusiasm with which I should otherwise acclaim an exhibition of Burmese football, under the auspices of Mount Toon at the Alhambra this very next Monday, as advertised by C. McD.

EASTBOURNE GAZETTE

15 JAN 1902

THE WINTER SEASON.

THE MUNICIPAL ORCHESTRA.

MR. THEO. WARD'S NEW MARCH.

"FUZ-BUZ" RECEIVED WITH ENTHUSIASM.

The first performance in public of Mr. Theo. Ward's new march, "Fuz-Buz," constituted, of course, the chief feature of Saturday night's concert in the Devonshire Park Floral Hall. Not but that there were other enjoyable items. In particular Mr. William Dlewellyn's vocalisation was excellent, notably in the fine "Bedouin Love Song." But no little anticipation had been aroused as regards the new march, owing to the success of the same composer's "Ping Pong" having developed to a degree which Mr. Ward himself would probably have been almost the last to foresee. Let it be said at once that such expectations were by no means "doomed to disappointment." "Fuz-Buz" belongs to that style of march the craze for which was largely originated by Sousa, the American "March-King," who seems to possess a unique gift for writing music of this description. In this respect it bears an affinity to its predecessor. But in at least one of its movements the new work can boast of a graceful strain of flowing music such as is nowhere to be found in "Ping Pong." The popularity of the latter march may be judged from the fact that after demanding a second, and even a third performance of "Fuz-Buz," a cry for "Ping Pong" was raised with such persistence by the audience that the orchestra were obliged to strike up the now familiar strains.

On Saturday evening next the instrumental music will be interspersed with ventriloquial sketches and impersonations of Albert Chevalier by Mr. Nelson Hardy. "Fuz-Buz" will be repeated in response to numerous requests.

The chamber concert last Thursday was notable in several respects. Beethoven's Fifth Sonata was played by Mr. Tas (violinist) accompanied by Mr. Theo Ward on the piano; and a trio by the same composer (violin, piano, and violoncello) was also admirably rendered. Mr. Jones (violin) contributed a solo "Reverie" (Dunkler); and Haydn's Ninth Symphony—a very beautiful work—was well received. We need hardly add that these chamber concerts richly deserve the support of all lovers of music.

From

Date

The gross profits of the Sousa tour through Great Britain amounted to £24,000., of which Mr. Sousa's share was £8,000.

Lady's World
Jan 1902

Sousa's celebrated band proved an undoubted attraction in London after their successful appearances at the Glasgow Exhibition. The matinées at the Empire Theatre, and the evening performances at the capacious Covent Garden Opera House, were all attended by large numbers of the music-loving public.

Shunday Times
19 JAN 1902

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Birmingham Gazette
Jan. 23- 1903

MR. SOUSA AND HIS BAND:

We learn with regret that Mr. Sousa is deeply hurt by the criticism of his performance in Birmingham which appeared in the "Daily Gazette" on November 22 last. Mr. Sousa considers our critic very far outstepped fair criticism. That was certainly not the intention. Our critic evidently has strong preferences—they may even be called prejudices—in favour of other bands, and the interpretations they give of classical music, but the superlative excellence of Mr. Sousa's band in the treatment of American music has undoubtedly been proved by his great popular success throughout his British tour, terminating in his performance by Royal command before the King, Queen, and Royal Family at Sandringham. We regret, therefore, that the publication of our article gave pain to Mr. Sousa, whose tuneful genius has been a source of infinite delight to thousands.

By Express
22 JAN 1902

A TEA-CAKE WALK.

"The Bond Street Tea Walk," or, "Tell me Pretty Marie," is the new star turn at the Tivoli. Miss Marie Lloyd has been to Bond-street, it appears, and kodaked the little humours of the pagodas there. She minces in with a number of ladies and gentlemen, and off they go. The ladies are all very nicely turned out, and the men's hats shine like mirrors. In a word, the very best music-hall crowd we have had. Miss Lloyd orders muffins, finicks about her dog, surveys us all through a pince-nez, and trips about. The young dandy at her side plays up to her capitally, and by a miracle of care—for the stage is rather small for the job—avoids tearing her frock to ribbons.

"NOTHING NEW"

The whole thing is obviously suggested by the "Pretty Maidens" in "Florodora"—and a good suggestion, too. But, frankly, it seems absolutely barren of observation. We know all about the dandy and his eye-glass, and Fido, the little dog. They are old "props," and did duty in the stone age. One looks in these biographic days for a little "news" from Bond-street—the last little shibboleth, the precise angle of the handshake, something even witty. But the dog and the masher, and the muffin and the perpetual "pretty maiden" bobbing! Frankly, these are chestnuts.

ELFIE FAY, PHOTOGRAPHER.

Now take Elfie Fay, the Sousa Girl. We didn't all see Sousa, and you might wager all Lombard-street to a china orange that a good percentage of the Empire crowd that applaud her to the echo didn't see him either. Then why do they applaud if they are unable to verify the imitation? Well, the fact is, Elfie Fay's Sousa would "go" if nobody in the audience had seen him. Why? Because, intuitively we all feel that her "news" is true. There is a freshness of oddity about her conductor that convinces you at once that she is the correspondent on the spot. The halls have been peppered with Sousas, but it is only Elfie Fay's that tickles you on the way out by the sheer vividness of her portrait. Elfie Fay has seen Sousa, and brought back everything. Marie Lloyd has been to Bond-street, and brought back—a masher!

SOUSA AND HIS BAND.

"Sousa and his Band." To most people those words meant a few months ago only the headlines that stared from out the posters on the hoardings and the advertisements in the newspapers. But now that Sousa has come and gone, has "conducted" himself into the hearts of the British people, has added so immensely to his popularity and has been so signally honoured by the King, the words mean more than a catch-line; they bring up the picture of a composer and conductor of unique individuality, and recall the pleasant memory of his stirring marches and characteristic melodies.

Science has made it possible for us to enjoy more than the memory and recollection of such music, for with the aid of the Graphophone and "Columbia" Records, Sousa's marches can be heard as played by Sousa's own band. Those who did not have the opportunity of hearing the fascinating American can yet have that pleasure through the Graphophone's brilliant reproductions.

Genuine Graphophone and Phonograph records of Sousa's own concert band can be obtained only in "Columbia" Records, which are the best and cheapest on the market, having a world-wide reputation for superiority. "The Honeysuckle and the Bee," a melodious, dreamy, "rag time" love song was popularised by Sousa during his recent English tour. It is the most popular song of the day. Phonograph records of it and the other popular pantomime successes may now be had from the Columbia Phonograph Co. Genl., 122, Oxford Street, W., European Distributors of Graphophones and Columbia Records.

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WHEN Sousa and his band return to England this summer they will begin their conquest of the country at Plymouth, where they open next June.

the *Paddington Gazette*
Dated January *25* 1902
Journal

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cutting from the *Bradford Argus*
Jan 24

ate

Address of Journal

The whole of the artistes and staff of George's Hall, who are giving successful performances of "Babes in Heaton Woods," have been invited to the Empire Theatre this evening by Mr. Lennon. There is no performance at the Hall this evening of the local pantomime owing to the Permanent Orchestra Concert.

A correspondent who has attended the Permanent Orchestra Concerts regularly for years attributes the apathy of the public to the inadequate catering for the variety of tastes distributed among an audience. Symphonies, suites, and concertos are all very well for the cultured and studiously inclined, but the working out of sonata movements by their very length necessarily becomes tedious to the general listener, who longs for relief in ensemble effects. By this the writer evidently refers to the ponderous chords emphasised by brass instrumentalists—a department of the Permanent Orchestra which has always struck me as insufficient to meet the demands of fortissimo passages. In an orchestra of 80 performers a trio of tromboni and a couple of cornets are inadequate to satisfy the needs of specially dramatic passages. When Sousa's band lately visited the city who could not but feel the electrifying influence of a group of trumpeters placed behind the conductor's back as they gave forth a blast "of no uncertain sound!"

This method of music-making might be decried as mere sensationalism, but nevertheless the idea was extremely fascinating to the audience, who were there to be entertained, and not bored by academic effusions.

the *Middlesex Chronicle*
Dated January *25* 1902
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Era.

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

Cutting from issue dated *Jan 25* 1902

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from the *Wood Green Way Herald*
Jan 24/1902
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from the *family Churchman*
Jan 25 - 1902
of Journal

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Yorkshire E Post

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Retford News
Jan 25

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Birmingham Gazette
23 - 1902

MR. SOUSA AND HIS BAND.

We learn with regret that Mr. Sousa is deeply hurt by the criticism of his performance in Birmingham which appeared in the "Daily Gazette" on November 22 last. Mr. Sousa considers our critic very far outstepped fair criticism. That was certainly not the intention. Our critic evidently has strong preferences—they may even be called prejudices—in favour of other bands, and the interpretations they give of classical music, but the superlative excellence of Mr. Sousa's band in the treatment of American music has undoubtedly been proved by his great popular success throughout his British tour, terminating in his performance by Royal command before the King, Queen, and Royal Family at Sandringham. We regret, therefore, that the publication of our article gave pain to Mr. Sousa, whose tuneful genius has been a source of infinite delight to thousands.

The Entracte,

3, Catherine Street, Strand, W.C.

Cutting from issue dated Feb 1 - 1902

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ENTRACTE

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P. T. O.

Journal : DE TELEGRAAF

Date :

FÉVRIER 1902

Adresse :

AMSTERDAM

Signé :

STADSNIEUWS.

„Bellevue.”

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Observer & Chron
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Sousa Suggests to Bournemouth.

We have this week seen a letter just received in Bournemouth by a well-known resident from Mr. John Philip Sousa, dated New York, Jan. 29, in which the eminent bandmaster says:—
“Your letter of the 11th was received, and was the means of bringing back pleasant recollections of my British tour just finished. I shall always, owing to the kind attention received there, have nothing but the kindest feelings toward Great Britain and its people, and I am looking forward to the time when I shall visit it again. I was, however, somewhat surprised to find that Bournemouth, which is such a musical centre, did not possess a concert hall in keeping with the other places which I visited during my British tour. It would seem to me that your city could support a larger pavilion for musical purposes than it now possesses, and that an admirable location for it would be somewhere near the approach to the pier and the sea.”

P. T. O.

Domby Gazette
24/2/1902

ART, MUSIC AND THE DRAMA.

MR. SOUSA'S BAND BEFORE THE KING.

A STORY OF HARRY FURNISS.

THEATRICALS AT THE ROYAL COLLEGE OF MUSIC.

LONDON, Dec. 6.

Mr. Sousa's American band, who have concluded their engagement at Covent Garden, were taken down to Sandringham 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 Davis, 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.

P. T. O.

Observer & Chronicle
Feb 22
Bournemouth

THE PIER PAVILION QUESTION.—A “Lover of Music” writes:—“If any further evidence than that given by Mr. Sousa in your issue of last week is needed, surely it may be found in the fact that many people applied for seats which they were unable to obtain, owing to the accommodation being insufficient to meet the demands, at Madame Clara Butt's concert last Saturday; and I have reason to believe that this is frequently the case when there is anything of a first-class nature given at the Winter Gardens. If, therefore, the corporation possessed a more commodious building, which was more comfortably arranged, and less draughty than the existing one, there is, I think, little doubt but that it would receive a much larger share of patronage, to the consequent benefit of the rate-payers.”

—Anent Mr. Sousa's contribution last week, the Bournemouth correspondent in this week's “Pelican” says:—“Mr. Sousa once spent a day—not a wholly unprofitable one, either—in Bournemouth. But this hardly entitles him to pose as an authority upon our needs. Nevertheless, he has written all the way from America to us, and we require a better and a larger concert hall than we now possess, and he kind words. What a powerful influence!”

SOUSA AT WARWICK CASTLE.

After the performance at "Arcadia," the band had engaged with Mr. Birch to play a programme of music at Warwick Castle, from eleven o'clock till midnight, with Lady Warwick's house party as an audience. As the engagement had been made through Mr. Birch, he arranged for ten carriages to be sent by Mr. Daniels, of Warwick, who supplies carriages for the castle. Unfortunately the sudden change in the weather—the extraordinary "Ground Frost"—made the roads all but impassable for horses whose shoes had not been roughed, and the change appears to have come too suddenly to afford time for the "roughing." Mr. Daniels did his best, it was impossible to convey the whole band party to Warwick, and some fifteen members of the band did not get to the castle. Outside the Pump Rooms the men waited on the slippery causeway, while the policemen slid about in their endeavour to prevent the cluster of bystanders from assuming the dimensions of a crowd. One officer actually succumbed on the treacherous foothold and his helmet flew into the road, to the irritation and unrespecting amusement of the spectators. Mr. Birch was eagerly calling out for any cabs whose horses had been roughed, but the supply of these was quite unequal to the demand. Mr. and Mrs. Sousa drove off in Lady Warwick's carriage, the coachman driving at a gingerly pace. Mr. Birch remained behind to attend to the carriages—arrangements. The bandsmen took the situation cheerfully and chatted freely with the spectators. Most of them spoke with a pronounced American drawl—"We shall be here all night, sure," "When we went to Sandringham the arrangements were just all right," "I'd do anything for home and mother." The popular notion that the band is made up of "foreigners" i.e. "Italians and Germans," was laughed at by the bandsmen, and they attributed the impression to the unusual pattern of their caps. Slowly the carriages came up, and in batches the men were driven to the castle, until a telephone message was received, saying that as the concert had begun, the remainder would not be wanted, and about fifteen of the men went home to their lodgings, contented enough with the message, for they had played at two concerts (at Stratford and Leamington), since leaving Cheltenham at 10.15 in the morning. It should be explained here, that it was the intention that the bandsmen should stay in Leamington on Saturday night. The original idea of taking a special train from Warwick to Paddington after the castle concert, had been set aside by Mr. Sousa himself, and the special train was ordered for ten o'clock on Sunday morning. So that all the bandsmen had secured lodgings in Leamington, and there was no inconvenience on this account. What might have proved to many bands an insurmountable difficulty, was the trouble that occurred to the music. This was sent along at 10.30 by the old road, in a trap driven by Mr. Duke, of Clemens Street, Leamington, but the progress on the ice-coated road was so slow, that the music did not get to Warwick until considerably later than, of course, would have been the case, had the road been in its usual condition. To make matters worse, at the Avon Bridge, a four wheeled cab skidded into Mr. Duke's trap, and both horses went down, but only the cab horse required to be taken out to be retraced. When the music reached the castle, the concert had commenced, the band playing from memory, and, as Mr.

the men... is a propo... can... per...
commend itself. The case
many book publishers who have found
issue a 4s. 6d. novel in a 6d. edition. To this
ever, it may be replied that the novel-reading
section of the public is far larger than the musical
section; moreover, absolutely new novels are
not usually issued in this cheap edition. A
further inquiry into the possibilities of cheaper
music would seem to indicate that no very great
reduction could be made without diminishing
present profits.

WHAT THE COMPOSER EARNS.

A new song can be bought, if one knows how to
get it, for 1s. 4d. The average person, if asked
what the composer gets out of this, would prob-
ably say (if he did not know) about one-half.
Such people are surprised to hear that a royalty
of 4d. a copy is the average, 3d. and 2d. being
often given; it costs the publisher as much as
this, or slightly more, to print the song, and as
often as not there is a librettist to be paid as well.

It must be borne in mind also that a very large
number of copies have to be given away free. In
addition to copies sent out for review, etc., a large
number have to be distributed among professional
singers, so that if a song were to be published at
even 9d., a very great increase in sales would be
necessary to produce the same profit. However,
there is a possibility of the experiment being
tried at some future date, and the result will be
awaited with interest. A serious objection, un-
fortunately, to any such experiment is that this
act might be interpreted as a confession of weak-
ness on the part of the publisher.

It may be safely said that if there were any
great money-making possibilities in cheap songs
new firms would have arisen before this to exploit
the idea. The pirate, of course, obtains his profit
from a song by the simple expedient of paying the
composer nothing and printing it badly on bad
paper.

In conclusion, it may be said that there is still
some hope of obtaining further legislation. A
certain amount of sympathy has been enlisted in
parliamentary quarters, and next session may pos-
sibly see an amendment to the existing Act intro-
duced into the House of Commons providing
equality and search-warrant clauses. In the
immediate future a large meeting is suggested at
which composers, publishers, and other interested
parties will discuss the present situation.

HENRY J. COATES.

the complete
culated, and entirely devo... the complete
and finished exposition of the music, and we can-
not remember having heard anything better. Men-
delssohn himself, we feel persuaded, would have
been satisfied. Miss Powell was, of course, en-
cored, and, playing a familiar Scotch air with
variations, showed that she could take her part in
musical gymnastics and also produce some very
good harmonics. There was no mistaking the
cheering; she had captured the audience along
with the critics. Some "Plantation Songs and
Dances" ended the programme. They included
one very simple melody, played by the trombone,
full of music and more than a suggestion of pathos,
and that bouncing, bustling, popular air of forty
years ago—"In the Strand." Nancy was its
heroine, if we remember aright, and the cornets
told us so with an insistence which almost made
one young again. "God Save the King," upstand-
ing all, brought a concert which was brimming
over with "popularity" to a popular conclusion at
10.10. Now Mr. Jones had suggested "Carriages"
at 10.15, and business is business even in concert
giving. We hope Mr. Sousa will come again; but
if we were him we wouldn't play the "Washington
Post" after "Siegfried." The Wagnerites are a
fairly strong body in Derby.

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Cutting from issue dated Feb 1 - 1902

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Journal : DE TELEGRAAF

Date : 2 FÉVRIER 1902

Adresse : AMSTERDAM

Signé :

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Observer & Chronicle
Feb 22
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De Amsterdamer
Journal: *Werkman voor Nederland*
Date: 16 FÉVRIER 1902
Adresse: *Amsterdam*
Signé: _____

Sousa-Matinées.

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Tot zoover het door mij geciteerde uit een der vele Amsterdamse bladen.

Laten wij de zaak eens rader beschouwen, wellicht dat veel duisters zal opgehelderd worden wat nu verborgen is.

Hier moet de vraag behandeld worden: waarom komt de werkman niet en gevoelt hij zich daar niet thuis?

Dat de entree op tien cent is bepaald is een lokaas, een aanmoediging tot bezoek, want zodra men het gebouw is binnengetreden grijzen u op verschillende plaatsen biljetten tegen „verplichte consumptie" en juist dit verplichte is de klip waarop velen stranden.

Niemand toch zal ontkennen, dat in onzen tijd het doel en streven zijn moet het drankgebruik tot een minimum te beperken dat in ons land duizenden personen gevonden worden, die of geheel of halfthouder zijn; wanneer men nu dit gebouw bezoekende verplicht wordt te drinken; wanneer men ziet dat aan het buffet reeds honderden glazen van dit edel(?) vocht gereed staan voor de komende bezoekers, dan voorzeker verwerkt dit bij velen een zekere antipathie.

Dit in het kort waarom de werkman niet komt. Laat ons thans nagaan waarom een werkman er zich niet thuis gevoelt.

Ieder mensch, het zij rijk of arm, is gewoon aan een zeker gevoel van vrijheid, hij laat zich moeilijk aan banden leggen; hij wil, na een week inspanning, op Zondag geheel vrij zijn en juist dat vrije mist men in „Bellevue".

Een korte spanne tijds na uw binnentreders, als ge nauwelijks gezeten zijt, omzweven u een aantal kellners om u aan te sporen tot consumeering, en zodra zij bemerken dat ge niet vlug bistelt, ontvangt gij eenige aanmaningen tot bestelling, op hoop door die bestelling een fooi te verdienen.

Nu is het toch door dit ongelukkige azen op foeten duidelijk, dat de kellners, geen voldeerd loon genieten van den zaalhouder, waer dit wel het geval, dan zouden zij wat minder streng optreden; de zaalhouder toch is de man die bedienden noodig heeft; hij krijgt zijn werk gedaan ten koste van het publiek; laat daaren zijn streven er op gericht zijn bij voldoende arbeid, voldoende loon te betalen, zulks zal hem in aanzien doen stijgen en zijn kellners behoeven niet langer zijn gekleed te zijn om de hand open te houden voor een gift; elke werkman toch, hetzij hoog of laag gepaastst berchouwt, verdiend loon hooger dan een aan hem verstrekte gift, zocals hier, waar hij gedwongen wordt het leven van anderen onaangenaam te maken.

Zou daarom, is mijne vraag, in dien toestand geen verbetering gebracht kunnen worden door de entree iets te verhoogen en een ieder vrij te laten in zijn consumptie?

Hoewel hetgeen men daar geniet toch steeds zeer hoog in prijs is, zou er voor den zaalhouder genoeg voordeel zijn om hem in staat te stellen zijn personeel een loon te betalen evenredig aan hun diensten, en kon er een aanvang gemaakt worden met de afschaffing van het zoo gehate fooienstelsel.

Amsterdam.

W. M. LUGTEN.

THE WINTER GARDENS.

SIR.—If any further evidence is needed than that given by Mr. Sousa in your issue of last week, surely it may be found in the fact that many people applied for seats which they were unable to obtain, owing to the accommodation being insufficient to meet the demands, at Mdme. Clara Butt's concert last Saturday; and I have reason to believe that this is frequently the case when there is anything of a first-class nature given at the Winter Gardens. If, therefore, the Corporation possessed a more commodious building, which was more comfortably arranged and less draughty than the existing one, there is, I think, little doubt but that it would receive a much larger share of patronage, to the consequent benefit of the ratepayers.—I am, Sir, yours sincerely,

A LOVER OF MUSIC.

20th February, 1902.

From: *The Pelican*
Date: 22 FEBRUARY 1902

Mr. Sousa once spent a day—not a wholly unprofitable one either—in Bournemouth. But this hardly entitles him to pose as an authority upon our needs. Nevertheless, he has written all the way from America to say that we require a better and a larger concert hall than we now possess, and his kind words are being largely quoted. What a wonderful thing is brass-band or otherwise.

From: *DELICAN*
Date: *March 1-02*

The much-advertised Sousa Band doesn't appear to have been much of a catch for the Empire. According to the balance-sheet, the Band cost £4,985 15s., and the receipts for the special matinées were £4,617 7s. 8d., a difference on the wrong side of £368 7s. 4d., which the Guarantor had to make up.

Journal: Saint-James's Gazette

Date: MARS 1902

Adresse: LONDRES

Signé: _____

A Pupil of Sousa.

One morning after the hand-organs got hold of his "Washington Post March," John Philip Sousa ran across an Irishman playing the march at a dirge-like pace, which sent his teeth on edge. Snatching the handle of the organ away from him, Sousa exclaimed angrily: "My heavens, man! Why don't you play it with a little energy. There's nobody dead on this block!" The Irishman stood by, open-eyed with wonder, as Sousa dashed through the measures of the march at a rattling pace. "And who are you, anyhow?" he exclaimed at length. "I am Mr. Sousa," explained the bandmaster; "I composed that march. Don't mind my giving you a friendly pointer." The Irishman retired with his features wreathed in smiles. Next morning an enormous placard appeared about his neck. It was printed in red ink, and ran as follows:—"A pupil of Sousa."

From Glasgow
Date 22 MAR 1902

"The Honeysuckle and the Bee,"

Miss Ellaline Terriss has now added "The Honeysuckle and the Bee" as one of her songs in "Bluebell in Fairyland," which is so successfully running at the Vandeville. She has in consequence received a congratulatory telegram from Mr. Sousa, the conductor of the famous band which first popularised the air here. The song is in almost every pantomime, and has been turned into French by Mr. Parkoa. It came originally from the United States, and has certainly become very popular here.

A PUPIL OF SOUSA.

One morning after the hand-organs got hold of his "Washington Post March," John Philip Sousa ran across an Irishman playing the march at a dirge-like pace, which sent his teeth on edge. Snatching the handle of the organ away from him, Sousa exclaimed angrily: "By heavens, man! Why don't you play it with a little energy. There's nobody dead on this block!"

The Irishman stood by, open-eyed with wonder, as Sousa dashed through the measures of the march at a rattling pace. "And who are you, anyhow?" he exclaimed at length. "I am Mr. Sousa," explained the bandmaster; "I composed that march. Don't mind my giving you a friendly pointer."

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SOUSA AND HIS PUPIL.

A story about Sousa will interest those who saw the great composer on the occasion of his visit to Bournemouth. One morning, so runs this story, after the hand organs got hold of his "Washington Post" march, John Philip Sousa ran across an Irishman playing the march at a dirge-like pace. Snatching the handle of the organ away from him, Sousa exclaimed angrily: "My heavens, man! Why don't you play it with a little energy? There's nobody dead on this block!" The Irishman stood by, open-eyed with wonder, as Sousa dashed through the measures of the march at a rattling pace. "And who are you, anyhow?" he exclaimed at length. "I am Mr. Sousa," said the bandmaster; "I composed that march. Don't mind giving you a friendly pointer." The Irishman retired with his features wreathed in smiles. Next morning an enormous placard appeared about his neck. It was printed in red ink, and ran as follows:—"A pupil of Sousa."

From Oly Telegraph
Date 27 MAR 1902

(WILLIAM REEVES.)

Mr. Reeves has forwarded the third tome of the set of "King's Royal Albums," which contains ten marches from the vigorous pen of John Philip Sousa. Several of these spirited and effective pieces were played by the American band, under the direction of Mr. Sousa, during their recent visits to London. Not a few of those who attended the concerts may desire to renew acquaintance with these stirring compositions through piano-forte transcriptions now available. First on the list of marches comes the famous "Washington Post," and among the collection are the "Manhattan Beach," "The Belle of Chicago," "The Liberty Bell," and "The Corcoran Cadets."

From
Date 22 MAR 1902

The following story, told by a contemporary, is an instance of the extraordinary rapidity with which an organ-grinder felt justified in trading on the reputation of his master:—

"One morning after the hand-organs had got hold of his 'Washington Post March,' John Philip Sousa ran across an Irishman playing the march at a dirge-like pace, which set his teeth on edge. Snatching the handle of the organ away from him, Sousa exclaimed angrily: 'My heavens, man! Why don't you play it with a little energy? There's nobody dead on this block!' The Irishman stood by, open-eyed with wonder, as Sousa dashed through the measures of the march at a rattling pace. 'And who are you, anyhow?' he exclaimed at length. 'I am Mr. Sousa,' explained the bandmaster; 'I composed that march. Don't mind my giving you a friendly pointer.' The Irishman retired with his features wreathed in smiles. Next morning an enormous placard appeared about his neck. It was printed in red ink, and ran as follows:—

"A pupil of Sousa."

The baritone, Mr. Charles Knowles, has during the last few months taken part with success in a large number of concerts in London and in the provinces, and seems to be steadily winning his way to a front rank.

From Toronto Globe
Date 24 MAR 1902

An exchange says:—John Philip Sousa, known from pole to pole, from sunrise to sunset, as the March King, has written a story—a story of love and a wonderful violin. All the intensity, all the blitheness, all the delicacy, all the unique dramatic power of the soul that gave the world its premier marches—floods this passionate romance. The key of the story finds origin in the extra string on the violin, a new theme comes into the range of the instrument, a new theme comes into literature. Mr.

Sousa has called his book "The Fifth String." Howard Chandler Christy has set the characters before the eyes bewitchingly in the six full-page pictures which he has drawn from the story.

From Smith
Date 27 MAR 1902

The American papers cannot apparently drive out of their heads the idea that Mr. Sousa when he visited Sandringham with his band, had "the Royal Victorian Order bestowed upon him by King Edward VII., of England," some of them, indeed, going so far as to declare that he is now entitled to call himself "Sir Philip Sousa." To do this popular bandmaster justice, he does not pretend to anything of the sort; but his portrait and supposed insignia of the "Royal Victorian Order" have been published, and from these it is clear enough that what Mr. Sousa received was a Victorian Medal.

From Pelican
Date 29 MAR 1902

Mr. Vernon Dowsett, who has been manager of the Tivoli for a long time past, has resigned his position, owing to ill health.

He has been succeeded by Mr. Philip Yorke, who recently had the direction of Sousa's band in this country, and also was formerly Mr. Charles Morton's lieutenant at the Palace, a position now held by Mr. George Manners.

NOTES AND NEWS.

Mr. John Philip Sousa, in a letter to a Bournemouth gentleman just received, has a word to say about the Winter Gardens. It will be of interest to all who have the welfare of our town at heart. After referring to the pleasant recollections of his recent British tour, and mentioning that he is looking forward to another visit, he continues:—

"I was, however, somewhat surprised to find that Bournemouth, which is such a musical centre, did not possess a concert hall in keeping with the other places which I visited during my British tour. It would seem to me that your city could support a larger Pavilion for musical purposes than it now possesses, and that an admirable location for it would be somewhere near the approach to the Pier and the sea."

Here is fresh material for use by the advocates of a Pier Pavilion. Those who believe that the present Pavilion at the Winter Gardens is sufficient for all requirements, and contend that Bournemouth need do no more, must admit that the opinion of such an authority as the renowned Sousa carries some weight, and deserves serious consideration. The American composer-conductor has seen what provision other places make, and seems convinced that Bournemouth with its reputation as a musical centre needs a larger and more suitable building for important concerts. Even on the slightest acquaintance with our town he formed the opinion that the site for any such building should be near the sea and Pier; in fact on the site of the proposed Pier Pavilion. We had hoped before now to have had an expression of opinion from the new Borough Council. The question was brought forward, but the new members asked for time to consider the scheme. Each and all of them should by now have made up their minds, and in the interests of the town it is to be desired that their decision shall soon be made known.

The difficulty of finding out the route of a tramcar coming along in the darkness, where there are various branches from a main line is said to have been successfully overcome by the

THE OBSERVER AND CHRONICLE.

THI Sousa Suggests to Bournemouth.

We have this week seen a letter just received in Bournemouth by a well-known resident from Mr. John Philip Sousa, dated New York, Jan. 29, in which the eminent bandmaster says:—"Your letter of the 11th was received, and was the means of bringing back pleasant recollections of my British tour just finished. I shall always, owing to the kind attention received there, have nothing but the kindest feelings toward Great Britain and its people, and I am looking forward to the time when I shall visit it again. I was, however, somewhat surprised to find that Bournemouth, which is such a musical centre, did not possess a concert hall in keeping with the other places which I visited during my British tour. It would seem to me that your city could support a larger pavilion for musical purposes than it now possesses, and that an admirable location for it would be somewhere near the approach to the pier and the sea."

NICLE.

THE NEW-YORK HERALD

Journal :

Date :

Adresse :

Signé :

SOUSA'S BAND'S NEW TOUR.

COMMERCIAL CABLE TO THE HERALD.
New York, Wednesday.—Mr. Sousa has notified for another European tour, beginning in October and lasting thirty-five days. The band will go to St. Petersburg.

Journal : Le Temps

Date : 19 NOV. 1902

Adresse : 5, boulevard des Italiens PARIS

Signé :

— A l'occasion de l'inauguration du monument de Wagner, il y aura à Berlin une grande fête musicale internationale. Cette fête aura lieu le 1^{er} octobre 1903 et durera huit jours (du 1^{er} au 7). On construira un grand hall dans lequel on donnera des concerts internationaux. Ainsi Vienne sera représentée par Strauss et son orchestre viennois; l'Amérique par Sousa et ses musiciens; Paris par Massenet et

la tchèque; Prague par Dworak et son orchestre tchèque; l'Italie par Mascagni; la Pologne par Moszkowski; la Hongrie, la Suède, la Hollande, la Russie et même les peuples de l'Asie seront également représentés. Le prince et la princesse héritiers de Saxe-Meiningen ont accepté la présidence d'honneur de ce comité.

Journal :

Date :

Adresse :

Signé :

Musicien enrichi malgré lui.

— M. John Philip Sousa, chef de la célèbre "band" de même nom qui donna des concerts à Montréal, est le héros d'une aventure fort plaisante.

Il y a un mois, M. Sousa reçut d'un solliciteur de Londres la nouvelle que lady F., une Irlandaise aussi riche qu'excentrique, constituait en sa faveur un legs important pour le remède du rétablissement de sa santé qu'elle attribuait à l'audition de plusieurs concerts de la Sousa's Band pendant son séjour à Paris en 1900. Pour flattée qu'elle fût, cette explication parut suspecte à M. Sousa qui, croyant à une mauvaise plaisanterie, négligea d'accuser réception à l'avis de l'avoué anglais.

Une lettre autographe de la grande dame, reçue dans la quinzaine, prouva au musicien que le legs était réel. Il s'empressa d'écrire à la riche Irlandaise en refusant le legs. Avec un entêtement de Célte, la mélomane persista dans son dessein: elle annonce à M. Sousa, par télégraphe, qu'elle annule le legs, mais pour faire de son "protégé malgré lui" son légataire universel.

Les amis de M. Sousa lui conseillent d'accepter, en exprimant leur désir de voir consacrer cette fortune de plusieurs millions à la fondation d'un conservatoire de musique.

A. Favre

Che Hage

23 OCT. 1902

LONDRES

One of the leading novelties of the next series of Sousa's concerts in London will be a new waltz-song, specially composed by Luigi Arditi. The veteran composer-conductor, who is now in his eighty-first year, recently celebrated his golden wedding at Brighton, and hopes to be able to attend the production of his waltz-song in London.

Beardsley's Influence



MR. SOUSA
BY MAX BEERBOHM

become the veil and pretext for all sorts of enormities, social as well as international. I am quite sure that in his own case, Max Beerbohm will be content not to press upon us the choice of either of these alternatives.

But what, after all, is of chief concern here is Max Beerbohm's technique, a subject, to my thinking, well worth attention. For medium he seems equally at home in the use of ink or pencil, chalk or water colour. His ground is ordinarily not any more superior material than plain white foolscap. Although he was a friend of the late Aubrey Beardsley, and made, if I mistake not, his artistic debut under the auspices of the last-named in 'The Yellow Book' about the middle of the nineties, it is a remarkable fact that the work of Max Beerbohm shows far slighter trace

of Beardsley's influence than is to be observed in the generality of black and white draughtsmen of the same generation. Perhaps the most noticeable exceptions are the caricatures of the Duke of Portland, Lord Dufferin, and Mr. Joseph Knight. The solid black mass that occurs in each of these drawings is a distinct reminiscence of Beardsley. On the whole, however, Max Beerbohm is singularly independent of other artists' methods of treatment, so much so indeed that, as was to be expected, the critics, accustomed to a long course of 'Punch' and 'Vanity Fair,' when introduced at last to a genuine caricature art like Max Beerbohm's, stood aghast at the audacious novelty of the thing. Parenthetically it should be remarked that I leave out of reckoning the work of Mr. W. P. Nicholson, because I am undecided whether his clever exercises in chiaroscuro are intended for portraits or caricatures. Max Beerbohm has deliberately rejected—and it



MR. JOSEPH KNIGHT, Dramatic Critic
BY MAX BEERBOHM

Journal : **L'Eclair**
Date : **17 NOV. 1902**
Adresse : **10, faubourg Montmartre** PARIS

LE MONUMENT DE RICHARD WAGNER

Festival international à Berlin. — Pour l'inauguration

BERLIN, 16 novembre (par dépêche à l'Agence Par Nouvelles). — A l'occasion de l'inauguration du monument de Richard Wagner qui aura lieu le 1^{er} octobre 1903, il y aura un festival international qui durera une semaine.

Un grand hall sera construit dans lequel seront donnés des concerts auxquels toutes les nations seront invitées à prendre part.

Vienne enverra Strauss avec un orchestre viennois. L'Amérique sera représentée par Souza ; Paris par Massenet, Prague par Bivarak ; l'Italie par Mascagni.

Le comte de Bulow a promis de donner des instructions aux représentants de l'Allemagne dans toutes les capitales afin de seconder autant que possible les efforts du comité organisateur.

Journal : *Sunday Special*
Date : **NOVEMBRE 1902**
Adresse : **LONDRES**
Signé : _____

Mr. J. P. Sousa, who returns to London with the new year, will give his first concert at Queen's Hall on January 2. — Mr. Lennox Browne, the eminent throat specialist, is dangerously ill. — Miss Ethel Smyth has signed a contract for the production of "Der Wald" in America. — An opera singer of the first rank advertises in a German paper that he "desires to change his profession and to find a situation as traveller for an important house in wines and cigars." — Mr. Jas Glover will be a candidate at the forthcoming municipal elections at Bexhill-on-Sea. In his address he urges the importance of municipal concerts, but adds, "It must be good music, and not by the itinerant cacophonous mermaid, half musician, half nothing; in short, a public nuisance." — Four concerts will be given by the newly-organised London Musical Society at St. James's Hall in November, December, January, and February. Among the instrumentalists will be Miss Adela Verne, Mr. Wilhelm Backhaus, Mr. Emile Sauret, Mr. Tivadar Nachez, and Mr. W. H. Squire, and the vocalists Miss Ada Crossley and Mr. Ben Davies, while Mr. Ernest Newlandsmith is the musical director. Chamber music will be a dominant feature, and the quartet will be placed in the centre of the room, as at the Joachim concerts. — Mr. Edward Lloyd will take part in a concert given in the Mayfield Parish Hall next week. — At his second recital at St. James's Hall on Thursday afternoon next, Herr Foldes will play Sarasate's "Zigeunerweisen," Saint-Saën's Concerto, and probably repeat the Moses Fantasia of Paganini for the A string.

L. R.

From *Medical Standard*
Date *25/10*

The March King.

"Who's What and Why in America" has the following on Sousa, "bandmaster, march-king, composer, and inventor of the Blasé School of Musical Direction": at fifteen became a music teacher, and spread the doctrines of the strenuous musical life throughout his sphere of influence. "Music is an empire, not a reform club," he is said to have said. "A march should march and a waltz should whirl; a two-step is not an interment, and a polka set to funereal time is a ghastly insult to both the deceased millionaire and his heirs." Has composed his greatest works holding these principles wholly in mind. Is modest in his manner and works so hard during the day that at night, when he leads his band, his demeanour suggests a cosy corner and a dozen sofa cushions rather than the Musical Imperialist that he is. He never goes to sleep while on the platform, however, carefully guarding against such a lapse of form by wearing his medals and decorations, 6,949 in number, the jingling of which keeps him from dozing off. Has composed a number of operas which are notable as being of his own composition, his idea being that a composer should compose and not enter the strong man business and lift heavy musical bars from the mental gymnasium of others. Has no use for "The Echo School of Musical Composition," and warns consumers that no opera of his is genuine that has not the name of Sousa blown in every note.

European Tour

1903

The Referee,

Victoria House, Tudor Street, E.C.

(Richard Butler, Publisher.)

cutting from issue dated Jan 4

OF MATTERS MUSICAL

"A HERO'S LIFE" RE-TOLD.

STRAUSS, Handel, and Sousa. The most advanced piece of programme music in existence,

The Most Revered Oratorio,

and the "Washington Post." Such are my liveliest impressions of the week and present chief thematic material. The contrast of styles peculiar to the three composers who head this column is so great that the very juxtaposition of their names excites a smile, and that the music of each should attract such large audiences was a striking evidence of the remarkable versatility of taste existent in London. The three concerts all took place within thirty-two hours, and to get into a proper frame of mind to judiciously criticise each required the performance of mental somersault. Consequently I may claim some indulgence if my developments, in common with those of Herr Strauss, create discord.

The re-telling on Thursday afternoon at Queen's Hall of the "life" of the pioneer programme-music writer confirmed my impressions recorded in the REFERENCE on the 7th ult., but it increases admiration for what is beautiful in the work and distaste for that which is really mere noise. Considering the elaborate means employed and also the subject,

"Ein Heldenleben"

("A Hero's Life"), as a whole, is deficient in nobility and in the suggestion of lofty purpose. These attributes are in evidence in the first, third, and closing sections, but they are not even here sufficiently prominent to leave a vivid picture in the memory. What is left there is the sensation of having listened to a musical portrayal of the force of individual assertiveness, not the heroism which is transcendental.

In saying this I fully appreciate the amazing ingenuity and the rational manner in which the themes have been treated—in some instances, it might be said, ill-treated—and made to acquire significance foreign to their nature, but to me the result obtained is not commensurate with the means employed. It is as though an elaborately designed and beautifully finished building that suggested a church should be found to be a place of entertainment. Less might have been expected had not the composer declared that his work was an endeavour to depict the heroism "which aspires through struggles and renouncement towards the elevation of the soul." Of course there are many ways of getting elevated, but that of Herr Strauss's hero is too suggestive of a knight in armour hacking his way through his less fully encased foes by the might of his own right arm, to be in touch with the high ideals of English heroism.

After trying to assimilate the battle-scene in Herr Strauss's "Life" and three trumpets playing at the same time in three different keys, I wended my way to "The Messiah" at the Albert Hall, where the usual New Year's Day performance was given of Handel's world-famous oratorio, which came as a welcome angel and soothed my troubled nerves.

choruses were magnificently rendered by this exceptionally fine choir. The wealth of vocal tone was so rich and beautifully balanced that to epicurean ears it was in itself a feast of delight, and the clearness with which the words were delivered by this large body of choristers, about eight hundred in number, attested to the excellence of Sir Frederick Bridge's training; but I should have liked to have heard greater regard paid to expressive accentuation.

Rhythmical and Verbal Accent

are too often looked upon as one and the same, whereas, in fact, the former is only the means for enforcing the latter, which is capable of far greater intensity and subtlety. The cultured composer will take care that the accented syllable of a word falls on an accented beat of the bar, but the force of that accentuation, upon which the significance of the word largely depends, will result from the intensity of feeling of the singer. The inevitable tendency of large choirs is to sacrifice this individuality and subtlety of expression to unanimity of attack, which of course is primarily essential. It is in this intensity that the smaller choirs of the Midlands excel, but I do not see why London choristers should not secure like results. The old incongruous contrasts of styles between the choristers and the soloists, the former singing with mechanical accuracy and coldness, and the latter with elastic rubatos and sentimental emotionalism, was no longer conspicuous on Thursday, Miss Helen Jaxon, Miss Ada Crossley, and Mr. William Green singing with great purity of style. Miss Jaxon, by her bright and sympathetic soprano voice and earnestness of expression, was remarkably successful, and I hope to hear this clever and gifted young vocalist more often than heretofore. I should add that the vocal quartet was completed by Mr. Watkin Mills.

By the time the world had once more rolled itself over, I was listening to

Mr. Sousa and His Trumpeters

at Queen's Hall. Before I went, I was informed by a circular that "the emotions of the soul can find but little outlet in reverberation of brass and the clash of cymbal," which I suppose was intended, considerably, to prevent my expecting too much; but I was well satisfied with what I heard, for although the trail of sensationalism was over it all, the verve with which Mr. Sousa's haunting marches and simple arrangements of innocent tunes was played was refreshing and exhilarating. Mr. Sousa does not put these on his programme, but reserves them presumably as rewards for applause of more ambitious efforts—an ingenious idea. The names given to some of these efforts seemed to indicate to me a deficiency of the sense of humour.

"Looking Upward" is a somewhat peculiar title for a suite, even though it has for its programme "The Polar Star," "The Southern Cross," and "Mars and Venus." The connection between these, moreover, was difficult to discover, and I could perceive nothing of an uplifting character in the music. Again, a trombone solo, played with wonderful skill by Mr. Arthur Pryor, was entitled "Love's Enchantment." Mr. Pryor made his instrument coo like a dove, but yet the enchantment of love on a trombone is difficult to assimilate. Mr. Sousa's "Imperial Edward" march is a brightly written compliment to our King, but its tunes are not so catching as some found in other marches from the same pen. Five trombonists and five trumpeters marched down to the front of the platform and four times blew the chief subject into my face with all the strength of their lungs, but yet the tune did not "stick," and I have forgotten it. The songs contributed by Miss Estelle Liebling, a lady gifted with a flexible soprano voice of good quality, and the violin playing by Miss Maude Powell provided grateful variety from the almost overwhelming tone and strident playing of the orchestra.

European Tour of

1903

ing from Daily News

Dec 31. 02

hed at

GRENADIERS AND SOUSA'S BAND

The band of the Grenadier Guards will receive the members of the Sousa Band on their arrival at Waterloo Station to-morrow morning, and will also entertain them at luncheon on Friday morning before the first Sousa concert at Queen's Hall on Friday night. The friendship between these two representative musical organizations dates from the Glasgow Exhibition of last year, when the two bands were pitted against each other in friendly rivalry. While in Glasgow the Sousa Band entertained the Grenadiers at supper, and later the English bandmen returned the compliment. Mr. John Philip Sousa will be accompanied by Mrs. Sousa, and they will make their London home at the Carlton Hotel.

ing from the Sporting Times
Dated January 3, 1903
ress of Journal London

CHIT-CHAT.

John Philip Sousa and his band of some sixty performers held his first concert at the Queen's Hall last night. It is just a year since Mr. Sousa was heard in this country, and he will find a cordial welcome awaiting him from the large circle of friends and admirers won here on his first visit. Mr. Sousa will bring new soloists with him, notably Miss Maud Powell, the great American violinist, and Miss Estelle Liebling, coloratura soprano. The latter is a niece of Dr. George Liebling, of London. Mr. Arthur Pryor, the phenomenal trombonist of the American band, is retained as Mr. Sousa's chief assistant. During his series of fourteen concerts at Queen's Hall Mr. Sousa will also introduce a dramatic soprano, Miss Caroline Montefiore, and his programmes will contain much of the latest music of the world. Mr. Sousa has had a number of special arrangements made for the use of his band on this tour, and will present several new compositions from his own pen.

The Westminster Gazette,

Tudor Street, Whitefriars, London, E.C.

(Printed and published by John Marshall.)

Cutting from issue dated Jan 2 1903

MR. SOUSA'S BAND.

Mr. Sousa, accompanied by his band, numbering fifty-seven members, arrived at Southampton on the American liner "St. Louis" at six o'clock this morning. In an interview, Mr. Sousa said he was looking forward with great eagerness to his third European tour. He had brought over several new pieces which had met with success in America, and which he hoped would be equally popular in England. Mr. Sousa and his band left for Waterloo shortly before eight o'clock.

Eastern Morning News,

24, Whitefriargate, Kingston on Hall.

(Published by William Southam Hunt.)

ing from issue dated Jan 2

SOUSA'S HAPPY CHANCE.

It is an ill-wind that does no one any good, and Sousa has got a magnificent advertisement out of the delay of the St. Louis in bringing him and his band from America. The ship was due in Southampton last night, and Sousa was booked for a performance at the Queen's Hall to-night, the margin being thought ample. When, however, the vessel was not sighted this morning the management got rather nervous for the audience who would gather in the evening. A notice stating their embarrassment appeared in the stop-press space of the early evening papers. Later in the afternoon one evening paper gave its entire contents bill to the triumphant note, "Sousa has Arrived." People who had not followed the event wondered at the stir.

The Leicester Post.

25, Albion Street, Leicester.

utting from issue dated Jan 2

Wainer Smart.

The smartness of the American is, of course, proverbial, but we have hardly had a more striking example of it than was to be noticed in the Strand and Fleet Street, and probably in many other of the principal London thoroughfares to-day. Men were to be seen hurriedly delivering a placard to the street news vendors. It contained the words, "Latest news. Sousa has arrived." Mr. Sousa is, as most people in England are now aware, the leader of a famous New York band, which is now making its second visit to this country. He is the Dan Godfrey of America, though I don't know that Mr. Godfrey ever placarded the walls with his portrait. The device of getting the news vendors to display a placard about Sousa in place of the ordinary contents bill was certainly ingenious, but it must, one supposes, have been accompanied by inducements.

itting from Morning Post

Dec 31. 02

ished at

MR. SOUSA'S BAND.—The band of his Majesty's Grenadier Guards will receive the members of the Sousa Band on their arrival at Waterloo Station to-morrow morning, and will also entertain the American musicians at luncheon on Friday before the first Sousa concert at Queen's Hall on Friday night. The friendship between these two representative organisations dates from the Glasgow Exhibition of last year, when the bands were pitted against each other in friendly rivalry. While in Glasgow the Sousa Band entertained the Grenadiers at supper, and later the British bandmen returned the compliment. Mr. John Philip Sousa will be accompanied by Mrs. Sousa, and they will make their London home at the Carlton Hotel.

The People,
rd Lane, Strand, London, W.C.
(A. G. Laker, Publisher.)
Issue dated Jan 4

CONCERTS.

STRAUSS AND SOUSA.

A large audience was attracted to the New Year's Day concert at Queen's Hall, the programme of which gained exceptional interest by the inclusion of Richard Strauss's tone poem "Ein Heldenleben," with which we dealt at some length on its first performance recently under the direction of the composer. That young Germany, as represented by Strauss, has a musical message which amateurs are anxious to hear, and, if possible, understand, was plainly evidenced by the demeanour of Thursday's audience while Mr. Henry J. Wood sought to unfold the mysteries of this magnificent and unequal work. A second hearing, if it helped to a fuller appreciation of the grandeur and nobility of the scale in which the composer has conceived his orchestral picture, could not dispel the suggestion that in some of his most ambitious descriptive passages Richard Strauss has attempted the impossible with inevitable results. "Ein Heldenleben" is, however, the latest work of one of the greatest writers of his time, and as such demands attention, while its melodic beauties and its marvellous evidences of orchestral skill serve to solidify the opinion that in Richard Strauss we have a composer in whose genius the music of the 20th century may find its highest expression. Mr. Wood, who had enjoyed the advantage of rehearsing the work under the guidance of the composer, secured a fine performance. The violin solo was played at short notice by Prof. Carl Halir with fairly satisfactory results. As to the rest of the concert familiar material was treated with familiar success, save that the "Tannhauser" overture was taken far too slowly.

Sousa, "the March King," who came over here a year ago to conquer the hearts of those who delight in a magnificent band and music both popular in style and strenuous in delivery, has returned to renew his triumphs. For a week he and his marvellously drilled force is to be heard at Queen's Hall, and on Friday evening the opening concert was given. Once more the hearer is struck with the splendid attack of the players, with the great volume of tone given forth with a rhythmic insistence, which have the effect of stirring an audience to enthusiasm, no less than with the exceptional skill and restraint displayed in accompanying the soloists. Mr. Sousa brings with him practically the same band as on his previous visit, but has new soloists, including Miss Maud Powell, the American violinist, so well known here, and Miss Estelle Liebling and Miss C. Montefiore, vocalists. The programmes, as evidenced by that at the first concert, are to include, "all the latest and best to be found in the literature of the military band." Mr. Sousa has not been idle since he was last here, and he will contribute a number of new compositions, a notable example being the orchestral suite, "Looking Upward," which was played on Friday evening. Then, too, he has "In the Realm of the Dance," described as a mosaic based on famous waltz themes, and his latest march, "Imperial Edward," which, by special permission, has been dedicated to his Majesty. John Philip Sousa is as attractive as ever at the conductor's desk. He may have novel means of obtaining his effects, but that he does obtain them—and how effectually!—was proved by Friday night's enthusiasm.

Journal : The Daily News
 Date : 2 JAN. 1903
 Adresse : 19, Bouverie Street-Londres E. C.
 Signé :

MR. SOUSA. A DELAY AT SEA.

Some anxiety was caused yesterday by the rumour that the St. Louis—the ship on which Mr. Sousa and his band are sailing to this country—had not been heard of. The explanation lay in the fact that, though she was expected to reach Southampton early yesterday morning, she had not been reported from the Lizard at midday. She was, however, sighted off the Scilly Isles later in the day, and Mr. Godfrey Turner writes to dispel any apprehension that Mr. Sousa would be prevented from giving his concert in the Queen's Hall to-night.

25 francs.
 55 »
 105 »
 200 »

avance, sans per-
 temps limité.

1000

THE MORNING POST, SATURDAY.

JANUARY 3, 1903.

MR. SOUSA'S BAND.

The first of a series of concerts was given last night at the Queen's Hall, when, in spite of unfavourable weather, there was a large and an enthusiastic audience. The music provided by Mr. John Philip Sousa is of a light and, for the most part, of a lively order. The finest piece in the programme was a number from Rubinstein's "Kammenoi Ostrow," in which the wind instruments were heard to advantage. To count the encores would be a heavy task—to name them a long one. "Washington Post," "Passing of Rag Time," and "El Capitan" were among the most popular. The "Imperial Edward" March, dedicated to his Majesty the King, proved brisk and bright, a special effect being produced by the trombone players sounding forth the opening phrase of the National Anthem amid the exciting music of the march. Sousa and his band may perhaps please the general public, but it seems almost sacrilege that clever but catchy music for the million should be performed on a platform specially devoted to the works of great masters.

DAILY EXPRESS, LONDON, SATURDAY, JANUARY 3, 1903.

SOUSA'S RACE WITH TIME.

LANDS IN THE MORNING, PER-
 FORMS IN THE EVENING.

Landing at Southampton early yesterday morning, Mr. John Phillip Sousa and his band gave the opening concert of their English tour at the Queen's Hall in the evening, surely an almost record performance.

"We have had a splendid voyage," said the March King to an "Express" correspondent who met him on his landing. "It has been a little slow, though, and I began to feel anxious for to-night's concert."

"I have fifty-seven bandmen with me including myself, and most of them were with me in my previous trips. There are however, one or two additions, including a new cornet soloist, and a new instrument called the surrupsphone, a double reed which bears the same resemblance to the reed family as the tuba does to brass instruments."

"We have had several rehearsals on board ship, and I am glad to say that all my bandmen are in perfect condition, and ready to do full justice to their reputation to-night."

At the Queen's Hall in the evening there was a large audience at the opening concert of the fortnight's season. The famous conductor and his band proved themselves to be as wonderful as ever; their precision is amazing, and especially in the bass instruments there is a superb richness of tone which no other brass band seems capable of approaching.

Among Sousa's new compositions were the Imperial Edward March (repeated three times amid much enthusiasm) and a characteristic set of three pieces "Looking Upward."

Miss Estelle Liebling, the soprano, did some astonishing things in the way of vocal display, and vied with the flute which accompanied her in runs and trills and extraordinarily high notes.

Miss Maud Powell, the violinist, gave the best performance viewed from the purely musical point of view, and her "Faust" Fantasia was a fine piece of work beautifully accompanied. Mr. Pryor's magnificent trombone playing was also a special feature among the solos.

In the quaint pieces, such as "The Mexican Serenade" and the "Ragtime" medley, the peculiar vigour and swing of the band shines to the best advantage; and such is the perfection of balance and admirable sureness of every effect that Sousa and his band make up a unique and altogether delightful entertainment.

THE NEW YORK HERALD, PARIS, SATURDAY, JANUARY 3, 1903.

MR. SOUSA'S BAND IS AGAIN IN LONDON.

Enthusiastically Welcomed Last Night
 by a Large Audience at
 Queen's Hall.

[BY THE HERALD'S SPECIAL WIRE.]

LONDON, Saturday.—For next week the band of Mr. Sousa, the "March King," will occupy the platform at Queen's Hall.

The band last night received an enthusiastic welcome back to London from a large (though not by any means crowded) audience.

The conductor and instrumentalists were in fine form, says the "Daily Telegraph," although they had only set foot on British soil a few hours before.

A variety of composers were named in the programme, the most eminent contributors being Rubinstein and Mascagni.

Mr. Sousa's compliment to the King, "The Imperial Edward March," provoked a great demonstration among the audience, in which there were many Americans. The conductor was called to bow his acknowledgments three times and to repeat the performance.

The whole evening, however, demonstrated Mr. Sousa's popularity in London and showed the clever conductor that he has not returned to England in vain.

The "Daily Mail" also says that "despite the very brief interval accorded them to recover from the joys and sorrows of a sea voyage, the band was in fine form. Everything was played well. A popular selection was a clever suite composed by Mr. Sousa, to which was imparted almost infectious vivacity."

THE STANDARD, SATURDAY,

JANUARY 3, 1903.

QUEEN'S HALL.

Mr. Sousa and his wind orchestra began last night a series of concerts at the Queen's Hall. The band seems to have been slightly enlarged since its memorable former visit to this country in October, 1901, but its constituents and the style of playing remain practically the same. The performances are chiefly remarkable for the effective use made of the elements of music, richness, brilliancy, and power of tone, combined with strong rhythmic accentuation and precision of attack. The most attractive pieces were the marches composed by the Conductor, which were given with the utmost *verve*. Several of these—such as "El Capitan"—have obtained world-wide celebrity, owing to their catching tunefulness and inspiring character. They were not mentioned on last night's programme, being reserved, according to a peculiar custom of Mr. Sousa, for *encore* pieces, which invariably followed each item announced. In some cases two extra pieces were played with a promptness that indicated the liveliest appreciation of applause. The only march appearing on the programme was that entitled "Imperial Edward," also by Mr. Sousa. This does not possess such a distinctive first subject as others from the same pen, but it is vigorous and exhilarating, and contains some neat contrapuntal passages. It was twice repeated, so that its merits could be fully apprehended. Mr. Sousa also conducted his Suite entitled "Looking Upward." This comprises three sections, severally called "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." It is difficult to find in any of these sections justification for the title of the Suite, but in this, and in some arrangements, Mr. Sousa shows thorough knowledge of the capabilities of his orchestra, combined with keen appreciation of what is likely to catch the ear of the multitude. Three soloists appeared, Miss Estelle Liebling, a soprano vocalist possessing a flexible and well-trained voice, who sang some florid music with neatness and finish; Miss Maud Powell, who gave an admirable rendering of Wieniawski's Fantasia on airs from Gounod's *Faust*; and Mr. Arthur Pryor, a trombonist of remarkable ability.

LLOYD'S WEEKLY NEWS

Mr. Sousa and his band commenced their brief season at Queen's hall on Friday evening, and as extras played some of the most popular pieces with which their name and fame are associated. There is nothing more inspiring than Sousa's marches played by Sousa's band under Sousa's direction. A great hit was made with the march, "Imperial Edward," dedicated to the King, which had to be given thrice. A striking point of this piece is the phrase of our National anthem, which is allotted to five bass trombone players, who stand whilst delivering it. Mr. Sousa brings with him several new compositions.

Journal : Morning Post
 Date : 3 JAN. 1903

Adresse : 12, Wellington Street-Londres W. C.

Signé :

MR. SOUSA'S BAND.

The first of a series of concerts was given last night at the Queen's Hall, when, in spite of unfavourable weather, there was a large and an enthusiastic audience. The music provided by Mr. John Philip Sousa is of a light and, for the most part, of a lively order. The finest piece in the programme was a number from Rubinstein's "Kammenoi Ostrow," in which the wind instruments were heard to advantage. To count the encores would be a heavy task—to name them a long one. "Washington Post," "Passing of Rag Time," and "El Capitan" were among the most popular. The "Imperial Edward" March, dedicated to his Majesty the King, proved brisk and bright, a special effect being produced by the trombone players sounding forth the opening phrase of the National Anthem amid the exciting music of the march. Sousa and his band may perhaps please the general public, but it seems almost sacrilege that clever but catchy music for the million should be performed on a platform specially devoted to the works of great masters.

THE DAILY TELEGRAPH, SATURDAY

TO-DAY'S ARRANGEMENTS

THE DAILY TELEGRAPH,

SOUSA AND HIS BAND.

By one of fate's ironies, the dying echoes of "Ein Heldenleben"—that most modern and complex of tone-poems—were banished from Queen's Hall last night by a torrent of downright American tune, measured out in eight-bar and sixteen-bar lengths, such as the simple and untutored mortal loves, and delivered with all possible emphasis. Richard Strauss, in short, gives place to John Philip Sousa, and the "March King" for a week or more will be paramount in Langham-place. Only a few months have passed since America's famous band, and its no less famous conductor, were in our midst. We have not forgotten Mr. Sousa and the fund of playful gesture with which he leads and inspires his players; while the voices of the Transatlantic cornets and trombones, doubling a tune in the most outspoken octaves imaginable, ring yet in our ears. Both conductor and instrumentalists were in fine form last evening, although they had only set foot on British soil a few short hours before. Completeness of ensemble is again the band's most striking quality. Constant association has done its all for an organisation whose units are by no means to be despised. Mr. Sousa's performers attack and quit a chord as one man, and in matters of expression they have but a single purpose in view. A variety of composers were named in last night's programme, the most eminent contributors being Rubinstein, who furnished a piece seldom heard in London, and Mascagni. But the occasion's main attraction was, as when the band visited us before, that full allowance of the conductor's marches and of other popular trifles which Mr. Sousa's patrons look for as a matter of right. One after another, the marches, old and new, were blown forth by reeds and brass with a degree of energy in itself characteristically American; and the audience applauded with hands and with voice. A Suite by Mr. Sousa, entitled "Looking Upward," was not found wanting in lively themes and taking instrumental devices. But the marches, for nineteen hearers out of twenty, were "the thing," and their very familiarity seemed their highest recommendation. Less well-known than the rest were "Imperial Edward" and "A Bundle of Mischief," of which the former, with its fragmentary reference to our National Anthem, was redemanded with special heartiness. The whole evening, however, laid stress upon Mr. Sousa's popularity in London, and showed that clever if eccentric conductor that he has not returned to us in vain.

THE OBSERVER,
JANUARY 4, 1903.

THE MUSICAL WORLD.

Mr. Sousa and his wind band are again with us, but it cannot be said that esteem for the performances of this orchestra increases with further acquaintance. The quality of tone produced is very fine, and the verve with which the conductor's marches are rendered is inspiring, but outside these compositions the mechanicalness of the playing robs the music of all subtlety of expression. Everything seems sacrificed to rhythmic force and military precision. It is as though the patron saint of music had donned a suit of armour, and forgotten the charms of grace and delicate suggestion. Perhaps the failings of the band are accentuated by being heard at the Queen's Hall, so intimately associated with orchestral playing of the highest order, but it is certain they are very prominent. The "Imperial March," dedicated by special permission to the King, is a vigorous measure, written with keen eye for effect, and containing some neat contrapuntal writing, notably the introduction of the first phrase of the National Anthem woven into the trio, but it was scarcely necessary to play it three times yesterday afternoon. Its merits would be fully appreciated at a first hearing. Mr. Sousa's arrangements of instrumental works show knowledge of the instruments at his command, and of effects calculated to tickle the ear of the thoughtless, but the majority of the orchestral pieces on the programmes possess little artistic value. The soloists can be more favourably spoken of. Mr. Arthur Pryor's command of the trombone is remarkable, and his execution of florid passages at times approaches the marvellous. Miss Estelle Liebling also sings with taste, and renders intricate passages with admirable firmness and finish, and Miss Maud Powell, who contributes violin solos, has already won for herself the esteem of English music-lovers.

PALL MALL GAZETTE.

JANUARY 3, 1903.

THE OPENING OF THE SOUSA SEASON.

Sousa's burst upon the town last night—we can call it nothing else—was the vindication of many, and a revelation to many more to whom his orchestral prowess was new. There is no doubt of the American conductor's innate genius for orchestral command—for that magic beyond analysis which draws storm or sunshine at will out of inanimate shapes of wood and metal. Nevertheless, we think Sousa has learnt much from Europe, and not even the best American critics gainsay the fact that his European tour of 1900 gave him breadth of view, with the maturity which does not always come until a man has passed his vigour. And Sousa at present seems to have many years yet in his prime.

The first number on a programme which could not be kept within bounds was a show of execution; of the second, a selection of national airs, it might equally be said that its interest lay apart from its musical value. It was not till the waltz movement in the trombone solo came, with its mellow tone and perfect modulation, that the audience seemed entirely satisfied. This was the first page of the night's special message, and the whistling encore by the band seemed more like a hysterical reaction than a serious concert contribution. The third number, a descriptive suite, was full of variety, but at one period it seemed to touch the "variety" level in a very different sense. The "rag-time melodee," as Miss Eliza Johnson calls it, was the staple idea of the extra piece which followed, and perhaps went short of its full effect upon an English audience; but there was no mistaking the general enjoyment of Miss Liebling's bird song to a brilliant flute accompaniment.

From the virtuoso's point of view the Rubinstein "portrait group" was the feature of the evening, with its ingenious characterization of the composer's friends; and Wieniawski's "Faust" fantasia for the violin, as given by Miss Maud Powell, was another brilliant bit of relief from the heavier work of the evening. One might say the same of her unavoidable encore. The conductor's own march, dedicated to his Majesty, gave topical value to the entries which followed, but they did not touch the level of Rubinstein. It hardly remains to say that the personal enthusiasm shown to Mr. Sousa himself, the keen appreciation of his gestures and their significance, must have been a sufficient reward for the Atlantic journey. And the English welcome he received last night seems destined to last through a most promising season.

THE TIMES, SATURDAY, JANUARY 3, 1903.

CONCERTS.

Mr. Sousa with his band began his second season at the Queen's Hall last night, the band being practically the same as that which was here a year ago; the soloists, however, who are down to appear are different, among them being Miss Maud Powell, the violinist, who must be nearly, if not quite, as well known here as in America. But it is not the soloists who attract the chief attention; it is the band; and it is the band because it differs in so many particulars from the bands we know. The fact of the wind instruments' superseding the strings causes neither surprise nor extravagant admiration, since London has its military bands. But there is a verve, a swing, and a "go" in Mr. Sousa's organization for the like of which one must go to Vienna and to the elder Strauss. One could wish that in a sense less were attempted by Mr. Sousa—that is to say, that he would restrict his programmes to music better fitted to his arrangement of instruments than to the ordinary orchestra, for which much of it was intended. But, setting that point aside, it is difficult not to become enthusiastic in praise of his players, whose unanimity is certainly wonderful—so wonderful that one willingly overlooks (or perhaps enjoys as "part of the business") the eccentricities of the conductor. If we rightly divine the meaning of the sentence in a notice issued to the Press by the agent—that "it is hardly possible to bring band music to the highest art of musical expression" since "the emotions of the soul find but little outlet in the reverberation of brass and the clash of cymbal"—we would say that there is no little art in the perfection to which Mr. Sousa has brought the performances of his forces. That he claims no more for them than more or less perfection after their kind is so much to his credit. It would, however, be a pity to take the matter too seriously; and we are bound to confess to a preference for Mr. Sousa in what we may call his more frivolous moments, for it is in the various forms of the dance and march that Mr. Sousa is at his best. For example, the "Mysora" overture, by one Wettge is dulness glorified in comparison with the encores, which, by the way, were quite as numerous as the numbers on the programme, and which, we imagine, were chiefly from the same pen, the pen of Mr. Sousa himself. Seriousness is fatal to such a form of entertainment as this; and we would suggest that such things as the one movement from Rubinstein's ballet *Kammenoi Ostrow* be omitted in future from the programmes and their places taken by the spirited marches and virtuoso pieces which show Mr. Sousa and his band at their best, which is decidedly good and amusing.

THE EVENING STANDARD,

SATURDAY, JANUARY 3, 1903.

QUEEN'S HALL.

Mr. Sousa and his wind orchestra began last night a series of concerts at the Queen's Hall. The band seems to have been slightly enlarged since its memorable former visit to this country in October, 1901, but its constituents and the style of playing remain practically the same. The performances are chiefly remarkable for the effective use made of the elements of music, richness, brilliancy, and power of tone, combined with strong rhythmic accentuation and precision of attack. The most attractive pieces were the marches composed by the Conductor, which were given with the utmost verve. Several of these—such as "El Capitan"—have obtained world-wide celebrity, owing to their catching tunefulness and inspiring character. They were not mentioned on last night's programme, being reserved, according to a peculiar custom of Mr. Sousa, for encore pieces, which invariably followed each item announced. In some cases two extra pieces were played with a promptness that indicated the liveliest appreciation of applause. The only march appearing on the programme was that entitled "Imperial Edward," also by Mr. Sousa. This does not possess such a distinctive first subject as others from the same pen, but it is vigorous and exhilarating, and contains some neat contrapuntal passages. It was twice repeated, so that its merits could be fully apprehended. Mr. Sousa also conducted his Suite entitled "Looking Upward." This comprises three sections, severally called "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." It is difficult to find in any of these sections justification for the title of the Suite, but in this, and in some arrangements, Mr. Sousa shows thorough knowledge of the capabilities of his orchestra, combined with keen appreciation of what is likely to catch the ear of the multitude. Three soloists appeared, Miss Estelle Liebling, a soprano vocalist, possessing a flexible and well-trained voice, who sang some florid music with neatness and finish; Miss Maud Powell, who gave an admirable rendering of Wieniawski's Fantasia on airs from Gounod's *Faust*; and Mr. Arthur Pryor, a trombonist of remarkable ability.

ARRIVAL OF SOUSA.

A BRIEF INTERVIEW.

SKETCH OF HIS CAREER.

The good ship St. Louis was tardy, but she arrived at last. In the chilly small hours of yesterday Sousa and his Band came ashore at Southampton, and straightway took train to London, where they went to bed at about the proper time for getting up.

A rehearsal during the afternoon was imperative, and (writes a representative) I met the great bandmaster at the Carlton Hotel soon after his return from that preliminary. He was in his regimentals and looking very sprightly. But he laughingly insisted that his case was one for commiseration.

AN ANXIOUS DAY.

"I hardly had any sleep last night," said he, "and though I tried to get a little rest this morning the attempt was not very successful. Then I had to be up betimes to go to rehearsal, and am only just back from the Queen's Hall. Although I had ample proof on my previous visits of the kindness and appreciation of English audiences, still this is an anxious day, and so full of things to do that I simply can't sit down quietly and have a chat. I feel that I haven't time to think. It will be different after the performance. By the by, you will be there, I hope? Do come—I want you to see whether you don't think we've—well, improved a little since last we were here."

"Yes," I assured him, "I shall certainly be there, and, like so many other people, I am looking forward to a great treat."

"Well, try to stay to the end," laughed the great musician, "and after the concert we'll have a chat. Ah! I shall be glad when the concert is over—then it will be possible to think."

NEW PERFORMERS.

It was also my privilege to talk with some of the group of enthusiasts associated with Mr. Sousa. He brings with him practically the same band as before, but his programmes will contain

and judgment dictates." For twenty years the Gilmore band enjoyed continuous prosperity and popularity; and "when in 1892 the baton fell from the lifeless hand of Gilmore, it was grasped by John Philip Sousa." He was at that time a famous bandmaster.

"I began my connection with orchestras three and twenty years ago," he told me, after last night's performance, "for at the age of eleven I was playing the violin in public. Since I have had charge of my band," he added, "I have played all through Germany, Holland, Belgium, and France, and last year through England and a portion of Scotland—not to forget Canada, from Vancouver to Prince Edward's Island."

"And do you find any great differences between the audiences of the different countries?"

"No," Mr. Sousa answered emphatically. "The human family is absolutely alike, and all the audiences before whom I have played have been the same so far as their appreciation and enthusiasm goes."

THE FIRST PERFORMANCE OF THE TOUR.

The mistake of the first Sousa concert last night at the Queen's Hall was that we had to listen solemnly to the great John Philip Sousa and his band. When dull compositions are played you yearn for a smoke, and when the band strikes up an audacious, blatant, clever, and catchy bit of Sousa you desire to dance. Sousa is not meant for a London concert-room. In the voluminous literature which has grown around this extraordinary man we are told that the Sousa band is pre-eminently an Exposition band. It is. It would make things spin even at the Crystal Palace. In the Queen's Hall last night I found it too glaring, and the extraordinary precision of the playing gave me a series of nervous shocks.

The programme down to the interval contained only one composition by Sousa, a suite entitled "Looking Upward," the different movements of which are "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." The titles are pretty, but the music



the names of several new soloists. These are Miss Maud Powell, the American violiniste, who is well known in London; Miss Estelle Liebling, a coloratura soprano; and Miss Caroline Montebello, dramatic soprano. The chief instrumentalists of the band include Mr. Arthur Pryor (trombonist), Mr. Emil Kennecke and Mr. Walter Rogers (cornetists), Mr. Marshall Lufsky (flautist), Mr. Simone Mantia (euphonium), and Mr. Jean Moeremans (saxophone). The London programme will include what is latest and best in the literature of the military band. Mr. Sousa will contribute novelties from his own pen, including a new orchestral suite, "Looking Upward"; a mosaic based on famous waltz themes, which he calls "In the Realm of the Dance"; and, of course, his latest march, "Imperial Edward," which was dedicated by permission to the King.

MR. SOUSA'S CAREER.

Sousa's band is a thirty years' development, and may be said to date from the Peace Jubilee organized by Mr. P. S. Gilmore in Boston in 1872. In that monster musical festival the leading bands of Europe took part; and afterwards, at New York, Mr. Gilmore organized his famous band, in which he utilised all the most desirable characteristics of the foreign bands, and adding such characteristics as his experience

might do as a vivid illustration of a voyage to Margate and back. We also heard Wettge's "Mysora" overture, a trombone solo, "Love's Enchantment," composed and played by Mr. Arthur Pryor, the Paganini of the trombone; a soprano solo, David's "Thou Brilliant Bird," sung by Miss Estelle Liebling, a coloratura soprano who pleased the audience; and one of Rubinstein's set of pieces intended to portray the summer guests of the Russian Court. And in between these compositions we had six Sousa encores, two of them, "The Washington Post" and the "El Capitan" march, classics of the London streets. Sousa's band playing Sousa is exhilarating; it aroused the audience to enthusiasm, and set hands and feet moving. The conductor's mannerisms, which cannot have much effect on a band that knows the music heart, are a study in histrionics. He appears to produce the most tremendous climax of noise by lifting his little finger with a gesture as if he were plucking a rose; at other times he genially pretends to lash his men to tremendous feats. It is very entertaining and tonic, but for myself a little Sousa goes a long way. I am sorry I could not hear the "Imperial Edward" march, but there is a limit to the saturation point of Sousa. Thirteen more concerts are to be given.

E. A. B.

Journal : The Daily Telegraph

Date : 3 JAN. 1903

Adresse : 141, Fleet Street-Londres E. C.

Signé :

SOUSA AND HIS BAND.

By one of fate's ironies, the dying echoes of "Ein Heldenleben"—that most modern and complex of tone-poems—were banished from Queen's Hall last night by a torrent of downright American tune, measured out in eight-bar and sixteen-bar lengths, such as the simple and untutored mortal loves, and delivered with all possible emphasis. Richard Strauss, in short, gives place to John Philip Sousa, and the "March King" for a week or more will be paramount in Langham-place. Only a few months have passed since America's famous band, and its no less famous conductor, were in our midst. We have not forgotten Mr. Sousa and the fund of playful gesture with which he leads and inspires his players; while the voices of the Transatlantic cornets and trombones, doubling a tune in the most outspoken octaves imaginable, ring yet in our ears. Both conductor and instrumentalists were in fine form last evening, although they had only set foot on British soil a few hours before. Completeness of ensemble is in the band's most striking quality. Constant association has done its all for an organisation whose units by no means to be despised. Mr. Sousa's performers attack and quit a chord as one man, and in matters of expression they have but a single pose in view. A variety of composers re-named in last night's programme, the most eminent contributors being Rubinstein, who finished a piece seldom heard in London, and Scagnoli. But the occasion's main attraction was, when the band visited us before, that full allowance the conductor's marches and of other popular fies which Mr. Sousa's patrons look for as a matter of right. One after another, the marches, old and new, were blown forth by reeds and brass with a degree of energy in itself characteristically American; and the audience applauded with hands and with voice. Suite by Mr. Sousa, entitled "Looking Upward," was not found wanting in lively themes and taking instrumental devices. But the marches, for nineteen hearers out of twenty, were "the thing," and their very familiarity seemed their highest recommendation. Less well-known than the rest were "Imperial Edward" and "A Bundle of Mischief," of which the former, with its fragmentary reference to our National Anthem, was redemanded with special heartiness. The whole evening, however, laid stress upon Mr. Sousa's popularity in London, and showed that clever if eccentric conductor that he has not returned to us in vain.

The Standard
JAN. 1903

104, Shoe Lane, Londres E. C.

Mr. Sousa and his wind orchestra began last night a series of concerts at the Queen's Hall. The band seems to have been slightly enlarged since its memorable former visit to this country in October, 1901, but its constituents and the style of playing remain practically the same. The performances are chiefly remarkable for the effective use made of the elements of music, richness, brilliancy, and power of tone, combined with strong rhythmical accentuation and precision of attack. The most attractive pieces were the marches composed by the Conductor, which were given with the utmost nerve. Several of these—such as "El Capitan"—have obtained world-wide celebrity, owing to their catching tunefulness and inspiring character. They were not mentioned on last night's programme, being reserved, according to a peculiar custom of Mr. Sousa, for *encore* pieces, which invariably followed each item announced. In some cases two extra pieces were played with a promptness that indicated the liveliest appreciation of applause. The only march appearing on the programme was that entitled "Imperial Edward," also by Mr. Sousa. This does not possess such a distinctive first subject as others from the same pen, but it is vigorous and exhilarating, and contains some neat contrapuntal passages. It was twice repeated, so that its merits could be fully apprehended. Mr. Sousa also conducted his Suite entitled "Looking Upward." This comprises three sections, severally called "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." It is difficult to find in any of these sections justification for the title of the Suite, but in this, and in some arrangements, Mr. Sousa shows thorough knowledge of the capabilities of his orchestra, combined with keen appreciation of what is likely to catch the ear of the multitude. Three soloists appeared, Miss Estelle Liebling, a soprano vocalist possessing a flexible and well-trained voice, who sang some florid music with neatness and finish; Miss Maud Powell, who gave an admirable rendering of Wieniawski's Fantasia on airs from Gounod's Faust; and Mr. Arthur Pryor, a trombonist of remarkable ability.

THE REFEREE

JANUARY 4, 1903.

OF MATTERS MUSICAL

"A HERO'S LIFE" RE-TOLD.

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In saying this I fully appreciate the amazing ingenuity and the rational manner in which the themes have been treated—in some instances, it might be said, ill-treated—and made to acquire significance foreign to their nature, but to me the result obtained is not commensurate with the means employed. It is as though an elaborately designed and beautifully finished building that suggested a church should be found to be a place of entertainment. Less might have been expected had not the composer declared that his work was an endeavour to depict the heroism "which aspires through struggles and renouncement towards the elevation of the soul." Of course there are many ways of getting elevated, but that of Herr Strauss's hero is too suggestive of a knight in armour hacking his way through his less fully encased foes by the might of his own right arm, to be in touch with the high ideals of English heroism.

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Rhythmical and Verbal Accent

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THE SUNDAY SPECIAL

JANUARY 4, 1903.

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There were a few empty stalls at the Queen's Hall yesterday afternoon, otherwise the room was packed, when John Philip Sousa stepped on the platform to conduct his second concert of the present tour. It is difficult to assign a position in the musical world to Sousa's band. It is unique among the bands that have ever been heard, and it is unique by reason of the position of ensemble playing which has come from constant association—for the person who conducts this wonderful organisation is practically the same as it was when last with us. And if the conductor stands alone, what shall we say of the conductor? He would be the last in the world to hold out any claims as a musical educator, but he succeeds in one of the best of all causes—that of amusement. His own compositions do not reveal anything very beautiful in the realm of music, but they are often original and full of those musical pegs on which he hangs his quaint and striking effects. Moreover, his band enters into the spirit of the thing with no half-heartedness, and his marches, colloquies, and what-not always go off with a pop and a bang that are quite exhilarating. However, when all is said and done, Mr. Sousa's most valuable asset consists of those multitudinous eccentricities and whimsicalities which he displays when in charge of the baton, and it may be justly said that this asset shows no sign of depreciation at present. There were nine numbers on the programme yesterday afternoon, but by the end of the seventh this number had already been increased to fifteen or sixteen. Encores were given on the least provocation, and before one realised what had happened the band was well on its way with an extra piece, and these "extras," be it said, generally take the form of some little thing of Sousa's own. A special feature in yesterday afternoon's programme was the march, "Imperial Edward," which Sousa has dedicated, by special permission, to His Majesty the King. With this composition Londoners are not yet very familiar, and it has not the same swing and "go" in it as have some other of his efforts in this direction, but the dramatic effects which the composer introduces speedily made it popular with the

Journal : The Times
Date : JAN. 1903
Adresse : LONDRES
Signé :

CONCERTS.

Mr. Sousa with his band began his second season at the Queen's Hall last night, the band being practically the same as that which was here a year ago; the soloists, however, who are down to appear are different, among them being Miss Maud Powell, the violinist, who must be nearly, if not quite, as well known here as in America. But it is not the soloists who attract the chief attention; it is the band; and it is the band because it differs in so many particulars from the bands we know. The fact of the wind instruments' superseding the strings causes neither surprise nor extravagant admiration, since London has its military bands. But there is a verve, a swing, and a "go" in Mr. Sousa's organization for the like of which one must go to Vienna and to the elder Strauss. One could wish that in a sense less were attempted by Mr. Sousa—that is to say, that he would restrict his programmes to music better fitted to his arrangement of instruments than to the ordinary orchestra, for which much of it was intended. But, setting that point aside, it is difficult not to become enthusiastic in praise of his players, whose unanimity is certainly wonderful—so wonderful that one willingly overlooks (or perhaps enjoys as "part of the business") the eccentricities of the conductor. If we rightly divine the meaning of the sentence in a notice issued to the Press by the agent—that "it is hardly possible to bring band music to the highest art of musical expression" since "the emotions of the soul find but little outlet in the reverberation of brass and the clash of cymbal"—we would say that there is no little art in the perfection to which Mr. Sousa has brought the performances of his forces. That he claims no more for them than more or less perfection after their kind is so much to his credit. It would, however, be a pity to take the matter too seriously; and we are bound to confess to a preference for Mr. Sousa in what we may call his more frivolous moments, for it is in the various forms of the dance and march that Mr. Sousa is at his best. For example, the "Mysora" overture, by one Wettge is dulness glorified in comparison with the encores, which, by the way, were quite as numerous as the numbers on the programme, and which, we imagine, were chiefly from the same pen, the pen of Mr. Sousa himself. Seriousness is fatal to such a form of entertainment as this; and we would suggest that such things as the one movement from Rubinstein's ballet *Kamnoi Ostrov* be omitted in future from the programmes and their places taken by the spirited marches and virtuosic pieces which show Mr. Sousa and his band at their best, which is decidedly good and amusing.

Truth,

Truth Buildings,

Carteret Street, Queen Ann's Gate, S.W.
Cutting from issue dated Jan 8

Mr. Sousa and his band have duly returned, and before,

I am sorry to say, a by no means large, though duly enthusiastic audience, they started on Friday a short series of concerts at Queen's Hall. This year they have, at any rate as to the opening programmes, wisely withdrawn Wagner from their schemes, for the music of the Bayreuth master is familiar to us as performed by the great symphony orchestras, and its adaptation to the needs of a military band jars on the ear. Indeed, Sousa's band are beyond question at their best in those marches and other bright compositions in which Mr. Sousa himself first gained his fame, and which last Friday mostly came as encore pieces. Mr. Arthur Pryor, the wonderful trombone soloist, has returned with the party, to whom are added Miss Maud Powell, perhaps the best of American lady violinists, and Miss Estelle Liebling, a high-voiced soprano soloist, for whom, according to a New York advertisement, "special concerts are to be given before King Edward, President Loubet, and Emperor William."

THE REFEREE

JANUARY 4, 1903.

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F. T. H.

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THE PEOPLE, SUNDAY, JANUARY 4, 1903.

CONCERTS.

STRAUSS AND SOUSA.

A large audience was attracted to the New Year's Day concert at Queen's Hall, the programme of which gained exceptional interest by the inclusion of Richard Strauss's tone poem "Ein Heldenleben," with which we dealt at some length on its first performance recently under the direction of the composer. That young Germany, as represented by Strauss, has a musical message which amateurs are anxious to hear, and, if possible, understand, was plainly evidenced by the demeanour of Thursday's audience while Mr. Henry J. Wood sought to unfold the mysteries of this magnificent and unequal work. A second hearing, if it helped to a fuller appreciation of the grandeur and nobility of the scale in which the composer has conceived his orchestral picture, could not dispel the suggestion that in some of his most ambitious descriptive passages Richard Strauss has attempted the impossible with inevitable results. "Ein Heldenleben" is, however, the latest work of one of the greatest writers of his time, and as such demands attention, while its melodic beauties and its marvellous evidences of orchestral skill serve to solidify the opinion that in Richard Strauss we have a composer in whose genius the music of the 20th century may find its highest expression. Mr. Wood, who had enjoyed the advantage of rehearsing the work under the guidance of the composer, secured a fine performance. The violin solo was played at short notice by Prof. Carl Halir with fairly satisfactory results. As to the rest of the concert familiar material was treated with familiar success, save that the "Tannhauser" overture was taken far too slowly.

Sousa, "the March King," who came over here a year ago to conquer the hearts of those who delight in a magnificent band and music both popular in style and strenuous in delivery, has returned to renew his triumphs. For a week he and his marvellously drilled force is to be heard at Queen's Hall, and on Friday evening the opening concert was given. Once more the hearer is struck with the splendid attack of the players, with the great volume of tone given forth with a rhythmic insistence, which have the effect of stirring an audience to enthusiasm, no less than with the exceptional skill and restraint displayed in accompanying the soloists. Mr. Sousa brings with him practically the same band as on

The New-York Herald

3 JAN. 1903

se : 49, avenue de l'Opéra PARIS

MR. SOUSA'S BAND IS AGAIN IN LONDON.

Enthusiastically Welcomed Last Night
by a Large Audience at
Queen's Hall.

(BY THE HERALD'S SPECIAL WIRE.)

LONDON, Saturday.—For next week the band of Mr. Sousa, the "March King," will occupy the platform at Queen's Hall.

The band last night received an enthusiastic welcome back to London from a large (though not by any means crowded) audience.

The conductor and instrumentalists were in fine form, says the "Daily Telegraph," although they had only set foot on British soil a few hours before.

A variety of composers were named in the programme, the most eminent contributors being Rubinstein and Mascagni.

Mr. Sousa's compliment to the King, "The Imperial Edward March," provoked a great demonstration among the audience, in which there were many Americans. The conductor was called to bow his acknowledgments three times and to repeat the performance.

The whole evening, however, demonstrated Mr. Sousa's popularity in London and showed the clever conductor that he has not returned to England in vain.

The "Daily Mail" also says that "despite the very brief interval accorded them to recover from the joys and sorrows of a sea voyage, the band was in fine form. Everything was played well. A popular selection was a clever suite composed by Mr. Sousa, to which was imparted almost infectious vivacity."

Journal : The Daily Chronicle

Date : 5 JAN. 1903

Adresse : Fleet Street-Londres E. C.

Signé :

QUEEN'S HALL.

Sousa and his Band.

A numerous audience last night accorded a hearty welcome to the American conductor and the instrumentalists by whom he is again accompanied to this country. The peculiarities of Mr. Sousa, whether as composer or as wielder of the baton, are no longer new to the British public, and that these peculiarities are on the whole approved is evinced by the interest taken in the tour upon which the performers have entered. Mr. Sousa and his band have the merit of being distinctive. Their methods belong to themselves, and to this may be attributed the popularity they undoubtedly enjoy. After all, the classicists represent but a small section of the patrons of music, and it can be readily understood that the others, constituting the vast majority, who are bored by a modern symphony or a Strauss tone-poem may derive considerable satisfaction from the marches and light pieces with all kinds of eccentric effects favoured by Mr. Sousa and his band.

One of the oddities of our American visitors is the alertness with which encores are accepted. The printed programme looks thin, but at the outset it affords no indication of the number of pieces that will be performed. Indeed, the main features of the entertainment—we use the word advisedly—are the extras, which are given with almost prodigal liberality. Last night the five pieces announced for the first part were, by means of encores, increased to about a dozen, among the familiar items thus added being the "Stars and Stripes," "El Capitan," and "Washington Post" marches, "The Sunflower and the Sun," "The Mexican Serenade," and "Hands across the Sea." Judging from last night's proceedings the attraction of a Sousa concert lies rather in what is expected than in what is promised.

The special sensation which came later in the evening, was Mr. Sousa's march, "Imperial Edward," characterised by the swing and emphasis characteristic of the composer's efforts in this direction. At one point the five bass trombones at the rear rose to their feet and played with their fullest strength the opening phrase of "God Save the King," whereupon they resumed their seats. When a repetition of the march was insisted upon Mr. Sousa beckoned a dozen of the leading brasses to descend from their places to the front of the orchestra, whence their share of the piece was thundered forth. There was yet another repetition of the "Imperial Edward" before the remainder of the programme could be taken. The playing of this, as of the other marches, was marked by exceptional precision and spirit.

A melodious suite, called "Looking Upward," by Mr. Sousa, gave the drummers a chance of distinguishing themselves in the neat execution of a series of "rolls." In David's "Bird Song," which is in the repertoire of most light sopranos, Miss Estelle Liebberg displayed a voice of abnormal range together with facility of execution. As the encore pieces are so important the board upon which the extras are announced should be placed near the front instead of at the back of the orchestra.

One interesting feature of Mr. Sousa's provincial tour will be a performance in the Shakespeare Memorial Theatre at Stratford-on-Avon. It will take place three weeks from now, while the band is visiting the chief Midland towns. The band then goes North by the west coast, next from Liverpool to Ireland, then from Ireland to Scotland, and down the eastern side of England. Brighton and other south coast towns will be visited during the early summer. There will be a Continental tour, and a visit to Australia is contemplated, followed by another to India on the way home. Altogether the foreign tour which Mr. Sousa has just begun will be the longest he has undertaken. He has brought over various new compositions of his own.

Journal : LE MONDE ARTISTE

Date : 11 JAN. 1903

Adresse : 24 RUE DES CAPUCINES

Signé :

— Le nouvel hymne américain.

Les musiques militaires des Etats-Unis pourront, à partir de maintenant, exécuter dans les cérémonies officielles, au lieu de la *Bannière constellée d'étoiles*, un nouvel hymne dont l'auteur est le célèbre chef d'orchestre Souza, notre hôte de 1900. Les paroles, dues au poète populaire américain Riley, font allusion à l'histoire de ces dernières années et à la mort du président Mac-Kinley, et sont plus modernes que celles des *Stars and Stripes*.

La dernière strophe chante dans son outre-cuidance naïve les vertus de la jeune Amérique :

A toi l'amour universel,

Amérique !

A toi la croix et la couronne,

Amérique !

Inspire-nous pour te chanter dignement.

Dieu a créé le jour de ta naissance,

La première nation du monde.

217

Journal : The Daily Chronicle

Date : 5 JAN. 1903

Adresse : Fleet Street-Londres E. C.

Signé :

SOUSA ON HIMSELF.

The Philosophy of a Famous Conductor.

On Saturday one of our representatives had a talk with Mr. Sousa about his present visit to London. He expressed himself much pleased with the welcome which he and his band had received.

"My idea this time," he said, "is to get as much sunshine as possible into our music—bright things. The past few years have stood for a very strenuous period in the history of the world. We in America have had our war with Spain. You have had the long campaign in South Africa. There have been troubles all around, and the world has been living at a high strain. Well, it seems to me that what men and women want from music after such a period is simple cheerfulness. I think this is shown by the success which musical comedies and kindred light theatrical pieces have been having. People want bright, restful entertainment, and my thought is to remember this, while also introducing serious selections into our programmes. Music is educative, but to all it is first and foremost enjoyment."

Most of the critics have remarked upon the liberality with which Mr. Sousa gives encores at his concerts. Was there, he was asked, any system of philosophy behind this—why did he begin with a programme of moderate compass and end with it flowing over?

"Well," he answered, "that has been one of my successes ever since I have been before the public. My feeling is that my audience is just as much part of the concert as I am, and I think they quickly get to know it. I believe the audience assists more at a Sousa concert than at any other concert. When they ask for an encore I say, 'Now that belongs to them,' and I do my best to choose for them from a lot of little pieces kept in reserve. When I was leaving New York on my first European tour the audience shouted for a speech. I came forward and said, 'We're going across the water; we sail to-morrow; I'll tell you all about it when I come back.' That quite hit them home, for in America they speak about us as 'our band.'"

What Mr. Sousa seeks, stated in a word, is a common bond of sympathy between himself and his audience. He was asked if he found this more difficult when he was playing to an audience not American. "I felt," he said, "wholly at ease in England from my first performance, only you will say that English people and American people are the same stock. However, I have found hardly any difference when I have played on the Continent—the atmosphere of my concert, so to say, is very similar. Remember that music is

Journal : The Daily Telegraph

Date : 17 JAN. 1903

Adresse : 141, Fleet Street-Londres E. C.

Signé :

MUSIC PIRACIES.

TO THE EDITOR OF "THE DAILY TELEGRAPH."
SIR—Mr. Sousa may well be amazed that a people who boast to be the most practical upon the face of the earth have not yet grasped the obvious fact that the product of men's brains is just as much entitled to protection from the Government of a civilised State as is any form of material property. The recent Act of Parliament to suppress music piracy is admittedly a hopeless failure, and for the following reason. As it was a private, and not a Government measure, its only chance of becoming law during last session was by its being unopposed, and to enable it to be unopposed none of the following four essential clauses, any one of which might have made the bill operative, could be insisted upon:

1. The obligation upon street hawkers to possess a license, as is necessary in the case of pedlars who hawk from house to house.
2. The imposing of a moderate penalty of so much a copy upon all contraband copies found in the possession of hawkers.
3. The power to obtain a search warrant, where proof is forthcoming that contraband music is being printed or warehoused on premises to which access is not otherwise obtainable.
4. The passing of a measure that would make it an indictable offence to sell, or expose for sale, in the streets or elsewhere, any printed matter that does not contain the name and address of a responsible printer and publisher.

It cannot be impressed too strongly upon the public generally that the present agitation is not a trade or class agitation, but a question of broad principle. Composers and owners of copyright generally are just as much entitled to Government relief for the protection of their property as any other citizens, and we personally mean to agitate until this intolerable scandal is dealt with. Meanwhile, the licensed robbery that exists in our streets can only tend to hold up the legislation to contempt and ridicule, and is a positive menace to public morals.—We are, your obedient servants,
CHAPPELL and CO.
50, New Bond-street, W., Jan. 16.

Journal : **The Daily News**
5 JAN. 1903
 Date :
 Adresse : **19, Bouverie Street-Londres E. C.**
 Signé :

ARRIVAL OF SOUSA.

A BRIEF INTERVIEW.

SKETCH OF HIS CAREER.

The good ship St. Louis was tardy, but she arrived at last. In the chilly small hours of yesterday Sousa and his Band came ashore at Southampton, and straightway took train to London, where they went to bed at about the proper time for getting up.

A rehearsal during the afternoon was imperative, and (writes a representative) I met the great bandmaster at the Carlton Hotel soon after his return from that preliminary. He was in his regimentals and looking very sprightly. But he laughingly insisted that his case was one for commiseration.

"AN ANXIOUS DAY."

"I hardly had any sleep last night," said he, "and though I tried to get a little rest this morning the attempt was not very successful. Then I had to be up betimes to go to rehearsal, and am only just back from the Queen's Hall. Although I had ample proof on my previous visits of the kindness and appreciation of English audiences, still this is an anxious day, and so full of things to do that I simply can't sit down quietly and have a chat. I feel that I haven't time to think. It will be different after the performance. By the by, you will be there, I hope? Do come—I want you to see whether you don't think we've—well, improved a little since last we were here."

"Yes," I assured him, "I shall certainly be there, and, like so many other people, I am looking forward to a great treat."

"Well, try to stay to the end," laughed the great musician, "and after the concert we'll have a chat. Ah! I shall be glad when the concert is over—then it will be possible to think."

NEW PERFORMERS.

It was also my privilege to talk with some of the group of enthusiasts associated with Mr. Sousa. He brings with him practically the same band as before, but his programmes will contain

and judgment dictates." For twenty years the Gilmore band enjoyed continuous prosperity and popularity; and "when in 1892 the baton fell from the lifeless hand of Gilmore, it was grasped by John Philip Sousa." He was at that time a famous bandmaster.

"I began my connection with orchestras three and twenty years ago," he told me, after last night's performance, "for at the age of eleven I was playing the violin in public. Since I have had charge of my band," he added, "I have played all through Germany, Holland, Belgium, and France, and last year through England and a portion of Scotland—not to forget Canada, from Vancouver to Prince Edward's Island."

"And do you find any great differences between the audiences of the different countries?"

"No," Mr. Sousa answered emphatically. "The human family is absolutely alike, and all the audiences before whom I have played have been the same so far as their appreciation and enthusiasm goes."

THE FIRST PERFORMANCE OF THE TOUR.

The mistake of the first Sousa concert last night at the Queen's Hall was that we had to listen solemnly to the great John Philip Sousa and his band. When dull compositions are played you yearn for a smoke, and when the band strikes up an audacious, blatant, clever, and catchy bit of Sousa you desire to dance. Sousa is not meant for a London concert-room. In the voluminous literature which has grown around this extraordinary man we are told that the Sousa band is pre-eminently an Exposition band. It is. It would make things spin even at the Crystal Palace. In the Queen's Hall last night I found it too glaring, and the extraordinary precision of the playing gave me a series of nervous shocks.

The programme down to the interval contained only one composition by Sousa, a suite entitled "Looking Upward," the different movements of which are "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." The titles are pretty, but the music



Journal : **The New-York Herald**
 Date : **5 JAN. 1903**
 Adresse : **49, avenue de l'Opéra** PARIS
 Signé :

LONDON.

Mark Hacks and Shire Hunters
 Tattersall's—Some Useful Stock
 for Sale.

IRISH VICEREGAL REGIMENT

Rumored that Duke of Roxbury
 Wishes to Let Famous Old Floor
 His Superb Scottish Seat.

GES. PA

PATHÉ

In Broadigh

(BY THE HERALD'S SPECIAL WIRE.)
 LONDON, Monday. — This changeable weather is difficult to cope with!

After a clear evening, gales and rain set in yesterday, and although it cleared up now and then, it was anything but a satisfactory day. Town is full, very full, but luncheons and dinners are the only recreations going on, and yesterday there was no music at Mrs. Ronalds', neither will there be for some little time. She has done more than her share of entertaining this winter, and it is now somebody else's turn to come to the rescue.

The Sousa concerts are drawing well. Of course, there was a big crowd at Queen's Hall when a grand selection from the "Meistersinger" was given, as well as a fine performance of the "Egmont" overture.

A good many men turned in to Tattersall's in the afternoon, but I noticed very few well-known women. A rare lot of good hunters come under the hammer today, and as usual on Sunday, men on the look-out for a weight-carrier for the end of the season, were seen walking about from stable to stable. Some eight animals that have been regularly hunted with the Cambridgeshire and Fitzwilliam Hounds came in for much notice, and a pair of black mares belonging to the Grand Duke Michael of Russia, that have been regularly driven together, were much admired. Colonel Tylden, of the Field Artillery, is to sell a good Irish hunter named Tyrone. He says he is a grand charger, and has been constantly ridden on parade and in manoeuvres.

A Useful Trio.

Not far away I came across some three horses that have been ridden regularly with Lord Rothschild's and the Whaddon Chase Hounds that should prove useful hunters. Mr. Hambro, so well-known in Dorsetshire, is selling a good hunter up to 16st. that he has frequently ridden with Lord Portman's Hounds, and Mr. Edgar Baxter, General Plumer, Mr. Gerald Spence, Mr. Lascelles, Major Lee, Mr. Lucas and other well-known people are also selling some good horses.

I hear from friends in Dublin that a very brilliant season is expected there in February, and everyone hopes that Lady Dudley's trip to Biarritz will quite set her up and that she will return fit and well for the rather arduous duties in store for her.

Lord Dudley holds his first Levee on February 3, and there will be a big dinner party that night and, in fact, every night for a week or so, for a house party will be stopping with their Excellencies for the Drawing Room on the 4th. A fortnight later another party will assemble at the Castle, when the second Levee and Drawing Room will take place, namely, on the 17th and 18th.

The Lord Lieutenant no longer kisses debutantes, and now that the position of the wives of Lords-Lieutenant and Viceroy has been made clear ladies at Court will not curtsy to Lady Dudley.

There is to be a great display of beauty at the Irish Court, and among others who will be present I may mention: Lady Evelyn Ward and her sister, Lady Mabel Crichton, Lady Annesley, Lady Limerick, Lady Milbank, and perhaps Lady Wicklow, if she be well and strong enough by then; Miss Sanderson, and several others equally famous.

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Date : **6 JAN. 1903**

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

Signé : _____

LONDON.

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IRISH VICEREGAL REGIME.

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Mr. Wyndham and Lady Grosvenor will have friends stopping with them at the Chief Secretary's Lodge in Phoenix Park, and it is more than likely that Lord and Lady Iveagh, Lady Arnott and Sir John and Lady Maxwell will do some entertaining.

and has recently had a large family party stopping with her at Coates Castle, including Lord Lansdowne, who did not remain long, however, owing to his political duties. Lord and Lady George Hamilton, Lord and Lady Claud Hamilton and Lord Frederick Hamilton and her eldest son, the Duke of Abercorn, spent Christmas with the duchess in Ireland.

Everybody feels much for poor Mrs. Hamilton, who lives at Bitterne Grove, near Hythe. She has now lost three sons in South Africa, as the third, Mr. Alistair Hamilton was recently killed by lightning out there. Early in the war the two other sons were killed. Poor young Hamilton was very popular in the army and quite promising young officer.

SOUSA ON HIS ART.

MUSIC AS SUNSHINE.

PRINCIPLES OF CONDUCTING.

(Special Interview.)

"Yes," said Mr. Sousa to our representative, "I have found all audiences to be absolutely the same—that is, all audiences in which there are enough people to generate enthusiasm. For companionship and a sort of friction are necessary in an audience. One thing I have noticed—in countries where there is a lack of sunshine I find that the people are especially fond of the lighter kinds of music. The love of waltzes and marches is largely a question of



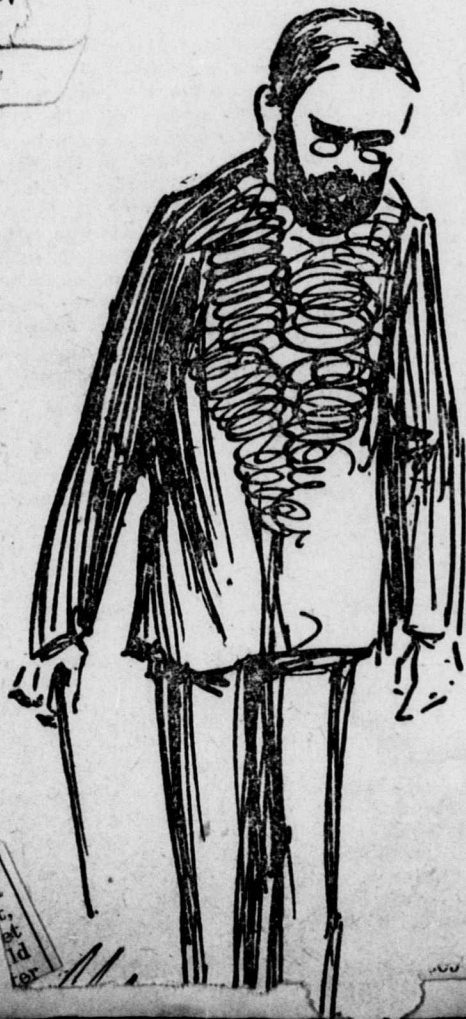
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"You find it a tonic. Many have said

th... and it is so interesting to watch the music. You give us sound in curious shapes—dearly carved and brightly burnished. It seems to be clarified and crystallised noise. Here and there one witnesses a stampede of harmony. The bright flames of music spring up. You allow us a shape that I do not know how to describe, but it is round and beautifully



perhaps two minutes. And so with the singing of birds."

Then I made allusion to the remarkable skill that Mr. Sousa exhibits in the selection and training of the members of his band.

"There are only two kinds of men," he replied, thoughtfully, "that I find I cannot do anything with—those who are excessively stupid and those who are excessively vain. But where you have a brilliant orchestral player, his love for his art will make him conform to your ideas. An orchestra is a very delicate piece of machinery, and each member must be not an independent unit, but part of a whole."

MUSIC AND METEOROLOGY.

"In what you shall play, you seem often to act on the spur of the moment."

"The programme is influenced by the weather. If a snowstorm be raging without, I give the audience something to quicken their circulation. I am sure weather has much to do with a person's frame of mind. On a rainy day, you see people's bodies slouching as they walk, and the soul is apt to slouch, too. When the air is clear and invigorating, I write out one prescription for my audience; when rain is falling from leaden clouds I write out another."

"Certainly Sousa's band is a fine medicine against the dumps."

"That is what I hope. If we have a mission, it is to play bright music, and we do that as well as we know how. I find the public is often in the mood of the man—you remember the Longfellow situation—who desired to hear something, not from the old masters, but from a minor poet who sang songs from his heart. There are lots of exquisite little bright things in music that the people like to hear."

MR. SOUSA'S HOBBIES.

"Will you tell me," Mr. Sousa, "what are your hobbies and recreations?"

"I am very fond of the horse," replied Mr. Sousa, with enthusiasm, "and I ride a great deal. In summer, when we are stationary at a watering place, I always keep four horses, and ride every morning from ten to twenty miles. Formerly I played base-ball, but now the bicycle



Sousa's Patent.

has taken its place. I am also very fond of going on excursions with my gun. Shooting on horseback is very exhilarating."

"And also very difficult."

"Oh no," laughed the musician. "It all depends upon the horse—not the man."

"Well, the way Buffalo Bill does it strikes me as rather smart."

"Ah, Buffalo Bill! Yes—we are all very proud of him in the States."

"And so," I ventured to observe, "you ought to be."

"As one sits listening to your fine performers," I chanced to remark, "one feels that you have wrought them to so high a finish that you have rendered a conductor unnecessary. Yet all the while one realises that you with your baton are the essence—the heart—of the performance."

CONDUCTING IN CURVES.

"Well," he smiled, "a conductor is really necessary. For my part, in conducting I have always believed in the principle of curves. I can establish a precedent, though not from my own profession. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor of a band. In a composition of a sensuous nature, if you conduct with angularity, the picture is spoiled for your audience. The music is

SUNDAY CONCERTS.

Great as is the popularity of Mr. Sousa and his Band, such an immense audience which assembled yesterday afternoon at the Alhambra was scarcely to be expected. Patrons of the National Sunday League's concerts, both at the Queen's Hall and the Alhambra, have been accustomed to look for entertainment exactly suited to their tastes, and have seldom been disappointed. The engagement of the famous American body of instrumentalists has marked yet another success in this direction. No number on the programme was allowed to pass without being encored, and in one instance no fewer than four extra pieces were required before the conductor was finally allowed to leave the platform. Many of these encore pieces were remarkable for their quaint titles, "A Bundle of Mischief" and "Philosophic Maid" being amongst the more unconventional. But Saint-Saëns's *Danse Macabre* is not effective upon an orchestra without strings, and even Mr. Sousa's forces failed here. Miss Maud Powell pleased greatly with her violin solos, and the tribute of popular appreciation was also extended to the singing of Miss Estelle Lieblich and the wonderful trombone playing of Mr. Arthur Pryor.

In the evening, a scarcely less numerous audience listened with manifest attention to a programme of music dispensed by the band of his Majesty's Scots Guards, under the conductorship of Mr. Fred. W. Wood. Comparisons are usually acknowledged to be odious, but in the present case Mr. Wood's musicians were able to delight their hearers in the several works they performed much in the same fashion as the occupants of the stage did before them. Miss Marian McKenzie, Miss Dora Barrington, and Mr. Thomas Thomas were the vocalists, and sang a number of familiar ballads very agreeably, and Mrs. Brown-Potter recited. Mr. Orton Bradley was the accompanist.

A liberal response was made to the appeal on behalf of the Playgoers' Club Pantomime Fund for Poor Children last night, at Covent-garden Theatre, where a promenade concert had been organised; and the charity, which was originated by Mr. Pett Ridge, must have benefited considerably therefrom. Mr. J. Mackenzie Rogan, with the hand of his Majesty's Coldstream Guards, was present, and a large number of familiar names figured upon the programme. Mr. Lewis Waller recited a poem by Kipling and the fine militant speech of King Harry before Harfleur from *Henry V.* Miss Evangeline Florence was especially good in an old song by Sir Henry Bishop, and Madame Alice Esty, Miss Edith Clegg, the Misses Salter, Madame Hortense Paulsen, Mr. Denis O'Sullivan, Madame Marie Brema, Mr. Charles Copland, and Mr. Herbert Grover were also amongst those included on the programme. Many ladies well known in the theatrical world lent their services and sold programmes, and the accompanist was Mr. F. A. Sewell.

Le nouvel hymne américain.

Les musiques militaires des Etats-Unis pour, à partir de maintenant, exécuter dans les cérémonies officielles, au lieu de la *Bannière constellée d'étoiles*, un nouvel hymne dont l'auteur est le célèbre chef d'orchestre Sousa, notre hôte de 1900. Les paroles, dues au poète populaire américain Riley, font allusion à l'histoire de ces dernières années et à la mort du président Mac-Kinley, et sont plus modernes que celles des *Stars and Stripes*.

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Amérique !

A toi la croix et la couronne,

Amérique !

Inspire nous pour te chanter dignement.

Dieu a créé, le jour de ta naissance,

La première nation du monde,

Amérique ! Amérique !

MR. SOUSA AND THE PIRATES.

Sir,—We have a tradition in America that English law is a model to be emulated by all peoples. You can imagine my astonishment, therefore, on arriving in London, to find that pirated editions of my compositions were being sold broadcast in the streets of your city.

I have been labouring under the delusion that, as I have complied with the requirements of the International Copyright Laws, your Government would assume the responsibility of finding a way to protect my property. Apparently, no such responsibility exists. There surely must be a remedy to protect a composer from such a deplorable injustice?—Yours, etc.,

JOHN PHILIP SOUSA.
Carlton Hotel, Pall-mall, Jan. 15.

25 francs.
55 »
105 »
200 »

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climate. In London the people are wonderfully appreciative of everything, but their greatest enthusiasm is called for by pieces that have sparkle in them; and that, I think, is in consequence of your skies being somewhat sombre. The people seek their sunshine in the concert room."

"On that hypothesis," replied our representative, "parasols are now really necessary in the Queen's Hall. But—speaking merely as a humble lover of music—my sensations, when listening to your bright, laughing music, are not those produced by being in the sun; unless in a very vulgar meaning of that phrase. I should describe it as a form of intoxication."

"You find it a tonic. Many have said that," he replied, "and it is so interesting to watch the music. You give us sound in curious shapes—dearly carved and brightly burnished. It seems to be clarified and crystallised noise. Here and there one witnesses a stampede of harmony. The right flames of music spring up. You show us a shape that I do not know how to describe, but it is round and beautifully



perhaps two minutes. And so with the singing of birds."

Then I made allusion to the remarkable skill that Mr. Sousa exhibits in the selection and training of the members of his band.

"There are only two kinds of men," he replied, thoughtfully, "that I find I cannot do anything with—those who are excessively stupid and those who are excessively vain. But where you have a brilliant orchestral player, his love for his art will make him conform to your ideas. An orchestra is a very delicate piece of machinery, and each member must be not an independent unit, but part of a whole."

MUSIC AND METEOROLOGY.

"In what you shall play, you seem often to act on the spur of the moment."

"The programme is influenced by the weather. If a snowstorm be raging without, I give the audience something to quicken their circulation. I am sure weather has much to do with a person's frame of mind. On a rainy day, you see people's bodies slouching as they walk, and the soul is apt to slouch, too. When the air is clear and invigorating, I write out one prescription for my audience; when rain is falling from leaden clouds I write out another."

"Certainly Sousa's band is a fine medicine against the dumps."

"That is what I hope. If we have a mission, it is to play bright music, and we do that as well as we know how. I find the public is often in the mood of the man—you remember the Longfellow situation—who desired to hear something, not from the old masters, but from a minor poet who sang songs from his heart. There are lots of exquisite little bright things in music that the people like to hear."

MR. SOUSA'S HOBBIES.

"Will you tell me," Mr. Sousa, "what are your hobbies and recreations?"

"I am very fond of the horse," replied Mr. Sousa, with enthusiasm, "and I ride a great deal. In summer, when we are stationary at a watering place, I always keep four horses, and ride every morning from ten to twenty miles. Formerly I played base-ball, but now the bicycle



Sousa's Patent.

has taken its place. I am also very fond of going on excursions with my gun. Shooting on horseback is very exhilarating."

"And also very difficult."

"Oh no," laughed the musician. "It all depends upon the horse—not the man."

"Well, the way Buffalo Bill does it strikes me as rather smart."

"Ah, Buffalo Bill! Yes—we are all very proud of him in the States."

"And so," I ventured to observe, "you ought to be."

"As one sits listening to your fine performers," I chanced to remark, "one feels that you have wrought them to so high a finish that you have rendered a conductor unnecessary. Yet all the while one realises that you with your baton are the essence—the heart—of the performance."

CONDUCTING IN CURVES.

"Well," he smiled, "a conductor is really necessary. For my part, in conducting I have always believed in the principle of curves. I can establish a precedent, though not from my own profession. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor of a band. In a composition of a sensuous nature, if you conduct with angularity, the picture is spoiled for your audience. The music is

SUNDAY CONCERTS.

Great as is the popularity of Mr. Sousa and his Band, such an immense audience which assembled yesterday afternoon at the Alhambra was scarcely to be expected. Patrons of the National Sunday League's concerts, both at the Queen's Hall and the Alhambra, have been accustomed to look for entertainment exactly suited to their tastes, and have seldom been disappointed. The engagement of the famous American body of instrumentalists has marked yet another success in this direction. No number on the programme was allowed to pass without being encored, and in one instance no fewer than four extra pieces were required before the conductor was finally allowed to leave the platform. Many of these encore pieces were remarkable for their quaint titles, "A Bundle of Mischief" and "Philosophic Maid" being amongst the more unconventional. But Saint-Saëns's *Danse Macabre* is not effective upon an orchestra without strings, and even Mr. Sousa's forces failed here. Miss Maud Powell pleased greatly with her violin solos, and the tribute of popular appreciation was also extended to the singing of Miss Estelle Lieblich and the wonderful trombone playing of Mr. Arthur Fryor.

In the evening, a scarcely less numerous audience listened with manifest attention to a programme of music dispensed by the band of his Majesty's Scots Guards, under the conductorship of Mr. Fred. W. Wood. Comparisons are usually acknowledged to be odious, but in the present case Mr. Wood's musicians were able to delight their hearers in the several works they performed much in the same fashion as the occupants of the stage did before them. Miss Marian McKenzie, Miss Dora Barrington, and Mr. Thomas Thomas were the vocalists, and sang a number of familiar ballads very agreeably, and Mrs. Brown-Potter recited. Mr. Orton Bradley was the accompanist.

A liberal response was made to the appeal on behalf of the Playgoers' Club Pantomime Fund for Poor Children last night, at Covent-garden Theatre, where a promenade concert had been organised; and the charity, which was originated by Mr. Pett Ridge, must have benefited considerably therefrom. Mr. J. Mackenzie Rogan, with the band of his Majesty's Coldstream Guards, was present, and a large number of familiar names figured upon the programme. Mr. Lewis Waller recited a poem by Kipling and the fine militant speech of King Harry before Harfleur from *Henry V.* Miss Evangeline Florence was especially good in an old song by Sir Henry Bishop, and Madame Alice Esty, Miss Edith Clegg, the Misses Sälter, Madame Hortense Paulsen, Mr. Denis O'Sullivan, Madame Marie Brema, Mr. Charles Copland, and Mr. Herbert Grover were also amongst those included on the programme. Many ladies well known in the theatrical world lent their services and sold programmes, and the accompanist was Mr. F. A. Sewell.

Le nouvel hymne américain.

Les musiques militaires des Etats-Unis pour, à partir de maintenant, exécuter dans les cérémonies officielles, au lieu de la *Bannière constellée d'étoiles*, un nouvel hymne dont l'auteur est le célèbre chef d'orchestre Sousa, notre hôte de 1900. Les paroles, dues au poète populaire américain Riley, font allusion à l'histoire de ces dernières années et à la mort du président Mac-Kinley, et sont plus modernes que celles des *Stars and Stripes*.

La dernière strophe chante dans son oubliance naïve les vertus de la jeune Amérique :

A toi l'amour universel,

Amérique!

A toi la croix et la couronne,

Amérique!

Inspire nous pour te chanter dignement.

Dieu a créé, le jour de ta naissance,

La première nation du monde,

Amérique! Amérique!

On fait ce qu'on peut!

Dick.

Living in London, I have been told that editions of my compositions were being sold broadcast in the streets of your city.

I have been labouring under the delusion that, as I have complied with the requirements of the International Copyright Laws, your Government would assume the responsibility of finding a way to protect my property. Apparently, no such responsibility exists. There surely must be a remedy to protect a composer from such a deplorable injustice?—Yours, etc.,

JOHN PHILIP SOUSA.

Carlton Hotel, Pall-mall, Jan. 15.

25 francs.

Journal : *La Montagne*
 Date : 10 JANVIER 1903
 Adresse : *Rembe*
 Signé : _____

John Philippe Sousa, dont nous avons publié le portrait dans notre précédent numéro, a commencé sa série de concerts à Queen's Hall, où il a retrouvé la vogue et le succès de l'année dernière.

Au second concert, il a fait entendre la grande marche slave de Tschaikowsky ; sa suite, *Three Quotations* ; une sélection de son opéra-comique, *El Capitan* ; la seconde rhapsodie de Liszt ; *Le Bango*, de Gottschalk ; la marche qu'il a composée pour le sacre du roi Edouard VII, et la suite napolitaine de Massenet.

Tous ces morceaux ont été très bien exécutés, ainsi que les morceaux que Sousa a fait entendre en plus, pour répondre aux nombreux bis et qui étaient : la sérénade mexicaine, la marche *Stars and Stripes*, the *Sunflower and then Sun*, *Passing the rag time*, danse nègre, le *Washington Post*, *Hands Across the Sea*, *Tale of a Bumble Bee*, et *Bunch of Mischief*.

Miss Estelle Liebling, qui était chargée de la partie vocale, a une très jolie voix et elle vocalise avec une grande netteté et

beaucoup de légèreté ; elle a chanté l'air de *Lakmé* de Delibes, à la perfection.

Mr Arthur Pryor joue du trombone d'une façon étourdissante, il a une exécution qu'on croirait impossible sur cet instrument dont il semble être le "Paganini" ; il fait des variations qu'on croirait très difficiles sur un cornet ou une petite flûte avec une dextérité merveilleuse.

Miss Maud Powell a très bien rendu l'andante et le finale du concerto de violon de Mendelssohn, mais l'orchestre, qui n'a que des instruments à vent, la couvrait en divers passages où l'accompagnement aurait dû être imperceptible.

* * * *

John Philip Sousa, whose picture we have published

in the foregoing number, has commenced his series of concerts at Queen's Hall, where he again is the fashion and is meeting with the success of last year.

At the second concert, he played the Slav march by Tschaikowsky, his suite "Three Quotations", a selection from his comic opera "El Capitan", the second rhapsody by Liszt, "Le Bango, by Gottschalk, the march which he dedicated to King Edward VII, and the suite "Napolitaine" by Massenet. The entire program was well executed, especially the extras which Mr. Sousa played in response to the many encore requests, viz: "The Mexican Serenade," "The Stars and Stripes Forever," "The Sunflower and the Sun," "The Passing of Rag-time," "Coon Dance," "The Washington Post," "Hands Across the Sea,"

"The Tale of a Bumble Bee," and "Bunch of Mischief." Miss Estelle Liebling, who executed the vocal part of the program, has a very pretty voice; she sings with great clearness and ease. She sang the song from "Lakmé" by Delibes with perfection.

Mr. Arthur Pryor placed in an astonishing fashion, he has a execution which one would almost think impossible on his instrument of which he seems to be the "Paganini". He played variations which even on a cornet or a flute would appear difficult with the most marvellous dexterity.

Miss Powell rendered the Andante and the Finale of the Violin Concerto by Mendelssohn very well, but the orchestra in which there are only wind instruments drowned her in several passages, where the accompaniment should have been imperceptible.

Journal : *Le Réveil*
 Date : 16 JANVIER 1903
 Adresse : *Chauray*
 Signé : _____

Le nouvel hymne américain

Les musiques militaires des Etats-Unis pourront à partir de maintenant, exécuter dans les cérémonies officielles, au lieu de la Bannière constellée d'étoiles, un nouvel hymne dont l'auteur est le célèbre chef d'orchestre Souza, notre hôte de 1900. Les paroles, dues au poète populaire américain Riley, font allusion à l'histoire de ces dernières années et à la mort du président Mac-Kinley, et sont plus modernes que celles des *Stars and Stripes*.

La dernière strophe chante dans son ostentation naïve les vertus de la jeune Amérique :

A toi l'amour universel,
 Amérique!
 A toi la croix et la couronne,
 Amérique!
 Inspire nous pour te chanter dignement.
 Dieu a créé, le jour de la naissance,
 La première nation du monde,
 Amérique! Amérique!

On fait ce qu'en peut!

Journal : *The Times*
 Date : 16 JAN. 1903
 Adresse : LONDRES

MUSICAL COPYRIGHT.

TO THE EDITOR OF THE TIMES.

Sir,—We have a tradition in America that English law is a model to be emulated by all peoples. You can imagine my astonishment, therefore, on arriving in London to find that pirated editions of my compositions were being sold broadcast in the streets of your city.

I have been labouring under the delusion that, as I have complied with the requirements of the international copyright laws, your Government would assume the responsibility of finding a way to protect my property. Apparently no such responsibility exists. There surely must be a remedy to protect a composer from such a deplorable injustice?

Your obedient servant,
 JOHN PHILIP SOUSA

The Carlton Hotel, Pall-mall, Jan. 15.

Journal : *Brighton Standard*
 Date : 17 JANVIER 1903
 Adresse : *Brighton*
 Signé : _____

CORRESPONDENCE.

[To the Editor of THE BRIGHTON STANDARD].
 SOUSA v. MASCAGNI.
 Dudley Mansions Hotel, Brighton.

Sir,—I have just read in your excellent journal an appreciation of Mr Sousa's band. It seems to me a very sad fact that Mascagni's tour in America should have proved so unsuccessful, while Sousa carries everything before him in this country. The brilliant abilities of the composer of "Cavalleria Rusticana" are universally recognised, and it is truly pitiable to see such a man under a cloud of misfortune, while another (who panders to the popular element) rides triumphantly through the tides of adverse criticism. I hope you will find these remarks suitable for your journal, though they are evidently opposed to your own opinions.

I am, Sir, yours etc.,

E. URWICK.

Jan. 15, 1903.

[Our correspondent is hardly fair, when he speaks of Sousa "pandering" to the popular element. Surely a composer may as worthily cater for the public generally as for a small section of it?—Ed.]

du Monde du COURRIER
renseignements divers.
pour coller les Coupures
6. Desastres. Franco

Journal : *The Onlooker*
Date : 17 JAN. 1903
Adresse : LONDRES
Signé :

400

The Onlooker.

JANUARY 17, 1903.

AMERICANS IN LONDON.

For the first time in three years there is to be a great banquet here in celebration of George Washington's birthday. The American Society in London has decided to be patriotic once more, and the Hotel Cecil will be the scene of the dinner on the 22nd of next month. I understand that no less than four hundred and fifty ladies and gentlemen will be present on that occasion, including the Ambassador and Mr. White.

People unfamiliar with the actual work of the American Society are inclined to think its object is to engage in the fine art of banqueting, and nothing more. This is distinctly a misapprehension, and the reason for it is the modesty of the Society itself. Such an amount of benevolent work goes on as must eventually provide all sorts of stars for the organisation's collective crown. The Benevolent Fund is dispensed with a quiet generosity truly admirable, and in so business-like a manner that the deserving alone profit by it. Much of this charity is extended to stranded American men and women who are never heard from by the public one way or the other.



MRS. SOUSA. Photo. by Marceau, New York.

Mr. Henry White will be relieved of many burdens soon, on the return of Mr. Ridgely Carter to the American Embassy. Mr. Carter is sailing about the 14th after an absence from London of three or four months.

When on Friday last the presidents and general managers of all the English railway companies were entertained by Mr. George Westinghouse, the American electrician, inventor, and financier, they heard a great deal about Peter Cooper Hewitt, son of Abram S. Hewitt, once Mayor of New York. This young Mr. Hewitt is rapidly coming to the front as an electrical inventor, and the chief reason Mr. Westinghouse entertained the railroad men was that he wanted to show them Mr. Hewitt's latest mercury vapour lamp, for lighting tunnels and subterranean passages.

Journal : *The Times*
Date : 17 JANVIER 1903
Adresse : LONDRES
Signé :

"MUSIC PIRACIES."

TO THE EDITOR OF THE TIMES.

Sir,—Mr. Sousa may well be amazed that a people who boast to be the most practical upon the face of the earth have not yet grasped the obvious fact that the product of men's brains is just as much entitled to protection from the Government of a civilized State as is any form of material property. The recent Act of Parliament to suppress music piracies is admittedly a hopeless failure, and for the following reason.

As it was a private and not a Government measure, its only chance of becoming law during last Session was by its being unopposed, and to enable it to be unopposed neither of the following four essential clauses, either of which might have made the Bill operative, could be insisted upon:—

1. The obligation upon street hawkers to possess a licence, as is necessary in the case of pedlars who hawk from house to house.
2. The imposing of a moderate penalty of so much a copy upon all contraband copies found in the possession of hawkers.
3. The power to obtain a search warrant where proof is forthcoming that contraband music is being printed or warehoused on premises to which access is not otherwise obtainable.
4. The passing of a measure that would make it an indictable offence to sell or expose for sale, in the streets or elsewhere, any printed matter that does not contain the name and address of a responsible printer and publisher.

It cannot be too strongly impressed upon the public generally that the present agitation is not a trade or class agitation, but a question of broad principle. Composers and owners of copyright generally are just as much entitled to Government relief as any other citizens, and we personally mean to agitate until this intolerable scandal is dealt with.

Meanwhile the licensed robbery that exists in our streets can only tend to hold up the legislation to contempt and ridicule, and is a positive menace to public morals.

We are your obedient servants,

CHAPPELL AND CO. (Ltd.),
50, New Bond-street, London. W., Jan. 16,

Journal : *The Standard*
Date : 19 JAN. 1903
Adresse : 104, Shoe Lane, Londres E. C.
Signé :

SUNDAY CONCERTS.

Notwithstanding the unfavourable weather, huge audiences assembled at the Alhambra yesterday afternoon and evening to hear Mr. Sousa and his band. The concert they gave was very similar to the one we described last Sunday, and with one exception the band was eminently well suited in all the music it undertook. The exception was the Overture to Wagner's *Tannhäuser*, a work which cannot be effectively rendered by an orchestra lacking strings. Encores, of course, were numerous, and all the familiar marches and cake-walks were given, much to the delight of those who were present. Mr. Arthur Pryor's trombone playing, the violin solos of Miss Maud Powell, and Miss Estelle Lieblich's rendering of an English version of the aria "Charmant Oiseau," from David's *Perle de Brésil*, were all acceptable additions to the programme.

Of a very different order was the entertainment provided last night at Queen's Hall by Mr. Henry Wood and his orchestra. The selection of music offered was of high artistic value. The least familiar number was Tchaikowsky's fine set of variations from the Third Suite, a work of brilliance and delicacy, orchestrated in the Russian composer's most piquant manner. Dvorák's beautiful "Carnaval" Overture, three numbers from Berlioz's *Faust*, Liszt's first Hungarian Rhapsodie (in F), Beethoven's *Egmont* Overture, Humperdinck's Prelude to *Hansel and Gretel*, and two of Mendelssohn's *Lieder Ohne Worte*, were also included in the programme. Vocal contributions were made by Miss Florence Schmidt and Mr. Lloyd Chandos. To the last named fell the one incongruous item of the evening, "The Holy City," sandwiched in between Beethoven's "Leonora" Overture (No. 3) and the before-mentioned variations of Tchaikowsky. M. F. B. Kiddle officiated at both organ and piano.

ADVENTURES OF SOUSA'S BAND.

CONCERT WITHOUT MUSIC AT WARWICK CASTLE.

Mr. John Philip Sousa and his American band have spent a varied and exciting week-end. Within twenty hours they gave five concerts in four towns and endured much travelling and loss of sleep. They also lost their luggage, and had to play at Warwick Castle without music and walk back to Leamington early on Sunday morning because of the slipperiness of the roads.

There was no fatigue discernible in their two performances at the Alhambra Theatre yesterday, and they responded as freely as ever to the many encores. But in his dressing-room Mr. Sousa confessed to a longing for rest. "We left Cheltenham at 10.15 on Saturday morning," he said, "and got to Stratford-on-Avon at 12.35, giving a concert in the Memorial Theatre during the afternoon."

"We left in our special train at 6.15 p.m. for Leamington, gave a full programme in the Winter Gardens, and at ten o'clock got into conveyances to go to Warwick Castle, where we were to give a concert in the great hall before the Earl and Countess of Warwick and their friends. Well, the rain had come down, and it froze on the country roads. They were like sheets of glass. We got there somehow, and the men all had their instruments, but the luggage-cart with the music did not arrive. My man saw the last of it slipping down a hill and dragging the horse with it."

Thanks to the good memories of the bandmen, however, they were able to give a two hours' concert without a note of music. They were subsequently entertained to supper and walked the three miles back to Leamington, which they reached by half-past five on Sunday morning. The roads were still glassy, and most of the men preferred to walk. The player of the large brass instrument which they call the Sousaphone was unlucky enough to miss the carts, and so had to carry it all the way. "It weighs 33lb.," he said, yesterday. "I guess it weighed three hundred and thirty-three before I got to the hotel." Owing to the luggage being still astray, Mrs. Sousa and the lady soloists were in evening dress when the special train left for Paddington, which was reached two hours before the afternoon concert at the Alhambra.

13,000 Journaux du Monde du COURRIER
des Critiques, Renseignements divers.
BRIEF DE LA PRESSE pour coller les Coupures
autres spéciales, Tarifs, Desastres, Franco

Journal : *Daily Mail*
Date : 19 JAN. 1903
Adresse : 32, Carmelite Street-Londres E. C.
Signé :

SUNDAY

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the English musical world with a revelation of the art of conducting. When the swing of the famous air has shrunk into mere echoes on the high notes, Sousa raises both hands over his head, and, bringing them down with slow jerks drags the tune through the whole rippling scale on to the lowest chords, where it mutters complainingly. He produces another startling effect with the sketch "Nigger in the Woodpile," where, standing with both arms at widest stretch whilst the clatter of shoes and the scraping of sandpaper is heard, he draws every instrument into play by sweeping his hands together as if drawing the music into his embrace. A typical gesture is Sousa's method of silencing a loud melody by pressing his wand outwards, the action suggesting that the conductor is forcing the notes back into the instruments whence they came.

But perhaps the weirdest of all the attitudes Sousa throws himself into is that one which heralds the crash of the closing bars in such a piece as "El Capitan." It resembles nothing so much as a drive to the boundary at cricket, for the American, his head bent low and bâton held far back, makes a great thrust at his massed handsmen.

Of course, Sousa has a wonderful machine to handle, but it is he that has produced it. It responds to his lightest bidding, and interprets almost before he has expressed a wish. A sign from the despot in its front and the band becomes a co-ordinate thing, every unit blending to a nicety, or else, like a wave into spray, it dashes to pieces, brass, reed, and wood all wrangling and shrieking as mortal enemies. The bâton beckons once, and, in a great silence, a piccolo wails forth to be answered by a pipe bidding it hold its peace. A clarionet interposes with a voice of authority, other flutes come to the aid of their comrade, a silvery triangle tinkles above the growing din, till the noise can be kept back no longer, and the rousing strains of the "Brooklyn Cake Walk" issue in full panoply. And calm amidst it all, controlling the frenzy, is Sousa, now with a turn of the wrist waking the echoes that slumber in the gaping mouth of a trombone, now calling on a silent reed to shrill out. At one moment he creates a whirlwind of sound, the next he dissolves it into thinnest air.

Band conducting is one of the fine arts. From the small number who rise to prominence it may be concluded that intuition is needed, and more than intuition, namely a spark of the divine fire which burns in the heart of the World. Dryden sang an eternal truth in this:

From harmony, from heavenly harmony,
This universal fame began;
From harmony to harmony,
Through all the compass of the notes it ran.
The diapason closing full in Man.

In Music soul speaks to soul freed from all the gross obstacles which hinder such communication in work-a-day life. Conductors are lords of this spirit world. Wherefore to them be all honour and praise.

The Daily Express,

London: Tudor Street, E.C.

Cutting from issue dated.....Jan.....190

SOUSA, THE MARCH KING,

Is a Sportsman, an Athlete, and a Believer in the Strenuous Life.

The strenuous life is a term that flows glibly from many a pen in these days, but if ever a man practised the theory of such an existence it is assuredly John Philip Sousa, whose band is once more to stir British audiences.

It is fortunate that he is a sportsman by nature and an athlete by inclination; for no man not in the very pink of physical condition could withstand the fatigues of such work as the "March King" is called upon to perform during a twelve-month. Forty-eight weeks of concerts, involving forty thousand miles of travel by land and sea, is a gigantic task for any man to undertake; but that is Mr. Sousa's portion of labour in the concert field at present, and it is eminently characteristic that his vacations are devoted to outdoor life in the hunting field. Here he finds rest and recreation; but Mr. Sousa, armed and equipped for the chase, looks more like a dilapidated roughrider than the dapper and graceful conductor, whose features and gestures are so familiar to the public.

One of Mr. Sousa's hobbies is represented in a fine collection of shot-guns, and he has in Washington a miniature armoury of high-grade fowling-pieces, which he formerly used more frequently when his business did not fully occupy his time. He is a crack shot, not only in the field, but at the traps, with both clay pigeons and live birds, and has made some high scores in matches. On one occasion, in St. Louis, Mr. Sousa proved his prowess

by winning third place in a tournament with some of the best shots in America. On his concert tours he usually carries a gun in the bottom of his trunk, and never fails to embrace every opportunity for practising his favourite sport. Experts have said that Mr. Sousa might rank among the best shots in the country had he time to devote to the necessary practice and keeping in form.

From his earliest boyhood in Washington Sousa has been an athlete and lover of sport. In his younger days his preference was for baseball, and he was entitled to rank among the thirty-third degree rooters. When he was musical director of the famous Church Pinafore Company, Sousa



A Snapshot of the March King at the Traps, Shooting Clay Pigeons, at which Sport he is quite an Expert. [From a Photo.]

organised a baseball club among the principals and chorus of the organisation, he being the nitcher. He relates that when-

ever his club was fortunate enough to win a game it usually cost him the greater part of his week's salary, as he was accustomed to insist upon testifying to his delight in the victory by entertaining the vanquished. Sousa maintains a baseball club in the ranks of his famous band, having completely uniformed and equipped the team at his expense. The Sousa Band Baseball Club has played the national game all over Europe as well as in America, and has a record of about 75 per cent. of victories. Mr. Sousa's playing days are over, however, but he never fails to attend all the games played by his club, and sometimes when the contest gets very exciting he is almost tempted to take off his coat and get back into the game. Lawn tennis early numbered the "March King" among its devotees, and his strong arm and keen eye enabled him to play an excellent game in the courts. The next sport to claim his attention was bicycling, and for several years the entire Sousa family were familiar figures on the bicycle paths adjacent to New York. Presumably the automobile will be the next to attract his interest, but up to the present time his only experience with the horseless carriage was when King Edward VII. placed his private motor-car at the disposal of Mr. Sousa when he took his band to Sandringham for a royal concert.

Boxing and bag-punching are also included in the composer's scheme of exercises.

A few years ago, when recovering from the enervating effects of typhoid pneumonia, his physician recommended horseback riding, and Sousa took up equestrianism with the same keenness of zest that has marked his indulgence of other forms of athletics. When in New York he rises early every morning, and knows all the bridle paths of Central Park, and when on tour he takes horseback exercise in every city when the exigencies of his railway schedules do not require an early departure from town. Mr. Sousa directs two concerts every day, and that means that he indulges in continuous calisthenics for at least four hours out of every twenty-four. This is really the hardest kind of physical exercise, and has given Mr. Sousa a remarkable chest and arm development. Indeed, two years ago, upon comparison, Sousa's right arm was found to be larger than that of Bob Fitzsimmons.

from the *Lady's Gazette*
Dated January 3, 1900



MISS ESTELLE LIEBLING, the youthful soprano who is accompanying Mr. Sousa and his band on his present British tour. Miss Liebling has already made many triumphs both in America and on the Continent, her voice being of great range and power.

Pall Mall Gazette,

18, Charing Cross Road.

Cutting from issue dated.....Jan 3.....190

THE OPENING OF THE SOUSA SEASON.

Sousa's burst upon the town last night—we can call it nothing else—was the vindication of many, and a revelation to many more to whom his orchestral prowess was new. There is no doubt of the American conductor's innate genius for orchestral command,—for that magic beyond analysis which draws storm or sunshine at will out of inanimate shapes of wood and metal. Nevertheless, we think Sousa has learnt much from Europe, and not even the best American critics gainsay the fact that his European tour of 1900 gave him breadth of view, with the maturity which does not always come until a man has passed his vigour. And Sousa at present seems to have many years yet in his prime.

The first number on a programme which could not be kept within bounds was a show of execution; of the second, a selection of national airs, it might equally be said that its interest lay apart from its musical value. It was not till the waltz movement in the trombone solo came, with its mellow tone and perfect modulation, that the audience seemed entirely satisfied. This was the first page of the night's special message, and the whistling encore by the band seemed more like a hysterical reaction than a serious concert contribution. The third number, a descriptive suite, was full of variety, but at one period it seemed to touch the "variety" level in a very different sense. The "rag-time melody," as Miss Eliza Johnson calls it, was the staple idea of the extra piece which followed, and perhaps went short of its full effect upon an English audience; but there was no mistaking the general enjoyment of Miss Liebling's bird song to a brilliant flute accompaniment.

From the virtuoso's point of view the Rubinstein "portrait group" was a feature of the evening, with its ingenious characterization of the composer's friends, and Wieniawski's "Faust" fantasia for the violin, as given by Miss Maud Powell, was another brilliant bit of relief from the heavier work of the evening. One might say the same of her unavoidable encore. The conductor's own march, dedicated to his Majesty, gave topical value to the entries which followed, but they did not touch the level of Rubinstein. It hardly remains to say that the personal enthusiasm shown to Mr. Sousa himself, the keen appreciation of his gestures and their significance, must have been a sufficient reward for the Atlantic journey. And the English welcome he received last night seems destined to last through a most promising season.

from issue dated Jan 2 1903

PHILIP SOUSA.

SOME STORIES OF THE CONDUCTOR OF THE GREAT AMERICAN BAND.

"The March King" is the title by which John Philip Sousa is known throughout the length and breadth of the United States, as it is the one with which his name is associated on all the hoardings announcing his concerts which begin at the Queen's Hall this evening. The title has been his any time these last dozen or fourteen years, and was really bestowed on him by a musical trade journal, which, commenting on his characteristic work, remarked that he was as much the March King as Strauss was "the Waltz King." Those marches were composed for the use of the United States Marine Band, of which he was conductor, but gradually they became known to the conductors of other bands, and in time their popularity was such that they began to achieve the distinction of being ground out of the peripatetic barrel organ. "The Gladiator" was the first which achieved this distinction, and Mr. Sousa has been heard to say that the happiest moment of his life up to that time was when he first heard the notes produced by the instrument which is invariably associated with Italians and monkeys.

Price of the "Washington Post."

When he began writing, a music publisher said to him one day, "I am willing to buy whatever you write, and will pay you £7 for each march." The terms were accepted, and that was all he got for the "Washington Post" and the "High School Cadets," both of which are extraordinarily popular, and the former of which probably holds the record in the United States as the piece of modern music which has had the largest sale. In connection with the latter march Mr. Sousa once received a letter from a young lady asking "Will you kindly play your march, 'The Ice Cold Cadets.'" He recognised what his correspondent wanted, and played it for her to her supreme satisfaction. Another of his most popular marches is "The Liberty Bell," whose vogue is such that one of his admirers once sent the following laconic request to him, "D— Wagner; play 'The Liberty Bell.'" It is indeed no uncommon occurrence for people, knowing the conductor's desire to please them, to write asking for special numbers to be played. A lady with a greater appreciation than knowledge sent him on one occasion a polite note asking for "a selection from the beautiful opera of 'Martha.'" That was all right as far as it went, but unfortunately she added, "I think it is by Sullivan."

Good, but Untrue.

One of the most interesting things in connection with the conductor is the story of how he came by his name. It is said that on going to the United States his luggage was labelled "J. P. So, U.S.A." A Custom House officer, not noticing the full stops, made one word of the letters, and Mr. Sousa adopted the idea and the name. The ingenuity of that story is only equalled by its lack of fact, for Sousa was born in Washington some five or six-and-forty years ago, whither his father had migrated from Portugal. The inventor of the anecdote has kept Sousa busy denying it for several years, and the humor of the thing is intensified by the fact that he has been given a German, an Italian, and an English descent by imaginative journalists, according to the country in which he happened to be traveling with his band. In Germany it was said that he adopted the S. O. from Simon Ox, while in Italy his name was supposed to be derived from John Philip So, and in English to have been a corruption of Phillips.

His Parentage.

Mr. Sousa's father, though born in Spain, was of Portuguese extraction, and when last year the conductor met the Portuguese Minister at Sandringham the latter told him that the name is still one of the most distinguished in the country. The elder Sousa, who possessed the dolce far niente of the Latin race in an intensified degree, apparently had a motto, according to his son, that "the day is for rest and the night for sleep," and lived up to it. Eventually, however, he took up music as a profession, and became a member of the band of the United States Marine Corps, so that Sousa himself was born in a musical atmosphere, and when he was eleven was a solo violin player in Washington. By the time he was seventeen he was conductor of an orchestra in one of the Washington theatres, but soon left it to go on tour, where he remained several years. When the "H.M.S. Pinafore" craze was at its height in America a famous Gilbert-Sullivan opera was chosen for the company, and in consequence, known as "the March Choir 'Pinafore' Company." Sousa was selected as the conductor, and he orchestrated the whole opera within forty-eight hours. So well did he do the work that when Sir Arthur Sullivan heard it he complimented him on his achievement, while when Mr. J. C. Williamson produced "Pinafore" in Australia it was Sousa's orchestration that he used.

The Great Chance.

In 1880 the leadership of the United States Marine Band became vacant, and Sousa's father, without his son's knowledge, applied for the position for him. The application was successful, and for twelve years Sousa directed the band, which may be considered as practically attached to the household of the President, for it plays at all the functions at the White House—serving under five Presidents, Hayes, Garfield, Arthur, Cleveland, and Harrison. It was during the term of

127, Fleet Street, London, E.C. (Robert J. Aylward, Publisher.) Cutting from issue dated Jan 2

SOUSA AT QUEEN'S HALL

A RAG TIME FESTIVAL.

The concert was announced for eight of the clock, and the minutes wore on. Faces began to assume an anxious look. There was a stamping of feet and other impatient sounds in the cheaper parts of the hall. What had become of the march king? Was he still battling with the waves in the belated St. Louis, or had he been kidnapped by Mr. H. J. Wood and stowed away so that he should not compete with the famous Queen's Hall conductor on his own particular maiden-aid? Hope revived, however, in troubled breasts when a solitary figure in the well-known trim uniform crossed the platform. If the man had escaped the dangers of shipwreck there was hope for the master. So the audience—by no means a large one—played patience and they had their reward, for presently the bandmen filed in and took possession of their seats, and in a few moments Sousa's compact, decisive figure made its appearance, and without any ceremony he took up his place in the orchestra, raised his baton, and away went the instrumentalists.

THE READY ENCORE SYSTEM.

The pieces enumerated on the programme are merely Sousa's fun. They are necessary to his scheme; they lead up to his legitimate effects; they are the planks by which he crosses to each *piece de resistance*. They make his contrasts, and they are absolutely necessary, for does the human being live that could endure an evening of undiluted Sousa? If so, we should like to present him with a ticket for the approaching Richard Strauss Festival, just to make sure that he retained his reason. Last night's programme was headed with an overture entitled "Mysora." When it came to an end someone applauded, and a few sympathetic echoes were heard; but it was enough for Sousa. He looked up quickly and inquiringly, as much as to say, "You will have it? Very well," and without further ado he began "Stars and Stripes for Ever," and the encore was encored, and we were given a "Mexican Serenade."

Something a little more ambitious was to follow. It was a suite of the conductor's own, "Looking Upward," and was in three movements. It was not unpleasing, and it was effectively scored. And it brought in its immediate train the "Passing of Rag Time" and the "Washington Post." The next orchestral work on the programme was Rubenstein's "Kammermoei Ostrow," which was followed by "Hands Across the Sea," and then Sousa beat a hasty retreat to enjoy the sweet leisure of the interval. But the applause went on, and he came back and the audience were treated to the stirring strains of "El Capitan."

A WHISTLING CHORUS.

In between-whiles there were soloists. Mr. Arthur Pryor brought his trombone down from the backmost heights of the orchestra and gave a solo, very cleverly played. But this artist is likewise entitled to an encore, and after retiring to his seat with genuine American diffidence Mr. Pryor had to come forward and tune his trombone to the exquisite strains of the "Sunflower and the Sun," while additional artistic effect was given the performance by his confrères in the orchestra whistling the chorals. The other soloist was Miss Estelle Lieblich, concerning whom we should say, if she did not look so young and pretty, that she had a good voice once. She sang Felicien David's "Thou Brilliant Bird," with neat facility, and she furthermore displayed her flexibility by giving "The Nightingale." There were other items on the programme, but sufficient for the evening is the first part of the Sousa thereof.

THE SUN

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

(Published by William C. Hall.)

g from issue dated Jan 3

SOUSA AND HIS BAND.

Last night, before a critical audience, Sousa and his band gave a performance at the Queen's Hall. The programme contained a number of interesting items, including "Imperial Edward," a march by Sousa which was twice encored, the overture "Mysora," and the suite, "Looking Upward." Between these items some old favourites were given, much to the delight of the audience. The soloists included Mr. Albert Pryor (trombone), Miss Estelle Lieblich, who sang effectively, and Miss Maud Powell (violinist). The concert was an unqualified success.

The Globe,

367, Strand, London, W.

(W. T. Madge, Publisher.)

attening from issue dated Jan 2

MR. SOUSA'S BAND.

Though the position of Mr. Sousa's band in art has yet to be clearly defined, there is no doubt that it stands alone among the bands of the world, nor is there another conductor quite like Mr. Sousa. The band has sometimes been falsely described as a military band, but, as a matter of fact, it is quite unique in its composition, for no military band that ever existed has boasted so many clarinets. But, by whatever name one may call it, or whatever view one may take of the music that it plays, it is certainly a very remarkable instrument; and other bands, no matter what their composition, might well take a lesson from it. The instrumentalists are all virtuosi in their own way, but to Mr. Sousa is due the credit for the pitch of perfection to which they have attained as an orchestra. His own marches may not be absolutely flawless as things of art, but they are undoubtedly original and full of the most quaint and surprising effects, and his band plays them with unexampled spirit. Many of them were included in the programme last night, "Stars and Stripes," "Hands Across the Sea," and "El Capitan," are old favourites, and were naturally received with enthusiasm.

from the Shortman
Dated January 3
of Journal London

QUEEN'S HALL.

MR SOUSA AND HIS BAND.

Though delayed on their voyage across the Atlantic, Mr John Philip Sousa and his celebrated combination of instrumentalists landed in time to make a punctual appearance at the Queen's Hall last night. They remain until January 10, giving two concerts daily, and then wander off into the country, a long tour of principal towns in the Kingdom having been planned for them. The personnel of the band is practically unaltered from what it was on the last visit, but the soloists, instrumental and vocal—presumably as being more easily replaced—are new aspirants for favour. The programme showed a remarkable moderation on the part of Mr Sousa as a composer. He was down for only two pieces, one in each part of the programme, but as all items were encored twice, and the customary response was a favourite Sousa air, the regrettable abstinence was more obvious than real. Thus we had the "Cornflower and the Sun," "Hands across the Sea," "Passing of the Time," the "Washington Post," and "El Capitan," a march which the composer has never excelled if he has equalled it. All these and more were in the first part, a consequence being that the interval came late. In his own compositions Mr Sousa's band is admirable. They were made for it, it for them, and even without that fairly spacious province there are morceaux not unsuited to it. These stranger composers had been selected for the opening programme with more discretion than was always shown on the previous visit. Thus Wagner was absent, and if Rubenstein's name appeared it was attached to a piece from which Sousa, by an adroit combination of instruments, gets strange effects, that of a church organ being the most remarkable. The wood-wind instruments can be particularly delicate and true, the brass is also fine, though at its braviest—well, shameless, as when five trombones and seven cornets à piston range themselves in front of the stage, blowing for all they are worth and a little bit more. This was in the "Imperial Edward March" of Mr Sousa, dedicated to the King, the double encore of which he made to be itself, either out of respect for his Majesty or to familiarise us with the composition—maybe both. His other billed contribution was a suite of three pieces, astronomical in title, but it takes a genius to recognise the connection between labels and notation. Everything was cheerfully greeted by the fairly large audience, and the actual performances were numerically thrice as many as were guaranteed. This is American generosity, surely, only it has a faint resemblance to the practice of the sale-holding draper who marks up prices and then ostentatiously takes off perhaps as much as he has put on, and perhaps not. The encores and the popular Sousa tunes in response are part of the recognised game now. The trombone solo was clever and curious, though it is not an instrument that everybody could become infatuated with. The introduced whistling and singing in some of the airs is agreeable enough—when you are in the humour for it. One thing is certain—in a brass band contest Sousa's would come out easily first. The soprano seemed to sacrifice beauty to difficulty. The high notes she emitted were within her compass, but not with facility, and they were distinctly thin. The emotion excited was not that aimed at, sympathy being evoked rather than admiration. The voice is flexible, it has colour, and it has been assiduously trained. Something a little less ambitious would show it to greater advantage. A lady violinist also broke the monotony by playing fairly well a fantasia on "Faust" airs.

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Scored in an Emergency.

It was while he was in St. Louis that his characteristic resourcefulness was shown under conditions which prevented a panic which might undoubtedly have been attended with loss of life. In the middle of the program all the electric lights went out. The people began to shuffle uneasily in their seats in the darkness. Many, indeed, rose from their places and began to move towards the door. In a moment Sousa, realising the situation, gave a whispered word of command and the band began playing "Oh, dear, what can the matter be?" The people resumed their seats, and presently the tune changed to "Wait till the clouds roll by." The effect was immediate. The audience roared with laughter and sat still until the lights went up again.

When the lights were revived, however, in troubled breaths when a solitary figure in the well-known trim uniform crossed the platform. If the man had escaped the dangers of shipwreck there was hope for the master. So the audience—by no means a large one—played patience and they had their reward, for presently the bandmen filed in and took possession of their seats, and in a few moments Sousa's compact, decisive figure made its appearance, and without any ceremony he took up his place in the orchestra, raised his baton, and away went the instrumentalists.

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from the *Shoreditch*
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of Journal *London*

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Evening News,

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

(John Cowley, Publisher.)

Cutting from issue dated Jan 8 1903

SOUSA'S CONCERT.

The American Conductor's "Imperial Edward" March.

Sousa's concert last night in the Queen's Hall was delightful.

The performers, numbering about fifty, and disposed over the whole orchestral dais, sat ensconced amid tall palms and flowers, with agreeable effect. Although they had reached London from the United States only at midday they were in good form.

The pleasure of hearing Sousa's band arises from the clearness and apparent ease with which all the tone effects are produced, and these are often very ingenious. The entire combination at moments work as one man, attacking and quitting chords with the utmost precision.

The concert lasted from 8.15 until 10.30. It was music all the time, no drawing rests between the items (such as make the aggregate of intervals in some London concerts longer than the music), no affected coyness over encores. The moment there is genuine applause Mr. Sousa immediately responds. Consequently a Sousa concert has but one interval.

Last night's programme embraced ten numbers; the encore items were ten, constituting altogether twenty pieces, which included selections from Rubinstein and Mascagni, and from Sousa's own compositions.

Among these last was the new march which he has dedicated to the King, "Imperial Edward." It has in parts a tuneful swing and an incidental reference to the National Anthem. The audience liked it so well it was demanded three times, and will be a feature at all remaining concerts.

The principle on which Sousa constructs his performances is obvious from the first hearing, and is admirable. The programme items are fresh, or at least not hackneyed; and well-known popular pieces are reserved for the encores—these latter, for instance, last night produced "El Capitan," "The Washington Post," "Hands Across the Sea," "The Stars and Stripes for Ever."

Miss Estelle Liebling, a highly-accomplished vocalist, with a sweet voice and flexible range, and Miss Maud Powell, violinist, contribute to the programme.

The stay at the Queen's Hall is for four-teen concerts.

The Daily Graphic,

10, Abchurch Lane, Strand, London, W.C.

(Alfred Gould Grover, Publisher.)

Cutting from issue dated Jan 3 1903

SOUSA'S BAND.

Considering the success with which Mr. Sousa and his celebrated band met when last they visited London, the audience at the first of the present series of concerts, which took place at the Queen's Hall last night, was surprisingly small. Yet Mr. Sousa's band has all the elements of popularity, and that popularity is certainly well-deserved. It may not, perhaps, be possible to give one's whole-hearted admiration to the music which the band plays, but many of our own bands might well learn a lesson from the way in which it plays it, for Mr. Sousa has undoubtedly brought the ensemble of his instrumentalists to a marvellous pitch of perfection. It is in his own famous, if rather bizarre marches, that their qualities are displayed at their best, and many of them were included among the very numerous encores given last night. The march from "El Capitan," "Stars and Stripes," and "The Passing of Rag Time" are ever sure of a hearty reception, which was quite justified last night by the very brilliant performances which Mr. Sousa secured. The programme also included an effective suite by Mr. Sousa called "Looking Upward," Rubinstein's "Kammenoi Ostrow," and Mascagni's "Dance Ecotica," while Miss Estelle Liebling contributed songs, and Miss Maud Powell and Mr. Arthur Prior violin and trombone solos respectively, with immense success.

on the *Sportsman*
Dated January 3 1903
of Journal

QUEEN'S HALL.

MR SOUSA AND HIS BAND.

Though delayed on their voyage across the Atlantic, Mr John Philip Sousa and his celebrated combination of instrumentalists landed in time to make a punctual appearance at the Queen's Hall last night. They remain until January 10, giving two concerts daily, and then wander off into the country, a long tour of principal towns in the Kingdom having been planned for them. The personnel of the band is practically unaltered from what it was on the last visit, but the soloists, instrumental and vocal—presumably as being more easily replaced—are new aspirants for favour. The programme showed a remarkable moderation on the part of Mr Sousa as a composer. He was down for only two pieces, one in each part of the programme, but as all items were encored twice, and the customary response was a favourite Sousa air, the regrettable abstention was more obvious than real. Thus we had the "Cornflower and the Sun," "Hands across the Sea," "Passing of the Time," the "Washington Post," and "El Capitan," a march which the composer has never excelled if he has equalled it. All these and more were in the first part, a consequence being that the interval came late. In his own compositions Mr Sousa's band is admirable. They were made for it, it for them, and even without that fairly spacious province there are morceaux not unsuited to it. These stranger composers had been selected for the opening programme with more discretion than was always shown on the previous visit. Thus Wagner was absent, and if Rubenstein's name appeared it was attached to a piece from which Sousa, by an adroit combination of instruments, gets strange effects, that of a church organ being the most remarkable. The wood-wind instruments can be particularly delicate and true, the brass is also fine, though at its brassiest—well, shameless, as when five trombones and seven cornets-a-piston range themselves in front of the stage, blowing for all they are worth and a little bit more. This was in the "Imperial Edward March" of Mr Sousa, dedicated to the King, the double encore of which he made to be itself, either out of respect for his Majesty or to familiarise us with the composition—maybe both. His other billed contribution was a suite of three pieces, astronomical in title, but it takes a genius to recognise the connection between labels and notation. Everything was cheerfully greeted by the fairly large audience, and the actual performances were numerically thrice as many as were guaranteed. This is American generosity, surely, only it has a faint resemblance to the practice of the sale-holding draper who marks up prices and then ostentatiously takes off perhaps as much as he has put on, and perhaps not. The encores and the popular Sousa tunes in response are part of the recognised game now. The trombone solo was clever and curious, though it is not an instrument that everybody could become infatuated with. The introduced whistling and singing in some of the airs is agreeable enough—when you are in the humour for it. One thing is certain—in a brass band contest Sousa's would come out easily first. The soprano seemed to sacrifice beauty to difficulty. The high notes she essayed were within her compass, but not with facility, and they were distinctly thin. The emotion excited was not that aimed at, sympathy being evoked rather than admiration. The voice is flexible, it has colour, and it has been assiduously trained. Something a little less ambitious would show it to greater advantage. A lady violinist also broke the monotony by playing fairly well fantasia on "Faust" airs.

The Manchester C

Cannon Street, Manchester

(Thos. Sowler & Sons, Publisher.)

Cutting from issue dated Jan 3 1903

SOUSA AT QUEEN'S HALL.

The Sousa band gave the first of its four concerts at Queen's Hall this evening, in presence of a large and enthusiastic audience. The peculiar qualities which have made the band famous are too well known to need emphasis again, and they were as prominent this evening as before. The precision, the unanimity, the infectious rhythmical swing—all were there. Mr. Sousa was there too, with his characteristic and now familiar gestures. The soloists were Mr. Arthur Pryor, whose executive skill on the trombone is probably unique; Miss Estelle Liebling, a very brilliant and sympathetic coloratura soprano; and Miss Maud Powell. The programme included many favourites, and many more were added by way of encore. The we heard "The Washington Post," the march from "El Capitan," "Hands Across the Sea," and "The Sunflower and the Sun." A movement from Rubinstein's "Kammenoi Ostrow" displayed the fine tone of the band to great advantage.

Star Building, Stonecutter St.
(John Britton Jones, Publisher.)
Cutting from issue dated Jan 3 1903

MUSIC

The Sousa Band.

After "Heldenleben" the "Washington Post."

In other words, last night Sousa and his band gave their first Grand (why Grand?) Concert at Queen's Hall; and we learned still more about the possibilities of expression of the modern orchestra. For even Richard Strauss has not yet appreciated the value of the friction of emery paper, of whistling accompanied by the brass, or of tooth-combs. All these things (or things which sounded like them) does that great innovator John Philip Sousa employ—thus proving over again that Europe is behind the times.

The program last night consisted mainly of encores. The first piece in the list was an overture, "Mysora," by Wettge; and Mr. Arthur Pryor, the trombone virtuoso, displayed his extraordinary skill in his own "Love's Enchantment." Mr. Sousa's own Suite, "Looking Upward," is pure program music conditioned rather by its poetic basis than by the laws of form. It appeals to the imagination by descriptions of scenes, "By the Light of the Polar Star" and "Under the Southern Cross" and by a tone picture of Mars and Venus. According to Mr. Sousa, people rollick very much More Americano in all quarters of the globe. The program also contained one movement ("Rêve d'Amour") from Rubinstein's Suite, "Kammenoi Ostrow," which was admirably played. But the program might have led the unwary to suppose that the whole suite was played. Miss Estelle Liebling (a niece of Mr. Georg Liebling, the well-known pianist) is a coloratura singer of much talent, whose success should be assured.

These things constituted the first part of the program, which, with encores, lasted so long that I had to absent me from the felicity of the second part. But they were the least important feature of the concert. What made the evening really memorable was the encores. It was for them that the audience reserved its loudest cheers and the shout of welcome when the first bar is recognised which is so much more valuable a tribute than mere conventional applause at the conclusion of a piece.

There is really nothing new to be said about the Sousa band. It is the same of its kind.

Cutting from the *Pelican*
Dated January 10 1903
Address of Journal London

"The finest band in the world, sir!" Thus spat an enthusiastic American gentleman who sat next to me at Queen's Hall last week what time Mr. Sousa and his sixty odd musicians introduced themselves once more to a London audience. And to emphasise his admiration and joy, my friendly Transatlantic neighbour hummed all the old favourite tunes and beat time with his hands and feet—especially his feet. Sometimes he did these things separately, but more often he accomplished all three at once. This might have been disconcerting under ordinary circumstances—but, bless you, how the trumpets roared, how the flutes squeaked, how the drums rattled, the cymbals crashed, and the trombones bellowed. The roof of Queen's Hall positively shook.

This huge volume of sound would be splendid, say, half a mile off, or in the open air. To me it seemed overpowering, even in the spacious Queen's Hall, and the absence of strings is, to my mind, a defect. However, it is Sousa's band, and it plays mainly Sousa's music, and those who like both will find exactly what they desire in Langham Place.

I cannot help expressing my deep admiration for the versatile sportsman at the back of the orchestra who played several species of drums, the triangle, the tambourine, cymbals, castanets, bells, and quite a number of other mystic instruments, the names of which I know not. The extraordinary way in which he seized one instrument after another, and the energy with which he applied himself to each, entitles him to a paragraph all to himself. So here it is.

The stay at the Queen's Hall is for fourteen concerts.

from issue dated.....Jan 3.....190

Considering the success with which Mr. Sousa and his celebrated band met when last they visited London, the audience at the first of the present series of concerts, which took place at the Queen's Hall last night, was surprisingly small. Yet Mr. Sousa's band has all the elements of popularity, and that popularity is certainly well-deserved. It may not, perhaps, be possible to give one's whole hearted admiration to the music which the band plays, but many of our own bands might well learn a lesson from the way in which it plays it, for Mr. Sousa has undoubtedly brought the ensemble of his instrumentalists to a marvellous pitch of perfection. It is in his own famous, if rather bizarre marches, that their qualities are displayed at their best, and many of them were included among the very numerous encores given last night. The march from El Capitán, "Stars and Stripes," and "The Passing of Rag Time" are ever sure of a hearty reception, which was quite justified last night by the very brilliant performances which Mr. Sousa secured. The programme also included an effective suite by Mr. Sousa called "Looking Upward," Rubinstein's "Kammend Ostrow," and Mascagni's "Dance Ecceci," while Miss Estelle Loebing contributed songs, and Miss Maud Powell and Mr. Arthur Prior violin and trombone solos respectively, with immense

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There is really nothing new to be said about the Sousa band. It is the very best of its kind. Its tone is admirable: no band is better drilled, and it has a wonderful ensemble; yet so irresistible are its animal spirits that it never becomes merely machine-like; and it is hardly too much to say that it gives a new meaning to the word rhythm. But it is a mistake to claim more for it; and, to do it justice, the claim is made rather by injudicious admirers than by those in authority.

CRESCENDO.

13 from issue dated.....Jan 3.....194

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James's Gazette,

Dorset Street, Whitefriars, London, E.C.

(E. Southcott, Publisher.)

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Tudor Street, Whitefriars, London, E.C.

(Printed and published by John Marshall.)

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Address of Journal.....

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Really good lady dramatic reciters are exceedingly rare.

West Sussex Gazette,

High Street, Arundel.

(Proprietors, the Exrs. of the late Thomas Mitchell.)

Cutting from issue dated.....Jan 15.....1903

Brighton

Sousa's band was at Brighton on Monday. The conductor-composer and his musicians had a great reception. In the afternoon the Dome proved too small for those who wished to listen.

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Dorset Street, Whitefriars, London, E.C.

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Really good lady dramatic reciters are exceedingly rare; indeed, their number in London might be counted on the fingers of one hand.

Sousa's band was at the Queen's Hall last night before a great reception. In the afternoon the band played at the Royal Albert Hall, and the whole concert was quite a success.

Manchester Daily Dispatch.

Witby Grove, Manchester.

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

Cutting from issue dated Jan 3**Sousa at Queen's Hall.**

Sousa is here again, and by all the signs of it is going to have just as big a success as ever. Queen's Hall gave him an enthusiastic welcome to-night, and there is little reason to suppose that his remaining fourteen performances will not be equally well supported. There is no doubt about it, Sousa has the knack of drawing.

There may be something of the mountebank about the man with his monkey tricks and mannerisms, but he holds attention—perhaps not less by his manners than his music. He is never dull. Too much of the music which he plays is the veriest rubbish, but it is played supremely well. His performances never lack élan, spirits, zest—amazing spirit and prodigious zest. Such performances may be said to represent the very last word in brass band playing.

Some New Pieces.

This time he is just as Sousaesque as ever, though many of his pieces are new. Among them is a vigorous march, "Imperial Edward," dedicated by special permission to the King. This was received with much favour, and gained a double encore. Then there was a new suite—again from Mr. Sousa's pen, of course—"Looking Upwards," abounding in instrumental tricks and effects of all descriptions, which also excited much applause.

Also there were such old-established favourites as "Hand Across the Sea," the march from "El Capitan," and so on; while solos were forthcoming from Miss Estelle Lieblich and Miss Maud Powell, who sang and fiddled to the entire acceptance of their hearers. In a word, a successful Sousa start.

Cutting from the Manchester GuardianDated January 3 1903

Journal

The first concert of the Sousa Band took place at Queen's Hall this evening. The question of Sousa and Sousaism has, so to speak, passed beyond the realm of criticism—the public has decided it for itself. It is not necessary, either, to bow down before Sousaism as a revelation or to call high heaven to witness that it is an outrage. Considered dispassionately as a military band, it is very good indeed. It has a fine tone, robust but not coarse, and its drill, its precision, and its spirit are astonishing. They have almost the physical effect of a strong tonic, and for rhythmical swing its equal is hard to find. But one must not expect an appeal to the emotions or the higher sense of beauty. Indeed, the official manifesto of the management warns us against any such mistake. The great merit of the band is, of course, Mr. Sousa himself, who returns to us with his powers unimpaired and his characteristic manner of conducting more characteristic than ever. But, after all, in a free country a conductor may arrange his gestures as he thinks best.

Cutting from the Bristol Observer
Dated January 10 1903

Journal

NOTES ON MUSIC AND MUSICIANS.

The poor we always have with us—perhaps, poor music; but Sousa we have not, and when he honours us with a visit, it is fitting that he should be shown due attention. He is now in London, and has been confiding to a "Daily News" representative some of his "inner" opinions on music and the relation of the conductor of a band to the audience. Sousa is a man with mannerisms, and he gave his interviewer to understand that he indulges in these in order to impress—I was going to say listeners, but perhaps I ought to say, spectators.

The famous band gave a concert in London on Monday, and the critic of a leading journal says that the performances were of a high class, but he points out that a Symphony of Tschai-kowsky's which was played lost much in effect in its transference from stringed to wind instruments. That, of course, was the misfortune, rather than the fault, of the players. If a clarinet is a poor substitute for the violin, you must not blame the man who plays it. Musical people who heard the band when they came to Bristol must have been delighted with the combination of tone and the fine effects produced.

Reading Standard.

(Published by Walter V. Rivers.)

13 and 15, Valpy Street, Reading

Cutting from issue dated Jan 10Local

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Hereford Times,

Elgin Street, Hereford.

Cutting from issue dated Jan 10

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Era,

49, Wellington Street, Strand, W.

(Edward Ledger, Publisher.)

Cutting from issue dated Jan 10**MR. SOUSA AND HIS BAND.**

Mr Sousa and his band have come, have played, and have conquered by sheer force of popular melody. Queen's Hall, long known as the home of classical music, has capitulated to American tunes and American marches, some of them being undoubtedly excellent of their kind. There are not a few good points to be noted in the famous American band. Their instruments are good and their execution first-rate, as they could hardly fail to be under such a clever conductor. In fact, the ensemble is of the best kind, and fully equals the Meiningen orchestra, while the programme of music frequently includes attractive novelties. Wind and brass help to produce an unwonted effect, and the energy displayed by conductor and band easily excites the enthusiasm of a vast audience. While in ordinary bands we frequently hear a straggler who may be a little in advance of the exact tempo, or by chance a little in arrear. But Mr Sousa does not permit any such lapses. His merry men are all up to the mark, and when he signals for a passage or chord to finish it does so in quite an electrical manner, and we have a sudden silence of the most emphatic kind, while in starting there is the same decision of attack, the same accuracy of movement. These are unquestionably features worthy of hearty approval, and they do not pass unrecognised at Queen's Hall, where audiences have a particularly brilliant conductor to enable them to judge of Sousa's merits and the execution of his band. On Friday, when the famous conductor and orchestra appeared within a few hours after landing on English soil they seemed in no degree affected by the voyage, but played with their customary vigour and decision. A suite composed by Mr Sousa and called "Looking Upward" was full of taking melodies and ingenious combinations. Among the new productions may be named a sonorous march evidently written in compliment to the King and called "Imperial Edward." There was no sign in this composition of any democratic or Republican spirit, and the musical accord with England appeared to be as complete as the harmony between the Governments. That future crowded audiences will repeat the rapturous verdict of approval bestowed on Friday last there cannot be the slightest doubt. Sometimes Mr Sousa is a little capricious in his ideas and his titles, for instance, in a piece called "A Bundle of Mischief," but we must remember that the celebrated modern German composer Herr Richard Strauss gives us "The Life of a Hero," which is certainly quite as eccentric in parts as anything produced by Sousa. As for programme music, we have heard of a German composer who boasted that he could "set the Multiplication Table to music," and Herr Richard Strauss could rival him. Therefore we do not intend to cavil at Mr Sousa because he is occasionally a little queer. He is said to have "up his sleeve" a novelty that will take London by storm, but he did not introduce it on the first night, but depended on known composers, one of them being Rubinstein, and another Mascagni. Beyond what we have said of Mr Sousa's fine band, we must remark that many of his performers are excellent soloists, and display great ability in that department. We therefore are prepared to offer Mr Sousa and his band a warm welcome. His celebrity as a march composer has carried his name across the broad Atlantic, and his tact and ingenuity in other compositions will be recognised by musical amateurs of every shade of opinion, and ensure for the American band and its conductor the amplest popularity.

The Sunday Standard

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1d. EVERY SUNDAY.

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

Dated Jan 11Cutting from the Blackburn StandardDated January 10 1903

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Manchester Daily Dispatch.

Withy Grove, Manchester.

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

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(Published by Walter V. Rivers.)

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Cutting from issue dated Jan 10 1903

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The Morning Leader,

Stonecutter Street, London, E.C.

From issue dated Jan 5 190

OH, SOUSANA!

A PROMENADER'S IMPRESSIONS AT A SOUSA FESTIVAL.

Miss Louie Freear and a comedian whose name I forget share some of the responsibility. They caricatured his gestures (especially the comedian—he was the bankrupt impresario in the "Casino Girl"). Partly, too, I was curious. I wanted to hear this marvellous band, which many were raving over. Partly, too, I wanted to hear the "Washington Post" at its best; the young lady next door misrenders it every Sunday afternoon, and I wanted to know what it really was like. So I went. I am still wondering whether pleasure deserted me in Langham-place.

The Man and his Men.

Fifty-six military-looking gentlemen, in uniform, one almost lost in the coils of a huge silvery monster, and over all the expansive sunny smile of an African gentleman in evening dress. A pleasant-looking, bearded man, bespectacled and smiling, bowing to the plaudits of an assemblage whose talk sounded like the buzzing of a New Jersey mosquito out on business. Scarcely had I settled in my stall than the military-looking gentlemen got to work. They gave us "God save the King" and "Hail, Columbia!" for a beginning. It was a slight sign—slight but powerful—of what was to come. Sousa tickled us with a classical item, exquisitely played, with but a hint of what the band could do in the way of sound-making. The gallery was packed with Americans. Sousa knew they were there. They knew what they wanted; so did Sousa, and they got it. With a crash and a bang and a swing off the band went. "The Stars and Stripes for Ever," and London's Americans rose at it. They shouted and clapped, but they weren't in it. The band was an easy first. The brass roared, the drums growled, the clarionets shrieked, and the oboes helped them, and loud above all screamed the fives. And at the end the band were not tired—just freshened up a bit, that's all, and as if to show us what they could do in the other direction they gave us a Mexican serenade, a dainty little trifle, redolent of flashing eyes and gay scarves and wind-swept, sunburnt plains, as an encore to the encore.

The Programs.

Sousa's programs are just a sketch of what he means to give us. And so he filled up the spaces with his marches and his dances. "El Capitan" roared his humorous, bombastic self-sufficiency at us, the "Washington Post" called us to the ballroom, "Hands across the Sea" made us fraternise with the next stall and thawed our British frigidity. And amid the torrents of sound, the cascades of melody, the gymnastic fireworks, the pattering rain, the muttering thunder, stood the little man in the white gloves, ruling, directing, coaxing, leading the polyphonic forces which owned him as their master and creator.

Sousa's Jokes.

Some musicians are humorists; some occasional, some incorrigible, some ponderous, some delicate. Sousa is incorrigible. He raises your hopes of something in the grand manner, something that shall make you rank him with the great masters. And then he laughs at you. He is Sousa, plain, simple Sousa; he has no hankering after great-mastership. So he laughs at you. He takes a great theme from a national anthem and hurls it at you in the grand manner, and you sit up in expectation of another "1812." It is a Sousa joke. He gives you one line of the theme and off he goes into something Sousaesque, only more so than usual. And you hear the big drum roaring, and the little drum chucklin', and the brass shouting, and the rest of the instruments screaming—all laughing at you for being taken in. They even come down to the front of the platform to laugh at you, and they do it in splendid fashion; great, full-throated roars, for their very souls are tickled.

The Sousa Gestures.

Some men beat time; some follow the band's time; some conduct, others drive; Sousa does all the lot. Kipling said of a man: "He crooks his little finger and they all kneel down and pray." Sousa crooks his and the band just hustle. He pats the air gently and the bandsmen do ditto. He smites it vigorously, and the band follow his lead. Sometimes he rests and smiles affectionately at the band. "Good boys all," he seems to say, "see what you can do without me." And the band go ahead. He is their

master, their creator, and they are a magnificent machine. Never is he disappointed of them. He could go away and leave them if he liked, and they would still go on. Every man has a little bit of Sousa in him, and there's no more to be said.

Parting Feelings.

I left the temple of Mr. H. J. Wood, where I had promenaded and worshipped much and enthusiastically, dazed. I was half deafened. I had a headache. I was pleased. I was amused. Perhaps it was the music; perhaps it was not. But I had taken Mr. Sousa to my heart. Mr. Wood is its King: Mr. Sousa is the Duke of Connaught. He may not reign, but he is a good friend, a charming companion. He is one to spend a delightful—and noisy—evening with. But somehow I hungered for the king's companionship. Where is the place of the "Washington Post" in the temple of "Die Meistersinger" and "1812"? C.

Porting & Drama

and, London, W.C.

Maddick, Publisher.)

Jan 10

Mr. JOHN PHILIP SOUSA has again brought his band to London, and is giving a series of fourteen concerts at Queen's Hall. At the first concert on the 2nd inst., the brisk conductor and his men were in their best form, and the playing was extremely spirited. As usual, it was in the performance of Mr. Sousa's tuneful and resounding marches that the instrumentalists appeared to the greatest advantage. Included in the programme, or given as encores, were the "Washington Post," "El Capitan," "Stars and Stripes," and "Hands Across the Sea," all of which were capitally played. A decided success was scored, too, with Mr. Sousa's Coronation March, called "Imperial Edward," and dedicated to the King, this effective piece, which contains phrases from the National Anthem, being enthusiastically encored. The conductor's suite in three movements, entitled "Looking Upward," pleased on account of its melodious qualities; and unfamiliar pieces by Rubinstein and Mascagni were also given with animation. Miss Maud Powell, the accomplished American violinist, and Mr. Arthur Pryor, a remarkably clever performer on the trombone, took part in the concert; and Miss Estelle Liebling, who possesses a light soprano voice of wide range, sang David's "Charmant Oiseau," and Alabié's "Nightingale," with fluency and neatness.

The Sunday Times,

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

Starting from issue dated Jan 4

Cutlin

Mr. Sousa and his wonderfully drilled and individually excellent band are with us once more, their London "pitch," on this occasion, being the Queen's Hall. He has brought with him two ladies who will certainly share honours with the orchestra—Miss Maud Powell, the admirable violinist who has so often delighted visitors to Queen's Hall, and Miss Estelle Liebling, a soprano who sings florid music with wonderful freedom and accuracy. Mr. Sousa's repertoire, already a large one, has been strengthened by the addition of several numbers likely to achieve popularity, chief among these being the conductor's "Imperial Edward" March (dedicated to the King)—a stirring piece in which a phrase of the melody of the National Anthem is most cleverly brought in as a counterpoint to the theme of the "Trio." One of the most remarkable features of Mr. Sousa's concerts is the trombone playing of Mr. Arthur Pryor. This artist is a virtuoso in the highest sense of that much-abused word, and his performances are alone worth the price of a seat at the Sousa concerts. The ensemble and tone of the band are as perfect as ever, but some of the pieces are played with a lack of accent, freedom of phrasing, and point that irresistibly suggest the working of a machine. Our own military bands are (with one or two exceptions) quite rigid enough in the matter of phrasing and tempo, but Mr. Sousa appears to want to go "one better." That he and his men can phrase intelligently is, however, abundantly proved when they accompany either Miss Powell or Miss Liebling. Then they are most sympathetic and helpful, following the soloists' departures from rigid time with complete success. Yesterday's audiences were large and appreciative.

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Whitehall Review

15, King Street, Covent Garden

(Sole Proprietor, Fred Horner)

Cutting from issue dated Jan 8

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gh the window

ENGLAND is at present under a Sousa-reign. I trust the British Court and Constitution will not be dismayed, and imagine that the end of all things is at hand. As a matter of remark, I may point out, we are only at the beginning, for—there are thirteen concerts still to come. Soh! now you know I refer not to the monarchy (God bless it!), but to the sovereignty of Sousa, the Great Big Brass Bandmaster—the greatest among instrumentalists, the mountain amongst musicians. At Queen's Hall the Band King gave the first of his series of fourteen concerts on Friday evening—so he's not superstitious, at any rate. There was an immense audience, and the enthusiasm knew no bounds, encores being as plentiful as blackberries in September. There were several excellent items, most admirably performed, the most remarkable thing being the wonderful way in which the conductor manages to get that "altogether," which is at once the joy and despair of the artists. The American conductor's new march, "Imperial Edward"—a swinging anthem—went with great success. Still Sousa, in spite of the great and instantaneous welcome he received—a welcome as hearty as it was genuine, must feel rather tearful when he reads such "sympathetic" notices as the following, culled—but no, I will not divulge the source. "The principle on which Sousa constructs his performances is obvious from the first hearing, and is admirable. The programme items are fresh, or at least not hackneyed; and well-known popular pieces are reserved for the encores—these latter, for instance, produced 'El Capitan,' 'The Washington Post,' 'Hands Across the Sea,' and 'The Stars and Stripes for Ever.'" To apply the word "fresh" to the "Washington Post" or "El Capitan," one must either be a novice, or "carried away" by emotion.

Sphere,

Great New Street, E.C.

(Nineteen Hundred Publishing Syndicate, Ltd.)

Cutting from issue dated Jan 10

The same result might be apparent if the musical critics were transported from their intellectual spheres to the Avenue Theatre. They would probably laugh uproariously at *Brown at Brighton* just because it is a simple kind of play with no pretensions to "literature," but an exceedingly merry one of its kind, less, moreover, in Mr. Dallas Welford a comely who surely has a most successful career in store. are the musical critics quite so childlike and innocent as we who go to the play? Is it not the musical who possesses that unhappy faculty for irony said? I am led into these remarks by my own

experiences on the opening night of Sousa and his band at the Queen's Hall. In common with several hundreds of simple souls like myself I enjoyed the entertainment immensely. The bright, lively, "catchy"—O confession of weakness!—music invigorated and delighted me. It did me good to listen to real tunes, to hear them played with precision and gusto, to watch John Philip Sousa—whose individuality is half the battle of his success—and his sad-faced but really merry men playing not only with evident enjoyment but with a splendidly businesslike manner. Of Mr. Arthur Pryor's skill as a trombonist I am not competent to speak, but this young man has a face which would be a fortune to him on the stage, and his lung-power is enormous. Miss Estelle Liebling has many fine notes in an excellent soprano voice, although I do not think her method is the best possible one. Miss Maud Powell is a charming violinist and she elicited an encore which was thoroughly well deserved.

In short, it was an evening of enthusiasm, applause, and pleasure. I left the building with a fine air of satisfaction at time well spent and feeling at peace with all the world. This, I am sure, was the effect on the general public, and an excellent effect, too, and one of which Sousa and his band may well be proud. But alas! some of the musical critics thought these joyous proceedings—the music being of that kind which is understood of the multitude—"little short of sacrilege." Be this as it may, give me "music for the million." But these critics—the musical ones be it noted—are mighty superior. Still, they must not be taken too seriously.

The Morning Leader,

Stonecutter Street, London, E.C.

from issue dated Jan 8 1908

OH, SOUSANA!

A PROMENADER'S IMPRESSIONS AT A SOUSA FESTIVAL.

Miss Louie Freear and a comedian whose name I forget share some of the responsibility. They caricatured his gestures (especially the comedian—he was the bankrupt impresario in the "Casino Girl"). Partly, too, I was curious. I wanted to hear this marvellous band, which many were raving over. Partly, too, I wanted to hear the "Washington Post" at its best; the young lady next door misrenders it every Sunday afternoon, and I wanted to know what it really was like. So I went. I am still wondering whether pleasure deserted me in Langham-place.

The Man and his Men.

Fifty-six military-looking gentlemen, in uniform, one almost lost in the coils of a huge silvery monster, and over all the expansive sunny smile of an African gentleman in evening dress. A pleasant-looking, bearded man, bespectacled and smiling, bowing to the plaudits of an assemblage whose talk sounded like the buzzing of a New Jersey mosquito out on business. Scarcely had I settled in my stall than the military-looking gentlemen got to work. They gave us "God save the King" and "Hail, Columbia!" for a beginning. It was a slight sign—slight but powerful—of what was to come. Sousa tickled us with a classical item, exquisitely played, with but a hint of what the band could do in the way of sound-making. The gallery was packed with Americans. Sousa knew they were there. They knew what they wanted; so did Sousa, and they got it. With a crash and a bang and a swing off the band went. "The Stars and Stripes for Ever," and London's Americans rose at it. They shouted and clapped, but they weren't in it. The band was an easy first. The brass roared, the drums growled, the clarionets shrieked, and the oboes helped them, and loud above all screamed the fife. And at the end the band were not tired—just freshened up a bit, that's all, and as if to show us what they could do in the other direction they gave us a Mexican serenade, a dainty little trifle, redolent of flashing eyes and gay scarves and wind-swept, sunburnt plains, as an encore to the encore.

The Programs.

Sousa's programs are just a sketch of what he means to give us. And so he filled up the spaces with his marches and his dances. "El Capitan" roared his humorous, bombastic self-sufficiency at us, the "Washington Post" called us to the ballroom, "Hands across the Sea" made us fraternise with the next stall and thawed our British frigidity. And amid the torrents of sound, the cascades of melody, the gymnastic fireworks, the pattering rain, the muttering thunder, stood the little man in the white gloves, ruling, directing, coaxing, leading the polyphonic forces which owned him as their master and creator.

Sousa's Jokes.

Some musicians are humorists; some occasional, some incorrigible, some ponderous, some delicate. Sousa is incorrigible. He raises your hopes of something in the grand manner, something that shall make you rank him with the great masters. And then he laughs at you. He is Sousa, plain, simple Sousa; he has no hankering after great-mastership. So he laughs at you. He takes a great theme from a national anthem and hurls it at you in the grand manner, and you sit up in expectation of another "1812." It is a Sousa joke. He gives you one line of the theme and off he goes into something Sousasque, only more so than usual. And you hear the big drum roaring, and the little drum chucklin', and the brass shouting, and the rest of the instruments screaming—all laughing at you for being taken in. They even come down to the front of the platform to laugh at you, and they do it in splendid fashion; great, full-throated roars, for their very souls are tickled.

The Sousa Gestures.

Some men beat time; some follow the band's time; some conduct, others drive; Sousa does all the lot. Kipling said of a man: "He crooks his little finger and they all kneel down and pray." Sousa crooks his and the band just hustle. He pats the air gently and the bandsmen do ditto. He smites it vigorously, and the band follow his lead. Sometimes he rests and smiles affectionately at the band. "Good boys all," he seems to say, "see what you can do without me." And the band go ahead. He is their

master, their creator, and they are a magnificent machine. Never is he disappointed of them. He could go away and leave them if he liked, and they would still go on. Every man has a little bit of Sousa in him, and there's no more to be said.

Parting Feelings.

I left the temple of Mr. H. J. Wood, where I had promenaded and worshipped much and enthusiastically, dazed. I was half deafened. I had a headache. I was pleased. I was amused. Perhaps it was the music; perhaps it was not. But I had taken Mr. Sousa to my heart. Mr. Wood is its King: Mr. Sousa is the Duke of Connaught. He may not reign, but he is a good friend, a charming companion. He is one to spend a delightful—and noisy—evening with. But somehow I hungered for the king's companionship. Where is the place of the "Washington Post" in the temple of "Die Meistersinger" and "1812"? C.

Porting & Dram and, London, W.C.

Maddick, Publisher.)

Jan 10

Mr. JOHN PHILIP SOUSA has again brought his band to London, and is giving a series of fourteen concerts at Queen's Hall. At the first concert on the 2nd inst., the brisk conductor and his men were in their best form, and the playing was extremely spirited. As usual, it was in the performance of Mr. Sousa's tuneful and resounding marches that the instrumentalists appeared to the greatest advantage. Included in the programme, or given as encores, were the "Washington Post," "El Capitan," "Stars and Stripes," and "Hands Across the Sea," all of which were capitally played. A decided success was scored, too, with Mr. Sousa's Coronation March, called "Imperial Edward," and dedicated to the King, this effective piece, which contains phrases from the National Anthem, being enthusiastically encored. The conductor's suite in three movements, entitled "Looking Upward," pleased on account of its melodious qualities; and unfamiliar pieces by Rubinstein and Mascagni were also given with animation. Miss Maud Powell, the accomplished American violinist, and Mr. Arthur Pryor, a remarkably clever performer on the trombone, took part in the concert; and Miss Estelle Liebling, who possesses a light soprano voice of wide range, sang David's "Charmant Oiseau," and Alabiéff's "Nightingale," with fluency and neatness.

The Illustrated London News,

198 Strand, London, W.C.

(Ingram Bros., Publishers.)

Cutting from issue dated Jan 10

At the Queen's Hall on Friday, Jan. 2, Mr. Sousa again appeared with his popular orchestra, and some new and typically American types of airs. His conducting has the same vitality and his orchestra the same overwhelming verve and brilliancy. Perhaps, as during last year, his encores are the most popular parts of his programme. The chief novelty was the "Imperial Edward" march, composed by Mr. Sousa himself, the lively motif of which was given out by five trumpeters and five trombonists. Mr. Arthur Pryor, an exceedingly clever trombonist, played a captivating solo, "Love's Enchantment," and Miss Estelle Liebling sang charmingly. She possesses a very highly trained soprano voice. Miss Maude Powell played creditably some violin solos.

most remarkable
the Mullah's force consists of some 2000
men, and, besides, he has about
5000 rifles supplied to them by
each trader from a place called Jibuti, in
the my fifty men and fifty camels
and a very large quantity of
ammunition.

Whitehall Rev

15, King Street, Covent Garden

(Sole Proprietor, Fred Horner)

Cutting from issue dated Jan 8

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ENGLAND is at present under a Sousa-reign. I trust the British Court and Constitution will not be dismayed, and imagine that the end of all things is at hand. As a matter of remark, I may point out, we are only at the beginning, for—there are thirteen concerts still to come. Soh! now you know I refer not to the monarchy (God bless it!), but to the sovereignty of Sousa, the Great Big Brass Bandmaster—the greatest among instrumentalists, the mountain amongst musicians. At Queen's Hall the Band King gave the first of his series of fourteen concerts on Friday evening—so he's not superstitious, at any rate. There was an immense audience, and the enthusiasm knew no bounds, encores being as plentiful as blackberries in September. There were several excellent items, most admirably performed, the most remarkable thing being the wonderful way in which the conductor manages to get that "altogether," which is at once the joy and despair of the artists. The American conductor's new march, "Imperial Edward"—a swinging anthem—went with great success. Still Sousa, in spite of the great and instantaneous welcome he received—a welcome as hearty as it was genuine, must feel rather tearful when he reads such "sympathetic" notices as the following, culled—but no, I will not divulge the source. "The principle on which Sousa constructs his performances is obvious from the first hearing, and is admirable. The programme items are fresh, or at least not hackneyed; and well-known popular pieces are reserved for the encores—these latter, for instance, produced 'El Capitan,' 'The Washington Post,' 'Hands Across the Sea,' and 'The Stars and Stripes for Ever.'" To apply the word "fresh" to the "Washington Post" or "El Capitan," one must either be a novice, or "carried away" by emotion.

Sphere,

Great New Street, E.C.

(Nineteen Hundred Publishing Syndicate, Ltd.)

Cutting from issue dated Jan 10

The same result might be apparent if the musical critics were transported from their intellectual spheres to the Avenue Theatre. They would probably laugh uproariously at *Brown at Brighton* just because it is a simple kind of play with no pretensions to "literature," but an exceedingly merry one of its kind, possessing, moreover, in Mr. Dallas Welford a comedian who surely has a most successful career in store. But are the musical critics quite so childlike and innocent as we who go to the play? Is it not the musical man who possesses that unhappy faculty for irony aforesaid? I am led into these remarks by my own

experiences on the opening night of Sousa and his band at the Queen's Hall. In common with several hundreds of simple souls like myself I enjoyed the entertainment immensely. The bright, lively, "catchy"—O confession of weakness!—music invigorated and delighted me. It did me good to listen to real tunes, to hear them played with precision and gusto, to watch John Philip Sousa—whose individuality is half the battle of his success—and his sad-faced but really merry men playing not only with evident enjoyment but with a splendidly businesslike manner. Of Mr. Arthur Pryor's skill as a trombonist I am not competent to speak, but this young man has a face which would be a fortune to him on the stage, and his lung-power is enormous. Miss Estelle Liebling has many fine notes in an excellent soprano voice, although I do not think her method is the best possible one. Miss Maud Powell is a charming violinist and she elicited an encore which was thoroughly well deserved.

In short, it was an evening of enthusiasm, applause, and pleasure. I left the building with a fine air of satisfaction at time well spent and feeling at peace with all the world. This, I am sure, was the effect on the general public, and an excellent effect, too, and one of which Sousa and his band may well be proud. But alas! some of the musical critics thought these joyous proceedings—the music being of that kind which is understood of the multitude—"little short of sacrilege." Be this as it may, give me "music for the million." But these critics—the musical ones be it noted—are mighty superior. Still, they must not be taken too seriously.

THE ADMIRABLE SOUSA.

About a year ago I had to apologise for being unable to think of M. Saint-Saëns save in comparison with Mr. Gillette's "Sherlock Holmes," the composer being to my mind the musical counterpart of the detective.

With every apology to Mr. Sousa, who appeared again on Friday for a short season at Queen's Hall, I regret to say I must inevitably muddle him up, for the nonce, with the "Admirable Crichton."

Music has her kitchens, so she must have her servants; and those servants vary in excellence quite as much as does Mr. Barrie's phenomenal butler with the sloven of the scullery. Music's kitchen is the brass band, as the orchestra, the organ, the quartet, and the pianoforte are respectively her reception and living rooms. To the brass band is relegated the dirty work which must be done, and Mr. Sousa, as its chief, does it admirably. He knows his band as Crichton knows his kitchen. Of what utensils to use for what functions he has nothing to learn. He has even studied the theory of musical dish and bottle washing, and applied to it the teachings of modern science.

What is talked about upstairs was well known to Crichton, who had an idea or so himself on the same subjects. So, too, Mr. Sousa has carefully absorbed the knowledge gained in his own ministration of the musical "upstairs." That is to say, Wagner and the tendencies of modernity are thoroughly known to him. While he, as the musical Crichton, knows his place and keeps it—in the Brass Band kitchen—he is able to retail for the benefit of "downstairs" something not altogether unlike what is being told in the drawing-room.

Admitted, then, that Mr. Sousa's province is the brass band, as Crichton's was the kitchen, are we to despise him the more on that account? Possibly, were we stranded on a musical desert island, the aristocracy represented by the Parrys, Mackenzies, and Stanfords, who disdain kitchen work, and the Crichton by Mr. Sousa, we might be inclined to wonder if, after all, there is not something to be said for the menial. After two years I imagine our academics would be clustering round the feet and dreading the word of the Admirable Sousa with as much servility as did Mr. Barrie's noble castaways their triumphant butler.

For, in its menial way, there is a lot of genius in Sousa. In an ignominious boast Americans of a kind have called him their greatest composer. And, discreditable as it seems, they are probably right. If America has expressed an idiom in music peculiar to herself, it has been through the medium of Sousa. In the "Washington Post," "El Capitan," "Hands Across the Sea," and the rest of the batch of marches, as well as in Mr. Sousa's inexhaustible "bundles of mischief" and cake-walks, America has given us about as lurid a picture of her real self as any other artist of any kind has done. Longfellow was only American by apology; Whitman represented himself and was no racial type; Emerson, Holmes, Lowell, Hay, Bret Harte, Mark Twain, are merely contributors to accepted English literary forms, and have nothing distinctively American about them.

But Sousa is the real, blustering, cock-sure, spread-eagle, daring, brilliant son of the States. No European would dare express such thoughts as he does in guise of art. The traditions of ages would haunt his dreams ever after dared he to express in the terms of the masters such bald, trite commonplaces as "El Capitan" and the "Washington Post." Only an American would dedicate to the King such a bumptious, twirligig piece of buffoonery as the "Imperial Edward" March, with its ridiculous (and inaccurate) interjection of the National Anthem above a blaze of cock-a-hoop Sousaisms.

Having said as much, I am going to conclude these remarks with a panegyric on Sousa. His cheap effects, his irreverence, his noisy commonplaces admitted, he is a genuine voice in music, far more genuine than the Richard Strauss of our nightmares. The spruce, business-like little man with the imitable gestures and the spic-and-span uniform, has just given us himself, while the Richard Strauss *genus* seeks to give us everybody who ever lived or breathed, edited for publication by himself.

Through all the Sousa balderdash penetrates the voice of the great New Continent. Its modern swirl, its bustle, its street cars, its sky-scrapers, its Morgans and its Roosevelts are all in the picture. And now and again peers the voice of the old America, way out in the backwoods, far from Chicago pork, Boston culture, and New York elegance, to remind us that even America once had her beauty and her romance.

Sousa is the most American product of modern American art. If America objects to this, her latest portrait, let her look into the mirror and deny that it is a good one. And if she ever produces music of the greatest character, her composer will be a Sousa, but advised by more intellect, and blessed with rather less of the native eye for advertisement and soul for dollar-making. But that may be a hundred years hence.

VIVACE.

SOUSA'S BAND AT CARDIFF. TWO PERFORMANCES AT THE PARK HALL.

Sousa's famous band arrived in Cardiff yesterday and gave an afternoon and evening performance before large and enthusiastic audiences. In the evening no standing room was available in any part of the hall. The people had begun to gather outside the doors in Park-place shortly after 6 o'clock, and when they were opened so great was the crowd that in a few moments the popular parts became immediately packed with people. A few of the scores, if not hundreds, who failed to find seats ensconced themselves on the window ledges, others filled up every row in the orchestra except the few used by the members of the band—two youths even scaling up into the organist's seat; and in the anteroom behind the horseshoe there were scores standing listening to the band through the wide-open windows. It is doubtful whether in the case of any other musical event has an audience so large and so enthusiastically delighted been seen in the Park Hall. Sousa came and conquered, and the memory of his visit will doubtless live long in the recollection of those who were present.

The programme opened with the overture to Rossini's "William Tell," and the performance was an admirable one from first to last. Its outstanding feature was the consummate ease with which each movement was executed. Those exquisite, melodious strains which have contributed, perhaps, more than anything else to the great popularity of the overture, full as they are of that partly devotional and partly voluptuous charm which is one of the distinguishing characteristics of the French classic composers, were rendered with perfect art. In the interpretation of the strenuous parts of the work there was real music and no noise, and when the last note had been sounded the audience broke out into tremendous applause. As an encore the band played the American favourite "Stars and Stripes for Ever," and as a second encore a Mexican serenade, in which the tambourine and the bones were conspicuous. After a trombone solo "Love's Enchantment," by Mr. Arthur Pryor, the band played Sousa's own suite "Looking Upward." Characteristically American, ebullient, and altogether free from any of the staid influences of classic form, it is divided into three parts, bearing the titles, "By the Light of the Polar Star," "Under the Southern Cross," "Mars and Venus." It is a work written rather to amuse than to educate; to excite sensations rather than to please by pure art. There are passages in it of great beauty, but for the most part it is a succession of musical fireworks, and in this respect Sousa reveals a genius for surprises which is unrivalled by any of his contemporaries. The audience thundered their plaudits, and as one of three or four encores "Washington Post" was given. After this Miss Estelle Liebling, a soprano of very exceptional vocal gifts, sang "Thou Brilliant Bird," from David's "Pearl of Brazil," with flute obbligato by Mr. Marshall Lufsky, and the first part of the programme was brought to an end by a masterly rendering of the Largo from Dvorak's symphony, "The New World." Though in point of merit—judged according to classical canons of form, style, and treatment—a superior work to most of the things which preceded it, it was noticeable that the applause which followed the rendering was tame compared with what had gone on before. Before a different audience it might have obtained a different reception. The second part of the programme was opened with a sparkling and characteristic work of Mascagni's, his "Danse Esotica"; then after a series of encores, which included a humorous tit-bit entitled, "A Bundle of Mischief," "El Capitan," and "The Philosphic Maid," came a country dance by Nevin, Sousa's now famous march "Imperial Edward," composed under the inspiration of the recent Coronation festivities, and the National Anthem, a remarkably clever interpretation of a fantasia (Alard) by Miss Evelyn Tyler, and the programme was brought to a close with an arrangement of plantation songs and dances. Sousa conducted as he alone can, and his mannerisms, always graceful and magnetic in their power over the orchestra, were the admiration of everybody.

Nationality and Composition of the Band.

Altogether, there are 56 instrumentalists in the band. Men of an unusually fine physique, well and sturdily built, they are all naturalised Americans, but no less than eight nationalities are represented among them. The majority are Americans by birth; the minority are made up of Englishmen, Germans, Austrians, Greeks, Belgians, Danes, and Italians. They all possess some knowledge of English, but as a rule the foreign-born members, when together, speak their native tongues. All, however, owe their places in the band purely in virtue of their musical attainments, and in many cases these are very great. Sousa, the now celebrated conductor, was himself an orchestral performer just before he accepted the mantle of Gilmore, that other famous American bandman. It may be interesting to mention that the band playing at Cardiff today is composed as follows: 4 flutes, 2 oboes, 1 English horn, 1 E flat clarinet, 14 B clarinets, 1 alto clarinet, 1 bass clarinet, 4 saxophones, 2 bassoons, 1 sarsophone, 4 French horns, 4 B flat cornets, 1 flugel horn, 2 trumpets, 2 euphoniums, 3 trombones, 4 basses, 1 tympany, 1 small drum, 1 bass drum, bells, a xotophone, and other wind instruments.

SOUSA INTERVIEWED.

In an interview with one of our representatives on Thursday evening, Sousa, when asked to state what was his aim in the arrangement of his programme and in the composition of his own works, replied:

"My aim is simply to entertain. I think the average man, when he goes to hear music, wants to be amused rather than instructed. The strenuous life that we lead in the world to-day makes this a necessity. Men go to your halls to have their attention drawn from business and the routine of daily life, and consequently the greater number of the pieces in my programmes are supposed to be the sunshine of music."

"But not, I suppose, to the exclusion of all classical works?"

"Oh, no. To-night we play a Largo from Dvorak's symphony, 'The New World'; and usually we give the compositions of the best men who ever wrote music; but we do not select anything that may not appeal to the masses of the day."

"Then do you think you have hit popular taste?"

"Wherever I've been I have found my programmes very successful, and it obtains the endorsement of the world and not of any particular class of people. That is my idea of what constitutes a classic in music. The human family everywhere is exactly alike. Nationality makes no difference when it is interested over music."

"None more enthusiastic than any other over some particular style of music?"

"There may be some particular characteristics of location, but as far as the human family is concerned as a family the peoples of all nations are absolutely alike. The same encores I get in London I get in Cardiff; the same in New York as in San Francisco; the same in Berlin as in Paris."

Speaking of his band, Sousa said it was an essentially cosmopolitan organisation. "Half of its members," he said, "are American born, and the rest are naturalised citizens of America, gathered from England, France, Germany, Italy, Greece, Denmark, Sweden, and so on. We watch out for talent; we don't care where they come from."

Topical Times.

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

(The Columbus Company, Limited.)

ng from issue dated Jan 10 1903

MUSIC AND MUSICIANS.

Sousa and his Band.

Vale! St. James's Hall.

Miscellaneous News.

One could not help feeling exhilarated on leaving the Queen's Hall last Friday evening, for Sousa and his famous band, who gave the first of a series of fourteen concerts, never fail to make the pulses beat more quickly, and if the noise occasionally became too insistent, the fault must be put down to the size of the hall. It really is a mistake to listen to Sousa in any place smaller than the Albert Hall or Covent Garden, and an even greater mistake is made in compelling the audience to sit in their seats and listen to the entire programme as if it were a great classical concert. A promenade is really what is required, and the open air would make the band even more desirable. The vagaries of the climate making the latter impossible. It is useless to bother about it, but a promenade concert could so easily have been arranged, and as far as I can gather from the many people who have spoken to me about it, everyone would have had a better time.

After this preliminary grumble, which really is not the fault of the band, but of those responsible for the general arrangements, let me hasten to praise Sousa and his merry men. The tone they produce at times is quite beautiful, and their sense of rhythm positively astonishing. That they are quite at their best in the music from the pen of the March King himself is very natural. Although only two of his compositions had a place on the programme, we had heard considerably more than that number before the close of the evening, the American conductor's quaint method of giving "encore" pieces before one has time to realise what is happening being as much in evidence as when he last visited us. His "Looking Upward" suite, which is in three parts, respectively "By the

respectively her reception and living room. To the brass band is relegated the dirty work which must be done, and Mr. Sousa, as its chief, does it admirably. He knows his band as Crichton knows his kitchen. Of what utensils to use for what functions he has nothing to learn. He has even studied the theory of musical dish and bottle washing, and applied to it the teachings of modern science.

What is talked about upstairs was well known to Crichton, who had an idea or so himself on the same subjects. So, too, Mr. Sousa has carefully absorbed the knowledge gained in his own ministration of the musical "upstairs." That is to say, Wagner and the tendencies of modernity are thoroughly known to him. While he, as the musical Crichton, knows his place and keeps it—in the Brass Band kitchen—he is able to retail for the benefit of "downstairs" something not altogether unlike what is being told in the drawing-room.

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VIVACE.

In the evening no standing room was available in any part of the hall. The people had begun to gather outside the doors in Park-place shortly after 6 o'clock, and when they were opened so great was the crowd that in a few moments the popular parts became immediately packed with people. A few of the scores, if not hundreds, who failed to find seats ensconced themselves on the window ledges, others filled up every row in the orchestra except the few used by the members of the band—two youths even scaling up into the organist's seat; and in the anteroom behind the horseshoe there were scores standing listening to the band through the wide-open windows. It is doubtful whether in the case of any other musical event has an audience so large and so enthusiastically delighted been seen in the Park Hall. Sousa came and conquered, and the memory of his visit will doubtless live long in the recollection of those who were present.

The programme opened with the overture to Rossini's "William Tell," and the performance was an admirable one from first to last. Its outstanding feature was the consummate ease with which each movement was executed. Those exquisite, melodious strains which have contributed, perhaps, more than anything else to the great popularity of the overture, full as they are of that partly devotional and partly volucous charm which is one of the distinguishing characteristics of the French classic composers, were rendered with perfect art. In the interpretation of the strenuous parts of the work there was real music and no noise, and when the last note had been sounded the audience broke out into tremendous applause. As an encore the band played the American favourite "Stars and Stripes for Ever," and as a second encore a Mexican serenade, in which the tambourine and the bones were conspicuous. After a trombone solo "Love's Enchantment," by Mr. Arthur Pryor, the band played Sousa's own suite "Looking Upward." Characteristically American, ebullient, and altogether free from any of the staid influences of classic form, it is divided into three parts, bearing the titles, "By the Light of the Polar Star," "Under the Southern Cross," "Mars and Venus." It is a work written rather to amuse than to educate: to excite sensations rather than to please by pure art. There are passages in it of great beauty, but for the most part it is a succession of musical fireworks, and in this respect Sousa reveals a genius for surprises which is unrivalled by any of his contemporaries. The audience thundered their plaudits, and as one of three or four encores "Washington Post" was given. After this Miss Estelle Lieblich, a soprano of very exceptional vocal gifts, sang "Thou Brilliant Bird," from David's "Pearl of Brazil," with flute obbligato by Mr. Marshall Lufsky, and the first part of the programme was brought to an end by a masterly rendering of the Largo from Dvorak's symphony, "The New World." Though in point of merit—judged according to classical canons of form, style, and treatment—a superior work to most of the things which preceded it, it was noticeable that the applause which followed the rendering was tame compared with what had gone on before. Before a different audience it might have obtained a different reception. The second part of the programme was opened with a sparkling and characteristic work of Mascagni's, his "Danse Esotica"; then after a series of encores, which included a humorous tit-bit entitled, "A Bundle of Mischief," "El Capitan," and "The Philosophic Maid," came a country dance by Nevin, Sousa's now famous march "Imperial Edward," composed under the inspiration of the recent Coronation festivities, and the National Anthem, a remarkably clever interpretation of a fantasia (Alard), by Miss Evelyn Tyler, and the programme was brought to a close with an arrangement of plantation songs and dances. Sousa conducted as he alone can, and his mannerisms always graceful and magnetic in their power over the orchestra, were the admiration of everybody.

Nationality and Composition of the Band.

Altogether, there are 56 instrumentalists in the band. Men of an unusually fine physique, well and sturdily built, they are all naturalised Americans, but no less than eight nationalities are represented among them. The majority are Americans by birth; the minority are made up of Englishmen, Germans, Austrians, Greeks, Belgians, Danes, and Italians. They all possess some knowledge of English, but as a rule the foreign-born members, when together, speak their native tongues. All, however, owe their places in the band purely in virtue of their musical attainments, and in many cases these are very great. Sousa, the now celebrated conductor, was himself a great performer just before he accepted the mantle of Gilmore, that other famous American bandsman. It may be interesting to mention that the band playing at Cardiff today is composed as follows: 4 flutes, 2 oboes, 1 English horn, 1 E flat clarinet, 14 B clarinets, 1 alto clarinet, 1 bass clarinet, 4 saxophones, 2 bassoons, 1 sarsophone, 4 French horns, 4 B flat cornets, 1 flugel horn, 2 trumpets, 2 euphoniums, 3 trombones, 4 basses, 1 typamy, 1 small drum, 11 bass drum, bells, a xotophone, and other wind instruments.

have the routine of daily life, and consequently the greater number of the pieces in my programmes are supposed to be the sunshine of music."

"But not, I suppose, to the exclusion of all classical works?"

"Oh, no. To-night we play a Largo from Dvorak's symphony, 'The New World'; and usually we give the compositions of the best men who ever wrote music; but we do not select anything that may not appeal to the masses of the day."

"Then do you think you have hit popular taste?"

"Wherever I've been I have found my programmes very successful, and it obtains the endorsement of the world and not of any particular class of people. That is my idea of what constitutes a classic in music. The human family everywhere is exactly alike. Nationality makes no difference when it is interested over music."

"None more enthusiastic than any other over some particular style of music?"

"There may be some particular characteristics of location, but as far as the human family is concerned as a family the peoples of all nations are absolutely alike. The same encores I get in London I get in Cardiff; the same in New York as in San Francisco; the same in Berlin as in Paris."

Speaking of his band, Sousa said it was an essentially cosmopolitan organisation. "Half of its members," he said, "are American born, and the rest are naturalised citizens of America, gathered from England, France, Germany, Italy, Greece, Denmark, Sweden, and so on. We watch out for talent; we don't care where they come from."

Topical Times.

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

(The Columbus Company, Limited.)

ng from issue dated Jan 10 1913

MUSIC AND MUSICIANS.

Sousa and his Band.

Vale! St. James's Hall.

Miscellaneous News.

One could not help feeling exhilarated on leaving the Queen's Hall last Friday evening, for Sousa and his famous band, who gave the first of a series of fourteen concerts, never fail to make the pulses beat more quickly, and if the noise occasionally became too insistent, the fault must be put down to the size of the hall. It really is a mistake to listen to Sousa in any place smaller than the Albert Hall or Covent Garden, and an even greater mistake is made in compelling the audience to sit in their seats and listen to the entire programme as if it were a great classical concert. A promenade is really what is required, and the open air would make the band even more desirable. The vagaries of the climate making the latter impossible. It is useless to bother about it, but a promenade concert could so easily have been arranged, and as far as I can gather from the many people who have spoken to me about it, everyone would have had a better time.

After this preliminary grumble, which really is not the fault of the band, but of those responsible for the general arrangements, let me hasten to praise Sousa and his merry men. The tone they produce at times is quite beautiful, and their sense of rhythm positively astonishing. That they are quite at their best in the music from the pen of the March King himself is very natural. Although only two of his compositions had a place on the programme, we had heard considerably more than that number before the close of the evening, the American conductor's quaint method of giving "encore" pieces before one has time to realise what is happening being as much in evidence as when he last visited us. His "Looking Upward" suite, which is in three movements, entitled respectively "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus," contains many sparkling themes, and is distinctly "taking" in style, but so far as I could gather had but the remotest connection with the title.

The "Imperial Edward," his latest march, is certain to catch on, although not by any means so captivating as his "El Capitan" or "Hands Across the Sea," both of which were played with all requisite sparkle and brilliancy. The "Sunflower and the Sun" defies criticism, as does a mysterious composition which I vaguely remember had a sort of connection with a bumble-bee, and still another, "A Bundle of Mischief," which fully justified its name. The "Washington Post" was, of course, played in a manner that set one's feet moving. The more classical works on the programme included Wettge's "Mysora" overture, a "Portrait" by Rubinstein, and a dance of Mascagni's. Mr. Arthur Pryor, the "Paganini of the Trombone," played one of his own compositions on that somewhat ungainly instrument with conspicuous success, and Miss Estelle Lieblich, a colorature soprano, sang David's "Thou Brilliant Bird" in a manner which afforded the audience considerable pleasure.

Miss Maud Powell, the violinist, has joined Mr. Sousa for this visit, and played Wieniawski's Fantasia on Airs from "Faust," with great brilliancy. It was unfortunate that she should have come so far down the programme. When accompanying his soloists Sousa is all gentleness; and he still delights the eye by the grace of his gestures, which are varied and picturesque as ever. There is something so individual, too, about his method of slashing sideways at the band as if he were driving a four-in-hand, whilst his attitude when a sentimental passage is in progress is beyond my powers of description. But it is very charming to watch, and considerably adds to the attractiveness of absolutely the best band of its kind it has been my good fortune to listen to.

January 10 1903
Journal

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The scene is the exterior of the Queen's Hall, Langham Place—the time Saturday afternoon last.

Carriages and cabs of every description are discharging their occupants on to the pavement, which is packed with people, all trying to get into the Queen's Hall. The large atrium is so full that it is exceedingly difficult to get into it. Ladies are running hopelessly about, trying to get tickets; employees are shouting "Tickets only at door No. 4." Two excited ladies accost me. I tell them they can get tickets "only at door No. 4." "We have been there," they reply almost weeping, "and we cannot get inside at all!" At last I get inside and work my way to the grand circle door. Ladies with stall tickets, in spite of the warning, "stalls downstairs," will persist in making for the grand circle. When I at last get inside the hall to my seat and purchase a programme I have my first disenchantment. I had carefully chosen my programme as announced in the "Daily Telegraph." There was to be "La Jota Aragonesa," of Glinka; a suite by Moszkowski; the slow movement from the "New World" Symphony of Dvorak; and Miss Maud Powell was to play the "Zigeunerweise" of Sarasate—all things I wanted to hear. Will it be believed? Not a single one of these pieces was on the official programme. Indeed, there was only one piece to be found on it as advertised, "The Imperial Edward March." (The spelling on the programme was a "caution").

A few minutes after time, Mr. Sousa appeared and was moderately received. He commenced on the march "Slave," of Tchaikowsky, which his orchestra played fairly well, but before the audience could express any commendation of the performance, he bounded on the conductor's platform and started an encore. A man at the back produced a large transparent card, "Hands across the Sea" march. This was grandly played, but before the public had time to applaud he started another piece, "A Mexican Serenade." When this was finished, Mr. Prior, the famous trombone player, descended from his seat and played a fantasia on the "Blue Bells of Scotland." I never heard anything so wonderful in my life. He played runs and difficult passages with as much ease and fluency as our Mr. Wilson plays the cornet. An eminent critic of a London paper was hovering over me all the time, making by no means complimentary remarks: "America is the land of machines, you know, and these men play like machines." Fancy this at the Queen's Hall! He added: "Wonderful! that man's lungs must be made of iron." But when the poor fellow had done, Mr. Sousa called him back and he had to play another piece. Without giving him or his orchestra a moment's breathing time, he started the next piece, one of his own, bearing the title "Looking Upward," in three movements. I very much feared he would insist on encores each movement, but he waited till the end, when again and again we had encores.

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Brighton Chit-Chat.
(SPECIALLY CONTRIBUTED.)

THE Duke of Fife was among the audience at the concert given by Sousa's Band in the Dome on Monday evening.

Manchester Daily Dispatch.

Withy Grove, Manchester.

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

Cutting from issue dated Jan 12 1903

Sousa Story.

Mr. Sousa tells an amusing story of his first visit to Bayreuth, when he had the privilege of paying at a higher rate for his entertainment, he declares, than any other Wagnerite before or since. He was delayed on his journey, and when he reached Bayreuth not a seat was to be had, despite the aid of a well-known New Yorker, who was playing 'cello in the orchestra. So a most eminent musician was shut out from hearing "Tannhauser," which he had come thousands of miles to attend.

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But a "god from the car" appeared in the person of a German-American, who offered the famous composer the temporary loan of his ticket on condition that he remained for "only one number." The offer was accepted, but just as the composer was going in the obliging stranger drew out the proviso: "That will cost you twenty marks, Mr. Sousa." Sousa paid the money and had a good look round the theatre, heard his prescribed "one number," and then, summoning an attendant, pretended to be suddenly ill, and left the theatre after a stay inside the famous Testspielhaus for which he had paid at the rate of precisely 4s. a minute.

The Times.
Printing House Square, London, E.C.
(G. E. Wright, Publisher.)
from issue dated Jan 16

MUSICAL COPYRIGHT.

TO THE EDITOR OF THE TIMES.

Sir,—We have a tradition in America that English law is a model to be emulated by all peoples. You can imagine my astonishment, therefore, on arriving in London to find that pirated editions of my compositions were being sold broadcast in the streets of your city.

I have been labouring under the delusion that, as I have complied with the requirements of the international copyright laws, your Government would assume the responsibility of finding a way to protect my property. Apparently no such responsibility exists. There surely must be a remedy to protect a composer from such a deplorable injustice? Your obedient servant,

JOHN PHILIP SOUSA.

The Carlton Hotel, Pall-mall, Jan. 15.

The Times.
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(G. E. Wright, Publisher.)
Cutting from issue dated Jan 12

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TO THE EDITOR OF THE TIMES.

Sir,—Mr. Sousa may well be amazed that a people who boast to be the most practical upon the face of the earth have not yet grasped the obvious fact that the product of men's brains is just as much entitled to protection from the Government of a civilized State as is any form of material property. The recent Act of Parliament to suppress music piracy is admittedly a hopeless failure, and for the following reason.

As it was a private and not a Government measure, its only chance of becoming law during last Session was by its being unopposed, and to enable it to be unopposed neither of the following four essential clauses, either of which might have made the Bill operative, could be insisted upon:—

1. The obligation upon street hawkers to possess a licence, as is necessary in the case of pedlars who hawk from house to house.
2. The imposing of a moderate penalty of so much a copy upon all contraband copies found in the possession of hawkers.
3. The power to obtain a search warrant where proof is forthcoming that contraband music is being printed or warehoused on premises to which access is not otherwise obtainable.
4. The passing of a measure that would make it an indictable offence to sell or expose for sale, in the streets or elsewhere, any printed matter that does not contain the name and address of a responsible printer and publisher.

It cannot be too strongly impressed upon the public generally that the present agitation is not a trade or class agitation, but a question of broad principle. Composers and owners of copyright generally are just as much entitled to Government relief as any other citizens, and we personally mean to agitate until this intolerable scandal is dealt with.

Meanwhile the licensed robbery that exists in our streets can only tend to hold up the legislation to contempt and ridicule, and is a positive menace to public morals.

Standard.
104, Shoe Lane, Fleet Street, London
(Published by William Goodwin Thorne)
Cutting from issue dated Jan 12

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The Birmingham Gazette.

52 and 53, High Street, Birmingham,
(Published by George Edward Stemberge.)

Cutting from issue dated Jan 13

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SUNDAY CONCERTS.

Great as is the popularity of Mr. Sousa and his Band, such an immense audience as that which assembled yesterday afternoon at the Alhambra was scarcely to be expected. Patrons of the National Sunday League's concerts, both at the Queen's Hall and the Alhambra, have been accustomed to look for entertainment exactly suited to their tastes, and have seldom been disappointed. The engagement of the famous American body of instrumentalists has marked yet another success in this direction. No number on the programme was allowed to pass without being encored, and in one instance no fewer than four extra pieces were required before the conductor was finally allowed to leave the platform. Many of these encore pieces were remarkable for their quaint titles, "A Bundle of Mischief" and "Philosophic Maid" being amongst the more unconventional. But Saint-Saëns's *Danses Macabres* is not effective upon an orchestra without strings, and even Mr. Sousa's forces failed here. Miss Maud Powell pleased greatly with her violin solos, and the tribute of popular appreciation was also extended to the singing of Miss Estelle Lieblich and the wonderful trombone playing of Mr. Arthur Pryor.

SUNDAY CONCERTS.

Notwithstanding the unfavourable weather, huge audiences assembled at the Alhambra yesterday afternoon and evening to hear Mr. Sousa and his band. The concert they gave was very similar to the one we described last Sunday, and with one exception the band was eminently well suited in all the music it undertook. The exception was the Overture to Wagner's *Tannhauser*, a work which cannot be effectively rendered by an orchestra lacking strings. Encores, of course, were numerous, and all the familiar marches and cake-walks were given, much to the delight of those who were present. Mr. Arthur Pryor's trombone playing, the violin solos of Miss Maud Powell, and Miss Estelle Lieblich's rendering of an English version of the aria "Charmant Oiseau" from David's *Perle de Brésil*, were all acceptable additions to the programme.

Birmingham Observer
 Date January 12 1903
 Journal

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CHAPPELL AND CO. (Ltd.).

50, New Bond-street, London, W., Jan. 16.

ing from the Sovereign
Dated January 13 1903
ress of Journal

SOUSA'S ORCHESTRION.

"SIR," said Dr. Johnson, "I consider that music is the least bearable of noises." I have hitherto disliked the good doctor for making this remark; but on coming out of a Sousa Concert last week, I realised the force of the words. I went to hear the famous band with an open mind, prepared to be interested, possibly amused. I was determined not to be misled by the enthusiasm of the Sousa cult, the noisy American *claque* in the gallery, or the encores repeated *ad nauseam*, as signs that the music was inspiring, and that its interpretation was unique. I came away with a headache, cursing the day when brass instruments were invented and "rag time" melodies composed. Perhaps I was unfortunate, for the programme of the concert I heard was entirely made up of Sousa's own compositions, with the exception of a violin solo by Reis that was well played by Miss Maud Powell. When I opened the programme I was arrested by the name of the first item, "The Charlatan." This struck me as ominous, but afterwards the title seemed a fitting commencement for such a concert.

As the music proceeded I was conscious of having heard this kind of thing before. Where, I knew not, as I had not previously heard Sousa's band. There was the peculiar jumble of noises which were familiar, yet something was wanting. There was the huge orchestrion grinding out its brazen tunes; there was the jingle of the bells; there was the blare of the trumpet, and squeak of the fife, but where was the clown and the fat woman? Why, of course, how stupid of me! I was back along the years at the fair at Rouen, watching the old familiar scene between all the roar of the orchestrion.

The vision passed; and I realised that I was at the Queen's Hall listening to an orchestra conducted by a wonderful little man, whose methods, like the Heathen Chinee, were peculiar, for sometimes he assumed the attitude of a lob howler; at others that of a bather about to dive. He coquetted with his men, now coaxing them with smiling gesture, now impressing them with mimetic action. He evidently obtained the effect that he wished. But one effect he did not get—that due proportion of harmonious sound, that delicate effect of light and shade, which alone produces artistic playing.

The orchestra was simply a living, breathing orchestrion; the music a jingle of music-hall melody. In short, Sousaism is a decadent art, if art it is at all. Music is an art medium for the expression of the beautiful, but when this is interpreted by sounding brass and tinkling cymbal, by blare of trumpet and beat of drum, not in harmonious proportion, but accentuated beyond measure, then it becomes like the voices of the damned crying aloud in their torment. Some there be, no doubt, who find such melodies as the "Caterpillar and the Rose," "Washington Post," and "Bundle of Mischief" entrancing. There is no accounting for taste.

Sousa also is in the seats of the mighty, for he too attempts programme music. One piece of his is a "suite" called "Three Quotations," illustrating the words (a) "The King of France went up the hill, with twenty thousand men, etc.;" (b) "And I too was born in Arcadia;" (c) "The Nigger in a wood pile." Think of it! these are themes for a musician. Wonderful orchestrion to interpret them! The other item was the march "Imperial Edward"—What a name!—dedicated, by special permission, to our King. I listened for a tune, but found none; it was simply noise *et preterea nihil*. Then, to my amazement, in the middle of the din, there arose from the orchestra four trombonists who blared forth the theme of the national anthem. I could only exclaim with Dominie Samson, "Prodeegous!" but I could stand no more, so I fled in a dazed condition out into the night, to find relief in the roar of the London streets, and in the soothing voices of the newsboys crying the evening papers.

ing from the Lady's Gazette
Dated January 17 1903
s of Journal London

HERE was something akin to natural sarcasm in the spectacle to be seen the other day in that hilly part of Regent Street leading up from Waterloo Place—an enormous red van drawn by one rather small horse was being pushed and shoved upward by kindly hands anxious to relieve the animal's sufferings. On every possible side of the van was painted in huge white letters, "Sousa's Band!"

The Western Morning News, from Berkshire
Dated January 14
of Journal

31, George Street, Plymouth
(Ernest Croft, Manager.)

Cutting from issue dated Jan. 14

Sunday concerts at the Alhambra, Queen's Hall, Albert Hall, and for once at Covent Garden have proved so successful that talk is already heard of extending the movement. The few places opened are patronised to their fullest extent, and people are even turned from the doors. I am told that this week at the Alhambra there was not a vacant seat in the whole building, Sousa being the attraction in the afternoon. The Albert Hall was also thronged, and the Queen's Hall was in a similar state in the evening when Sousa gave his last London concert. In these circumstances the County Council will doubtless be met with a request for more licences for Sunday concerts.

Cutting from the Gossip
Date Jan 16 1903
Address of Journal London

Nature and Art.

It may not be generally known, that Sousa has invented a new musical instrument, called the Sousaphone, which is played with great effect in his celebrated band. He has been telling an interviewer about it. He told the interviewer, too, that "all the music is not made by the musicians." Not that he meant by that to put in a good word for organ-grinders; it was only his way of saying something nice about Nature. He spoke of the "harmonies of water falling over rocks." Well, that may be all right for Nature, but you listen when it's human nature that is falling over rocks and you won't hear any melody. Sousa also remarked that he loved "to stand quietly in a wood and listen to the wind playing on the trees;" which are the earliest kind of wind-instruments in the world, though Sousa forgot to mention that.

An Interval.

The concert over, Sousa strays
To rest and get his breath, he says,
In calm, melodious woodland ways
Where no applause has roared or dinn'd;
Exhausted by his toils renowned,
Soothed by each woodland sight and sound,
While Nature's airs are playing round,
There Sousa pauses—taking wind!

The Sheffield Daily Telegraph

17, High Street, Sheffield.

(Leng & Co., Publishers.)

Cutting from issue dated Jan. 16

Sousa, his band, and all his attendant sensations are billed for the Albert Hall, Sheffield, on the 30th inst. There is something in Sousa despite his tricks and mannerisms. His band is a perfect musical machine; his music shows the triumph of rhythm over melody; his discipline is a marvel. To hear him and his men is a unique musical experience. His new march—"Imperial Edward"—with its ingenious introduction of the National Anthem, is one of the novelties promised. One of the weekly papers aptly describes Sousa as "So U.S.A." Very neat!

What a commercial gold mine Wagnerian music is proved by the publication of the royalties paid during one year to the composer's heirs. Last year "Lohengrin" alone, played only in Germany, brought in £5,650, in America £4,600, in France, Holland, and Italy £3,350, or a total of £13,000 for a single opera, excluding Bayreuth! "Tannhauser" paid in royalties £4,050 in Germany, and £5,000 in France, England, and America. "The Flying Dutchman," which is not often given outside Germany, was worth £2,500 in royalties; the "Meistersinger," £3,600; "Tristan and Isolde," £700; the "Valkyrie," £1,240; "Rheingold," £1,312; "Siegfried," £950; and the "Twilight of the Gods," £900. The pieces played in concerts paid £1,150. The total sum, therefore, for royalties outside Bayreuth amounts to £35,000. These figures do not include Bayreuth, where the profits are presumably enormous. So much so that Siegfried Wagner declares the works ought to be given only in Bayreuth, as there is no object (1) gained in performing them elsewhere.

Music in the County Town.

A Visit from Sousa.

The long-expected visit of Sousa and his Band to the Royal County Theatre at Reading took place on Tuesday afternoon, when the "early doors" were besieged nearly two hours before the time announced for the concert, and many were turned away unable to obtain admission. The famous band occupied the whole of the spacious stage, and the equally famous conductor appeared on his stand punctually at the time fixed. It is difficult not to speak of the concert without a series of superlatives; the composition of the band is different to that of the military bands of this country; the wind and the brass are about equally divided, and there are four heavy bass instruments which provide a marvellous tone, like the ponderous wood-reed of an organ pedal; the mass of clarionets and oboes also give a remarkable tone occasionally, yet while the rich tone of the full power of the band is superb, it is not overpowering, and the softer passages supply an instance of subdued power, which is seldom equalled. The violin passages by the clarionets were given with a precision and distinctness which left a feeling of entire satisfaction, while the close harmonies, choral and organ-like in volume, had a very impressive effect. All these features were noticeable in the opening overture, Rossini's familiar "William Tell"; in some respects Sousa's reading was somewhat different to that to which we are accustomed, but it was wonderfully effective, the orchestral effects being splendidly reproduced. Immediately after this, "Stars and Stripes for ever" was played, a short bit of exhilarating martial music, to which the crowded audience accorded a hearty reception. Mr Arthur Pryor next gave "Love's enchantment" on the tenor trombone; trombones and bassoons as solo instruments are usually placed in the same category as elephants' gambles, but Mr Pryor once more showed how perfectly in tune each note can be produced, and how soft and sweet a melody can be played by an expert performer. In reply to an encore, Mr Pryor played another short solo, with which he scored another success. A suite by Sousa followed, "Looking upward," the three numbers being "By the light of the Polar Star," a brilliant and vigorous composition full of characteristic scoring; "Under the Southern Cross," a dreamy trio principally for the wood; and "Mars and Venus," a battle piece after the model of Tchaikowsky. Some new and strange effects were obtained, and each section of the suite received an ovation. Another short march, "The Passing of the Rag Time," was given in response to the recall accorded. A change from the purely concerted work was afforded by the singing of David's well-known "Thou Brilliant Bird," by Miss Estelle Liebbling; the flute obligato being played by Mr Marshall Lufsky. There is nothing new to be said of David's brilliant song; as a test of the perfect training of the voice, it has few equals, and Miss Liebbling proved equal to the test—her articulation of the most difficult cadenzas was magnificent, her enunciation clear as a bell, and there was no loss of pitch even in the highest phrases; her voice was round and tuneful, but there was a lack of sympathy, a touch of broadness of timbre, which detracted from the perfect success of an otherwise very fine performance. Mr Lufsky's flute playing deserves a word of praise, not only in this obligato, but as a soloist in the band performances. A recall was inevitable after Miss Liebbling's song, and she gave "The Nightingale," the liquid trills of which were beautifully rendered. The first part concluded with a selection from Wagner's "Siegfried," called a mosaic—opening with one of the cleverest horn solos we have heard; the well-known strains were given with striking effect, and followed with evident interest throughout. Sousa bowed his acknowledgments twice, but the audience would not be denied, and the inspiring strains of "The Washington Post" soon filled the Theatre, and created quite a furore. In response, "Rose, Shamrock, and Thistle" was given; this was what we should call a patriotic selection, beginning with "The Soldiers of the King," and running into Irish and Scotch airs, with a reversion to the original "Soldiers of the King," followed by the old Gilbertian patriotism of "Pinafore"—"Despite of all temptation I remain an Englishman"—and winding up with "Rule Britannia."

The second part of the programme introduced a new work to the Reading public, Mascagni's "Dance Esotica"; strongly reminiscent of Mascagni's previous works, it was full of contrasts; the chromatic passages by the wood were remarkable for tone and precision, and the blare of the brass in the close harmonies of other phrases was very fine. Then came a wild, tumultuous "Country Dance," by Nevin, and a new march by Sousa, "Imperial Edward," dedicated to the King; the latter was very brilliant, and when the five trombones stood up to give out the first line of the National Anthem, the effect was electric. Of course, the number was re-demanded, and in the second playing the seven cornets and five trombones lined up at the front of the orchestra, and declaimed the final phrases with thrilling effect. "The Philo-sophic Maid" was interpolated in response to further demands from an enthusiastic audience. The next number on the programme was, perhaps, the gem of the day's performance—two movements from Mendelssohn's violin concerto by Miss Maud Powell—the andante and the allegro vivace. She has got a round, penetrating tone, which was never harsh, always full and even, and never seemed to lack power, even in the most brilliant passages; her technique was exceedingly fine, the phrasing broad, and the harmonies and double notes perfect. We have seldom heard so fine a performance, the effect of which was enhanced by the superb playing of the orchestral part, under Mr Sousa's magnetic direction. Every portion of each movement was followed with breathless interest, and at the conclusion Miss Powell received a perfect ovation. She responded by playing a pretty little morceau for muted violin. Very naturally the purely American side was represented in a medley of plantation songs and dances, and then came the National Anthem, all too soon closing a performance of unique interest and exceptional merit.

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(Printed and published by John Marshall.)

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CORRESPONDENCE.

Sousa's Band.—The Queue System.

TO THE EDITOR.

Sir.—"A struggling mass of humanity," such is the description applicable to the crowd awaiting admission to the Park Hall last night.

My object in writing is to ask why there is not better supervision by the police on occasions for regulating the traffic? I reached the hall about 7.15, which, considering the performance did not commence till 8 o'clock, was, or should be, early enough to ensure getting a good seat, and took up my position behind those already gathered there, but, though I stood for about half an hour, was no nearer the entrance, in fact, farther away, than when I arrived, because those who were continually coming were allowed to force (I say force, because this they did, literally fighting their way) themselves into the surging and struggling assembly, a large proportion of which consisted of women and children, several of whom were crying and appealing to be allowed to get away, but this was almost impossible.

In most cities and large towns I have noticed that the police regulate the traffic on the "queue" system, generally four abreast, and as the people arrive they are compelled to take their proper place behind those already there, consequently when the doors are opened they move forward in an orderly manner, and are able to gain admission in comfort.

I trust this disgraceful scene, for such it was, as many who were there will testify, will not be allowed by the head constable to occur again, as the remedy is very simple, and only requires the above-named system put into operation.

Cardiff, Jan. 16.

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Sousa at the Armoury.

A NIGHT OF MARCH MUSIC.

Sousa will long be remembered in Stockport now that he has visited the borough and given lovers of march music a taste of his quality. His fame had long preceded him, and every little boy in the street with a taste for music has whistled as he walked snatches of the "Washington Post" and other exhilarating compositions of the "March King." It is therefore not surprising that the Armoury should be filled on Friday night from one end to the other with a warmly appreciative audience. Sousa's combination is of course not an orchestra but a band. Although originally an orchestral performer, his musical environment has been that of the military band, and of course the march is the class of music with which he has been chiefly associated. By his march compositions he has gained the name of the "March King," and by his magnetic force, power, and skill as a conductor, he has created a band which is unique of its kind. The performance on Friday night commenced with an overture, "Carnival Romaine," by Berlioz, and an encore resulted in a spirited little march of his own composition being played, which met with a warm reception. The programme was well arranged to avoid monotony, for in the concert room there may be too much of any one kind of music, however excellent it may be. The next item was a trombone solo, "The Blue Bells of Scotland," by Mr. Arthur Pryor, one of the trombone players in the band. We have never heard so sweet a tone brought out of this instrument, and probably never such elaborate variations. As a second piece, in response to the call of the audience, the ear was tickled by that popular little melody, "The honeysuckle and the bee," with whistling accompaniment by a large portion of the band. After this a suite by Sousa, "Maidens Three," delineating "The Coquette," "The Summer Girl," and "The Dancing Girl," gave a fine scope for the band, but more especially the wood instruments. So delighted was the audience with this that Sousa followed with "The Washington Post," and the first few notes were enough to cause a hum of pleasure to buzz through the hall. The cymbal and drum parts came in most effectively. A soprano solo by Miss Estelle Liebbling followed, with flute obligato by Mr. Marshall Lupsky. Not so much in strength and sweetness as in power of manipulation of voice does Miss Liebbling excel as a vocalist. "In the realms of the dance," a mosaic on famous waltz themes, one of Sousa's own compositions, was a very interesting piece of musical weaving, but more directly to the taste of the audience was the encore, which took the form of a mixture of popular melodies and marches, from "Soldiers of the Queen" to "Rule Britannia," the rendering of the latter, which closed this performance, being particularly well done. After an interval came the novelette, "Siziletta," by Von Blon, and the march "Imperial Edward," in the concluding part of which the brass instruments and drum came to the front of the platform, where their full power was splendidly exhibited. One of Sarasate's compositions was then played by Miss Maud Powell, and the way she manipulated the bow on the violin strings was a pleasure both to see and hear. The concert was brought to a termination by a full band performance of plantation songs and dances, in which the "Kentucky Home" on the cornet and a splendid imitation of a clog dance were some of the prominent features. The night's entertainment was a great treat, and showed to what marvellous pitch of perfection a band can be brought by a skilful trainer. Sousa is a man who knows how to catch the popular ear and his marches are distinctly characteristic; they are of that indefinable quality we now designate as Soussesque. There was nothing demonstrative in his conducting. He was quiet and self-possessed. At times he would turn to the right and face the brass instruments whose turn it was to play; and then to the left to the reed instruments. Occasionally, when some fiery march was being played, he would step back from his stand, lower his baton, and give three or four jerky cuts as if striking a drum, while again he would swing his arms gently like a schoolboy, both going forward and both backward at the same time. But of that overpowering, passion-tearing energy which we have seen in some conductors there was none. We congratulate Messrs. Nield and Son, who had charge of the local arrangements, on the general success of this first visit of Sousa to the town.

write village inns, and as they pleased, provided only they were up to time at the expectant town, eager to see the latest successes; where, nevertheless, the first duty of the manager's wife, on arrival, was to go from one great lady to another to solicit the honour of her patronage. A contrast, this

Almost Patriarchal Pilgrimage, with the whirl of railway travel, the racket of cheers which a touring company now endures before the opening day. A special Sunday train, in early morning start, and the tour begins. Lucky for the tired members if they arrive at their journey's end in time to snatch a meal before the times are changed indeed

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Carrots & Turnips
Brussels Sprouts

Sweets.

Stars & Stripes Tarts
Washington Post Pud. with
Imperial Edward Sauce.

The New World American Coffee

& Cream 2 per cup.

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SOUSA AND HIS BAND IN READING.

A very full house welcomed "Sousa and his Band" on their first appearance in Reading on Tuesday afternoon at the Royal County Theatre. They have enjoyed the peculiar favour of the American people and their two visits to this country have made the name of "Sousa" almost as much a synonym for popularity on this side of the Atlantic. Provincial audiences, however, with one or two exceptions, have hitherto known them only by repute, or by such "aide to imagination" as the pictorial poster can afford. Mr. Sousa looks very much like his pictures—an alert, well "set-up" man, who wields his baton with the gentleness of motions, acknowledges his hearers' plaudits with the most deferential of bows, and promptly yields to their ready encores. Of the fulness in numbers and excellence in training of his band it is almost superfluous to speak. With sixty performers a place is found for every variety of brass and wood-wind instrument—for cymbals and kettle-drums, castanets and triangles, and one knows not what beside. The result is that every variety of effect within the scope of band music is produced—soft, slumberous melodies, stirring martial music, and the weird crashing combinations of Wagner. The instruments are beautifully toned, and some of them seem almost unique, or at least are rarely seen in ordinary English bands. The varied and popular character of the selections provided will be best understood by transcribing Tuesday's programme:—

Overture..... "William Tell"(Rossini).
Trombone Solo..... "Love's Enchantment"(Pryor).
Mr. Arthur Pryor.
Suite..... "Looking Upward"(Sousa).
(a) By the Light of the Polar Star. (b) Under the Southern Cross. (c) Mars and Venus.
Soprano Solo..... "Thou Brilliant Bird"(David).
Miss Estelle Liebling.
Flute Obligato by Mr. Marshall Lufsky.
Grand Mosaic..... "Siegfried"(Wagner).
Danse Esotica..... (Mascagni).
(a) Country Dance..... (Nevin).
(b) March..... "Imperial Edward"(Sousa).
Dedicated by special permission to the King.
Violin Solo..... Two Movements from Violin Concerto (Mendelssohn). (a) Andante. (b) Allegro Vivace.
Miss Maud Powell.

Plantation Songs and Dances (Chambers).
It will be seen that Mr. Sousa's own compositions played an important, but not overwhelming, part in the programme. The "Looking Upward" suite is pretty and tuneful, the contrasted effects of the later numbers symbolical of love and war being particularly striking. The "Imperial Edward" march has characteristic spirit and "go," and introduces bars of patriotic airs very effectively: it was warmly encored. As already said, Mr. Sousa takes (or rather gives) encores most promptly and obligingly: scarcely has he made his bow when he remounts the rostrum and the strains of a fresh popular melody are heard and its title displayed—"Stars and Stripes for Ever," "Rose, Shamrock, and Thistle," or what not. Of the soloists we liked best Miss Maud Powell, the violinist. Her selections from Mendelssohn were played in brilliant fashion to a soft accompaniment from some of the band, and she had to respond to a well-earned recall. Mr. Arthur Pryor's trombone solo must have been, to most of the audience, a novelty; it revealed the resources of the instrument in a way few would expect. Miss Estelle Liebling, in her song—with encore "The Nightingale"—revelled in high notes and liquid trills and runs, and she, too, was listened to with pleasure. Closing with a set of familiar plantation melodies, the concert was throughout one to be enjoyed rather than criticised. Bright, "catchy" and tuneful was the general note of the music; the effect was exhilarating rather than elevating in the strictly musical sense; but there can be no doubt of the real pleasure which Mr. Sousa and his colleagues afforded for the two good hours which their efforts filled.

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Three.

Poultry and Game.

Encore Chops & Steaks
with chips or veg. 1/-

Joints, &c.

Mexican Grenade
Cottage Pie & Hot Pot
4 & 6 per plate

Vegetables.

Carrots & Turnips
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Call a spade a spade, and call Sousa's band perfection.

It is a splendidly balanced, splendidly trained band—a band, mark you, not an orchestra like the great Halle combination. As everybody knows, there is as much difference between a band and an orchestra as there is between a perambulator and a motor car.

Sousa's programme is essentially a band programme, nothing above the heads of an ordinary music-loving audience, every item selected to show off the best graces of the performers. There are reminiscences of Dixie's Land, nigger frolics on the brasses, dainty valse refrains, marches that almost lift you off your chair and inspire you with the mad desire to strut about and shout, and deep organ notes on the reeds when it comes to Dvorak. But it is worth the money to see Sousa conduct. It is the triumph of the heterodox, a splendid study in attitudes, pose, high-heeled American dress boots, spotless gloves, and telephonic gesticulation.

No morning coat solidarity, no rigid self-containment like Richter, no drawingroom polish like Cowen. No, nothing of the sort. Sousa has an indifference that is as studied as his uniform, a careless ease that is refreshing, a gliding into statuesque pose, a variety of imperative suggestions in his baton which seem to convey a world of meaning to the performers. Judged by results, Sousa's system of conducting is as effective as it is novel. Yet, with all its startling originality, it is never distractingly obtrusive, and seems to be quite spontaneous. The air of subdued theatricality has a charm all its own. At one time Sousa leans forward with an Apollo Belvedere droop of the right leg that is protected by letters patent; then he talks with his left hand as if he was lazily catching flies; another minute and he is playing to leg, as if he was cutting a cricket ball for three; then a sweeping gesture as if whisking the floor after a supper in a lodging house; then he goes into dumb-bell exercise; then he swings to his march refrain, as if practising Sandow's physical training; then he gracefully bends beneath the volume of reeds like a sally switch in a zephyr; then he cuts from right to left, like the Australian, Bonner, long ago putting a ball outside the boundary; then he does a bit of forward hockey play; then he drifts into ladylike inducements in piano movements. And all the while the most stolid un-musical look on his countenance—a visage that would make the fortune of a family solicitor. Verily, Sousa is a cocoa-nut every time.

Perhaps his most out-of-the-way trick of conducting is when he seems to nurse an imaginary baby to waltz time. He throws it into the air, hugs it, hush-ows it, cuddles it, rocks it from side to side, and with parental discrimination smacks it with vim and satisfaction. And the drums keep beat to every stroke of the baton, to every blow on that invisible baby. But our little Sousa gets there all the time. His style, his method, his results are the type of that overweening utility that is the essence of his national life—a utility that may strangle all sense of poetry, that puts commercialism before higher cults, but which does things and makes money. Truly American.

Sousa is called the "March King." It is not hard to guess why. His marches, as he plays them, are marches to battle. You can feel the swing of the movement and hear the tramp-tramp of the feet. They are marches playing away men who never knew battle blows and never heard the gurgling of blood in welling death-wounds. No, they are full of joyous sound and excitement, are these tunes; and one could laugh and cry together at the lilt of the song they sing. They conjure up waving flags and hearty farewells, the cheers of the light-hearted that remain at home, and the hysterical pride of the girls they leave behind them. The pibroch comes afterwards, and the ditch for a common grave, and red eyes far away, and the pain in the heart that never dies.

Sousa played a selection of Irish airs, and in the tender, soft bits the wonderful reed instruments he makes to moan so mournfully talked in their own way, re-telling the stories that were told in the same notes so many centuries ago. Miss Holmes, in her story of Ireland, set to wondrous music—for her "Ireland" is the history of the centuries that are past and the hope in a future reborn.

Sousa in Burton.

Sousa, "The March King," came and saw and conquered the Burton musical world yesterday. Neither the gloomy weather, the slushy streets, nor the awkward afternoon hour at which the performance was timed, prevented the Town Hall being crammed in all parts yesterday afternoon, and his audience was transparently delighted. Whatever the philosophy in which individual criticism was given, the general effect was well expressed in the flattering declaration of one of the "hoi polloi" who, on leaving the hall, roundly declared that Sousa was "the best musician that breaks bread." In his own particular line, in the mastery of brass and wood, and the rendition of crashing martial music, and melodies of the "ragtime" order, he undoubtedly is.

Sousa, it is said, arranges his programmes to suit the weather. When the days are bright and shiny, and the atmosphere balmy or tonic in property, he bids his musicians discourse on quietly cheerful themes. When, like yesterday, everything was dull and murky, he serves up more spirit-stirring and exhilarating musical pabulum—something that crashes and clangs, and with quaint erratic turns and twists which startle both those who do, and those who do not, understand music by their unexpectedness. Sousa's musical prescription for dull weather fully answered its object yesterday. During the two hours the programme lasted no one cared to give a thought to the dreary, sloppy fog of January outside, and enthusiasm ran riot, and encores were demanded with a frequency which to any but a very good-matured conductor would have been a weakness to the flesh.

Rossini's popular overture to "William Tell" was the first item in the programme, and gave Burtonians an admirable foretaste of the quality and perfect balance of the famous band, and the almost magical sympathy that appears to exist between every individual member and the conductor. A Suite of Sousa's own, entitled for some mysterious reason "Looking Upward," followed, and aptly illustrated both the swinging martial kind of composition for which he is noted as well as the pleasant humbling of softer themes. In the first movement, "By the light of the Polar Star," the thunder of the elements, the crash of icebergs, and the jangling of the sleigh bells predominated, giving way in the second part of the suite, "Under the Southern Cross," to strains of a more humorous and rhythmic character, and ending with a third movement, "Mars and Venus," in which the brazen call to arms and the "ear piercing" life made a strong and effective contrast to the more piano interludes reminiscent of love with which they were interspersed. It was an interesting Suite, and was rendered as, perhaps, no other band in the world would have rendered it. But why such a spiritual title for a work whose every phrase is essentially mundane?

A selection from Wagner's "Siegfried" was altogether admirable. Brass and wood can alone do real justice to "the music of the future," and added effect was given to the massive tone pictures of the greatest composer of this generation by the admirable acoustic properties of the hall. A "Dance Barcarole," by Mascagni, which can hardly be described as a popular selection—a very exhilarating "Country Dance" movement, by Nevin, Sousa's own crashing, exulting "Imperial Edward" march, and a medley of plantation songs and dances arranged by Chambers were the other items in which the band, as a whole, figured. It is safe to say that the last was the most popular, not only because the airs embodied in it were the most familiar, but also because the execution and phrasing of the band was so magnificent that the very words of the popular melodies seemed at times to ring through the hall. The "Imperial Edward" march was also enthusiastically received, although, if we may be permitted to whisper a heresy, it seems to lack the character and distinction necessary to secure it an abiding position in band pieces. The band encores were all of the dashing florid character of "El Capitan" or popular "ragtime" compositions, with the exception of the "Stars and Stripes for Ever" that followed on the "Imperial Edward" march.

A trombone solo by Mr. Arthur Pryor was a revelation as to the possibilities of this instrument, and but for the testimony of the eyes it would have been difficult to believe that the modulated notes came from a trumpet usually associated with the most blaring and noisy effects in brass. Mr. Marshall Lufsky also excelled in the flute obligato with which he accompanied the singing by Miss Estelle Liebling of David's "Thou brilliant bird." Miss Liebling proved, in her rendition of this song and "The Nightingale," as a subsequent encore, that she possesses a soprano voice of unusual brilliancy and flexibility, and with very wide compass. Her organ is of clear flute-like quality, and she tripped up and down the chromatic scales and gave the trying staccato passages with no more apparent difficulty than the "brilliant bird" she was supposed to imitate.

Miss Maud Powell, the solo violinist, rendered a couple of movements from Mendelssohn's violin concerto with a correctness and brilliancy that left the most exacting critic nothing to desire.

All through the concert was markedly successful. Opportunity to hear a combination which has been so much talked of in the nation had been to be desired, and the crowded audience, but few and far between, proved to demonstrate that the unique reputation they have made their own is fully deserved, and that within the limits of home and wood instrumentation there is nothing which the combination need fear to equal.

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NOTTINGHAM EXPRESS

Nottingham.

SOUSA'S BAND IN NOTTINGHAM

It might easily be proved that Sousa's Band in potential capacity is in no way superior to the principal military bands of England, and one might perhaps go further and say that Sousa does not aim so high as some of the leaders of English bands. But we venture to believe that if there was a band conductor and composer in England as energetic and as much in touch with the public as Mr. Sousa, and able to gather as perfect a musical organisation under his direction, he would do more good to music in this country in ten years than the rest of the bands and orchestras have done right up to the present. The Albert Hall was packed last night, and the audience listened with intense delight to music superbly played, which by its rhythm and tune and animation appealed to them straight away. And the general effect was educational. The programme was not all on the "Washington Post" and "Nigger at the Woodpile" level, though there is nothing for anyone to grumble at in these classics. They are attractive enough in their way. Mr. Sousa uses them as a means to an end, and he lures his audiences to listen to Berlioz, Wagner, and Rubinstein, even though it may have to be by way of "The Honey-suckle and the Bee." Arranged as a solo for the trombone, with various tricky accompanying effects, including a whistling obligato, it made quite a graceful little trifle. The art of composing a pretty tune is not so general that one can afford to sneer at a popular melody. Thus does Mr. Sousa capture the popular ear. But Mr. Arthur Pryor on the trombone is what the great Bottesini was on the double bass. Both in tone and execution Mr. Pryor is something to wonder at, and his warm admirers are bandmen who know the instrument, for he gets notes clearly and easily that exist only in theory for the mass of players. But all the men under Mr. Sousa are apparently of the first rank, and the constant repetition of the pieces they play gives them an accuracy which is almost appalling. It would be almost a relief to hear a wrong note or for someone to miss an "entry."

The place of honour on last night's programme was occupied by a suite of three pieces by Mr. Sousa himself, called "Looking Upward," a title for which the justification was not quite apparent; but the sub-titles, "By the Light of the Polar Stars," "Under the Southern Cross," and "Mars and Venus," were capital illustrations, and the suite is quite an amusing and interesting example of "programme" music. In the first movement we have a vivid suggestion of Arctic travelling with dogs and sleighs and jingling bells; in the second the principal recognisable effects are a suggestion of murmuring forest, the rushing and thundering of a train, and the "coo-coo" of the backwoodsmen or cattle-herders. "Mars and Venus" represents scenes of military life contrasted with seductive strains symbolic of the "eternal feminine." In the afternoon, as in the evening, the band was greeted with enthusiasm by a large audience. It played a wonderfully attractive programme, which began with the ever-popular overture to Rossini's "William Tell," and concluded with a selection from "Carnival Scenes in Naples," by Mascagni. The pieces were of the most cosmopolitan character, and we had Dvorak side by side with Sousa's own exhilarating marches, whilst soprano, violin, and trombone solos added further variety. Mr. Arthur Pryor, whose trombone-playing seemed more remarkable even than before, gave an arrangement by himself of "The Blue Bells of Scotland," which, as it was intended to, astonished and delighted the audience. In addition to the encore pieces Mr. Sousa played three of his own compositions. "Maidens Three" is a delightful series of three little pieces, which he calls a "Suite," suggestive of the coquette, the summer girl, and the dancing girl, thus sufficiently indicating their character; but the quaint grace and animation of the music cannot be described in words. A mosaic called "In the Realm of the Dance," compounded of strains of popular waltzes, some of them as well known in America as in England, proves that the composer and band might well enter into competition with the most famous of the organisations that make a speciality of the waltz. The other new Sousa piece was the march, "Imperial Edward," dedicated by permission to His Majesty the King. This march is a capital one, but will not displace from favour any that the public have already taken to. The Largo from Dvorak's symphony, "The New World," is based on themes owing their origin to negro melodies, and is wonderfully captivating. In some respect it reminds one of the lento movement from the quartette in F major, which is also based on similar themes. Miss Maud Powell, an accomplished violinist, played one of Sarasate's "Gipsy Dance," and Miss Estelle Liebling sang very beautifully an "Indian Bell Song" from the opera of "Lakmé." In the evening she sang with great skill the florid "Bird" song by Felicien David, which seems a great favourite with American high sopranos. It was (singularly enough) the first song sung by Miss Alice Estey in London when she made her debut, and is one of Miss Evangeline Florence's special solos. Miss Liebling sang it remarkably well, and Mr. Lufsky played the flute obligato charmingly. Miss Maud Powell played violin solos at both concerts in a manner that left a profound impression. Altogether there was every reason to be grateful for the visit of Mr. Sousa and his band. It will be a pleasant memory for several thousand people.

from *Leamington Courier*
 Dated *Jan 22* 1903

NO. LONDON.

SOUSA AT ARCADIA.

Sousa (pronounced Su-sa), came to Leamington on Saturday night, in all the glory of the bold advertisement that has contributed so much to his fame. The black van that brought his fixings was labelled in huge red and white letters on all its sides "Sousa and his band," and it stood in front of the Pump Room unblinking amid the general stare. And all Leamington flocked to hear or to see Sousa. The carriages were so numerous, that at the close of the performance they lined both sides of the road almost to the Courier Office. The non-ticket-holders stood in queue in the garden path in patient hope of a standing room. The hall was full. Such an audience, at such prices, has rarely been seen in Leamington. Great military bands come and go scarcely noticed by any but the musical enthusiasts, but Sousa—well there is only one Sousa, and possibly only one chance of seeing him, so the proverbial everybody rushed to see Sousa. As the audience were filling the hall, they had the preliminary satisfaction of seeing the name "Sousa" in huge letters on a black box above and behind the amphitheatre of seats, and here and there a stray, dark uniformed bandsman. The white painted letters spoke eloquently of the purpose of the gathering. It carried forward the story of the van in the street—it was Sousa. The programmes, single sheets of stout paper that cost less than half a farthing and sold freely for threepence, were Sousa's. And the bonanza profit was Sousa's. And the programme was varied by Sousa, until its possible value receded into recurring decimals. Sousa, who asks the world to sympathise with him because somebody has pirated his marches, is the same Sousa that sells a sheet of paper for threepence. Presently Sousa himself appeared. His jolly, hirsute visage showed pleasure at his reception, and there was a twinkle of delight in the spectacled beam he cast upon the solid phalanx of an expectant auditorium. Sousa conducts easily. He has his band perfectly at command. The sympathy between the players and conductor is electric. He knows them as they know him. Long attrition has smoothed all asperities, and the glittering and fantastic instruments are as much at his will as the diapason is in the command of an organist. It's an all-fired thing, this band, and don't you forget it. Nothing could have been better than the overture. The reeds had good parts and the brasses were not too brassy. The band was never too loud. "Stars and Stripes for ever" followed, the title hoisted on the top of the Sousa box to mark a variation from the programme. Then a trombone solo, with orchestral obligato. The instrumentalist, Mr. Arthur Pryor, was encored, and the box label read "In the deep cellar," which proved to be the well-known "In cellar cool," excellently played, reaching the lowest note obtainable on a trombone. A suite by Sousa, "The Coquette," "The Summer Girl," and "The Dancing Girl," showed how much the composer relies on melody. "The Passing of Rag Time," a title with possibly American significance, preceded a solo by Miss Estelle Liebling, "Thou brilliant bird," which afforded a remarkable instance of the similarity of the soprano voice to the notes of a flute. The blending was perfect, and in the bird-like passages it was often difficult to say whether the greater volume of the note should be credited to the singer, or to the flautist. "In the realms of the dances" was the title of a Sousa "mosaic" of popular waltz tunes. As an encore to this we had the bizarre "Washington Post March." For this we were all grateful. In the hands of a rough brass band the curious blaring horn interruptions of the melody are the tortures of sensitive ears. With Sousa's band one could have laughed outright at the humour of them. Of course the "Post March" was encored, and we had an attempt to symphonise such curiously contrasted airs as "The Minstrel Boy" and "He is an Englishman," on a leit motif of "Soldiers of the King." The Sousa march "Imperial Edward," dedicated by special permission to the King, is a dashing orchestration. The five trombone players rise and give the first phrase of the English National Anthem, to justify the title. "El Capitan" is another Sousa item, and so probably is the "Coon Band Contest." Miss Maud Powell, an admirable violinist, was heartily recalled for her Sarasate solo, "Zigeunerweisen," and the performance closed with a brisk breakdown, "Plantation Songs and Dances," full of familiar Christy Minstrel airs, in which "Dixie's Land" predominated. The band then rose and played the English National Anthem. Speaking of Sousa's orchestra, it should never be forgotten that the American flavour of it is part and parcel of that wonderful advertisement aptitude which is a condition of celebrity across the Atlantic. Sousa builds his march on melody, and to obtain striking effects he perpetrates the most astonishing interruptions, and smoothes the jagged edges with clever orchestration. His use of discords is marvellous, and he reaches his most humorous effects in that way. Very pretty indeed is the sudden tinkle of the musical glasses carrying on the melody in a pause of the brasses. And everything is done perfectly. Every bandsman carries his own score in his head and plays with his heart. This band could play anything well, and by long association, it has come to play the Sousa music better than any other band could play it. The music is there, the difficult bizarre effects are preserved in all their surprise power, and the bold Sousa colouring brightens and singularises it all. We have only to add that this sensational

Sousa declared, without a mistake. The lady soloists, Miss Estelle Liebling (soprano), and Miss Maud Powell (violinist), took part in the concert at the castle, and subsequently with Mr. and Mrs. Sousa, took supper with Lord and Lady Warwick. A substantial repast was provided for the bandmen. Carriages were in waiting to bring them back to Leamington, but it is said that some of them preferred to walk, because they feared a cab accident in the slippery state of the roads. Whether this was the reason or whether the number of carriages was insufficient, it is certain that a number of the bandmen did walk to Leamington, carrying their instruments, and amongst them was the proud guardian of the Sousaphone, the monstrous bell-shaped instrument, which bulked so largely on the stage of "Arcadia." The departure was from Leamington G.W.R.S. on Sunday by special train. This was at first timed for ten o'clock, later for 10.45, and ultimately steamed out of Leamington at 10.30. The last to enter the train was the Sousaphone player, who arrived too late for his gigantic instrument to be included in the baggage. The baggage man absolutely refused to take the instrument as he had packed all the rest and the van was locked. As the train was starting, the belated instrumentalist was seen carefully wriggling his instrument through the carriage doorway. The train was composed of dining carriages, and dinner was served en route, although a number of the waiters, expecting the train to start at 10.45, did not arrive in time to accompany it. The band reached Paddington in ample time for the concert at the Alhambra Theatre, in the afternoon at two o'clock, where they played again in the evening.

Mr. Sousa was interviewed by a London morning paper reporter, and is credited with the confession that he longed for rest, which is not at all surprising under the circumstances. Our contemporary's account of the interview is as follows:—

Mr. John Philip Sousa and his American band have spent a varied and exciting week-end. Within twenty hours they gave five concerts in four towns and endured much travelling and loss of sleep. They also lost their luggage, and had to play at Warwick Castle without music and walk back to Leamington early on Sunday morning because of the slipperiness of the roads.

There was no fatigue discernible in their two performances at the Alhambra Theatre yesterday, and they responded as freely as ever to the many encores. But in his dressing-room Mr. Sousa confessed to a longing for a rest. "We left Cheltenham at 10.15 on Saturday morning," he said, "and got to Stratford-on-Avon at 12.35, giving a concert in the Memorial Theatre during the afternoon."

"We left in our special train at 6.15 p.m., for Leamington, gave a full programme in the Winter Gardens, and at ten o'clock got into conveyances to go to Warwick Castle, where we were to give a concert in the great hall before the Earl and Countess of Warwick and their friends. Well, the rain had come down, and it froze on the country roads. They were like sheets of glass. We got there somehow, and the men all had their instruments, but the luggage-cart with the music did not arrive. My man saw the last of it slipping down a hill and dragging the horse with it."

Thanks to the good memories of the bandmen, however, they were able to give a two hours' concert without a note of music. They were subsequently entertained to supper and walked three miles back to Leamington, which they reached by half-past five on Sunday morning. The roads were still glassy, and most of the men preferred to walk. The player of the large brass instrument which they call the Sousaphone was unlucky enough to miss the carts, and so had to carry it all the way. "It weighs 331b.," he said, yesterday. "I guess it weighed three hundred and thirty-three before I got to the hotel." Owing to the luggage being still astray, Mrs. Sousa and the lady soloists were in evening dress when the special train left for Paddington, which was reached two hours before the afternoon concert at the Alhambra.

SOUSA'S BAND AT STAFFORD.

A BRILLIANT PERFORMANCE.

There was a large attendance on Tuesday afternoon at the Borough Hall, Stafford, to see and hear Mr. John Philip Sousa and his band. Stafford people in recent years have become very well acquainted with the performances of various bands, and those who visited the Wolverhampton Exhibition had the opportunity of hearing some of the best bands of the country, besides some well-known Continental bands; but Mr. Sousa's combination has no exact prototype, not even in the band (Mr. Gilmore's) from which he first received the idea upon which his organisation was founded. The band is strong in numbers, and includes all the wood wind instruments of the full orchestra, with what is almost a superabundance of brass. The members of the band, it goes without saying, are very able performers upon their various instruments. Mr. Sousa, as a conductor, has not the varied action of some wielders of the baton, but he has certain devices of his own, and he has so drilled the members of his band that they require very little direction; and possibly his idea of swinging the hands as in marching is to convey that idea to the audience. It is to be supposed that the performance of Mr. Sousa's band is in some degree representative of American bands and their music generally, and that much that in England is regarded with some contempt as not being real music, they regard as belonging to music proper, so that some of the startling effects—almost unpleasantly startling some of them are—which Mr. Sousa gave his audience on Tuesday would be looked upon as true music over the water. The opening piece of the programme was the overture from "William Tell," beautifully scored for wind, and played through without a fault. Mr. Arthur Pryor displayed great skill in rendering the trombone solo "Love's Enchantment," a very taking and effective piece of his own composition. Mr. Sousa's suite, "Looking upward," pleased very much, and there was an encore. Miss Estelle Liebling, a talented soprano, sang "Thou brilliant bird" (David), and her voice was pitted in the old-fashioned style against the flute of Mr. Marshall Lufsky, whose playing was in full sympathy with the lady's voice, so much so that it needed in some passages a very acute ear to know when it was the voice and when it was the flute. An encore was responded to, Miss Liebling singing "The Nightingale." This, like the first, was a brilliant exhibition of vocalisation and instrumentation; singing it may well be called, for Miss Liebling got well past top C, and possibly some members of the audience were in doubt as to whether it really was her voice or the notes of the flute. The band gave Wagner's grand mosaic, "Siegfried," in a manner that brought them much applause, though the piece suffered somewhat through there being no string instruments. After an interval the band re-opened with the "Danse Esotica" (Mascagni), which was very finely played. This was followed by a country dance by Nevin, and a double encore brought the stirring march "Imperial Edward," introduced with a sort of heraldic flourish on the cornets and trombones, which played the first phrase of the National Anthem. This was not, as might have been expected, the subject of the piece, though once the ascending tones of the bass of the fourth phrase were just noticed. There was not a great deal of harmonic texture in the piece, but there was bold colouring, and the same might be said of the second piece, "The Stars and Stripes for Ever," which came as the second encore. This, too, was encored, and was responded to with the "Bundle of Mischief," in which the vocalisation, by the wood wind side of the band, was very effective, while the effects on the kettle drums were sufficiently startling. A violin solo, with band accompaniment, was very cleverly played by Miss Maud Powell, who was encored. The piece was two movements, "Andante" and "Allegro Vivace," from Mendelssohn's violin concerto. These were beautifully done so far as execution was concerned, and the performance of the soloist was really exquisite, but the wind tone in a piece intended for a concert orchestra marred the effect, hampered the soloist, and misinterpreted the composer. The encore was Mr. Sousa's "Nymphalia," and was finely rendered. The programme concluded with an arrangement of plantation melodies by Chambers. Altogether the concert was pleasing. Musicians regarded it as a novelty, and hope such performances may remain such, in England at least. The instrumentalists had special instructions to be gentle, because the hall was small. A novelty which excited much interest was the huge Sousaphone, a new brass instrument which runs an octave deeper than any brass instrument previously used. It is an instrument of beautiful tone, and during the concert played several light runs with clear, soft, mellow tones. It should be added that the visit of Mr. Sousa and his band was arranged by Messrs. E. F. Allen and Sons, of the Music Saloon, Eastgate Street.

"SHEFFIELD INDEPENDENT."

Sheffield.

Dated *Jan 21* 1903

SOUSA'S BAND AT BUXTON.

There was a big audience in the Pavilion yesterday, when Mr. Sousa gave a performance.

march, which is dedicated to him by special permission, and his Majesty appeared much pleased with it. He asked for another "coon" piece at the end of the programme, and there was given the "Coon Band Contest," which is the composition of Mr. Arthur Pryor, the trombonist of the band. Then, at the King's request, "The Star Spangled Banner" was played, and at the first notes his Majesty paid the distinguished compliment to America's national anthem by rising, an example which was followed by the Queen and the rest of the royal party. At the conclusion "God Save the King" was played with the full force of the band, Mr. Sousa facing the audience as he conducted.

After the concert he was presented by Lord Farquhar, his Majesty cordially shaking hands and expressing his pleasure at the performance, as did the Queen. Learning that the band remained in England until May, the King said, "Ah, then I shall have you again, and I want the programme to be all American music." Mrs. Sousa was also presented.

When the King and Queen had retired, the Prince of Wales also entered into conversation with Mr. and Mrs. Sousa. "The greatest night in my life," Mr. Sousa afterwards described it.

Supper was subsequently served, and the bandsmen left Windsor at 2.30 a.m. by a special sleeping car for Holyhead, en route for Ireland. A command performance will be given by the band to-morrow at Dublin Castle, before the Lord Lieutenant and Lady Dudley.

and this, with a perfect understanding of the intentions of their conductor, has enabled them to achieve unique successes like that of yesterday.

The entertainment was varied by Mr. Arthur Pryor, a remarkable trombonist. The performer extracted from an instrument not usually associated with solo work a richness of tone that surprised while it pleased the listener. Some notes were as mellow as those of a cornet. "In Cellar Cool" was the encore item played by Mr. Pryor. Miss Estelle Liebling sang "Indian Bell Song," from "Lakme" (Delibes). This selection, as well as the response, "The Nightingale," was principally remarkable for its florid embellishments. Miss Liebling's voice has the merit of being flexible, and she did undoubtedly justice to the roulades the showy passages in which she had ample opportunity of exhibiting the peculiar qualities of her voice. Miss Maud Powell is a most accomplished executant on the violin, and right heartily deserved the warm greeting extended to her by the audience. In noticing the solo items another instance of the manner in which Sousa achieves successes as a conductor is brought to light. He uses his hand as a means to assist, and not to override, the efforts of the single performer. When all is said it strikes one as being impossible in noticing this performance to write anything that can be regarded as excessive praise. Critics may be found, and will be found, a comment on the absence of music from the works of great masters at the Sousa concerts, but it is as players, as instrumentalists who cannot be praised in an exaggerated strain, we speak of them here, and as such they have obtained unsurpassed results.

symbol of a great awa-
of defiance. Her brasses hurry and
rush on eagerly in their telling, just as Wagner makes them speak in parts of "Rienzi." The selection played by Sousa is the same in its purpose, and almost equal in accomplishment. "The Last Rose of Summer," sad as "The Coulin," which is the sob of a people, only half understood, being so mellowed by age, comes before "Let Erin Remember," a warning, a battle cry, a call to arms. This old Irish air is as notable a composition, and has the same passionate blood in it, as the Marseillaise, that hymn of the French Southerners who tramped the dusty roads to Paris to save a nation and kill a King. Our National music is a National asset, and this band can make one wonder at its half-guessed meaning and its mystery. Thanks, Sousa.

Even the lighter airs in this medley, airs vulgar to the "respectable" ear, were reeled off full of wild animal spirits, a rollick and a romp, the patter of dancing feet in every bar, the laugh and mirth of dancers, the cry of the toiler who begins to forget the grinding of the faces of the poor, and lives for a brief hour in the whirl of a merry tune. A heaven, too, of that devil-may-care philosophy that has kept the heart of the Celt cosy and warm. It needs no words singing of love, and wine, and women, or broken vases or deserted banquets, or stolen kisses and sentimental moonlights, to preserve these songs that were old when the Brehon spoke his laws in Ireland, and Tara was a palace within the meaning of the Act.

Nigger melodies, too, those quaint plantation songs that Ira D. Sankey heard, and feeling their beauty, turned them into sacred songs. Longings of a dusky race for the "Old Kentucky home," sad old songs sung long ago away down in old Virginia, songs that have a plaintive meaning all their own, and had a fuller meaning before the Civil War made the nigger a race of coachmen, cooks, and lift-conductors.

A violin solo was played by a Miss Powell—a composition by Sarasata, that player who is master of the romantic school, the very antithesis of Joachim, the classic, the severe, the perfect. One of the movements was full of eternal farewells; it seemed like a death-song of Heine's set to music by Schubert. Parts might have been first felt in the heart of the composer as he stood by an open grave and heard the earth rattle on the coffin of one he loved too well. The accompaniment by the band was subdued and slow, a fitting background.

A DECADE OF SOUSA.

Remarkable Achievements of the American Composer and Conductor

Ten years ago, on September 26th, 1892, was born the greatest military concert band the world has ever known, the organization that has since become so famous under the title of "Sousa and his Band," and the organization that is to give two concerts at the Blackpool Winter Gardens on Monday next. This was not the creation of a moment to flash into ephemeral popularity, but the inspiration of a master managerial mind prompted by the genius of a great musician. It was a triumph of business acumen allied to lofty artistic ideals, that failed not, at the same time, to appreciate the love of music in the masses as well as their popular predilections. The history of such an enterprise is therefore well worth detailing.

The military band is conducted in America under different conditions from those that obtain abroad. There it is almost entirely a matter of private enterprise, while in Europe its connection with the military establishment is of paramount importance. The wind band in America is therefore a concert band first and a military band afterward, and as most organizations of this kind are dependent upon public favour for support, the necessity for continued exertion has brought about a high degree of excellence among our bands.

The superiority of the American band is due practically to the genius of two men, Patrick Sarsfield Gilmore and John Philip Sousa. Gilmore was the father of the American military concert band as it exists to-day, and Sousa has refined and exalted it to the commanding position of artistic eminence in this field of music the world over.

THE MODERN CONCERT BAND.

The concert band as we know it to-day is the result of thirty years' development and had its genesis in the great Peace Jubilee organised by Mr. Gilmore in Boston in 1872, when he gave a monster musical festival, the greatest the world has ever known, with an orchestra of 2,000, a chorus of 20,000 and an ensemble of 250 soloists. Foreign governments sent their representative military bands, which included the Grenadier Guards of England, the Garde Republicaine of France, and the Prussian Guards. At the conclusion of this jubilee, Gilmore removed to New York and organized the band which became so widely known under his name for many years, utilising all the most desirable characteristics of these foreign bands and adding such improvements as his experience and judgment dictated. For twenty years the Gilmore band enjoyed continuous prosperity and popularity; its tours extended all over the country, and the financial and artistic status of the band musician increased materially.

When in 1892 the baton fell from the lifeless hands of Gilmore, it was grasped by John Philip Sousa. Although originally an orchestral performer, Sousa had been brought up in a military band atmosphere, and when at the age of 24, he assumed the direction of the United States Marine Band, he possessed an intimate knowledge of the limitations and possibilities of wood-wind and brass instruments which stood him in good stead when he re-arranged the instrumentation to further develop the scope of the wind orchestra. Sousa soon raised the Marine Band to the front rank of the military bands of the world, and during the twelve years he remained the President's bandmaster, he won recognition as composer and conductor. His entry into the wider fields of general concert work was brought about in this manner.

SOUSA'S ASCENDANT STAR.

David Blakely, one time editor and Secretary of State of Minnesota, became in 1884 the active manager of the Gilmore band. He was a man of cultivated musical tastes and fine literary capacity and had earned managerial experience in the direction of several tours of the Theodore Thomas orchestra. After six prosperous years in which the Gilmore band attained the zenith of its popularity, Gilmore and Blakely dissolved their business relations, and the latter having been attracted by the rising star of John Philip Sousa, succeeded in obtaining permission of the government to take the U. S. Marine Band to the States. Sousa proved a natural conductor with his magnetic personality, his conducting and the fiery swing and nerve of his marches, and it was a foregone conclusion that he must be brought permanently into a conspicuous public position. A proposition from a syndicate headed by David Blakely, involving the organization of a new band to bear the name of Sousa, decided the young American conductor, and in August, 1892, his resignation as bandmaster of the U. S. Marine Corps was reluctantly accepted by the Government.

Sousa at once began the task of selecting his new band. The best musicians from every city were summoned to his standard, and the new organisation speedily began to take form. Some weeks were spent in incessant rehearsals in which the band acquired those peculiar Sousaesque characteristics that have always distinguished it from all other bands. The first concert of the new band was given at Plainfield, N. J., on September 26, 1892, and two days before that time Gilmore died suddenly at St. Louis. It is an interesting fact to note that the first number ever played in public by the Sousa Band was Gilmore's own hymn, "Death's at the Door," in memory of the dead bandmaster.

A DECADE OF SOUSA.

made his name and his music famous in every quarter of the globe, and he has advanced his particular form of musical art to the highest state of development it has ever known.

And now for ten years has Sousa preached the gospel of melody throughout the length and breadth of the land. Twenty semi-annual concert tours have been made, five of which took his band into every state and territory in the Union. No other musical organisation in the world has given more pleasure to as many music lovers at home and abroad, and no other conductor has so large and enthusiastic a following. In 1896, death deprived the organisation of the valued services of its manager, David Blakely, and the business direction of the band is now vested in Frank Christianer, who has been connected with the Gilmore and Sousa tours for eighteen years.

SOUSA IN EUROPE.

The ever increasing popularity of John Philip Sousa soon made his appearance in Europe with his band a foregone conclusion, and it was not long before negotiations were opened for the appearance of the representative American band on the other side of the water. As early as 1898 arrangements were completed for an extended European tour; but the outbreak of the Spanish war necessitated a postponement of the trip and it was not until 1900 that Sousa finally took his men across the ocean. Musical history does not chronicle an achievement approaching this first triumphal tour of Sousa through Europe. The accomplishment rose to the dignity of international importance, and it was nothing less than an American triumph. With a month of concerts in Paris, three weeks in Berlin, and two months divided among thirty-five of the leading continental cities, the Sousa Band won an unparalleled triumph. The second tour, a year later, covered only Great Britain, but was, if possible, even more successful than the continental trip, and has established the European season as an annual feature of the Sousa itinerary.

THE EXPOSITION BAND.

Very early in its career, the Sousa Band became the great exposition band of the world, the tremendous drawing power of the organisation and the overwhelming popularity of the conductor demonstrating its value as an attraction. The first engagement of the kind was at the dedication of the World's Fair buildings at Chicago, with six weeks of concerts the following spring, when the Fair opened. It was the band at the Mid-winter Fair at San Francisco, Cotton States Exposition at Atlanta, Paris Exposition of 1900, Pan-American Exposition at Buffalo, National Export Exposition Philadelphia, and International Exhibition of 1901 at Glasgow, Scotland. The band officiated for four seasons at the St. Louis Permanent Exposition, and has been the star musical attraction at the Western Pennsylvania Exposition at Pittsburg for five years. It has played at the Food Fairs and the Merchants' and Manufacturers' Exposition at Boston, as well as at the Texas and Indiana State Fairs, having also to its credit seven summers at Manhattan Beach and two long engagements at Willow Grove Park.

In his choice of supporting soloists Mr. Sousa has always been particularly fortunate, and many of the leading artists of the decade have figured upon the programmes of the band's concerts.

The Sousa Band has been conspicuously engaged on many notable occasions during the last decade, beginning with the dedication of the World's Fair buildings in Chicago in 1892. It officiated at the dedication of the Washington and Lafayette monuments in Paris, and was the soul of the 4th of July festivities in the French capital in Exposition year, the greatest celebration of Independence Day ever held in a foreign country. Sousa paraded at the head of the Dewey procession in New York with a band of 138 musicians, as his personal tribute to the victorious sailor.

A REMARKABLE SHOWING.

The Sousa Band has been spoken of as "unique among the world's greatest musical organisations." It pays no less than \$125,000 per annum in salaries to musicians; there is not a written contract in the organisation, either with the management, artists or performers, and yet many of the men have been with the band from the first. Its disbursements for railway, sleeping car and steamship expenses amount to thousands of dollars. The band, conducted on a most complete system of time and experience have perfected in ten years the band has lost but one advertised concert, and then by stress of weather. In the course of this tour, which is planned to extend over six months, and which will embrace all the principal cities and towns in Great Britain, Ireland and the Continent, some three hundred concerts will be given. The band is considerably larger and, if possible, better than ever, and Mr. Sousa has engaged Mlle. Estelle Liebling, soprano, and Miss Maud Powell, violiniste. Mr. Arthur Pryor is still retained as the leading trombone soloist. Then the whole company will visit Australia, South Africa and India, and, after a prolonged tour in those countries, will return to England in 1904.

PERFORMANCE BY SOUSA'S BAND.—The Borough Hall was well filled on Tuesday afternoon on the occasion of a concert by Mr. J. P. Sousa, the American conductor-composer, and his band. The audience came from all parts of the surrounding district, including Newport, Stone, Uttoxeter, Penkridge, and other places, and it is safe to assert that had an evening performance instead of a matinee been arranged, the hall would have been crowded. As an eminent critic once remarked, "Sousa knows how to interest and how to stimulate," and therein lies not only the secret of much of the great power he possesses over his men, but of his popularity. The concert began punctually with the overture to "William Tell," and throughout the entire programme there was no waiting between the numbers, except, of course, during the interval. Six items were set for performance by the band, but Mr. Sousa was so generous in the matter of encores that double that number were played, including three or four of his own characteristic American pieces. The celerity with which Mr. Sousa mounted the rostrum and started his band after bowing his acknowledgments to the audience was only equalled by his novel and interesting method of conducting. One counted no fewer than twelve distinct attitudes which Mr. Sousa adopted, notably the gentle poisoning of the left hand and the swinging of both arms in unison, while the clarionets and flutes revelled with the percussion instruments in the irresistible dash and unit of a Sousa march. Needless to say, the attention of many present was as much riveted upon the conductor as upon the sixty performers under his control. The opening overture was a capital introduction to a concert which revealed the perfection of band playing. The audience were enthusiastic at every turn, and they were gratified by the rendering of such popular pieces as "The Washington Post," "The Stars and Stripes," "Coon Band Contest" and "A Bundle of Mischief," all of which were encores. A new suite, also by Mr. Sousa, entitled "Looking Upward," in which some novel effects were introduced, was magnificently played and loudly applauded. A grand mosaic, "Siegfried," by Wagner, brought out the full capabilities of the brass instruments, while a "Dance Ecotica," by Mascagni, gave full opportunity to the wood-wind for display. The rendering of Sousa's latest march, "Imperial Edward," dedicated to the King, was a stirring performance, during which five trombone players rose and sounded the opening phrase of the National Anthem with wonderful effect. The playing of the band throughout the concert was exhilarating and put the audience in good humour to listen to the soloists, Mr. Arthur Pryor, trombonist, and Sousa's chief assistant; Miss Estelle Liebling, coloratura soprano; and Miss Maud Powell, the American violiniste. In "Love's Enchantment," a piece of his own composition, Mr. Pryor displayed great skill, and by way of encore played "In Cellar Cool," producing the lowest note of which the instrument is capable. Miss Liebling sang David's "Thou Brilliant Bird," to which Mr. Marshall Lufsky contributed flute obligato. She possesses a remarkable range, and in this, as well as the encore song, "The Nightingale," her vocalization was perfect, the bird-like notes being beautifully imitated. The applause was rapturous. Miss Powell, who played two movements from Mendelssohn's violin concerto, proved herself a brilliant executante and a true artiste, but the absence of strings in the band accompaniment rather marred an otherwise delightful performance. It may be added that Mr. Sousa and his band are now on a second provincial tour, giving twelve concerts each week. The local arrangements at Stafford were in the hands of Messrs. E. F. Allen and Sons.

Coming from *Evesham* *Jan 24*
Dated *Jan 24* 1903
Address *Mr. J. P. Sousa*

ADVENTURES OF SOUSA'S BAND.

CONCERT WITHOUT MUSIC AT WARWICK CASTLE.

Mr. John Philip Sousa and his American band, says the "Daily Mail," have spent a varied and exciting week-end. Within twenty hours they gave five concerts in four towns and endured much travelling and loss of sleep. They also lost their luggage, and had to play at Warwick Castle without music and walk back to Leamington early on Sunday morning because of the slipperiness of the roads.

There was no fatigue discernible in their two performances at the Alhambra Theatre on Sunday, and they responded as freely as ever to the many encores. But in his dressing-room Mr. Sousa confessed to a longing for rest. "We left Cheltenham at 10.15 on Saturday morning," he said, "and got to Stratford-on-Avon at 12.35, giving a concert in the Memorial Theatre during the afternoon."

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When in 1892 the baton fell from the lifeless hands of Gilmore, it was grasped by John Philip Sousa. Although originally an orchestral performer, Sousa had been brought up in a military band atmosphere, and when at the age of 24, he assumed the direction of the United States Marine Band, he possessed an intimate knowledge of the limitations and possibilities of wood-wind and brass instruments which stood him in good stead when he re-arranged the instrumentation to further develop the scope of the wind orchestra. Sousa soon raised the Marine Band to the front rank of the military bands of the world, and during the twelve years he remained the President's bandmaster, he won recognition as composer and conductor. His entry into the wider fields of general concert work was brought about in this manner.

SOUSA'S ASCENDANT STAR.

David Blakely, one time editor and Secretary of State of Minnesota, became in 1884 the active manager of the Gilmore band. He was a man of cultivated musical tastes and fine literary capacity and had earned managerial experience in the direction of several tours of the Theodore Thomas orchestra. After six prosperous years in which the Gilmore band attained the zenith of its popularity, Gilmore and Blakely dissolved their business relations, and the latter having been attracted by the rising star of John Philip Sousa, succeeded in obtaining permission of the government to take the U. S. Marine Band and a young conductor upon whom he had practically conferred the title of "Sousa." Sousa proved a powerful conducting and the fiery swing and nerve of his marches, and it was a foregone conclusion that he must be brought permanently into a conspicuous public position. A proposition from a syndicate headed by David Blakely, involving the organisation of a new band to bear the name of Sousa, decided the young American conductor, and in August, 1892, his resignation as bandmaster of the U. S. Marine Corps was reluctantly accepted by the Government.

Sousa at once began the task of selecting his new band. The best musicians from every city were summoned to his standard, and the new organisation speedily began to take form. Some weeks were spent in incessant rehearsals in which the band acquired those peculiar Sousaesque characteristics that have always distinguished it from all other bands. The first concert of the new band was given at Plainfield, N. J., on September 26, 1892, and two days before that time Gilmore died suddenly at St. Louis. It is an interesting fact to note that the first number ever played in public by the Sousa Band was Gilmore's own hymn, "Death's at the Door," in memory of the dead bandmaster.

A DECADE OF SOUSA.

The story of the Sousa Band since that date is already musical history. No other organisation in the world can boast of a record of accomplishments so imposing, and of a success so enormous and so enduring. During the ten years of its existence, the Sousa Band has given nearly 5,000 concerts in 393 weeks, playing in more than 600 different cities in the United States, Canada, England, Scotland, France, Germany, Belgium and Holland, necessitating travel equal to twelve times the circumference of the earth. Sousa has

every quarter of the globe, and he has advanced his particular form of musical art to the highest state of development it has ever known.

And now for ten years has Sousa preached the gospel of melody throughout the length and breadth of the land. Twenty semi-annual concert tours have been made, five of which took his band into every state and territory in the Union. No other musical organisation in the world has given more pleasure to as many music lovers at home and abroad, and no other conductor has so large and enthusiastic a following. In 1896, death deprived the organisation of the valued services of its manager, David Blakely, and the business direction of the band is now vested in Frank Christianer, who has been connected with the Gilmore and Sousa tours for eighteen years.

SOUSA IN EUROPE.

The ever increasing popularity of John Philip Sousa soon made his appearance in Europe with his band a foregone conclusion, and it was not long before negotiations were opened for the appearance of the representative American band on the other side of the water. As early as 1898 arrangements were completed for an extended European tour; but the outbreak of the Spanish war necessitated a postponement of the trip and it was not until 1900 that Sousa finally took his men across the ocean. Musical history does not chronicle an achievement approaching this first triumphal tour of Sousa through Europe. The accomplishment rose to the dignity of international importance, and it was nothing less than an American triumph. With a month of concerts in Paris, three weeks in Berlin, and two months divided among thirty-five of the leading continental cities, the Sousa Band won an unparalleled triumph. The second tour, a year later, covered only Great Britain, but was, if possible, even more successful than the continental trip, and has established the European season as an annual feature of the Sousa itinerary.

THE EXPOSITION BAND.

Very early in its career, the Sousa Band became the great exposition band of the world, the tremendous drawing power of the organisation and the overwhelming popularity of the conductor demonstrating its value as an attraction. The first engagement of the kind was at the dedication of the World's Fair buildings at Chicago, with six weeks of concerts the following spring, when the Fair opened. It was the band at the Mid-winter Fair at San Francisco, Cotton States Exposition at Atlanta, Paris Exposition of 1900, Pan-American Exposition at Buffalo, National Export Exposition Philadelphia, and International Exhibition of 1901 at Glasgow, Scotland. The band officiated for four seasons at the St. Louis Permanent Exposition, and has been the star musical attraction at the Western Pennsylvania Exposition at Pittsburgh for five years. It has played at the Food Fairs and the Merchants' and Manufacturers' Exposition at Boston, as well as at the Texas and Indiana State Fairs, having also to its credit seven summers at Manhattan Beach and two long engagements at Willow Grove Park.

In his choice of supporting soloists Mr. Sousa has always been particularly fortunate, and many of the leading artists of the decade have figured upon the programmes of the band's concerts.

The Sousa Band has been conspicuously engaged on many notable occasions during the last decade, beginning with the dedication of the World's Fair buildings in Chicago in 1892. It officiated at the dedication of the Washington and Lafayette monuments in Paris, and was the soul of the 4th of July festivities in the French capital in Exposition year, the greatest celebration of Independence Day ever held in a foreign country. Sousa paraded at the head of the Dewey procession in New York with a band of 138 musicians, as his personal tribute to the victorious sailor.

A REMARKABLE SHOWING.

The Sousa Band has been spoken of as "unique among the world's greatest musical organisations." It pays no less than \$125,000 per annum in salaries to musicians; there is not a written contract in the organisation, either with the management, artists or performers, and yet many of the men have been with the band from the first. Its disbursements for railway, sleeping car and steamship expenses, as well as printing have amounted to the sum of thousands of dollars. The band, conducted on a most complete system, and time and experience have perfected it in ten years the band has lost but few advertised concerts, and then by stress of weather. In the course of this tour, which is planned to extend over six months, and which will embrace all the principal cities and towns in Great Britain, Ireland and the Continent, some three hundred concerts will be given. The band is considerably larger and, if possible, better than ever, and Mr. Sousa has engaged Mlle. Estelle Liebling, soprano, and Miss Maud Powell, violiniste. Mr. Arthur Pryor is still retained as the leading trombone soloist. Then the whole company will visit Australia, South Africa and India, and, after a prolonged tour in those countries, will return to England in 1904.

his band. The audience came from all parts of the surrounding district, including Newport, Stone, Uttoxeter, Penkridge, and other places, and it is safe to assert that had an evening performance instead of a matinee been arranged, the hall would have been crowded. As an eminent critic once remarked, "Sousa knows how to interest and how to stimulate," and therein lies not only the secret of much of the great power he possesses over his men, but of his popularity. The concert began punctually with the overture to "William Tell," and throughout the entire programme there was no waiting between the numbers, except, of course, during the interval. Six items were set for performance by the band, but Mr. Sousa was so generous in the matter of encores that double that number were played, including three or four of his own characteristic American pieces. The celerity with which Mr. Sousa mounted the rostrum and started his band after bowing his acknowledgments to the audience was only equalled by his novel and interesting method of conducting. One counted no fewer than twelve distinct attitudes which Mr. Sousa adopted, notably the gentle poising of the left hand and the swinging of both arms in unison, while the clarionets and flutes revelled with the percussion instruments in the irresistible dash and spirit of a Sousa march. Needless to say, the attention of many present was as much riveted upon the conductor as upon the sixty performers under his control. The opening overture was a capital introduction to a concert which revealed the perfection of band playing. The audience were enthusiastic at every turn, and they were gratified by the rendering of such popular pieces as "The Washington Post," "The Stars and Stripes," "Coon Band Contest," and "A Bundle of Mischief," all of which were encores. A new suite, also by Mr. Sousa, entitled "Looking Upward," in which some novel effects were introduced, was magnificently played and loudly applauded. A grand mosaic "Siegfried," by Wagner, brought out the full capabilities of the brass instruments, while a "Dance Ecotica," by Mascagni, gave full opportunity to the wood-wind for display. The rendering of Sousa's latest march, "Imperial Edward," dedicated to the King, was a stirring performance, during which five trombone players rose and sounded the opening phrase of the National Anthem with wonderful effect. The playing of the band throughout the concert was exhilarating and put the audience in good humour to listen to the soloists, Mr. Arthur Liebling, coloratura soprano; and Miss Maud Powell, the American violiniste. In "Love's Enchantment," a piece of his own composition, Mr. Pryor displayed great skill, and by way of encore played "In Cellar Cool," producing the lowest note of which the instrument is capable. Miss Liebling sang David's "Thou Brilliant Bird," to which Mr. Marshall Lufsky contributed flute obligato. She possesses a remarkable range, and in this, as well as the encore song, "The Nightingale," her vocalization was perfect, the bird-like notes being beautifully imitated. The applause was rapturous. Miss Powell, who played two movements from Mendelssohn's violin concerto, proved herself a brilliant executante and a true artiste, but the absence of strings in the band accompanied a merit rather marred an otherwise delightful performance. It may be added that Mr. Sousa and his band are now on a second provincial tour, giving twelve concerts each week. The local arrangements at Stafford were in the hands of Messrs. E. F. Allen and Sons.

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ADVENTURES OF SOUSA'S BAND.

CONCERT WITHOUT MUSIC AT WARWICK CASTLE.

Mr. John Philip Sousa and his American band, says the "Daily Mail," have spent a varied and exciting week-end. Within twenty hours they gave five concerts in four towns and endured much travelling and loss of sleep. They also lost their luggage, and had to play at Warwick Castle without music and walk back to Leamington early on Sunday morning because of the slipperiness of the roads.

There was no fatigue discernible in their two performances at the Alhambra Theatre on Sunday, and they responded as freely as ever to the many encores. But in his dressing-room Mr. Sousa confessed to a longing for rest. "We left Cheltenham at 10.15 on Saturday morning," he said, "and got to Stratford-on-Avon at 12.35, giving a concert in the Memorial Theatre during the afternoon."

"We left in our special train at 6.15 p.m. for Leamington, gave a full programme in the Winter Gardens, and at ten o'clock got into conveyances to go to Warwick Castle, where we were to give a concert in the great hall before the Earl and Countess of Warwick and their friends. Well, the rain had come down, and it froze on the country roads. They were like sheets of glass. We got there somehow, and the men all had their instruments, but the luggage cart with the music did not arrive. My man saw the last of it slipping down a hill and dragging the horse with it."

Thanks to the good memories of the bandsmen, however, they were able to give a two hours' concert without a note of music. They were subsequently entertained to supper and walked the three miles back to Leamington, which they reached by half-past five on Sunday morning. The roads were still glassy, and most of the men preferred to walk. The player of the large brass instrument which they call the Sousaphone was unlucky enough to miss the carts, and so had to carry it all the way. "It weighs 33lb.," he said, on Sunday. "I guess it weighed three hundred and thirty-three before I got to the hotel." Owing to the luggage being still astray, Mrs. Sousa and the lady soloists were in evening dress when the special train left for Paddington, which was reached two hours before the afternoon concert at the Alhambra.

SOUSA AND CELEBRATED COVENT GARDEN.

IN the words of the song, who is Sousa, what is he, that all the agents commend him? He is the conductor of what is called a military band, he comes from America, for which great country—so I learnt from a press paragraph lately—he has written a national anthem or march; and he has been, and may be now, playing in London. I attended one of his concerts recently and am now slowly recovering. Not that his band is at all a bad one. On the contrary, it seemed to me quite as good as those that play, by order of the London County Council, in public parks. Let me hasten to add, in fairness to Sousa's band as well as the others, that it would take something more awe-inspiring than the order of any county council to drive me nearer to those bands than I have hitherto been. No musician can object to a band playing if he is not forced to listen to it; and for my part

The Saturday Review.

24 January, 1903

I see no reason why the County Council, which would not give a penny towards a municipal opera, should not spend thousands of pounds on brass bands for the mob. I hope they are more tolerable when one stands near than is Sousa's in Queen's Hall. A more monstrous notion I cannot imagine than this of putting a collection of strong-lung players, each armed with his wooden or brass instrument, in an enclosed space, and letting them go, like a hundred bulls, at some delicate piece of music originally scored for the ordinary orchestra. Why, the Sousa band actually had the audacity to accompany a song, and though it was only one by Mascagni, who never was, is not, and never will be a composer, the result was none the less disastrous. Sousa is not, properly speaking, a conductor. In this song the band, so far as I could observe, did not look at him; he seemed to follow it rather than make it follow him; and the unfortunate singer was left to do what she could in a piece where whatever effect can be made at all can only be made by the freest style of dramatic singing. At a Sousa concert, I am given to understand, the great things are the Sousa marches. We were certainly given plenty of them. After a piece by some lesser man, Sousa would lightly descend from his platform, and as lightly skip up, and the band would uproariously break out with the "Washington Post"; and this done with, the gymnastics would be repeated, and we would hear some other thing of which I do not know the name. It appears to me that encores must be easily earned in Mr. Sousa's country. In this retrograde one of ours the audience is invariably given an opportunity of proving that it really wants to hear something a second time. But so astonishingly nimble is Mr. Sousa that he jumped down and up again before anyone could clap twice. If an English conductor, or even an English bandmaster, did anything of the sort he would promptly be called a humbug, a charlatan. But I suppose customs differ, and I must add that if we must needs have encores the English custom seems to me the better one. And though Sousa may scorn us as a people who don't come from Chicago and have not been fed on the sacred gospel of "hustle", it may be useful to him to know that our custom is our custom, and that by not doing in England as England does, in the one matter I am discussing, he lays himself open to misconstruction. Press notices telling how Mr. Sousa was enthusiastically encored are worse than worthless to those of us who observed that Mr. Sousa, from our point of view, never allowed time for an encore to be demanded. As for the marches, I have heard them in music-halls, pantomimes, cafés and on street organs, but until last week I had no notion of their ear-splitting blatancy. Now I understand why Mr. James Henneker falls back on Strauss as a calm refuge. After one hour of Sousa I could have fallen asleep with the battle in "Heldenleben" falling sweetly on my ears as a soothing lullaby. The Americans are, they themselves state, a great people and apparently they like great noises. In no other country in the world but America could Sousa and his band have gained the reputation they have there. Mr. Godfrey's band is in demand here, I believe, for fancy-dress balls and solemn functions of a similar nature: possibly it gives popular concerts in large halls. Musically we may be, as the American critics say, far behind New York. But we have not yet regarded Mr. Godfrey's band as a possible substitute for the Queen's Hall orchestra; the educated public does not regard a selection of national airs as equal to a Beethoven symphony. Obviously, either we or the Americans have something to learn. Finally, it has not yet been proposed to supplant "God save the King" by the tune of any bandmaster whatsoever.

As usual, Covent Garden has already begun to shout about the great things it proposes to do this next season. That is just the worst of Covent Garden. It not only shouts before it is out of the wood: it shouts "Out!" before it is in. Industrious Mr. Alfred Schulz-Curtius has lately sent me a prospectus of two cycles of the "Ring". The first is on the following dates, April 27, 29, 30 and May 2; the second on May 5, 6, 7 and 9. Richter will conduct, the usual eminent known or unknown singers will appear, "new scenery

on a grand scale is being painted by Messrs. Hawes Craven, Telbin and H. Brooke; and every effort is being made by the directors of the Royal Opera to render the performances artistically complete". "The Rhinegold" begins at 8.30 and finishes at 11; the "Valkyrie" and "Siegfried" begin at 5; the "Dusk of the Gods" "(on a Saturday) at four o'clock in the afternoon, with an interval, after the first act, of an hour and half for a light dinner. The performances will then terminate about eleven o'clock in time for supper, either at a restaurant or at home. This arrangement, which was so successful in 1898, has the further advantage of allowing the theatre to be thoroughly ventilated during this interval, and the audience will return fresh for the last two acts, which will only be divided by a short pause of from twenty to thirty minutes for the change of scenery". Surely such loving care has never before been bestowed on a Wagner audience. An "hour and half for a light dinner", note: you are not compelled to rush outside a heavy one; you are not compelled to go to a restaurant for your supper, neither are you whipt to your own door: you are allowed a free choice. There is but one thing wanting—and I make the suggestion while there is yet time to carry it out—why not give away with each set of tickets a coupon entitling one to that "light dinner", lasting an hour and a half, at some restaurant? I have noted an apparently clean and comfortable place of refectation nearly opposite the theatre; it is much resorted to by cab-drivers and the coachmen of the aristocracy. Only "a light dinner" being required the cost could not be great; and the profits ought to permit of the thing being done. Here are some of the prices: Pit tier boxes for four persons £31 10s.; orchestra stalls £5 5s.; amphitheatre seats £2 10s. This is Bayreuth in London with a vengeance: it would work out nearly as cheap to go to Bayreuth in Bavaria. There must be some uncanny magical properties attaching to the word cycle. If the directors cannot like Glendower summon spirits from the vasty deep, they can utter the spell-word and lo multitudes hasten to pay extra-high prices for performances of four of Wagner's operas spread over a week—the other nights being presumably devoted to such masterpieces as "Trovatore" and "Cavalleria". However, if the public allows itself to be conjured in this way, I have no right to grumble: "ce n'est pas mon affaire", as everyone says at Covent Garden. This paper will, I suppose, pay for my humble coign of vantage. Admitting that Mr. Schulz-Curtius and the directors—who are they, by the way, the prospectus mentioning only one, Mr. Messenger?—have done their best as regards the front of the curtain, one wonders whether equal attention is being given to what goes on behind it. Strange rumours float around. It is even said that a gentleman who knows the difference between a bass and a soprano by other indications than the clothes worn by the singer has been scouring the Continent in search of artists. Wonderful! But will the artists be given opportunities of rehearsing; will they be forced to rehearse? Will the orchestra, the scene-shifters, the electric-light men, be made to rehearse? Or are the representations to be merely scratch ones, with sunrises in the middle of the night and moonlight effects in the middle of the day? Will Siegfried come on insufficiently, almost indecently, clothed, to the scandal of every respectable person? Will Wotan's ravens drop amongst the warriors instead of flying off to Valhalla with the news of the approaching end of the world? Will scenery be dropped on soprano ladies by the "arrangement which was so successful in 1898"? To put all these questions in one: Will the performances be directed by one man who knows precisely what to do, how it should be done, and can get it done, and has not to let the most important things go hang while he fusses around attending to a lot of minor worries? Upon the way Covent Garden answers these questions depends the artistic success of these "cycles". I do not pretend to be hopeful. The pecuniary success of the speculation is, I take it, assured; and the Covent Garden management has shown but few signs hitherto of caring for anything else.

Of Covent Garden's other plans I know little; and I fancy the management knows no more. The season

will probably be of the usual sort: fair representations of bad operas and bad representations of fine operas. Nothing else can be expected from a syndicate which makes money and is quite satisfied with things as they are. For the present it is rather to Mr. Manners than to the syndicate that we must look for a good all-round opera; and Mr. Manners is hampered by the fact that he can only get the theatre at a time when a large portion of the paying musical public is away. Still, it is good to learn from his recent letter to the "Times" that his last season actually yielded a profit and that he intends experimenting again in September and October of this year. As Mr. Neil Forsyth stands in with him, the business side of his enterprise will be attended to properly. I wish Covent Garden was as well looked after on the artistic side as it is on the business side. But the wish is a vain one.

J. F. R.

from the Blackpool Gazette
Jan 24 1903
of Journal

SOUSA BACK AGAIN. VISIT TO THE WINTER GARDENS.

The March King's Two Concerts.

Once more Blackpool has been liberally catered for in the way of band music by Mr. Huddleston, of the Winter Gardens; and once more has he by his great enterprise enabled us to make the acquaintance of the musical conqueror of nations, John Philip Sousa, and his wonderful combination of musicians. On Monday we had two concerts by these performers from U.S.A., although they are not quite the same people who were here last year, there being the inevitable changes wrought by time. The audiences were very large, the Empress ball-room being packed in the evening—with the exception of the stalls—and, as everybody knows, it is a place that wants filling.

An old favourite first number was Rossini's overture to "William Tell," which never fails to rouse the coldest audience, was used in the afternoon; and it was done with plenty of vigour, but it somewhat lacked that finesse required in the lighter parts. "The Washington Post" was quickly turned on tap by way of encore. Mr. Arthur Pryor, whom we recall with pleasure, stepped up with "Blue Bells of Scotland" and variations as a trombone solo, revealing all his great power, although we prefer him in the more poetic phrases of his own compositions. "Maidens Three," a Sousa trio of descriptions of favourite girls, bore the hallmark stamp of its composer, and was rendered with plenty of go. "The Passing of Rag Time" was thrown in for the re-call number. Miss Estelle Liebbling was heard to advantage in Delibes' "Indian Bell Song" from "Lakme," exhibiting the splendid range of notes which she possesses. "The New World," by that impressive composer, Dvorak, was a pleasing item, and the refreshing "Stars and Stripes" wound up the first portion of the programme.

The combination was thoroughly at home with Sousa's mosaic "In the Realm of the Dance," which comprehended a series of well known waltz themes, and the ever-ready encore was a sextette for brass instruments from "Lucia di Lammermoor." Two bracketed numbers were von Blon's "Sizilietta" and the much-boomed "Imperial Edward," one of Sousa's marches inspired by the friendship of King Edward, who recently decorated him. All the interest was centred in the latter number, which, to say the least, was very disappointing. With another title, it would have passed for one of his ordinary marches. There is nothing imperial about it. The attempt is made by the introduction of a fanfare by five trombones on the opening theme of "God save the King." The encore must not always be taken too seriously with Sousa, so that when he repeated the "Imperial Edward," it must not be taken as an evidence of the delight of the audience. The first performance, it seemed, was only a part. In the repeat we had a flourish of seven cornets and five trombones. One cannot speak too highly of the brilliant playing of Miss Maud Powell. She is a perfect mistress of the bow; and in the well known Sarasate composition, "Zigeunerweisen," she was exquisite indeed. The concluding item was a selection from "Scenes in Naples" by that dainty composer, Mascagni, which was an appreciated number.

The evening concert was opened with Berlioz's overture, "Carneval Romaine," which was a tasteful performance, but lacking in artistic sentiment. The music had barely ceased, the applause given, than Sousa nonchalantly stepped on to his stand again, and, before you knew it, they were racing away, with a merry abandon, with "Stars and Stripes for Ever," one of his best known marches. A moment only and the symphony for "Love's Enchantment" was being played. Mr. Arthur Pryor gave us his solo. It was a pretty performance, the tone of his trombone being beautifully soft. An encore demanded, he gave us the old favourite ballad, "In Cellar Cool," a studied rendering, and got a note the depth of which it would be difficult to equal, let alone excel. It was a wonderful performance. The player had just seated himself when the band broke out into the lively strains of one of Sousa's suites, "Looking Upward," which was characteristic of the composer's popular style, there being plenty of life and noise, whilst every one of his many musical effects seemed to be introduced. The composition is not one of his happiest by any means, being too conglomerated and not appropriate, but it gave opportunities for fine individualistic play. The duet of the side drums was the finest thing in its way we have ever heard. "The Passing of Rag Time," a lively picture of niggers dancing, an ever popular item, was the encore, along with that—we almost wrote classic—stirring "Washington Post" march, which so tickled the taste of the audience that they burst in upon the music with great applause. Sousa, here, appears at his best as far as his novel style of conducting is concerned. A change in the programme was made by Miss Estelle Liebbling, who sang "Thou brilliant bird," a French composition

by David. The music is of that artistic order we expect from the country that produced Gounod. The singer was in perfect voice, and her purity of tone and her perfect tune were most exquisite. And again she trilled in the German song "The Nightingale," where again her top register notes were wonderful in delicacy of tone and execution. The last programme number was a classic of the finest type, Rubinstein's "Kammermusik Overture," in which the Russian composer is supposed to depict some of the Court guests at a favourite summer resort, bearing the name embodied in the title. Its characteristic was dignity and imperial majesty; and the band displayed fine taste in their execution. It was the best thing of the evening by the band. The usual encore was a distinctly Sousa mixture, entitled "Rose, Thistle, and Shamrock," which, of course, was indicative of the nationality of music. It was of a patrol nature, which opened with "The Soldiers of the Queen," and set everybody's feet moving. The "intermission" that figured on last year's programme—now the interval—over, the band opened with a "danse esotica" by Mascagni, not a very inspiring item. It was succeeded with a simple piece, "The Philosophic Maid," which, by way of contrast, was followed with "A Bundle of Mischief," a morceau with plenty of character and spirit in it. The Nevin country dance was a nice little piece. "Imperial Edward" March of the afternoon was played as before, the audience being obviously disappointed. Miss Maud Powell was responsible for two lengthy solos, two movements by Mendelssohn, which, whilst serving to show off the remarkable abilities she undoubtedly possesses as a violinist, were not particularly interesting to the general public. She has a rare fine touch and a precision quite striking. As encore she gave a well known Scotch reel with variations. "Chase of the Lion" by Kolling brought the selections to a close. It is a pleasant piece of descriptive work, in which the roar of the king of the forests is well portrayed, whilst one jumped in one's seat and the nervous ladies squealed when the shot was fired that killed the "lion."

Reflection causes one to remark that the concerts this year were not up to the standard presented to us last year. The execution, however, was quite of the Sousa order. The march king, though, when all is said and done, has distinct limits as a composer. The "Imperial Edward" is a forcible example. But there is no denying the fact that he has a rare knowledge of musical instruments and of their combination. The bandmen themselves individually and collectively are very fine instrumentalists; and playing tout semble they keep wonderful time. To sum up, the Sousa band is excellent, but its virtue is not artistic appreciation, but amazing eccentricity with plenty of dash, noise, and novel effects.

in the Burton Guardian
Jan 24
Journal

Sousa's Band in Burton.

Burtonians are to be congratulated upon the fact that the well-known and accomplished Sousa and his band have found time to gratify them by staying an hour or so to discourse beautiful music during their rapid flight from one town to another, so rapid indeed that those who could not obtain the opportunity of hearing their modulated strains in our Town Hall on Wednesday, were recommended to proceed to Derby in the evening, where a larger hall allowed a larger volume of sound. May the difference of opinion never alter friendship, but noise is not music, and the circumstances under which the famous conductor and composer gave his concert in this town prove how delightfully big bands can be attuned to the capabilities of the place they perform in when they are under the guidance and control of a skilled and firm conductor. We trust that all the representatives of our various local bands have attended this concert and taken a lesson in the proper modulation of wind instruments.

What a difference has been opened out in hearing this band. Generally speaking a brass band is the very acme of noise, a magnet that when heard in the distance opens the doors and attracts half the populace to rush pell mell into the streets so that every brazen and discordant chord becomes a thing of beauty and a joy for—well—the present! and the louder the euphonium brings out the bass solo, or the other instruments combine to make the nerves tingle with their vibration, so much more is the band eulogised. But in Sousa's band we find another order of things. The instruments are so subservient one to the other that music becomes what it was intended to be, and the anticipated volume of sound from the band's fifty executants is lost in the splendid harmony and general suppression. But the great characteristic of this band is the remarkable precision with which the concerted music is given. Whether it is the full band in a chord or special effects to be obtained in glockenspiel, drum, triangle, castanet or tambourine, the result is the same, there is no lagging behind and the note is given absolutely perfect.

The band's programme was varied by solos admirably rendered by Miss Estelle Liebbling, a delightful soprano with marvellous upper notes, and Miss Maud Powell, a talented violinist who held her audience spellbound. Mr. Arthur Pryor gave some clever solos upon that difficult instru-

ment, the trombone, difficult, of course, when considered as a solo instrument. The programme opened with the "Overture to William Tell," rendered with such attention to all the musical details that Rossini himself would certainly have been astonished if he could have heard it, the solo written for the Cor Anglais being most beautifully given, as well as the grand march with which the overture closes, this latter being music that Sousa would surely revel in, and in this he gave his first exhibition of his supremacy as a conductor. His own suite, "Looking Upward," gave the audience an opportunity of knowing what a clever composer may do in the way of orchestration when he has such an array of instruments at his command. These numbers were full of combinations that the ordinary composer would hesitate to write, but were, nevertheless, most striking in their effect. The whole of the instruments are in such perfect tune that even wooden clappers and other unmusical instruments used at fairs do not jar upon the ear when covered by the other parts. "Love's Enchantment," played by Mr. Pryor for his trombone solo, being encored, was answered by "The honeysuckle and the bee," Miss Liebbling's song, "Thou brilliant bird," a very difficult aria with many cadenzas in the upper register was beautifully sung and accompanied, followed by "The Nightingale" for an encore. A selection from Wagner's "Siegfried" brought the first part to a conclusion. The second part included Mascagni's "Danse Esotica," Nevin's "Country Dance," and Sousa's march, "Imperial Edward," dedicated to His Majesty the King, after which as an encore, possibly to balance the nationalities, the band gave, "Stars and stripes for ever." The two movements of Mendelssohn's "Violin Concerto" were exquisitely played by Miss Maud Powell, accompanied by the band, and in this and her encore selection she held her hearers entranced, so that the proverbial pin, if dropped, might have been heard distinctly. "El Capitan" and "The moon band contest" (which was very funny) were also included as encores, but although the length of the programme was thus increased considerably, the concert was over by five o'clock.

It is hardly possible to close this notice without expressing the most unqualified praise in respect of this band and the supreme excellence of its performances. It is not equalled from the Blackpool of Journal
Dated January 24

SOUSA AND HIS MEN AT WALSALL.

Sousa's visit to the Imperial Hall, on Tuesday night, was somewhat of a surprise, in two senses. One was owing to the short notice given of the visit, the other was that the Theatres' Company should have ventured to engage such a man. Walsall is notoriously unappreciative of real talent, and it was quite conceivable that people might decide not to hear Sousa till they were sure he was worth hearing. In spite of this consideration, Sousa was asked to come, and he came. There was a good audience, too, but not a crowded one, except here and there. The five-shilling seats, needless to say, were very thinly covered. However, those who were present overflowed with enthusiasm, and every item of the programme was followed by applause louder and longer by far than is common with Walsall audiences. People simply could not help it. The concert was a magnificent success from beginning to end, and was admirably arranged. The band selections—always two at a time, for Sousa was extremely good with his encores—were relieved occasionally by vocal and instrumental contributions, first-class every one of them. Each piece given by the band seemed to have been chosen to exhibit some special quality in the band, and that the arrangement was highly successful can easily be imagined. Having regard to the quiet, undemonstrative way in which Mr Sousa conducts, his control over his men is marvellous. The least movement of his gloved fingers was obeyed immediately; every man seemed to have one eye on the famous leader continually. As a result the selections were perfectly rendered. The full programme is appended. The Sousa marches were all given as encores:—

Overture, "William Tell" (Rossini); march "The Stars and Stripes for Ever" (Sousa) suite, "Looking Upward"—(a) By the light of the Polar star, (b) Under the Southern Cross, (c) Mars and Venus (Sousa); march "Coon Band Contest" (Sousa); grand mosaic, "Siegfried" (Wagner); march, "Washington Post" (Sousa); "Danse Esotica" (Mascagni); country dance (Nevin); march, "Imperial Edward" (Sousa); march, "El Capitan" (Sousa); "Plantation Songs and Dances" (Chambers); trombone solo, "Love's Enchantment" (Pryor), Mr Arthur Pryor; encore, "The Honeysuckle and the Bee" (Penn); soprano solo, "Thou Brilliant Bird" (David), Miss Estelle Liebbling (with flute obligato by Mr Marshall Lufsky); encore, "The Nightingale"; violin solo, two movements from a violin concerto by Mendelssohn, andante and allegro vivace, Miss Maud Powell (encored).

from the Blackpool Gazette
Jan 24 1903
Page of Journal

SOUSA BACK AGAIN.

VISIT TO THE WINTER GARDENS.

The March King's Two Concerts.

Once more Blackpool has been liberally catered for in the way of band music by Mr. Huddleston, of the Winter Gardens; and once more has he by his great enterprise enabled us to make the acquaintance of the musical conqueror of nations, John Philip Sousa, and his wonderful combination of musicians. On Monday we had two concerts by these performers from U.S.A., although they are not quite the same people who were here last year, there being the inevitable changes wrought by time. The audiences were very large, the Empress ballroom being packed in the evening—with the exception of the stalls—and, as everybody knows, it is a place that wants filling.

An old favourite first number was Rossini's overture to "William Tell," which never fails to rouse the coldest audience, was used in the afternoon; and it was done with plenty of vigour, but it somewhat lacked that finesse required in the lighter parts. "The Washington Post" was quickly turned on tap by way of encore. Mr. Arthur Pryor, whom we recall with pleasure, stepped up with "Blue Bells of Scotland" and variations as a trombone solo, revealing all his great power, although we prefer him in the more poetic phrases of his own compositions. "Maidens Three," a Sousa trio of descriptions of favourite girls, bore the hallmark stamp of its composer, and was rendered with plenty of go. "The Passing of Rag Time" was thrown in for the re-call number. Miss Estelle Liebling was heard to advantage in Delibes' "Indian Bell Song" from "Lakme," exhibiting the splendid range of notes which she possesses. "The New World," by that impressive composer, Dvorak, was a pleasing item, and the refreshing "Stars and Stripes" wound up the first portion of the programme.

The combination was thoroughly at home with Sousa's mosaic "In the Realm of the Dance," which comprehended a series of well known waltz themes, and the ever-ready encore was a sextette for brass instruments from "Lucia di Lammermoor." Two bracketed numbers were von Blon's "Sizilietta" and the much-boomed "Imperial Edward," one of Sousa's marches inspired by the friendship of King Edward, who recently decorated him. All the interest was centred in the latter number, which, to say the least, was very disappointing. With another title, it would have passed for one of his ordinary marches. There is nothing imperial about it. The attempt is made by the introduction of a fanfare by five trombones on the opening theme of "God save the King." The encore must not always be taken too seriously with Sousa, so that when he repeated the "Imperial Edward," it must not be taken as an evidence of the delight of the audience. The first performance, it seemed, was only a part. In the repeat we had a flourish of seven cornets and five trombones. One cannot speak too highly of the brilliant playing of Miss Maud Powell. She is a perfect mistress of the bow; and in the well known Sarasate composition, "Zigeunerweisen," she was exquisite indeed. The concluding item was a selection from "Scenes in Naples" by that dainty composer, Massenet, which was an appreciated number.

The evening concert was opened with Berlioz's overture, "Carneval Romaine," which was a tasteful performance, but lacking in artistic sentiment. The music had barely ceased, the applause given, than Sousa nonchalantly stepped on to his stand again, and, before you knew it, they were racing away, with a merry abandon, with "Stars and Stripes for Ever," one of his best known marches. A moment only and the symphony for "Love's Enchantment" was being played. Mr. Arthur Pryor gave us his solo. It was a pretty performance, the tone of his trombone being beautifully soft. An encore demanded, he gave us the old favourite ballad, "In Cellar Cool," a studied rendering, and got a note the depth of which it would be difficult to equal, let alone excel. It was a wonderful performance. The player had just seated himself when the band broke out into the lively strains of one of Sousa's suites, "Looking Upward," which was characteristic of the composer's popular style, there being plenty of life and noise, whilst every one of his many musical effects seemed to be introduced. The composition is not one of his happiest by any means, being too conglomerated and not appropriate, but it gave opportunities for fine individualistic play. The duet of the side drums was the finest thing in its way we have ever heard. "The Passing of Rag Time," a lively picture of niggers dancing, an ever popular item, was the encore, along with that—we almost wrote classic—stirring "Washington Post" march, which so tickled the taste of the audience that they burst in upon the music with great applause. Sousa, here, appears at his best as far as his novel style of conducting is concerned. A change in the programme was made by Miss Estelle Liebling, who sang "Thou brilliant bird," a French composition

by David. The music is of that artistic order we expect from the country that produced Gounod. The singer was in perfect voice, and her purity of tone and her perfect tune were most exquisite. And again she trilled in the German song "The Nightingale," where again her top register notes were wonderful in delicacy of tone and execution. The last programme number was a classic of the finest type, Rubinstein's "Kammenio Ostrow," in which the Russian composer is supposed to depict some of the Court guests at a favourite summer resort, bearing the name embodied in the title. Its characteristic was dignity and imperial majesty; and the band displayed fine taste in their execution. It was the best thing of the evening by the band. The usual encore was a distinctly Sousa mixture, entitled "Rose, Thistle, and Shamrock," which, of course, was indicative of the nationality of music. It was of a patrol nature, which opened with "The Soldiers of the Queen," and set everybody's feet moving.

The "intermission" that figured on last year's programme—now the interval—over, the band opened with a "danse estoica" by Mascagni, not a very inspiring item. It was succeeded with a simple piece, "The Philosophic Maid," which, by way of contrast, was followed with "A Bundle of Mischief," a morceau with plenty of character and spirit in it. The Nevin country dance was a nice little piece. "Imperial Edward" March of the afternoon was played as before, the audience being obviously disappointed. Miss Maud Powell was responsible for two lengthy solos, two movements by Mendelssohn, which, whilst serving to show off the remarkable abilities she undoubtedly possesses as a violinist, were not particularly interesting to the general public. She has a rare fine touch and a precision quite striking. As encore she gave a well known Scotch reel with variations. "Chase of the Lion" by Kolling brought the selections to a close. It is a pleasant piece of descriptive work, in which the roar of the king of the forests is well portrayed, whilst one jumped in one's seat and the nervous ladies squealed when the shot was fired that killed the "lion."

Reflection causes one to remark that the concerts this year were not up to the standard presented to us last year. The execution, however, was quite of the Sousa order. The march king, though, when all is said and done, has distinct limits as a composer. The "Imperial Edward" is a forcible example. But there is no denying the fact that he has a rare knowledge of musical instruments and of their combination. The bandmen themselves individually and collectively are very fine instrumentalists; and playing tout semble they keep wonderful time. To sum up, the Sousa band is excellent, but its virtue is not artistic appreciation, but amazing eccentricity with plenty of dash, noise, and novel effects.

in the Burton Guardian
Jan 24
Journal

Sousa's Band in Burton.

Burtonians are to be congratulated upon the fact that the well-known and accomplished Sousa and his band have found time to gratify them by staying an hour or so to disperse beautiful music during their rapid flight from one town to another, so rapid indeed that those who could not obtain the opportunity of hearing their modulated strains in our Town Hall on Wednesday, were recommended to proceed to Derby in the evening, where a larger hall allowed a larger volume of sound. May the difference of opinion never alter friendship, but noise is not music, and the circumstances under which the famous conductor and composer gave his concert in this town prove how delightfully big bands can be attuned to the capabilities of the place they perform in when they are under the guidance and control of a skilled and firm conductor. We trust that all the representatives of our various local bands have attended this concert and taken a lesson in the proper modulation of wind instruments.

What a difference has been opened out in hearing this band. Generally speaking a brass band is the very acme of noise, a magnet that when heard in the distance opens the doors and attracts half the populace to rush pell mell into the streets so that every brazen and discordant chord becomes a thing of beauty and a joy for—well—the present! and the louder the euphonium brings out the bass solo, or the other instruments combine to make the nerves tingle with their vibration, so much more is the band eulogised. But in Sousa's band we find another order of things. The instruments are so subservient one to the other that music becomes what it was intended to be, and the anticipated volume of sound from the band's fifty executants is lost in the splendid harmony and general suppression. But the great characteristic of this band is the remarkable precision with which the concerted music is given. Whether it is the full band in a chord or special effects to be obtained in glockenspiel, drum, triangle, castanet or tambourine, the result is the same, there is no lagging behind and the note is given absolutely perfect.

The band's programme was varied by solos admirably rendered by Miss Estelle Liebling, a delightful soprano with marvellous upper notes, and Miss Maud Powell, a talented violinist who held her audience spellbound. Mr. Arthur Pryor gave some clever solos upon that difficult instru-

ment, the trombone, difficult, of course, when considered as a solo instrument.

The programme opened with the "Overture to William Tell," rendered with such attention to all the musical details that Rossini himself would certainly have been astonished if he could have heard it, the solo written for the Cor Anglais being most beautifully given, as well as the grand march with which the overture closes, this latter being music that Sousa would surely revel in, and in this he gave his first exhibition of his supremacy as a conductor. His own suite, "Looking upward," gave the audience an opportunity of knowing what a clever composer may do in the way of orchestration when he has such an array of instruments at his command. These numbers were full of combinations that the ordinary composer would hesitate to write, but were, nevertheless, most striking in their effect. The whole of the instruments are in such perfect tune that even wooden clappers and other unmusical instruments used at fairs do not jar upon the ear when covered by the other parts. "Love's Enchantment," played by Mr. Pryor for his trombone solo, being encored, was answered by "The honeysuckle and the bee," Miss Liebling's song, "Thou brilliant bird," a very difficult aria with many cadenzas in the upper register was beautifully sung and accompanied, followed by "The Nightingale" for an encore. A selection from Wagner's "Siegfried" brought the first part to a conclusion. The second part included Mascagni's "Dance Esotica," Nevin's "Country Dance," and Sousa's march, "Imperial Edward," dedicated to His Majesty the King, after which as an encore, possibly to balance the nationalities, the band gave, "Stars and stripes for ever." The two movements of Mendelssohn's "Violin Concerto" were exquisitely played by Miss Maud Powell, accompanied by the band, and in this and her encore selection she held her hearers entranced, so that the proverbial pin, if dropped, might have been heard distinctly. "El Capitan" and "The coon band contest" (which was very funny) were also included as encores, but although the length of the programme was thus increased considerably, the concert was over by five o'clock.

It is hardly possible to close this notice without expressing the most unqualified praise in respect of this band and the supreme excellence of its performances. It is not too much to say that its equal is not to be found elsewhere in this country. A packed house testified to the fact that Sousa's fame had gone before him, and we imagine that it has not been tarnished by the result.

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of the visit, the other was that the
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engage such a man. Walsall is notoriously
unappreciative of real talent, and it was quite
conceivable that people might decide not to
hear Sousa till they were sure he was worth
hearing. In spite of this consideration, Sousa
was asked to come, and he came. There
was a good audience, too, but not a crowded
one, except here and there. The five-shilling
seats, needless to say, were very thinly covered.
However, those who were present overflowed
with enthusiasm, and every item of the pro-
gramme was followed by applause louder and
longer by far than is common with Walsall
audiences. People simply could not help it.
The concert was a magnificent success from
beginning to end, and was admirably arranged.
The band selections—always two at a time, for
Sousa was extremely good with his encores—
were relieved occasionally by vocal and instru-
mental contributions, first-class every one of
them. Each piece given by the band seemed to
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Having regard to the quiet, undemonstrative
way in which Mr Sousa conducts, his control
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the selections were perfectly rendered. The
full programme is appended. The Sousa
marches were all given as encores:—

Overture, "William Tell" (Rossini); march
"The Stars and Stripes for Ever" (Sousa);
suite, "Looking Upward"—(a) By the light
of the Polar star, (b) Under the Southern
Cross, (c) Mars and Venus (Sousa); march,
"Coon Band Contest" (Sousa); grand mosaic,
"Siegfried" (Wagner); march, "Washington
Post" (Sousa); "Danse Esotica" (Mascagni);
country dance (Nevin); march, "Imperial
Edward" (Sousa); march, "El Capitan"
(Sousa); "Plantation Songs and Dances"
(Chambers); trombone solo, "Love's Enchant-
ment" (Pryor), Mr Arthur Pryor; encore,
"The Honeysuckle and the Bee" (Penn);
soprano solo, "Thou Brilliant Bird" (David),
Miss Estelle Liebling (with flute obligato by
Mr Marshall Lufsky); encore, "The Night-
ingale"; violin solo, two movements from a
violin concerto by Mendelssohn, andante and
allegro vivace, Miss Maud Powell (encored).

MUSIC AND THE DRAMA.

Tuesday evening last a grand concert was given at the Imperial Hall by Sousa and his Band. This much-talked-of band, consisting of about 56 persons, has just finished a series of concerts in London, and are now touring the provinces. Last night they were in Birmingham, on Tuesday afternoon in Stafford, and here in the evening, where they met with a really good reception. The first item of the programme was the overture, "William Tell." It was thought a little more tone and expression might have been acceptable in the andante movement (*à l'anglais*), and the finale certainly lacked the brilliancy expected from a band with such a reputation. "Love's Enchantment" was splendidly played on the trombone, the soloist being a fine musician. The next item, suite, entitled "Looking Back," by Sousa, was certainly a fine composition. The soloist had a flexible and tuneful voice, and she pleased her audience with her song, "Thou Art My Bird." Of the whole programme undoubtedly the gem was No. 8, violin solo, two movements, from violin concerto (a) andante (b) allegro moderato, by Mendelssohn, which was splendidly rendered by Miss Maud Powell. It was the first time we have heard Mendelssohn's concerto accompanied by a band, as it was originally written for violin and piano. Mr. Sousa must certainly be complimented in the judicious manner in which his band accompanied the soloist, not the least pleasing feature about the programme being the contrast between the quiet soothing music of Mendelssohn and the typical American music which preceded it. Taking all things into consideration, especially the number of the players, the band was expected to get more brilliancy and precision than a band of this size, as the British Imperial Band were recently at Her Majesty's Theatre. Thirty players, to our mind got quite a good effect. In the score of one of Sousa's own compositions, which was played on Tuesday night, there was marked a very definite crescendo movement, scarcely noticeable when played by his own band. It is certainly to be given to the Walsall Company in getting bands of undoubtedly first-class quality.

band gave Wagner's grand mosaic, "Siegfried," ap-
in a manner that brought them much ap-
plause, though the piece suffered somewhat
through there being no string instruments.
After an interval the band re-opened with the
"Danse Esotica" (Mascagni), which was very
finely played. This was followed by a country
dance by Nevin, and a double encore brought
the stirring march "Imperial Edward," intro-
duced with a sort of heraldic flourish on the
cornets and trombones, which played the first
phrase of the National Anthem. This was not,
as might have been expected, the subject of
the piece, though once the ascending tones of
the bass of the fourth phrase were just
noticed. There was not a great deal of har-
monic texture in the piece, but there was bold
colouring, and the same might be said of the
second piece, "The Stars and Stripes for
Ever," which came as the second encore. This,
too, was encored, and was responded to with
the "Bundle of Mischief," in which the vocali-
sation, by the wood wind side of the band, was
very effective, while the effects on the kettle-
drums were sufficiently startling. A violin
solo, with band accompaniment, was very
cleverly played by Miss Maud Powell, who was
encored. The piece was two movements,
"Andante" and "Allegro Vivace," from
Mendelssohn's violin concerto. These were
beautifully done so far as execution was con-
cerned, and the performance of the soloist was
really exquisite, but the wind tone in a piece
intended for a concert orchestra marred the
effect, hampered the soloist, and misinter-
preted the composer. The encore was Mr.
Sousa's "Nymphalia," and was finely ren-
dered. The programme concluded with an
arrangement of plantation melodies by Cham-
bers. Altogether the concert was pleasing.
Musicians regarded it as a novelty, and hope
such performances may remain such, in Eng-
land at least. The instrumentalists had special
instructions to be gentle, because the hall was
small. A novelty which excited much interest
was the huge Sousaphone, a new brass instru-
ment which runs an octave deeper than any
brass instrument previously used. It is an
instrument of beautiful tone, and during the
concert played several light runs with clear,
soft, mellow tones. It should be added that
the visit of Mr. Sousa and his band was ar-
ranged by Messrs. E. F. Allen and Sons, of the
Music Saloon, Eastgate Street.

Dated J

Press of Journal

SOUSA AND HIS BAND.

Stratford had the good fortune of a visit from Sousa, the American "March King," on Saturday afternoon. His fame had preceded him, if one may judge from the large and fashionable audience which assembled in the Memorial Theatre, many of the occupants of the circle having travelled long distances to listen to his famous band. The popular character of Sousa's concerts, with the constant succession of musical numbers that never permit the interest to flag, the exhilarating, irresistible, and characteristic encore pieces, and the swing and dash of the Sousa marches, all go to make up an ideal musical entertainment. Coupled with the artistic merits of the Sousa band is the

when all were played with such splendid precision. So stirring and fantastic was the execution in some instances that wonderment was caused respecting the instruments from which issued the peculiar sounds. A very successful piece was undoubtedly the "Imperial Edward" march, which was written for and dedicated by special permission to his Majesty the King. The woodwind executants greatly distinguished themselves in this composition, and the piece went with rare dash. Another number worth mentioning was the "Blue Bells of Scotland," in which a trombone solo was the principal feature. Mr Arthur Pryor's playing compelled admiration, but one had the feeling all the time that the instrument was being made to do something entirely out of its line. Such adroitness was, of course, amazing, and reminded one at times of the playful gambols of some of our zoological favourites. Of course it was encored, as were nearly all the pieces, and "In the Deep Cellar" even more extraordinary sounds were produced. We should like to have heard a little more high-class music, some of Wagner's for instance, but the stirring strains of the conductor-composer and the characteristic American melodies, pieces that were susceptible of being played with dash and spirit, were most in vogue. Sousa brought with him two soloists in the persons of Miss Estelle Liebling and Miss Maud Powell. The former possesses a voice of peculiar quality and range, which she uses with rather startling dexterity. Her imitative powers are very considerable, and in David's "Thou brilliant Bird," with flute obligato by Mr Marshall Lufsky, it was impossible at times to distinguish the voice from the notes of the instrument. In the encore song, "The Nightingale," her singing was more remarkable still, and she reached notes rarely attempted by the best soprani of our day. A voice that can stand this strain is scarcely destined to have a long existence. Her vocalisation was very clever, at times remarkably florid, and certainly showy. However, she well deserved the big reception accorded her. Miss Maude Powell is a fine and musically violinist, and to Sarasate's difficult composition, "Zigeunerweisen," she gave a masterly interpretation. The latter portion, played with muted strings, was marked by much refinement. The rendering of this extremely difficult *tour de force* seemed to place comparatively little strain upon her fine executive powers. The performance elicited so much enthusiasm that another difficult composition was given with the same skill and feeling. The extraordinary all-round effects will cause Sousa's band to be long remembered.

SOUSA AND HIS BAND.

A DELIGHTFUL CONCERT IN
STOCKPORT.

The Stockport Volunteer Armoury was on Friday well filled with a highly appreciative audience, who gave Mr John Philip Sousa and his famous band a welcome which must have been exceedingly gratifying to them, accustomed though they are to such receptions. The band had been fulfilling an engagement at Buxton in the afternoon, and this probably accounted for the delay of a quarter of an hour in the commencement of the concert. Strange to say the audience were not impatient, and Mr Sousa probably appreciating their indulgence was very liberal in his responses to encores. The programme was as follows:—

Gramme was as follows:

Overture "Carnival Romaine" Berlioz.
Trombone Solo..... "Blue Bells of Scotland".....Pryor.
Mr Arthur Pryor.
Suite...." Maidens Three".....(a) The Couquette.
(b) The Summer Girl, (c) The Dancing
Girl Sousa.
Soprano Solo..... "Thou Brilliant Bird" David.
Miss Estelle Lieblich.
Flute Obligato by Mr Marshall Lufsky.
Mosaic..... "In the Reams of the Dance".....Sousa.
(Founded on famous waltz themes).
Novelette "Sizizletta"Von Blou.
March "Imperial Edward"Sousa.
(Dedicated by special permission to His
Majesty the King).
Violin Solo "Zizeunerweisen"Sarasate.
Miss Maud Powell.

Plantation Songs and DancesChambers.

These items did not embrace the whole of the music given by the band. Without exception every piece played or sung was encored, and on more than one occasion a double response had to be accorded. In reply to an encore for the first number, the band gave one of Mr Sousa's inimitable marches "El Capitan," and then a little later on we had the inevitable "Washington Post," this being heard by many of the audience for the first time under the conductorship of its composer. The magnificent mosaic, "In the realms of the dance," was a fitting conclusion to the first half of the programme, and as an encore to this the band gave a patriotic march, "Rose, Shamrock, and Thistle," which was so enthusiastically received that Mr Sousa obligingly gave "Stars and Stripes," another of his compositions. The principal item of the concert was undoubtedly Sousa's latest march, "Imperial Edward," which was written for and dedicated by permission to His Majesty the King, who has specially complimented the American composer upon it. So delighted were the audience with the march that it had to be repeated again and again. The concert appropriately closed with the United States and our own National Anthems. Supporting the band are two brilliant American artistes, Miss Maud Powell, who is announced as the greatest of women violinists, and who certainly has a great claim to this distinction, and Miss Estelle Lieblich, who possesses a wonderful soprano voice of extensive range and exquisite power. Her imitations of bird music were great delight, and replying to an inevitable encore gave "The Nightingale." Miss Powell's manipulation of the violin was perfect; she has such a rich treat been afforded a Stock audience as that given by this talented lady. It was a pity that some of her finer passages were lost to some of the listeners in the reserve seats by the audible chatter of some young men who evidently did not appreciate the beautiful music. With regard to the band itself, there is no doubt that it is as near perfection as it is possible for any combination of talented musicians to be. The band has one great advantage. Owing to the liberal payment to each member, the personnel of the organisation undergoes but few changes, and mellowed by years of work under the same baton, these players have reached a high degree of artistic finish, which it would be difficult to excel. There is something, too, infectious in the dash and the whirl of the music, most of which is of Sousa's composition. "It is conceived in a spirit of high martial zest; it is proud and gay and fierce, thrilled and thrilling with triumphs. Like all great music it is made up of simple elements, woven together by a strong personality." Then above all there is the original and masterly conducting of Mr Sousa. Many people went to the Armoury expecting to see a great theatrical display on the part of Mr Sousa, and were agreeably surprised and delighted with the easy and graceful movements of Mr Sousa; indeed, one begins to wonder why up to now we have been satisfied with the ordinary method of wielding the baton. The great reputation which the band brought with them was fully maintained by Friday's concert, which was a brilliant success. Nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. They have a distinct individuality, and as such cannot be equalled. The arrangements for the concert were made with much care by Messrs Nield and Son.

SOUSA'S BAND AT STAFFORD.

A BRILLIANT PERFORMANCE.

There was a large attendance on Tuesday afternoon at the Borough Hall, Stafford, to see and hear Mr. John Philip Sousa and his band. Stafford people in recent years have become very well acquainted with the performances of various bands, and those who visited the Wolverhampton Exhibition had the opportunity of hearing some of the best bands of the country, besides some well-known Continental bands; but Mr. Sousa's combination has no exact prototype, not even in the band (Mr. Gilmore's) from which he first received the idea upon which his organisation was founded. The band is strong in numbers, and includes all the wood wind instruments of the full orchestra, with what is almost a superabundance of brass. The members of the band, it goes without saying, are very able performers upon their various instruments. Mr. Sousa, as a conductor, has not the varied action of some wielders of the baton, but he has certain devices of his own, and he has so drilled the members of his band that they require very little direction; and possibly his idea of swinging the hands as in marching is to convey that idea to the audience. It is to be supposed that the performance of Mr. Sousa's band is in some degree representative of American bands and their music generally, and that much that in England is regarded with some contempt as not being real music, they regard as belonging to music proper, so that some of the startling effects—almost unpleasantly startling some of them are—which Mr. Sousa gave his audience on Tuesday would be looked upon as true music over the water. The opening piece of the programme was the overture from "William Tell," beautifully scored for wind, and played through without fault. Mr. Arthur Pryor displayed great skill in rendering the trombone solo "Love's Enchantment," a very taking and effective piece of his own composition. Mr. Sousa's wife, "Looking upward," pleased very much, and there was an encore. Miss Estelle Lieblich, a talented soprano, sang "Thou brilliant bird" (David), and her voice was pitted in the old-fashioned style against the flute of Mr. Marshall Lufsky, whose playing was in full sympathy with the lady's voice, so much so that it needed in some passages a very acute ear to know when it was the voice and when it was the flute. An encore was responded to, Miss Lieblich singing "The Nightingale." This, like the first, was a brilliant exhibition of vocalisation and instrumentation; singing it very well he called, for Miss Lieblich got well up to C, and possibly some members of the audience were in doubt as to whether it really was her voice or the notes of the flute. The

THE DRAMA.

Staffordshire Chronicle
d January 24 1903

S BAND AT STAFFORD.

ALLIANT PERFORMANCE.

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a large attendance on Tuesday at the Borough Hall, Stafford, to Mr. John Philip Sousa and his band. People in recent years have become well acquainted with the performances of these bands, and those who visited the Hampton Exhibition had the opportunity of hearing some of the best bands of the country besides some well-known Continental ones; but Mr. Sousa's combination was a prototype, not even in the band itself, from which he first received the name upon which his organization was based. The band is strong in numbers, and the wood wind instruments of the band are in tune, with what is almost a superfluous amount of brass. The members of the band, without saying, are very capable upon their various instruments. Mr. Sousa, as a conductor, has not the varied devices of his own, but he has some members of his band that they require little direction; and possibly his directing the hands as in marching is an idea to the audience. It is to be noted that the performance of Mr. Sousa is in some degree representative of the bands and their music generally, such that in England is regarded with contempt as not being real music, as being belonging to music proper, so that the startling effects—almost unstartling some of them are—which gave his audience on Tuesday would be taken as true music over the water. The piece of the programme was the one "William Tell," beautifully played, and played through without Mr. Arthur Pryor displayed great skill in the trombone solo "Love's Labor Lost," a very taking and effective piece of his own composition. Mr. Sousa's "Marching upward," pleased very much, and was an encore. Miss Estelle Liebman, soprano, sang "Thou brilliant day," and her voice was pitted in the old style against the flute of Mr. Minsky, whose playing was in full sympathy with the lady's voice, so much so that in some passages a very acute ear would find when it was the voice and when it was the flute. An encore was responded to by singing "The Nightingale," the first, was a brilliant exhibition of voice and instrumentation; and then, called, for Miss Liebman to sing, and possibly some more. There is no doubt as to the value of the voice or the notes of the flute.

band gave Wagner's grand mosaic, "Siegfried," in a manner that brought them much applause, though the piece suffered somewhat through there being no string instruments. After an interval the band re-opened with the "Danse Esotica" (Mascagni), which was very finely played. This was followed by a country dance by Nevin, and a double encore brought the stirring march "Imperial Edward," introduced with a sort of heraldic flourish on the cornets and trombones, which played the first phrase of the National Anthem. This was not, as might have been expected, the subject of the piece, though once the ascending tones of the bass of the fourth phrase were put noticed. There was not a great deal of harmonic texture in the piece, but there was bold colouring, and the same might be said of the second piece, "The Stars and Stripes for Ever," which came as the second encore. This, too, was encored, and was responded to with the "Bundle of Mischief," in which the vocalisation, by the wood wind side of the band, was very effective, while the effects on the kettle-drums were sufficiently startling. A violin solo, with band accompaniment, was very cleverly played by Miss Maud Powell, who was encored. The piece was two movements, "Andante" and "Allegro Vivace," from Mendelssohn's violin concerto. These were beautifully done so far as execution was concerned, and the performance of the soloist was really exquisite, but the wind tone in a piece intended for a concert orchestra marred the effect, hampered the soloist, and misinterpreted the composer. The encore was Mr. Sousa's "Nymphalia," and was finely rendered. The programme concluded with an arrangement of plantation melodies by Chambers. Altogether the concert was pleasing. Musicians regarded it as a novelty, and hope such performances may remain such, in England at least. The instrumentalists had special instructions to be gentle, because the hall was small. A novelty which excited much interest was the huge Sousaphone, a new brass instrument which runs an octave deeper than any brass instrument previously used. It is an instrument of beautiful tone, and during the concert played several light runs with clear, soft, mellow tones. It should be added that the visit of Mr. Sousa and his band was arranged by Messrs. E. F. Allen and Sons, of the Music Saloon, Eastgate Street.

ing from. Stratford Upon Avon Herald
Dated January 23 1903
Press of Journal

SOUSA AND HIS BAND.
 Stamford had the great fortune of a visit fr

SOUSA AND HIS BAND.

Stratford had the good fortune of a visit from Sousa, the American "March King," on Saturday afternoon. His fame had preceded him, if one may judge from the large and fashionable audience which assembled in the Memorial Theatre, many of the occupants of the circle having travelled long distances to listen to his famous band. The popular character of Sousa's concerts, with the constant succession of musical numbers that never permit the interest to flag, the exhilarating, irresistible, and characteristic encore pieces, and the swing and dash of the Sousa marches, all go to make up an ideal musical entertainment. Coupled with the artistic merits of the Sousa band is the personal magnetism of the conductor, and his unfailing courtesy and liberality in meeting the wishes of his audience. We have military bands in this country in every respect equal, in musical ability, to Sousa's organization, but the discipline he has established over his players is scarcely to be found elsewhere. No time is lost in tuning instruments, in seeing that the men occupy their right positions, in commanding their attention. Immediately the scene rises Sousa enters, quickly bows to the audience, steps on to the dais, raises his baton, and the first bars of the overture, "Carnival Romaine," startle the house by the splendid blending of the instruments, by the wonderful effects which skill and ingenuity produce in combination. The house at first was electrified, and when the number was finished deafening applause came from all parts. Sousa descends from his little platform, bows to his delighted audience, immediately returns to his old position, and in a moment the band strikes up the "Stars and Stripes." After the delays we are accustomed to this rapidity seemed to take away one's breath. Long before the conclusion of this composition the admirable precision and fine tone qualities of Sousa's combination became manifest to every one. Judging by the constant playing of extra pieces, the quaint rhythmic force of Sousa's compositions, played in Sousa's own particular way, are found to suit the tastes of all audiences. All the old favourites, "The Cion Band Contest," "In the Deep Cellar," "Plantation Songs and Dances," and "El Capitan"—a march that Sousa has certainly not surpassed as yet—were given. Such a flow of insistent tune might become tiresome, but there is so much vigour in the performance, so much that is amusing in Sousa's method of wielding the baton, that it carries one along by sheer force of its vivacity. Much, however, may be learnt from Sousa and his band. His arrangements may be regarded as the best possible model for brass band music. His base instruments are marvellous in their depth and roundness of tone, and there is often a fine organ-like effect in the slow and sustained passages. His trombones and cornets are superb, and the clarionets are beautifully mellow. Then, again, every effect, even the sand-paper rubbing and the clappers, to say nothing of bells, gongs, and cymbals, tapped drum-wise, is so sure that the whole of the intentions, not of the composer, but of Sousa, the head-piece of the combination, are presented in the best possible fashion. Hence the enormous popular success of this typical American band. It is impossible to award praise to any particular piece

SOUSA AND HIS BAND.

A DELIGHTFUL CONCERT IN STOCKPORT.
Stockport Volunteer Armoury was

STOCKPORT.
The Stockport Volunteer Armoury was on Friday well filled with a highly appreciative audience, who gave Mr John Philip Sousa and his famous band a welcome which must have been exceedingly gratifying to them, accustomed though they are to such receptions. The band had been fulfilling an engagement at Buxton in the afternoon, and this probably accounted for the delay of a quarter of an hour in the commencement of the concert. Strange to say the audience were not impatient, and Mr Sousa probably appreciating their indulgence was very liberal in his responses to encores. The programme was as follows:—

programme was as follows:—

Overture "Carnival Romaine" Berlioz.
Trombone Solo... "Blue Bells of Scotland".....Pryor.
Mr Arthur Pryor.
Suite... "Maidens Three"—(a) The Couquette,
(b) The Summer Girl, (c) The Dancing
Girl Sousa.
Soprano Solo... "Thou Brilliant Bird"..... David.
Miss Estelle Liebling.
Flute Obligato by Mr Marshall Lufsky.
Mosaic... "In the Realm of the Dance".....Sousa.
(Founded on famous waltz themes).
Novelette "Siziletta" Von Blou.
March "Imperial Edward" Sousa.
(Dedicated by special permission to His
Majesty the King).
Violin Solo "Zizennerweisen"Sarasate.
Miss Maud Powell.
Plantation Songs and DancesChambers.

These items did not embrace the whole of the music given by the band. Without exception every piece played or sung was encored, and on more than one occasion a double response had to be accorded. In reply to an encore for the first number the band gave one of Mr Sousa's numbers, "El Capitán," and then a

number of the band gave one of Mr Sousa's "El Capitan," and then a had the inevitable "Washington heard by many of the time under the conductor. The magnificent mosaic, he dance," was a fitting conclusion to the first half of the programme, and as an encore to this the band gave a patriotic march, "Rose, Shamrock, and Thistle," which was so enthusiastically received that Mr Sousa obligingly gave "Stars and Stripes," another of his compositions. The principal item of the concert was undoubtedly Sousa's latest march, "Imperial Edward," which was written for and dedicated by permission to His Majesty the King, who has specially complimented the American composer upon it. So delighted were the audience with the march that it had to be repeated again and again. The concert appropriately closed with the United States and our own National Anthems. Supporting the band are two brilliant American artistes, Miss Maud Powell, who is announced as the greatest of women violinists, and who certainly has a great claim to this distinction, and Miss Estelle Liebling, who possesses a wonderful soprano voice of extensive range and exquisite power. Her imitations of bird music were a great delight, and replying to an inevitable encore gave "The Nightingale." Miss Powell's manipulation of the violin was perfect; rarely has such a rich treat been afforded a Stockport audience as that given by this talented lady. It was a pity that some of her finer passages were lost to some of the listeners in the reserved seats by the audible chatter of some young men who evidently did not appreciate the beautiful music. With regard to the band itself, there is no doubt that it is as near perfection as it is possible for any combination of talented musicians to be. The band has one great advantage. Owing to the liberal payment to each member, the personnel of the organisation undergoes but few changes, and mellowed by years of work under the same baton, these players have reached a high degree of artistic finish, which it would be difficult to excel. There is something, too, infectious in the dash and the whirl of the music, most of which is of Sousa's composition. "It is conceived in a spirit of high martial zest; it is proud and gay and force, thrilled and thrilling with triumphs. Like all great music it is made up of simple elements, woven together by a strong personality." Then above all there is the original and masterly conducting of Mr Sousa. Many people went to the Armoury expecting to see a great theatrical display on the part of Mr Sousa, and were agreeably surprised and delighted with the easy and graceful movements of Mr Sousa; indeed, one begins to wonder why up to now we have been satisfied with the ordinary method of wielding the baton. The great reputation which the band brought with them was fully maintained by Friday's concert, which was a brilliant success. Nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. They have a distinct individuality, and as such cannot be equalled. The arrangements for the concert were made with much care by Messrs. Nield and Son.

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Dated Jan 2 1902

THE MARCH KING.

"Who is Sylvia?" sang the swains in bye-gone years. "Who was Sousa?" will be chanted in years to come. And in case any reader possesses doubts as to who Sousa may be, his (or her) mind shall at once be set at rest.

Sousa is a composer of marches of merit, and a band conductor of renown, being known in what is thought to be the most civilised country on earth as "The March King." In that land every street urchin is familiar with the name, and many of them can rattle off a string of his compositions (in England the newspaper boy is said to be unable to provide the inquirer with the titles of any two of Sullivan's popular works). In addition to his celebrated "Washington Post" and "The Stars and Stripes for Ever," he has composed "El Capitan," which de Wolf Hopper produced in London three or four seasons back. But it is his handling of his band which has chiefly brought him fame. Ten years ago he organised it, and during that time he has given some five thousand concerts when on tour, the distance covered by railway travelling being over two hundred and fifty thousand miles. His instrumentalists are all picked men, and the orchestra exists exclusively for concert work. Even when playing in Paris, at the late-lamented Exposition, the captious and critical French audiences approved of Sousa's band; whilst the English, German, and Italian visitors came away full of praise of this remarkable combination.

Sousa himself is a typical American. To begin with, he was born elsewhere. He is alert, restless of mind, and exceedingly energetic. He possesses tenacity of purpose and a capability for hard work. He knows how to seize and follow up an opportunity. And it is owing to these traits that he has got on so well. In fact, at the present moment he is one of the wealthiest of

Dated Jan 26 1903

SOUSA'S BAND.

Mr. John Philip Sousa and the members of his band had abundant reason to be gratified by the reception which was accorded them in the Philharmonic Hall, on Saturday afternoon and evening, for it was of the heartiest possible nature, and came from audiences which crowded the spacious building. Of constituents akin to those forming the recognised military band, the organisation is of large proportions, and the balance of its component parts is well adjusted. Fullness and warmth are characteristics of its general tone, facility of execution is exhibited in individual instances, and the ensemble, if occasionally somewhat lacking in refinement, is forceful. In the afternoon programme were Rossini's "William Tell" Overture, the slow movement out of Dvorak's Symphony "From the New World," and an excerpt from Massenet's "Scenes in Naples." The "Tell" Overture was rendered with vigour, and the Dvorak largo with placidity and intelligence. But the band revelled beyond all in performances of their conductor's compositions which have acquired such popularity on this side of the Atlantic. Into their dealing with these, inspired by Mr. Sousa, they threw themselves with whole-souled energy. Amongst other products of Mr. Sousa which were brought out were a Suite called "Maidens Three," a "Mosaic," "In the Realm of the Dance," which is based upon waltz themes, and the "Imperial Edward" March. Mr. Arthur Pryor, a virtuoso of the trombone, offered a solo of which the subject was "The Blue Bells of Scotland," associating this with a curious succession of variations not altogether in keeping with the character of the instrument. Miss Estelle Lieblich, accompanied by the band, sang the florid scene in Delibes' "Lakme" which is known as the "Indian Bell Song." Her voice is of excellent quality and of comprehensive range, and she vocalises with exceeding clearness and agility. Again, that fine violinist, Miss Maud Powell, gave with telling point one of Sarasate's "Gipsy" Dances. In the evening there were presented the "Carnaval Romaine" of Berlioz, and a succession of pieces by Rubinstein, together with Sousa's Suite "Looking Upward," and other numbers. There was, as in the afternoon, a liberal distribution of such things as "El Capitan," "The Stars and Stripes for Ever," and "The Passing of Rag Time." F. David's song "Thou bird" was sung by Miss Lieblich, the flute obligato being played by Mr. Marshall Lufsky. Miss Powell charmed by her exquisitely-sensitive exposition of the andante and her brilliant treatment of the finale of Mendelssohn's Violin Concerto, the band being associated with her in each case. Of course, Mr. Sousa conducted throughout. Both concerts had a peculiar interest of their own, but in their admiration of the Sousa combination the British public should not forget the constant merits of our own military bands, and of those purely brass bands which are the just pride of Lancashire and Yorkshire. It may be added that the business arrangements of the concerts in this city were in the hands of Messrs. Rushworth and Dreaper, of Basnett-street.

An announcement in our advertising columns that Messrs. Rushworth and Dreaper, local agents for Sousa's band, have arranged for a tour to be paid to Liverpool during the last

Dated Jan 26 1903

SOUSA AND HIS BAND IN LIVERPOOL.

Sousa, the famous "March King," would be in danger of being made an idol of by the music-loving section of Liverpool people were he and his band to remain in the city any length of time. Two performances were given on Saturday afternoon and evening in the Philharmonic-hall, which on each occasion was filled to overflowing with a remarkably demonstrative audience. These displays were undoubtedly merited, and were in a large measure called forth by the energy and vigour which the band put into their work—features, however, that in one or two instances could not be regarded altogether with entire satisfaction, the choice of the selection rather than the playing being at fault. The most striking example in point was the large movement from Dvorak's symphony, "The New World," played at the afternoon performance, a work full of beautifully melodic passages, and charmingly rendered, but those who desired to carry away pleasant recollections of it had these all promptly knocked out of their memories by the crash and the bang of the encore piece, "Stars and Stripes for Ever." One pleasing characteristic of these performances was a relation to encores. Before a round of hearty applause had died away at the termination of the piece the conductor had stepped back to his desk and another work was at once commenced. In many cases two encores were acceded to, and in this way things were kept on the "simmer," so to speak, throughout the whole of the two performances forcibly reminding one of the American conviction that in order to succeed in any undertaking one has to "bustle along." On both the afternoon and evening programmes there were items which served as a substantial basis for the interest that was created in the performances, these including Rossini's "William Tell" overture, the Dvorak largo already referred to, Berlioz's "Carnaval Romaine" overture, Rubinstein's portrait "Kammenoi Ostrow" and Mascagni's "Dance Esotica." All were played with exceptional finish, ample proof being afforded of the high standard of musical ability possessed by the bandsmen. Several compositions from the prolific pen of the talented conductor, whose varied moods of leading his forces were watched with great interest, were also played, and secured rapt attention and hearty appreciation on the part of the audience. They comprised the suite "Maidens Three"—descriptive of the coquette, the summer girl, and the dancing girl—the suite "Looking Upward," the numbers of which are headed "By the Light of the Old Star," "Under the Southern Cross," and "Mars and Venus"; and a mosaic, founded on some famous waltz themes, entitled, "To the realm of the dance." The stamp of originality is borne by each work, in the performance of which some striking effects were occasionally introduced. Sousa's stirring march, "Imperial Edward," dedicated by special permission to his Majesty King Edward VII, was played both afternoon and evening, being accorded at the latter performance the honour of a double encore. The encore pieces were of a characteristically American type, in which the production of a mighty sound, albeit musical, seemed to be the prime consideration. But whether in these crashing pieces or in more subdued passages the band, which numbers some fifty performers, at all times showed a marvellous capability and power of producing tones of remarkable purity and sweetness. Very acceptable diversion was introduced into the programmes by Mr. Arthur Pryor, trombone soloist; Miss Estelle Lieblich, soprano vocalist; and Miss Maud Powell, violinist. Each is a brilliant exponent of their respective branches of the musical art, and their performances aroused the auditors to the very highest pitch of admiration. Sousa is so delighted with his Liverpool reception that he has agreed to the invitation of Messrs. Rushworth and Dreaper, the local agents, to come back to the city towards the end of February for two or three more performances. To do this he must cannot

Dated Jan 27 1903

SOUSA'S BAND AT BLACKPOOL.

Although Blackpool is now at its quietest, large audiences listened to the afternoon and evening concerts given by Sousa's Band in the Empress Ballroom at the Winter Gardens yesterday. The band, which fulfilled a return engagement, secured general approbation for its distinctive music, and Mr. Sousa, as usual, gave several encore pieces.

Dated Jan 26 1903

SOUSA'S BAND IN LIVERPOOL.
SATURDAY'S CONCERTS IN THE PHILHARMONIC HALL.

The furore which Mr. John Philip Sousa and his celebrated band created on the occasion of their first visit to Liverpool a year ago, was repeated on Saturday, when they gave two concerts in the Philharmonic Hall. Of such an inundating character was the demand for tickets that many would-be patrons could not be accommodated, and at both the matinee and evening performances the huge building was packed to overflowing by enthusiastic audiences. Opinions must necessarily differ widely as to whether the Americans can equal, let alone excel, us in music and other arts and industries. In one important respect, however, they can easily surpass Britain, and that is in the perfection to which they have reduced all their arrangements, even those of seemingly the most trivial character, but the united effect of which is to get rid of those unaccountable delays between items which too often try the patience of British audiences. The concerts of the "March King," as Sousa is often designated in appropriate tribute to the many tuneful compositions in march time of which he is the composer, and his band are characteristically American; each unit in the combination knows exactly what he is to do, and the result is a precision which is really remarkable. Sousa does not even look round his forces to see whether they are ready; he merely lifts his baton and they play. The programme submitted at Saturday afternoon's concert contained only the usual nine items, but with the encores invariably demanded, the contributions numbered altogether something like a score. The band, conducted with such novel and outré methods by Sousa, attack the various compositions with wonderful aplomb and precision, and their playing throughout is marked by a commendable simultaneousness. The tone of the woodwind is marvellously pure, rich, and mellow, and the bell effects introduced from time to time are uncommonly sweet, while the singing and whistling with which several of the works are invested considerably heighten the novelty. The brass is fine and massive, but in the confines of the hall, however, commodious, there is too much of it—its tone is too crashing and deafening, though for the open air it would be eminently suited. The feature of the band items was unquestionably the Largo from Dvorak's symphony, "From the New World." The bulk of the music in this arrangement devolved upon the woodwind, and the general effect was highly creditable alike to the composer and the instrumentalists. Truth to tell, however, this performance was not appreciated in a manner commensurate with its difficulty and beauty, nor nearly to the same extent as were the more lively works from Sousa's own pen. These last-mentioned, including a representative selection from his repertoire of marches, a dainty suite in three movements, entitled "Maidens Three," and a delightful mosaic, "In the Realm of the Dance," a very pretty arrangement of famous waltz themes. Variety was lent to the programme by Miss Estelle Lieblich, who was clamorously applauded for her admirable rendering of Delibes' "Indian Bell Song," from "Lakme," by Miss Maud Powell, who demonstrated her abilities as a violin soloist in Sarasate's "Zigeunerweisen," and also by Mr. Arthur Pryor, trombone soloist.

The selections for the evening performance were mainly remarkable for the excellence of the forte passages which, as they were especially acceptable to the audience, were in each case given a very prominent place. The overture "Carnaval Romaine," that splendid composition by Berlioz, was rendered in so thrilling a manner as to at once demonstrate to those who saw Sousa and heard his band for the first time, that it is a most able combination. The vociferous applause which followed the effort showed the conductor that he had succeeded in placing before his Liverpool patrons what was best calculated to please them. A selection which was clamorously encored was "Love's Enchantment," performed as a solo by the composer, Mr. Arthur Pryor. His remarkably accurate stopping made the item extremely tuneful and musical. His solo, "In Cellar Deep," proved equally enchanting. A suite in three movements by Sousa, and entitled "Looking Upward," was quite a master-piece, the music being entirely free from those out-of-place notes and other

in the head... about the head... She was taken to the workhouse... as-... on her chest and... it was not ready... he knocked the woman... and asked for his tea. On being told... house came home under the influence of... in the last... it was stated that the parties lived to-... Chief Inspector Robertson prosecuted, de-... with assaulting Emily Edwards, de-... a man of the labouring type, was... James Morris and H. Giles, George... and City Police Court on Saturday... At the

Dated Jan 24 1902

THE MARCH KING.

"Who is Sylvia?" sang the swains in by-gone years. "Who was Sousa?" will be chanted in years to come. And in case any reader possesses doubts as to who Sousa may be, his (or her) mind shall at once be set at rest.

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promise of this remarkable combination. Sousa himself is a typical American. To begin with, he was born elsewhere. He is alert, restless of mind, and exceedingly energetic. He possesses tenacity of purpose and a capability for hard work. He knows how to seize and follow up an opportunity. And it is owing to these traits that he has got on so well. In fact, at the present moment he is one of the wealthiest of musicians—as also one of the most successful. And yet, like Lipton, Brasse, Garfield, and others, he commenced at the foot of the ladder, finding it hard to get as far as the first rung thereof. For his people were not overburdened with dollars. Consequently young Sousa at first found a difficulty in obtaining the wherewithal to pay for music instruction. This, however, was soon overcome. For, being capable of playing valses and polkas on the violin, he speedily gained an engagement in a dancing academy to provide the pupils with a tune to jig to. He was then but eleven years of age. With the money thus earned he took lessons in the various branches of music, and four years later he was himself teaching harmony. At seventeen years of age he was a full-blown conductor, being engaged to direct a theatre orchestra. In 1881 he was appointed—at the age of twenty-four—leader in the band of the United States Marine Corps, in which he served as a boy. As may be imagined to gain his successes he had to work hard, and to practice that virtue, self-denial. He is now forty-four—the prime of life; his baptismal names are John and Philip; he is bearded and short of stature.—"Gleaner."

Arrived at their residence and party introduced Mr. Chamberlain to Mr. Koehler, the old landdrost. Mr. Chamberlain engaged in conversation, and presently the crowd of the crowd formed half men and Cape carts. Meanwhile the crowd of horse-drawn carts formed half men and Cape carts.

Scotland.
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of the andante and her brilliant treatment of the
finale of Mendelssohn's Violin Concerto, the
band being associated with her in each case.
Of course, Mr. Sousa conducted throughout.
Both concerts had a peculiar interest of their
own, but in their admiration of the Sousa com-
bination the British public should not forget
the constant merits of our own military bands,
and of those purely brass bands which are the
just pride of Lancashire and Yorkshire. It may
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Messrs. Rushworth and Dreaper, of Bassett-

An announcement in our advertising columns states that Messrs. Rushworth and Draper, local agents for Horns's band, have arranged for a concert to be paid to Liverpool during the last

Jan 46 1902

**SOUSA AND HIS BAND IN
LIVERPOOL.**

Sousa, the famous "March King," would be in danger of being made an idol of by the music-loving section of Liverpool people were he and his band to remain in the city any length of time. Two performances were given on Saturday afternoon and evening in the Philharmonic-hall, which on each occasion was filled to overflowing with a remarkable demonstrative audience. These displays were undoubtedly merited, and were in a large measure called forth by the energy and vigour which the band put into their work—features, however, that in one or two instances could not be regarded altogether with entire satisfaction, the choice of the selection rather than the playing being at fault. The most striking example in point was the large movement from Dvorak's symphony, "The New World," played at the afternoon performance, a work full of beautifully melodic passages, and charmingly rendered, but those who desired to carry away pleasant recollections of it had these all promptly knocked out of their memories by the crash and the bang of the encore piece, "Stars and Stripes for Ever." One pleasing characteristic of these performances was a relation to encores. Before a round of hearty applause had died away at the termination of the piece the conductor had stepped back to his desk and another work was at once commenced. In many cases two encores were accorded to, and in this way things were kept on the "simmer," so to speak, throughout the whole of the two performances forcibly reminding one of the American conviction that in order to succeed in any undertaking one has to "bustle along." On both the afternoon and evening programmes there were items which served as a substantial basis for the interest that was created in the performances, these including Rossini's "William Tell" overture, the Dvorak largo already referred to, Berlioz's "Carnaval Romains" overture, Rubinstein's portrait "Kamennoi Ostrov" and Mascagni's "Danse Esotica." All were played with exceptional finish, ample proof being afforded of the high standard of musical ability possessed by the bandmen. Several compositions from the prolific pen of the talented conductor, whose varied moods of leading his forces were watched with great interest, were also played, and secured right attention and hearty appreciation on the part of the audience. They comprised the suite "Maidens Three"—descriptive of the coquette, the summer girl, and the dancing girl—the suite "Looking Upward," the numbers of which are headed "By the Light of the old Star," "Under the Southern Cross," and "Mare and Venns"; and a mosaic, founded on some famous waltz themes, entitled, "To the realm of the dance." The stamp of originality is borne by each work, in the performance of which some striking effects were occasionally introduced. Sousa's stirring march, "Imperial Edward," dedicated by special permission to his Majesty King Edward VII., was played both afternoon and evening, being accorded at the latter performance the honour of a double encore. The encore pieces were of a characteristically American type, in which the production of mighty sound, albeit musical, seemed to be the prime consideration. But whether in these crashing pieces or in more subdued passages the band, which numbers some fifty performers, at all times showed a marvellous capability and power of producing tones of remarkable purity and sweetness. Very acceptable diversion was introduced into the programmes by Mr. Arthur Pryor, trombone soloist; Miss Estelle Leebing, soprano vocalist; and Miss Maude Powell, violinist. Each is a brilliant exponent of their respective branches of the musical art, and their performance aroused the auditors to the very highest pitch of admiration. Sousa is so delighted with his Liverpool receptions that he has agreed to the invitation of Messrs. Rushworth and Dreaper the local agents, to come back to the city towards the end of February for two or three more performances. To do this he must on his preliminary arrangements, already entered into for other places. There is a whisper that in a few days Sousa and his band will appear before King Edward.

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CRIMINALS BAND IN LIVERPOOL.

**SATURDAY'S CONCERTS IN THE PHIL.
HARMONIC HALL.**

The fire, which Mr. John Philip Sousa and his celebrated band created on the occasion of their first visit to Liverpool a year ago, was repeated on Saturday, when they gave two concerts in the Philharmonic Hall. Of such an inundating character was the demand for tickets that many would-be patrons could not be accommodated, and at both the matinee and evening performances the huge building was packed to overflowing by enthusiastic audiences. Opinions must necessarily differ widely as to whether the Americans can equal, let alone excel, us in music and other arts and industries. In one important respect, however, they can easily surpass Britain, and that is in the perfection to which they have reduced all their arrangements, even those of seemingly the most trivial character, but the united effect of which is to get rid of those unaccountable delays between items which too often try the patience of British audiences. The concerts of the "March King," as Sousa is often designated in appropriate tribute to the many tuneful compositions in march time of which he is the composer, and his band are characteristically American; each unit in the combination knows exactly what he is to do, and the result is a precision which is really remarkable. Sousa does not even look round his forces to see whether they are ready; he merely lifts his baton and they play. The programme submitted at Saturday afternoon's concert contained only the usual nine items, but with the encores invariably demanded, the contributions numbered altogether something like a score. The band, conducted with such novel and outré methods by Sousa, attack the various compositions with wonderful aplomb and precision, and their playing throughout is marked by a commendable simultaneousness. The tone of the woodwind is marvellously pure, rich, and mellow, and the bell effects introduced from time to time are uncommonly sweet, while the singing and whistling with which several of the works are invested considerably heighten the novelty. The brass is fine and massive, but in the confines of the hall, however, commodious, there is too much of it—its tone is too crashing and deafening, though for the open air it would be eminently suited. The feature of the band items was unquestionably the Largo from Dvorak's symphony, "From the New World." The bulk of the music in this arrangement devolved upon the woodwind, and the general effect was highly creditable alike to the composer and the instrumentalists. Truth to tell, however, this performance was not appreciated in a manner commensurate with its difficulty and beauty, nor nearly to the same extent as were the more lively works from Sousa's own pen. These last-mentioned, including a representative selection from his repertoire of marches, a dainty suite in three movements, entitled "Maidens Three," and a delightful mosaic, "In the Realm of the Dance," a very pretty arrangement of famous waltz themes. Variety was lent to the programme by Miss Estelle Liebling, who was clamorously applauded for her admirable rendering of Delibes' "Indian Bell Song," from "Lakme," by Miss Maud Powell, who demonstrated her abilities as a violin soloist in Sarasate's "Zigeunerweisen," and also by Mr. Arthur Pryor, trombone soloist.

The selections for the evening performance were mainly remarkable for the excellence of the forte passages which, as they were especially acceptable to the audience, were in each case given a very prominent place. The overture "Carneval Romaine," that splendid composition by Berlioz, was rendered in so thrilling a manner as to at once demonstrate to those who saw Sousa and heard his band for the first time, that it is a most able combination. The vociferous applause which followed the effort showed the conductor that he had succeeded in placing before his Liverpool patrons what was best calculated to please them. A selection which was clamorously encored was "Love's Enchantment," performed as a solo by the composer, Mr. Arthur Pryor. His remarkably accurate stopping made the item extremely tuneful and musical. His solo, "In Cellar Deep," proved equally enchanting. A suite in three movements by Sousa, and entitled "Looking Upward," was quite a master-piece, the music being entirely free from those out-of-place notes and other jars which in many bands are looked upon as indispensable. Miss Estelle Liebling was heard to fine effect in her soprano solo, "The Brilliant Bird." This and the item given her as an encore proved to be one of the features of the concert. Probably the most popular piece was the march, "Imperial Edward," which was repeated by the band in the evening performance. Another item which was received with great favour, and which Miss Maud Powell was enabled to sing solo, consisting of two stanzas, was a concerto by Liszt, entitled "The Olden Time." Liszt's descriptive piece was another pleasing feature of the concert, and was very loudly applauded.

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PIRATE versus PUBLISHER.

An unpleasant surprise awaited Mr. Sousa on the occasion of this, his second visit to our country, one which is best told in his own words, made public in the Press last week.

"Imagine my astonishment," says the eminent conductor, "on arriving in London to find that pirated editions of my compositions were being sold broadcast in the streets of your city. . . . I have complied with the requirements of the International Copyright Laws. . . . Surely there must be a remedy to protect the composer from such a deplorable injustice?"

This last question is one which unhappy composers and publishers in this country have been asking the public these many months, and as yet the answer is apparently "No." The law which strictly protects concrete property acquired by a man, often through no merit of his own, has seen fit at present to allow property which is the product of a man's brain, energy, and time to be stolen with impunity.

WHAT WOULD AMERICA DO?

It is not recorded what Mr. Sousa said when he heard the full story of the pirates' iniquities; how for months past hawkers have openly plied this illegal trade in London streets; how a house-to-house business is now proceeding right merrily in the suburbs; how the provinces are also flooded with the non-copyright music; how publishers' travellers return home empty-handed; how the music dealer simply points to the man on the kerb outside when asked for orders; how people even come into his shop and abuse him because he will not sell them a copy of the "Holy City" for 2d. And lastly, how the law gives no practical remedy against this. Yes, it would be instructive to hear what America would do in such a case.

The depredations of the pirate have disclosed a state of mind among the public strangely at variance with the usual British feeling for fair play and honesty. A very large section of the people entirely fail to perceive the moral wrong done in buying these illegal copies: for the cause of the pirate has even been championed by public correspondence in the Press. One of the most frequent reasons given for supporting the pirate is the alleged huge profits made from certain songs. It need hardly be pointed out that the morality of the proceeding is not affected by this argument, and, as a matter of actual fact, the profits made by music publishers are not greater than those of many a trading concern. It must not be forgotten that for every song which "catches on," a hundred fail almost entirely to attain any sale. If music publishing were so lucrative, there would be more firms engaged in it than at present. Another reason, given to the writer not long ago, is that people are able to obtain songs who could not do so otherwise. This is still more inadequate: music is a luxury, not a necessity.

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It may be asked, Why has such a state of affairs been allowed to flourish? Piracy of book and music copyrights is not a new thing; it probably began with the introduction of printing. Many of us can remember hearing when at school of pirated editions of Shakespeare: music piracy cannot go as far back as that, but it has existed for many years. At first a good many changes were made in a song before appropriation, so that it would be possible to claim a different origin for the illegal copy. Afterwards, however, all pretence of this kind was abandoned, and the song "lifted" bodily. About two years ago several publishers were suffering to such an extent that action had to be taken. The result was the Music Copyrights Association, which after heroic efforts last year succeeded in obtaining the Music Copyrights Act (1902). The Act, however, was but a shadow of the Bill introduced into the House of Lords. Being a private measure, its only chance was to pass unopposed, and to secure this the vital clauses providing penalties and powers of search had to be abandoned. Now the new Act has by a recent High Court decision been rendered practically unworkable. In addition to bringing into court the illegal copies and giving evidence of ownership of copyright, it has been decreed that the hawker or vendor must also be summoned. The copyright owners have not the slightest objection to comply with this latter regulation; but it is a case of "first catch your hawker."

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However, the association intends to summon the hawker if it can, and a few days ago a case was heard in the provinces at which the hawker appeared. The latter was mulcted 8s. 6d. in costs and the music was destroyed.

Altogether about two hundred addresses, some real, some probably fictitious, have been obtained in London, so that many more summonses may follow.

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SOUSA AND HIS BAND.

The Sousa concerts were a great success. That was inevitable. There is so much excitement about this band, outside the limited circle which is always interested in music; its merits are so effectively proclaimed from the housetops, and its business management so excellent; while its performances give so much universal pleasure that a crowded hall was assured. The entrances to balcony, gallery, and other parts of the building were therefore besieged at both performances, though the body of the hall was on neither occasion quite full.

The concerts evoked all the enthusiasm that was witnessed when Mr. Sousa paid Southport a visit in 1901. Each number had to be supplemented by its little after-piece, and the promptitude with which the conductor met the call of "encore" undoubtedly pleased the audience. Indeed, most people will agree with the novelty of the American style. The hall resounded with clapping and "bravos"; the combined compliment and desire for more is obvious; Mr. Sousa at once acknowledges it, and the "Washington Post" or "Il Capitano" is rattled off while another conductor would have been arguing with the audience in slowly repeated bows. But as to the music, the audience as a whole evidently does not forget what some others are apt to do. The band must be judged by the proper standard—that is, as a military band, not as an orchestra, nor as an instrument for expressing the greatest amount of abstract tonal beauty or emotion. That is, we must look at it from the point of view of the audience. The particular items which were most admired were Sousa's own march, "Imperial Edward," "The Washington Post," and his other brisk, tuneful compositions. The music is always bright, and simple, and well contrasted; the performance is accurate and precise, and the piece is bustled through whilst the hearers are still in the glow of their enthusiasm. "But of the empire which these marches have taken over our open-air music it is unnecessary to speak. It is more real, more apparent than the Mormonisation of our steam-boats. The novelties of some of the pieces were no less popular. Personally we should not care to see our Coldstream or Grenadier Guards—perhaps the two best types of the British military band—develop a taste for whistling and singing; for a prodigiously clever interlude on the kettle-drum; or gun-shots in descriptive pieces of the "Chase of the Lion" type. But then "Down South" has created or developed a taste for these things, and the point is the British public enjoys them. Mr. Arthur Pryor's trombone solo was again a much applauded item, and a "Danse Esotica" by Mascagni, Berioz "Carnaval Romaine," and a tone-picture by Rubinstein called "Kammenoi Ostrow" were the more serious musical efforts of the concert, which the band performed with much spirit. Two soloists lent variety to the concert. Miss Estelle Lieblich sang David's "Thou Brilliant Bird" with an éclat which was immensely admired; and Miss Maud Powell played two movements from a Mendelssohn violin concerto. Though this music was strongly contrasted with much that made the concert popular, the applause was never more emphatic during the evening than at the close of the allegro, which was the second movement. The performance was all that high art and vigour can

SOUSA'S BAND.

STORY OF THE FAMOUS ORGANISATION NOW TOURING THE KINGDOM.

Perhaps it is not generally known that John Philip Sousa, the famous "March King," who, with his superbly-trained band, is now making his second concert tour of this country, was at one time in his career the leader of the United States Marine Band. This was and is the most famous service band in America. It is stationed at Washington, and plays at the Executive Mansions on all State occasions, receptions, diplomatic dinners, and the like.

Sousa is a native of Washington, and the marches which made his name known the world over were composed there while he was band leader. The "Washington Post" march is named after a Washington newspaper, and the "High School Cadets" march is dedicated to the cadet corps of the Washington High School.

Sousa's marches played by Sousa's Band can be obtained for cylinder Graphophones and Phonographs only in "Columbia Records." No other cylinder records for talking machines have genuine Sousa Band selections. This is a point to be borne in mind when ordering records. Columbia Records are favourites everywhere, particularly the high speed, moulded, extra loud variety. With a Graphophone and Columbia Records anyone can enjoy in his own home an evening with Sousa and all the rest of the popular entertainers. Graphophones use cylinder records, or the flat, indestructible kind. Graphophones are the only Grand Prix talking machines, and are sold from 25s. to £25. "Price Book 20," giving full particulars, will be sent on request, and you need not enclose stamp for return postage if you mention this paper. Address—Columbia Phonograph Company, Gen'l., 122 Oxford Street, London, W.

SOUSA'S BAND AT DERBY.

You may always rely upon the democracy supporting a good band, particularly if it is a brass band. Some of the Saturday night concerts in the Drill Hall, when the Black Dyke or the Besses of the Barn combination have been the attraction, have easily filled the house, even if the programme contained selections from the classics which, presented by other methods, would have appealed in vain for the support of the masses. And herein behold a mystery, which we will not attempt to elucidate. Now Sousa's Band is made up of both brass and reeds—including some instruments of fearful and wonderful size and make—and, thanks to the enterprise of Mr. Walter Jones, Derby had the privilege of hearing it on Wednesday night. It attracted both the classes "and" the masses, as Mr. Gladstone would say, and by a quarter to eight the body of the hall was packed, and Mr. Jones had the dubious satisfaction of telling his would-be patrons that there was room only for ticket-holders. Hundreds were turned away disappointed. It was a huge audience, and was as enthusiastic as it was huge, and deservedly so. It is true the programme was a little mixed—you descended at one fell swoop, so to speak, from "Siegfried" to the "Washington Post"—from Westminster Abbey, with all its majesty, to the Hippodrome, to coin another metaphor—but then the band can play, and these deviations from the sublime to the stereotyped may perhaps be forgiven. Let us say a word here, however, about Mr. Sousa and his methods. He is not the Sousa of the pantomimes. In his conducting he is as apparently insouciant as, say, Lieutenant Dan Godfrey. As a matter of fact he is matter of fact, and quite English, you know. But he is American in one respect—he does not waste time. He accepts encores (after due allowance on the programme) without hesitation. He steps from his platform, makes his bow, the audience cheer, and in a second or so he starts his band again, and up goes a placard announcing what the encore is—that is, if it wants any announcing, which in his view the "Honeysuckle and the Bee" and the "Washington Post" did not. As we have said, the band can play. It is gold which wants no gilding. Its tone is splendid, full, and sonorous; its attack is crisp, and absolutely unanimous; its reed department runs with wonderful smoothness; clarionets, flutes, and oboes are perfect; its brass instruments arouse one's enthusiasm, even its drums leave their impress upon the memory for their power and refinement. Consequently the "William Tell" overture was beautifully done—the echoes were tossed about by the reeds with charming sweetness, the chromatic scales were played with the utmost unanimity, and the rousing chorus really did rouse. The audience promptly cheered, and as promptly Mr. Sousa started his merry men upon "El Capitano." Mr. Arthur Pryor played "Love's Enchantment" as a trombone solo, a fine piece of well modulated, sympathetic, and, we should judge, extremely difficult craftsmanship; the audience again cheered, and got "The Honeysuckle and the Bee." Then came Mr. Sousa's suite, "Looking Upward"—(a) "By the light of the Polar Star," with some sugary effects in bells and piccolo music, though the Pole was more forcibly hinted at by the draught from the orchestra door; (b) "Under the Southern Cross," with castanets to suggest the stars; and (c) "Mars and Venus," with some striking cavalry trumpet calls, and a lovely drum crescendo. Again there was an encore, and "The Passing of Rag Time," whatever that may mean, satisfied it. Next came Miss Estelle Lieblich with a soprano solo, "Thou Brilliant Bird" (flute obligato by Mr. Marshall Lufsky). The lady has a very sweet, musical voice, but her forte is trilling notes up aloft, and she mocked the flute and the flute mocked her in a perfectly delightful way. Encore once more—tonjour encore, said the audience—and they got Jenny Lind's favourite song, "The Nightingale," with more trills and flute trills, and sweetness uncloying. After that a grand mosaic, "Siegfried," treated reverentially and majestically—full, sonorous, and imposing music in all its majesty—and after that the "Washington Post"! We are not sure that there was not a double encore—under the circumstances a little uncertainty may be excused—but on our programme we have pencilled here "Rose, Shamrock, and Thistle," which contained more than a suggestion of "The Soldiers of the Queen" and "The Minstrel Boy." The interval which followed allowed the audience to collect themselves, and gave an opportunity for Mr. Jones to return thanks for the support given to him, and to express the hope that if Mr. Sousa came to England again Derby might be included in the tour. The second part opened with Mascagni's "Danse Esotica," a very pretty thing, with a memorable diminuendo by the clarionets (encore "Hands across the sea," typified by the Stars and Stripes and the Union Jacks which would have fluttered, had there been a breeze, above the orchestra). Next came a country dance by Nevin, and Sousa's "Imperial Edward" march. Two or three bars of the "National Anthem" introduced into this set the audience aflame, and they encored it once, and encored it twice. Mr. Sousa played it over again, marshalling his cornets and trombones in front of the platform for the first reiteration of the final phases, and adding two kettledrums for the second. The next item we are inclined to call the gem of the evening—because we do not very often hear a violin solo with an orchestral accompaniment in Derby, and we have never before heard, in Derby, the familiar andante and allegro vivace of Mendelssohn's violin concerto played so impressively. It would be impossible to criticise Miss Maud Powell, even if she deserved criticism, because a glance at her girlish figure and the evidence of her enthusiasm would disarm any average critic. But as a matter of fact she played most intelligently and sympathetically, the andante sweetly, the allegro with full resourcefulness and complete and well-justified confidence, and Mr. Sousa himself applauded her. But the band was

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Mr. Sousa and his band, who were to have given two concerts in Manchester on Saturday next, have been commanded to perform before the King at Windsor on that date. The concerts arranged have consequently been postponed.

SOUSA'S BAND AT DERBY.

You may always rely upon the democracy supporting a good band, particularly if it is a brass band. Some of the Saturday night concerts in the Drill Hall, when the Black Dyke or the Besses of the Barn combination have been the attraction, have easily filled the house, even if the programme contained selections from the classics which, presented by other methods, would have appeared in vain for the support of the masses. And herein behold a mystery, which we will not attempt to elucidate. Now Sousa's Band is made up of both brass and reeds—including some instruments of fearful and wonderful size and make—and, thanks to the enterprise of Mr. Walter Jones, Derby had the privilege of hearing it on Wednesday night. It attracted both the classes "and" the masses, as Mr. Gladstone would say, and by a quarter to eight the body of the hall was packed, and Mr. Jones had the dubious satisfaction of telling his would-be patrons that there was room only for ticket-holders. Hundreds were turned away disappointed. It was a huge audience, and was as enthusiastic as it was huge, and deservedly so. It is true the programme was a little mixed—you descended at one fell swoop, so to speak, from "Siegfried" to the "Washington Post"—from Westminster Abbey, with all its majesty, to the Hippodrome, to coin another metaphor—but then the band can play, and these deviations from the sublime to the stereotyped may perhaps be forgiven. Let us say a word here, however, about Mr. Sousa and his methods. He is not the Sousa of the pantomimes. In his conducting he is as apparently innocent as, say, Lieutenant Dan Godfrey. As a matter of fact he is matter of fact, and quite English, you know. But he is American in one respect—he does not waste time. He accepts encores (after due allowance on the programme) without hesitation. He steps from his platform, makes his bow, the audience cheer, and in a second or so he starts his band again, and up goes a placard announcing what the encore is—that is, if it wants any announcing, which in his view the "Honeysuckle and the Bee" and the "Washington Post" did not. As we have said, the band can play. It is gold which wants no gilding. Its tone is splendid, full, and sonorous; its attack is crisp, and absolutely unanimous; its reed department runs with wonderful smoothness; clarionets, flutes, and oboes are perfect; its brass instruments arouse one's enthusiasm, even its drums leave their impress upon the memory for their power and refinement. Consequently the "William Tell" overture was beautifully done—the echoes were tossed about by the reeds with charming sweetness, the chromatic scales were played with the utmost unanimity, and the rousing chorus really did rouse. The audience promptly cheered, and as promptly Mr. Sousa started his merry men upon "El Capitano." Mr. Arthur Pryor played "Love's Enchantment" as a trombone solo, a fine piece of well modulated, sympathetic, and, we should judge, extremely difficult craftsmanship; the audience again cheered, and got "The Honeysuckle and the Bee." Then came Mr. Sousa's suite, "Looking Upward"—(a) "By the light of the Polar Star," with some sugary effects in bells and piccolo music, though the Pade was more forcibly hinted at by the drangha from the orchestra door; (b) "Under the Southern Cross," with castanets to suggest the stars; and (c) "Mars and Venus," with some striking cavalry trumpet calls, and a lovely drum crescendo. Again there was an encore, and "The Passing of King Time," whatever that may mean, satisfied it. Next came Miss Estelle Lieblich with a soprano solo, "Thou Brilliant Bird" (flute obligato by Mr. Marshall Lufsky). The lady has a very sweet, musical voice, but her forte is trilling notes up aloft, and she mocked the flute and the flute mocked her in a perfectly delightful way. Encore once more—bonjour encore, said the audience—and they got Jenny Lind's favourite song, "The Nightingale," with more trills and flute trills, and sweetness uncloying. After that a grand mosaic, "Siegfried," treated reverentially and majestically—full, sonorous, and imposing music in all its majesty—and after that the "Washington Post"! We are not sure that there was not a double encore—under the circumstances a little uncertainty may be excused—but on our programme we have pencilled here "Rose, Shamrock, and Thistle," which contained more than a suggestion of "The Soldiers of the Queen" and "The Minstrel Boy." The interval which followed allowed the audience to collect themselves, and gave an opportunity for Mr. Jones to return thanks for the support given to him, and to express the hope that if Mr. Sousa came to England again Derby might be included in the tour. The second part opened with Mascagni's "Danse Esotica," a very pretty thing, with a memorable diminuendo by the clarionets (encore "Hands across the sea," typified by the Stars and Stripes and the Union Jacks which would have fluttered, had there been a breeze, above the orchestra). Next came a country dance by Nevins, and Sousa's "Imperial Edward" march. Two or three bars of the "National Anthem" introduced into this set the audience aflame, and they encored it once, and encored it twice. Mr. Sousa played it over again, marshalling his cornets and trombones in front of the platform for the first reiteration of the final phases, and adding two kettle-drums for the second. The next item we are inclined to call the gem of the evening—because we do not very often hear a violin solo with an orchestral accompaniment in Derby, and we have never before heard, in Derby, the familiar andante and allegro vivace of Mendelssohn's violin concerto played so impressively. It would be impossible to criticise Miss Maud Powell, even if she deserved criticism, because a glance at her girlish figure and the evidence of her enthusiasm would disarm any average critic. But as a matter of fact she played most intently and sympathetically, the andante and the allegro with full resourcefulness and complete and well-justified confidence, and Mr. Sousa himself applauded her. But the band was

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SOUSA AND HIS BAND.

ENTHUSIASTIC AUDIENCES AT SOUTH-PORT.

Yesterday the American conductor and composer whose name and fame have spread rapidly in England during the past few years, paid a visit, with his band, to Southport. It was the second occasion upon which the organisation had given concerts in Southport. Last year only one concert was given in Southport, and that in the afternoon; but a crowded audience gathered to hear the characteristic programme rendered, and many were unable to obtain admission. Yesterday the band provided two separate audiences with a musical treat, which in its way could scarcely be surpassed. In the afternoon the hall was fairly well filled, though there were vacant seats in the better class seats. The enthusiasm of the listeners, however, was, so far as Southport audiences go, very marked. Encores were very frequent; in fact, almost every item elicited a recall.

A good deal has been said as to Sousa's vagaries as a conductor, but yesterday afternoon he scarcely justified his reputation in this respect. Indeed, he was more modest and unassuming in his method than some of our local conductors. Of the band, which numbered close upon 50 instrumentalists, it may be said that each member is in perfect accord with the other, and all with the conductor. They play as a perfect piece of artistic mechanism, with a splendid appreciation of light and shade; and while some of Sousa's tempos do not coincide with views generally held, the execution in every case is perfect. For instance, the overture to "William Tell" was taken at an abnormally rapid pace, but the fact that this was only the conductor's conception of the composition and its requirements was proved by the correct tempo of the Largo from Dvorak's "New World" symphony. Other items in which the band figured were two or three compositions by Sousa himself, including an effective suite entitled "Maidens Three," and the march, "Imperial Edward." "The Indian bell song," from "Lakme" (Delibes), was prettily sung by Miss Estelle Lieblich, who evidently chooses her songs to suit her voice. The staccato passages were perfectly given; but when a legato movement was encountered at anything more than mezzo-forte, the quality of her voice somewhat deteriorated. A trombone solo by Mr. Arthur Pryor was magnificently played, the tone being of unexampled quality, but it cannot be said that the accompaniment by the band was always in rapport with the soloist. A violin solo by Miss Maud Powell also elicited the most cordial approbation of the audience.

THE EVENING CONCERT.

At the evening concert there was a good attendance, though again there were a few vacant seats. The programme was varied and interesting, several famous Sousa marches being again introduced in the encores, which were frequently demanded, and as frequently given. Indeed the spontaneity of the encore is one of the features of the Sousa programme. Sousa's march, "Imperial Edward"—composed for the Coronation and played before the King—received a flattering reception, and was twice repeated. Miss Maud Powell scored a complete success with her violin solo—the Andante and Allegro movements of Mendelssohn's violin concerto, and was deservedly encored; Mr. Arthur Pryor, the trombonist, again played his "Love's Enchantment," which he gave on the occasion of his last visit, and for an encore "In the deep cellar," in both of which he showed himself a masterly exponent of the trombone; and Miss Estelle Lieblich sang David's "Thou Brilliant Bird." The band selections were as follows:—Overture, "Carnaval Romaine" (Berlioz), (encore: "Mexican Serenade and Stars and Stripes March"); suite, "Looking upward" (Sousa), (a) By the light of the Polar Star, (b) Under the Southern Cross, (c) Mars and Venus (encore, "Passing of Ragtime"); portrait, "Kammenoi Ostrow" (Rubinstein) (the name of a favourite summer resort of the Russian Court, near St. Petersburg, some of whose guests Rubinstein attempted to portray in the set of pieces bearing the above title), (encore, "Rose, Shamrock, and Thistle" and "Washington Post"); dance Esotica (Mascagni), (encore, "Philosophic Maid" and "Bundle of Mischief"); (a) Country dance (Nevin), (b) March, "Imperial Edward" (Sousa), dedicated by special permission to his Majesty the King; and a grand galop de concert, "Chase of the Lion" (Kolling).

Mr. G. Baldwin had charge of the local arrangements.

SOUSA AND HIS BAND.

FINE PERFORMANCES AT THE WINTER GARDENS.

Mr. Huddleston had altered the arrangement of the stage in the Empress Ballroom, by placing it at the west end of the room instead of in the middle. This had a good effect. The concert on Monday afternoon was well attended, so was that in the evening. The spirited enterprise of Mr. Huddleston will, we hope, be rewarded. There is no denying the business-like style in which Sousa manages his band. There are no delays. As soon as one piece is finished, up goes the baton for another. If the applause seems to demand it, we get an encore, if it doesn't, we don't. As for the band itself, there is no doubt about its excellence, or the wonderful power it possesses. Some of the pieces were magnificently rendered, and yet the pleasure was not quite unalloyed. The fact is a band all brass tires one sooner than a string band. Sousa's style of conducting is very quiet, unassuming, but effective. He gets the best out of his band every time. The afternoon concert began with the overture to "William Tell," and it was magnificently played. The sweet and mellow tone of the reed instruments was very effective. We had "El Capitan" as an encore. When this was over, Mr. Arthur Pryor gave a beautiful rendering on the trombone of the "Blue Belle of Scotland," followed by some wonderful variations, remarkably smooth in tone. He was loudly applauded, and responded with a "Melody in D." The next item was the suite (Sousa) "Maidens Three." "The Coquette" (a) fell a little flat; "The Summer Girl" (b), a pretty, graceful thing, took better; and "The Dancing Girl" (c), a gipsy revel, pleased best of all. Then we had as an extra, "Passing a Rag-time," a noisy kind of cake-walk performance with some vocal observations by the orchestra and plenty of castanets. Miss Estelle Lieblich sang the "Indian Bell Song" from "Lakme" (Delibes) with much sweetness and distinctness, and received much applause. In the Largo from Dvorak's "New World" symphony, the orchestra was at its best—the refinement of the music lending itself to the skill of the musicians, and it was evidently appreciated by the audience. "Stars and Stripes for Ever" was an extra.

After the interval, a pretty Mosaic founded on waltz themes, produced a pleasing effect. A sextette from "Lucia" was beautifully played. Novellette "Zizeletta" (Von Blon) has a pretty air that will doubtless become very popular on the pier during the summer season. The "King Edward March" (Sousa) followed, and was repeated or supplemented. But it all fell short of expectations somehow. Miss Maud Powell's violin solo, "Zigeunerweisen" (Sarasate), was a highly finished performance, and she received an encore, which was also exquisitely played. The last item, "Scenes in Naples," is a piece well adapted to the band. The whole performance, which was very fine, seemed to suggest South Kensington Gardens on a hot summer's day.

The evening concert was also well-attended, and on the whole, it was even more successful than that in the afternoon. Mr. Arthur Pryor's trombone solo was again effective. In Sousa's "Looking upward," we had the composer and conductor in his most characteristic mood, but there is not much musical merit in it. It is lively enough, and has plenty of noise in it. Miss Lieblich sang "Thou brilliant bird" exquisitely, and followed with the encore song, "The Nightingale," which was equally successful. Rubinstein's "Kammenoi" the band performed in fine style; and we had for encore a series of patriotic and stirring marches. The "Imperial Edward March" came again with the same result as in the afternoon. Miss Maud Powell's violin solos showed wonderful executive skill.

ART OF BAND CONDUCTING.

[SPECIAL.]

The supremacy of a conductor over his orchestra, that is, of a master will in its control of subordinate minds, is a despotism in its most enlightened form. Dr. Hans Richter, Strauss, the younger Wagner, and our own Wood, are monarchs in the realm of Harmony, undisputed and omnipotent. The foreigner might think their subjects independent, since the outward and visible sign of the sovereign's power is merely a sceptre of ivory, and there is no hindrance to the voicing of complaints. I have, countless times, heard a bassoon groaning, as if in mutiny, or listened with beating heart to the lament of a flute. But there rule must be surely founded, since often has a loud pean of praise drowned the unruly one.

I have been led to the study of the principles of the government of such as these by the coming of a usurper, whose methods are so original and unorthodox to my cherished opinions as to stir utmost wonder. By investigating the bizarre subject one may get a sure insight into the ordering of the more regular method it differs from. The invasion of John Philip Sousa took place a few weeks ago. His conquests are still fresh. I give the impressions of a victim.

Facing the wide semi-circle of his orchestra on a small red covered dais Sousa's every motion is fascinating. The figure with the keen eyes and black beard steps quickly from the wings, makes but a perfunctory bow to the audience, and then, waving a thin baton round its head plunges sixty perfect instrumentalists into that medley of warring notes and restless harmonies known as a Sousa march. Consummate skill welds smooth piccolos, blaring trombones, mellow cornets, and shrill flutes into unison and melody, for, on a first hearing one might think that the players were beyond control. Each item on the programme is entered on with a rush that stirs the blood as would a howling Nor-Easter. The torrent of music sweeps through the hall unchecked, till one half expects to see the quiet man, who has folded his arms in apparent resignation, whisk away on the tuneful current to the loftiest galleries. Then up go the restraining hands and the uproar dies. A deprecatory action of the baton to the left and the flageolets whisper the air as if in terror of their conductor's wrath. A slight shake to the centre signals the flutes to join in with the querulous reiteration of the "motif," fives quickening the pace in anxiety to finish their part before the bass can break in. But Sousa is on the watch. As the last notes quiver from the wood and reeds he gives a lunge towards the right, and the great horns, saxophones, and trombones leap, on the instant, into boisterous life. For a second they rage over the whole gamut while Sousa's back is turned to still the impatient flutes. Then he retracts, and, with a jerk of the body, frees the united orchestra to a final crash.

Sousa is inimitable, and in nothing more so than his way of taking encores. With true Transatlantic independence he seems to coyly withhold, and, after, as coyly give in the manner of European "chefs d'orchestre." He nods briskly twice in acknowledgment of the applause, springs on to his tribune, and without a pause hurls the band into the swaying, swirling lilt of "Hands Across the Sea," "The Stars and Stripes," or "The Washington Post."

The latter brings into play one of those peculiarities which astonished critics when Sousa burst on the English musical world last February with a revelation of the art of conducting. When the swing of the famous air has shrunk into mere echoes on the high notes, Sousa raises both hands over his head, and, bringing them down with slow jerks drags the tune through the whole rippling scale on to the lowest chords, where it mutters complainingly. He produces another startling effect with the sketch "Nigger in the Woodpile," where, standing with both arms at widest stretch whilst the clatter of shoes and the scraping of sandpaper is heard, he draws every instrument into play by sweeping his hands together as if drawing the music into his embrace. A typical gesture is Sousa's method of silencing a loud melody by pressing his wand outwards, the action suggesting that the conductor is forcing the notes back into the instruments whence they came.

But perhaps the weirdest of all the attitudes Sousa throws himself into is that one which heralds the crash of the closing bars in such a piece as "El Capitan." It resembles nothing so much as a drive to the boundary at cricket, for the American, his head bent low and baton held far back, makes a great thrust at his massed bandmen.

Of course, Sousa has a wonderful machine to handle, but it is he that has produced it. It responds to his lightest bidding, and interprets almost before he has expressed a wish. A sign from the despot in its front and the band becomes a co-ordinate thing, every unit blending to a nicety, or else, like a wave into spray, it dashes to pieces, brass, reed, and wood all wrangling and shrieking as mortal enemies. The baton beckons, and, in a great silence, a piccolo wails forth, to be answered by a pipe bidding it hold its peace. A clarinet interposes with a voice of authority, other flutes come to the aid of their comrade, a silvery triangle tinkles above the growing din, all the noise can be kept back no longer, and the rousing strains of the "Brooklyn Cake Walk" issue in full panoply. And calm amidst it all, controlling the frenzy, is Sousa, now with a turn of the wrist waking the echoes that slumber in the gaping mouth of a trombone, now calling on a silent reed to shrill out. At one moment he creates a whirlwind of sound, the next he solves it into thinnest air.

Band conducting is one of the fine arts. From the small number who rise to prominence it may be concluded that intuition is needed, and more than intuition, namely, a spark of the divine which burns in the heart of the world. Dryden sang an eternal truth in this:—

From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran.
The diapason closing full in Man.

In Music soul speaks to soul freed from all the gross obstacles which hinder such communication in work-a-day life. Conductors are lords of this spirit world. Wherefore to them be all honours and praise.

MR. SOUSA'S BAND.

A ROYAL COMMAND AND THE MANCHESTER ENGAGEMENT.

Messrs. Forsyth Brothers announce that, owing to a Royal command to play at Windsor Castle on Saturday evening next, Mr. Sousa's band will be unable to fulfil their engagement at the Free-trade Hall. As soon as possible a new date will be fixed and arrangements made for the convenience of those who have already purchased tickets.

SOUSA AND HIS BAND.

The Sousa concerts were a great success. That was inevitable. There is so much excitement about this band, outside the limited circle which is always interested in music; its merits are so effectively proclaimed from the housetops, and its business management so excellent; while its performances give so much universal pleasure that a crowded hall was assured. The entrances to balcony, gallery, and other parts of the building were therefore besieged at both performances, though the body of the hall was on neither occasion quite full.

The concerts evoked all the enthusiasm that was witnessed when Mr. Sousa paid Southport a visit in 1901. Each number had to be supplemented by its little after-piece, and the promptitude with which the conductor met the call of "encore" undoubtedly pleased the audience. Indeed, most people will agree with the novelty of the American style. The hall resounds with clapping and "bravos"; the combined compliment and desire for more is obvious; Mr. Sousa at once acknowledges it, and the "Washington Post" or "Il Capitano" is rattled off while another conductor would have been arguing with the audience in slowly repeated bows. But as to the music, the audience as a whole evidently does not forget what some others are apt to do. The band must be judged by the proper standard—that is, as a military band, not as an orchestra, nor as an instrument for expressing the greatest amount of abstract tonal beauty or emotion. That is, we must look at it from the point of view of the audience. The particular items which were most admired were Sousa's own march, "Imperial Edward," "The Washington Post," and his other brisk, tuneful compositions. The music is always bright, and simple, and well contrasted; the performance is accurate and precise, and the piece is bustled through whilst the hearers are still in the glow of their enthusiasm. But of the empire which these marches have taken over our open-air music it is unnecessary to speak. It is more real, more apparent than the Morganisation of our steam-boats. The novelties of some of the pieces were no less popular. Personally we should not care to see our Coldstream or Grenadier Guards—perhaps the two best types of the British military band—develop a taste for whistling and singing; for a prodigiously clever interlude on the kettle-drum; or gun-shots in descriptive pieces of the "Chase of the Lion" type. But then "Down South" has created or developed a taste for these things, and the point is the British public enjoys them. Mr. Arthur Pryor's trombone solo was again a much applauded item, and a "Danse Ecotica," by Mascagni, Berlioz "Carnaval Romaine," and a tone-picture by Rubinstein called "Kammenoi Ostrow" were the more serious musical efforts of the concert, which the band performed with much spirit. Two soloists lent variety to the concerts. Miss Estelle Liebbling sang, David's "Thou Brilliant Bird" with an éclat which was immensely admired; and Miss Maud Powell played two movements from a Mendelssohn violin concerto. Though this music was strongly contrasted with much that made the concert popular, the applause was never more emphatic during the evening than at the close of the allegro, which was the second movement. The performance was all that high technical skill, and the and spirit could make it, and the

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20 JAN. 1903

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THE KING AND SOUSA.

A Command Performance on Saturday.

Mr. J. P. Sousa has received a command from the King to give a concert on Saturday night at Windsor Castle, and, needless to say, the popular conductor, as well as his band, is delighted at the honour. Mr. Sousa's manager stated last night to a "Daily Chronicle" representative that the command might not be particularly gratifying to the music-lovers of Manchester, who had purchased £600 worth of tickets for the concerts to be given there on the day selected by his Majesty, but arrangements were now being made for the band to visit that city early in the spring.

The special train conveying Mr. Sousa and his sixty instrumentalists will leave Sheffield on Saturday afternoon at four o'clock, and will arrive at Windsor four hours later. The concert will commence at ten o'clock, and is expected to last an hour and a half. On Sunday morning at half-past two a special train, fitted with sleeping compartments, leaves Windsor, and at ten o'clock reaches Chester, where breakfast will be served. From Chester the party proceed to Holyhead, and thence to Cork, where they give a concert on Monday night. On Tuesday Mr. Sousa proceeds to Dublin, to attend a command performance at the Castle.

SOUSA.
A GREAT RECEPTION AT PRESTON.

Sousa is still all the rage. He is the Napoleon of conductors—and of showmen. The public in his France and his bandsmen are his soldiers. No general ever made



greater demands upon his men than does Sousa, and no army ever responded with such willingness. Following upon his visit to Southport, Sousa yesterday gave two concerts in the Public Hall, Preston, and at neither was there a break in the music excepting for a few minutes at the intervals. The audiences were vast at each performance, and the storm of applause which followed the cessation of each item was promptly stifled by an encore which called for another one, until the items on the programme were increased from nine to thirty. And if Sousa has no rival as a conductor, the players are unrivalled as executants. The power his baton commands is tremendous, but the harmony is ever perfect. Sousa's own music was played with a familiarity, and it de-

'ABERDEEN EVENING EXPRESS,'
Aberdeen.

Dated Jan 30 1903

The Sousa Band Concert



J. PHILIP SOUSA.

Sousa, who appears with his famous band in the Music Hall on Monday, 9th February, has at least a dozen gestures which no other conductor has ever thought of. Perhaps his most fetching attitude is that which he assumes during a sentimental passage, when, resting on the left foot, the right stretches carelessly behind him, lightly poised on the toes. Anon he tugs at his clarinetists with his white-gloved left hand as though to drag their sweetness from them. Then, stepping to the extreme right of the red, baize-covered platform—an admirable setting for the lithe trim form in the neat blue uniform—the heels are brought together with military precision, and a vigorous up and down swaying of the baton serves to punctuate the insistent rhythm of "Hands Across the Sea," or the "El Capitano" march. Another change, and, with head cocked knowingly on one side, he slashes delicately with a sideways motion at his team—for all the world like a skilful whip flicking a fly off the ear of a lagging leader. As a conductor, Sousa has decidedly no equal. As to his music, that certainly needs no describing at this time of day. If it is not quite so original as his conducting, it probably would not be so effective if it were. And perhaps even here again he might give his rivals a hint or two—as to the sovereign virtues of directness and simplicity, for instance, the charm of unsophisticated melody, and the joy of frankly comprehensive harmony.

Sousa at the Stockport Armoury
A NIGHT OF MARCH MUSIC.

Sousa will long be remembered in Stockport now that he has visited the borough and given lovers of march music a taste of his quality. His fame had long preceded him, and even a little boy in the street with a taste for music has whistled as he walked snatches of the "Washington Post" and other exhilarating compositions of the "March King." It is therefore not surprising that the Armoury should be filled on Friday night from one end to the other with a warmly appreciative audience. Sousa's combination is of course not an orchestra but a band. Although originally an orchestral performer, his musical environment has been that of the military band, and of course the march is the class of music with which he has been chiefly associated. By his march compositions he has gained the name of the "March King," and by his magnetic force, power, and skill as a conductor, he has created a band which is unique of its kind. The performance on Friday night commenced with an overture, "Carnival Romaine," by Berlioz, and an encore resulted in a spirited little march of his own composition being played, which met with a warm reception. The programme was well arranged to avoid monotony, for in the concert room there may be too much of any one kind of music, however excellent it may be. The next item was a trombone solo, "The Blue Bells of Scotland," by Mr. Arthur Pryor, one of the trombone players in the band. We have never heard so sweet a tone brought out of this instrument, and probably never such elaborate variations. As a second piece, in response to the call of the audience, the ear was tickled by that popular little melody, "The honeysuckle and the bee," with whistling accompaniment by a large portion of the band. After this a suite by Sousa, "Maidens Three," delineating "The Coquette," "The Summer Girl," and "The Dancing Girl," gave a fine scope for the band, but more especially the wood instruments. So delighted was the audience with this that Sousa followed with "The Washington Post," and the first few notes were enough to cause a hum of pleasure to buzz through the hall. The cymbal and drum parts came in most effectively. A soprano solo by Miss Estelle Liebbling followed, with flute obligato by Mr. Marshall Lupsky. Not so much in strength and sweetness as in power of manipulation of voice does Miss Liebbling excel as a vocalist. "In the realms of the dance," a mosaic on famous waltz themes, one of Sousa's own compositions, was a very interesting piece of musical weaving, but more directly to the taste of the audience was the encore, which took the form of a mixture of popular melodies and marches, from "Soldiers of the Queen" to "Rule Britannia," the rendering of the latter, which closed this performance, being particularly well done. After an interval came the novelette, "Siziletta," by Von Blon, and the march "Imperial Edward," in the concluding part of which the brass instruments and drum came to the front of the platform, where their full power was splendidly exhibited. One of Sarasate's compositions was then played by Miss Maud Powell, and the way she manipulated the bow on the violin strings was a pleasure both to see and hear. The concert was brought to a termination by a full band performance of plantation songs and dances, in which the "Kentucky Home" on the cornet and a splendid imitation of a clog dance were some of the prominent features. The night's entertainment was a great treat, and showed to what marvellous pitch of perfection a band can be brought by a skilful trainer. Sousa is a man who knows how to catch the popular ear and his marches are distinctly characteristic; they are of that indefinable quality we now designate as Sousaesque. There was nothing demonstrative in his conducting. He was quiet and self-possessed. At times he would turn to the right and face the brass instruments whose turn it was to play; and then to the left to the reed instruments. Occasionally, when some fiery march was being played, he would step back from his stand, lower his baton, and give three or four jerky cuts as if striking a drum, while again he would swing his arms gently like a schoolboy, both going forward.

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Dated Jan 30

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SOUSA'S BAND.—Mr John Philip Sousa and his American Band, who appear in the City Hall on 7th February, has received the Royal command to play at Windsor Castle on Saturday evening next. The concert will be given in the Waterloo Chamber and a brilliant audience will be present. In consequence of this Royal concert Mr Sousa will be unable to give his two concerts announced for the Free Trade Hall, Manchester, on the same date, the advance bookings for which already amount to £600. He has arranged, however, to return to Manchester for four concerts within a week or two. It will be recalled that Mr Sousa was commanded to Sandringham a year ago when His Majesty presented the Royal Victorian medal to this celebrated American composer. An interesting coincidence lies in the further announcement that Mr Sousa has received the viceregal command for an evening concert at Dublin Castle on the following Tuesday.

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SOUSA AND HIS BAND.

The Sousa concerts were a great success. That was inevitable. There is so much excitement about this band, outside the limited circle which is always interested in music; its merits are so effectively proclaimed from the housetops, and its business management so excellent; while its performances give so much universal pleasure that a crowded hall was assured. The entrances to balcony, gallery, and other parts of the building were therefore besieged at both performances, though the body of the hall was on neither occasion quite full.

The concerts evoked all the enthusiasm that was witnessed when Mr. Sousa paid Southport a visit in 1901. Each number had to be supplemented by its little after-piece, and the promptitude with which the conductor met the call of "encore" undoubtedly pleased the audience. Indeed, most people will agree with the novelty of the American style. The hall resounds with clapping and "bravos"; the combined compliment and desire for more is obvious; Mr. Sousa at once acknowledges it, and the "Washington Post" or "Il Capitano" is rattled off while another conductor would have been arguing with the audience in slowly repeated bows. But as to the music, the audience as a whole evidently does not forget what some others are apt to do. The band must be judged by the proper standard—that is, as a military band, not as an orchestra, nor as an instrument for expressing the greatest amount of abstract tonal beauty or emotion. That is, we must look at it from the point of view of the audience. The particular items which were most admired were Sousa's own march, "Imperial Edward," "The Washington Post," and his other brisk, tuneful compositions. The music is always bright, and simple, and well contrasted; the performance is accurate and precise, and the piece is bustled through whilst the hearers are still in the glow of their enthusiasm. But of the empire which these marches have taken over our open-air music it is unnecessary to speak. It is more real, more apparent than the Morganisation of our steam-boats. The novelties of some of the pieces were no less popular. Personally we should not care to see our Coldstream or Grenadier Guards—perhaps the two best types of the British military band—develop a taste for whistling and singing; for a prodigiously clever interlude on the kettle-drum; or gun-shots in descriptive pieces of the "Chase of the Lion" type. But then "Down South" has created or developed a taste for these things, and the point is the British public enjoys them. Mr. Arthur Pryor's trombone solo was again a much applauded item, and a "Danse Esotica," by Mascagni, Berlioz "Carnaval Romaine," and a tone-picture by Rubinstein called "Kammenoi Ostrow" were the more serious musical efforts of the concert, which the band performed with much spirit. Two soloists lent variety to the concerts. Miss Estelle Lieblich sang, David's "Thou Brilliant Bird" with an ecstacy which was immensely admired; and Miss Maud Powell played two movements from a Mendelssohn violin concerto. Though this music was strongly contrasted with much that made the concert popular, the applause was never more emphatic during the evening than at the close of the allegro, which was the second movement. The performance was all that high technical skill, and vigour, and spirit could make it, and the high reputation of the performer was amply borne out.

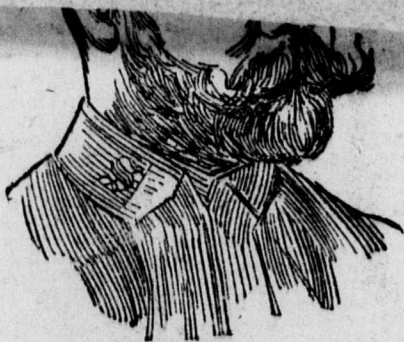
Mr. Sousa and his band, who were to have given two concerts in Manchester on Saturday next, have been commanded to perform before the King at Windsor on that date. The concerts arranged have consequently been postponed.

SOUSA.
A GREAT RECEPTION AT PRESTON.

Sousa is still all the rage. He is the Napoleon of conductors—and of showmen. The public is his France and his bandmen are his soldiers. No general ever made



greater demands upon his men than does Sousa, and no army ever responded with such willingness. Following upon his visit to Southport, Sousa yesterday gave two concerts in the Public Hall, Preston, and at neither was there a break in the music excepting for a few minutes at the intervals. The audiences were vast at each performance, and the storm of applause which followed the cessation of each item was promptly stifled by an encore which called for another one, until the items on the programme were increased from nine to thirty. And if Sousa has no rival as a conductor, the players are unrivalled as executants. The power his baton commands is tremendous, but the harmony is ever perfect. Sousa's own music was played with the boldness of familiarity, and it delighted the audiences even more than did the selections from the masters. At least more enthusiasm followed in its wake. Only in such a magnificent hall as Preston possesses could Sousa do himself justice. Mr. John Beech is to be complimented upon his enterprise in bringing Sousa once more to the Public Hall, and those who attended yesterday's concerts will join in the hope that he met with a just reward.



J. PHILIP SOUSA.

Sousa, who appears with his famous band in the Music Hall on Monday, 9th February, has at least a dozen gestures which no other conductor has ever thought of. Perhaps his most fetching attitude is that which he assumes during a sentimental passage, when, resting on the left foot, the right stretches carelessly behind him, lightly poised on the toes. Anon he tugs at his clarinettists with his white-gloved left hand as though to drag their sweetness from them. Then, stepping to the extreme right of the red, baize-covered platform—an admirable setting for the lithe trim form in the neat blue uniform—the heels are brought together with military precision, and a vigorous up and down swaying of the baton serves to punctuate the insistent rhythm of "Hands Across the Sea," or the "El Capitano" march. Another change, and, with head cocked knowingly on one side, he slashes delicately with a sideways motion at his team—for all the world like a skilful whip flicking a fly off the ear of a lagging leader. As a conductor, Sousa has decidedly no equal. As to his music, that certainly needs no describing at this time of day. If it is not quite so original as his conducting, it probably would not be so effective if it were. And perhaps even here again he might give his rivals a hint or two—as to the sovereign virtues of directness and simplicity, for instance, the charm of unsophisticated melody, and the joy of frankly comprehensive harmony.

Sousa at the Stockport Armoury
A NIGHT OF MARCH MUSIC.

Sousa will long be remembered in Stockport now that he has visited the borough and given lovers of march music a taste of his quality. His fame had long preceded him, and even a little boy in the street with a taste for music has whistled as he walked snatches of the "Washington Post" and other exhilarating compositions of the "March King." It is therefore not surprising that the Armoury should be filled on Friday night from one end to the other with a warmly appreciative audience. Sousa's combination is of course not an orchestra but a band. Although originally an orchestral performer, his musical environment has been that of the military band, and of course the march is the class of music with which he has been chiefly associated. By his march compositions he has gained the name of the "March King," and by his magnetic force, power, and skill as a conductor, he has created a band which is unique of its kind. The performance on Friday night commenced with an overture, "Carnaval Romaine," by Berlioz, and an encore resulted in a spirited little march of his own composition being played, which met with a warm reception. The programme was well arranged to avoid monotony, for in the concert room there may be too much of any one kind of music, however excellent it may be. The next item was a trombone solo, "The Blue Bells of Scotland," by Mr. Arthur Pryor, one of the trombone players in the band. We have never heard so sweet a tone brought out of this instrument, and probably never such elaborate variations. As a second piece, in response to the call of the audience, the ear was tickled by the popular little melody, "The honeysuckle and the bee," with whistling accompaniment by a large portion of the band. After this a suite by Sousa, "Maidens Three," delineating "The Coquette," "The Summer Girl," and "The Dancing Girl," gave a fine scope for the band, but more especially the wood instruments. So delighted was the audience with this that Sousa followed with "The Washington Post," and the first few notes were enough to cause a hum of pleasure to buzz through the hall. The cymbal and drum parts came in most effectively. A soprano solo by Miss Estelle Lieblich followed, with flute obligato by Mr. Marshall Lupsky. Not so much in strength and sweetness as in power of manipulation of voice does Miss Lieblich excel as a vocalist. "In the realms of the dance," a mosaic on famous waltz themes, one of Sousa's own compositions, was a very interesting piece of musical weaving, but more directly to the taste of the audience was the encore, which took the form of a mixture of popular melodies and marches, from "Soldiers of the Queen" to "Rule Britannia," the rendering of the latter, which closed this performance, being particularly well done. After an interval came the novelette, "Sizilella," by Von Blou, and the march "Imperial Edward," in the concluding part of which the brass instruments and drum came to the front of the platform, where their full power was splendidly exhibited. One of Sarasate's compositions was then played by Miss Maud Powell, and the way she manipulated the bow on the violin strings was a pleasure both to see and hear. The concert was brought to a termination by a full band performance of plantation songs and dances, in which the "Kentucky Home" on the cornet and a splendid imitation of a clog dance were some of the prominent features. The night's entertainment was a great treat, and showed to what marvellous pitch of perfection a band can be brought by a skilful trainer. Sousa is a man who knows how to catch the popular ear and his marches are distinctly characteristic; they are of that indefinable quality we now designate as Soussesque. There was nothing demonstrative in his conducting. He was quiet and self-possessed. At times he would turn to the right and face the brass instruments whose turn it was to play; and then to the left to the reed instruments. Occasionally, when some fiery march was being played, he would step back from his stand, lower his baton, and give three or four jerky cuts as if striking a drum, while again he would swing his arms gertly like a schoolboy, both going forward and both backward at the same time. But of that overpowering, passion-tearing energy which we have seen in some conductors there was none. We congratulate Messrs. Nield and Son, who had charge of the local arrangements, on the general success of this first visit of Sousa to the town.

particularly gratifying to the music-lovers of Manchester, who had purchased £600 worth of tickets for the concerts to be given there on the day selected by his Majesty, but arrangements were now being made for the band to visit that city early in the spring.

The special train conveying Mr. Sousa and his sixty instrumentalists will leave Sheffield on Saturday afternoon at four o'clock, and will arrive at Windsor four hours later. The concert will commence at ten o'clock, and is expected to last an hour and a half. On Sunday morning at half-past two a special train, fitted with sleeping compartments, leaves Windsor, and at ten o'clock reaches Chester, where breakfast will be served. From Chester the party proceed to Holyhead, and thence to Cork, where they give a concert on Monday night. On Tuesday Mr. Sousa proceeds to Dublin, to attend a command performance at the Castle.

that Mr. Sousa was... year ago when His Majesty presented the Royal Victorian medal to this celebrated American composer. An interesting coincidence lies in the further announcement that Mr. Sousa has received the vice-royal command for an evening concert at Dublin Castle on the following Tuesday.