

# THE INDIANAPOLIS JOURNAL

## FAIR IS THE MECCA

WEDNESDAY RECORD OF ATTENDANCE IS BROKEN.

Twenty-Five Thousand People Make a Spectacle in the Field and in the Grand Stand.

IDEAL DAY FOR THE BIG CROWD

ATTRACTIONS ABUNDANT FOR ENTERTAINMENT OF SPECTATORS.

Greatest Display of the Progress of Farm and Shop in the History of the State.

SOUSA'S BAND IS A BIG CARD

MUSIC AND RACES FILL GRAND STAND TO OVERFLOWING.

To-Day's Attendance Promises to Exceed Any Single Day—Hotels Full and City Crowded.

AT THE FAIR TO-DAY.

—Morning—

Awards on fine horses (light harness and saddle).....9:00  
Live stock sweepstakes in front of grand stand.....9:00  
Display of cut flowers.....9:00  
Band concert.....9:00

—Afternoon—

Races—2:20 trot, 2:13 pace, 2:25 trot, free-for-all pace and Kentucky Stock Farm purse, pacing division.....12:30  
Sousa's band.....1:30

—Night—

Sousa's band.....8:00

Twenty-five thousand people passed through the turnstiles at the jubilee state fair yesterday, viewed the numerous agricultural and mechanical exhibits, witnessed the fast work of the trotters and pacers on the track, liberally patronized the refreshment stands and in general got what they went for—an old-fashioned good time.

The estimate that fixes the crowd at 25,000 is, of course, approximate. The officials of the fair were too busy counting money to make exact figures on the attendance. Secretary Charles Downing, Treasurer Langrange and others familiar with the capacity of the grounds and the crowds of former years, place the day's attendance at something like the figure given. One thing is certain, the crowd was far and away ahead of anything ever known on a Wednesday of fair week. It was in size the kind of crowd that usually takes in the last two days of the exposition.

"This day," said Secretary Downing, as he flitted from one place to another, constantly besieged by questions and inquiries about every conceivable matter having relation to the exposition, "is the banner day in the history of Indiana fairs. We never knew anything like it before. To say that we are pleased is drawing it mildly. Everything so far has passed off as smoothly as our most sanguine wishes could have anticipated. I attribute the success of the jubilee fair to four things.

"The prosperity of the farmers who have harvested the finest crops in years, and who have consequently dollars this year is perhaps the most important factor. The beautiful weather, that is ideal for an open-air celebration, is responsible for the success almost as much. If it continues I would be almost afraid to make predictions on the attendance for the rest of the week. The character and number of the exhibits of all

kinds is the third reason. No State fair ever had as many interesting and at the same time significant displays of all sorts of agricultural and mechanical productions as are on exhibition at this one. People who came here with the idea of taking an idle glance at anything that might strike their fancy, remain to study and examine closely machinery, vehicles, new inventions, food products, fine stock and other things that are eloquent of the growth and prosperity of Indiana. The fourth reason for our success is John Philip Sousa. Did you ever hear of any State fair having the famous band leader as an attraction? Thousands are undoubtedly attracted by the desire to see the leader and to hear the music of his renowned band. Of course there are other reasons, but these are the most important elements of our success."

PEOPLE A SPECTACLE.

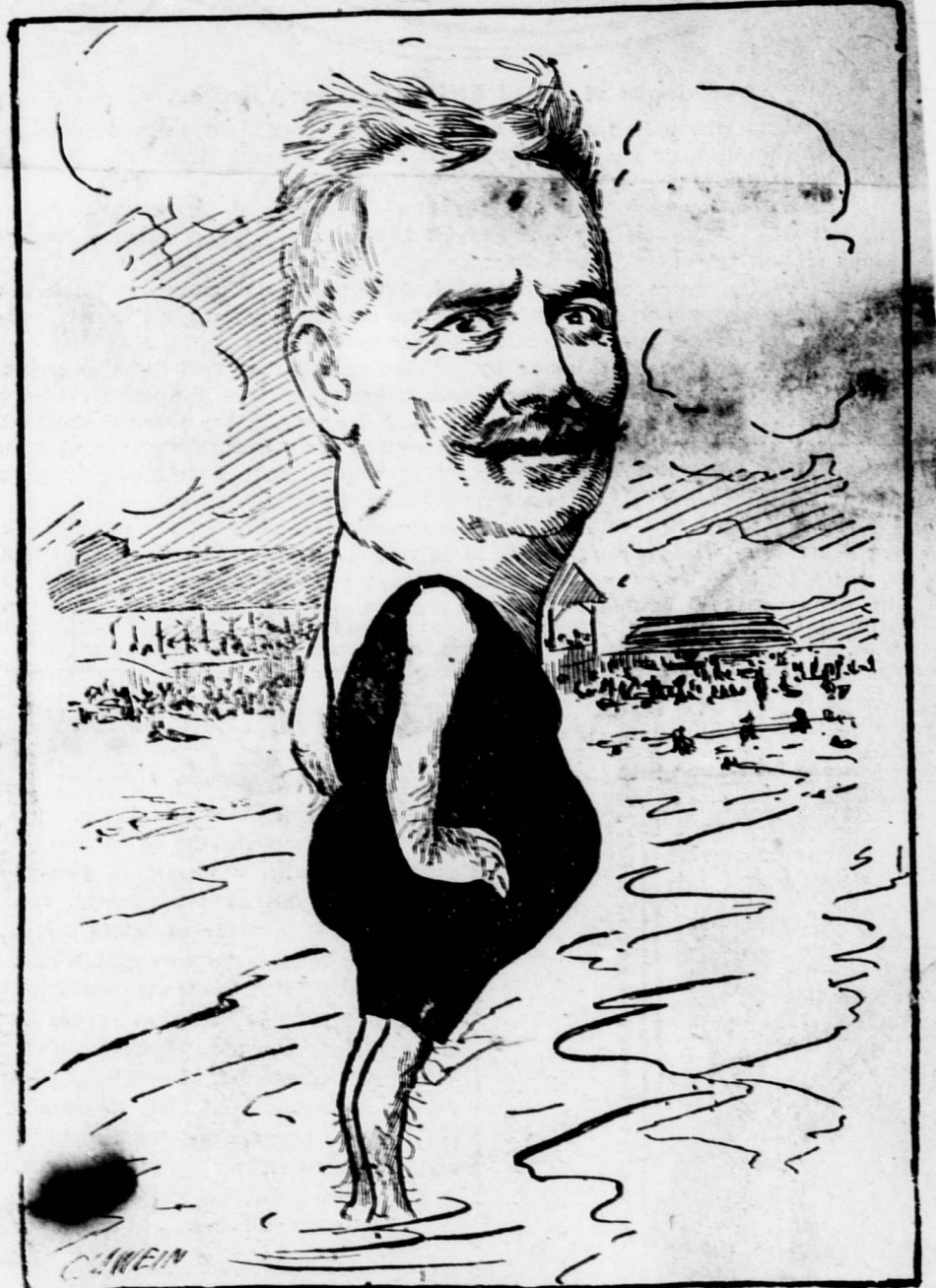
Those unused to judging the size of crowds would have placed the fair attendance of yesterday at any figure from 20,000 to 50,000. The fair grounds is a big place, and covers a lot of territory, but wherever the eye traveled there were people, people, always people, always moving, shifting, drifting from one place of interest to another, a kaleidoscopic, moving-picture sort of crowd that was, in the abstract, a spectacle. In the concrete it was units of people intensely interested in the business or enjoyment at hand. The long, wide street along which are the principal exhibits was a mass of people all afternoon. From the grand stand at the east end of the street to the midway of the sideshow tents at the west end beyond the hall of fine arts there moved continually all sorts and conditions of men, women and children; the farmer with a keen eye for suggestions in his business and another no less keen to guard against the alluring talky-talk of the fakir; the city man making no secret of his surprise at the magnificent display of the output of shop and field; the farmer's wife making for the great show of fruits, jellies and home-made bread in the table-luxuries department and watching with eyes big with surprise the newest things in dresses as displayed by her sisters of the city.

As on the first day there were children everywhere—youngsters of all sizes and ages and various stages of cleanliness. They tugged at the restraining hands of parents, poked their small, candy-smear faces in every nook and corner, regarded the sideshow "spellers" with wide-open, amazed eyes, made comments on everything and everybody and were a most interesting as well as numerous feature of the big day.

If the throngs on Exhibit street were surprising, the crowded condition of the grand stand from immediately after the

(CONTINUED ON PAGE 8, COL. 1)

## A Hero On the Beach.



JAMES B. CAMP.

One of the heroes on the beach at Atlantic City is James B. Camp. He is a well-known figure in his bathing suit. A season at the sea shore with a gallant life saving act by Mr. Camp would indeed be incomplete and this is no exception. The other day Mr. Camp rescued a man and woman in the ocean in the presence of a great and enthusiastic multitude. Mr. Camp, by the way, is hobnobbing with celebrities. Recently he attended a dinner given by John Philip Sousa in honor of his literary colleague Hallie Erminie Rives, "Heart Courageous." After his stay at Atlantic City Mr. Camp will go to New York, where he expects to book some star attractions for next season. He will go after the Grau grand opera company, Mascagni, the Victor Herbert orchestra for a season of four weeks, the Castle Square Opera Company, Creatore, the new Italian bandmaster, and others. He will not return until September.



AL

# The Indianapolis Sentinel, Friday, September 19, 1902.

## SOUSA'S CLOSING CONCERT.

### Audience Saves Best Applause for Miss Estele Liebling.

Driven by the inclemency of the weather from the fair grounds to the city, John Philip Sousa and his magnificent organization of band soloists played in Tomlinson hall last night to a delighted audience that more than half filled the auditorium.

The program was a charming and characteristic grouping of choice selections, not the least striking being the "Maidens Three" suite and the "Imperial Edward" march, both recent productions of the March King's prolific musical genius and variable with many of those delightful shadings that have made Sousa's compositions so generally popular through all the world of music.

The excellence of Sousa's band as a whole has become so distinctly marked and his leadership so recognized as that of the representative American musician that no other conductor or band organization can be said at this time and in this country to have so large a following of the lovers of the best in music.

Added to the perfect musicianship of the membership of this splendid band the elements that have gone farther than any other to insure its broadest success at home and abroad have been the superb method of its leader and the unvarying discipline he has maintained since he first called his chosen players together nearly twelve years ago.

The story of last night's concert would be but half told without reference to Miss Estele Liebling, the solo artiste of the evening. She sang Lakne's exquisite song, "The Indian Girl," and responded to an enthusiastic encore with "Snow Baby," a charming excerpt from one of Sousa's creations.

Her second number was vouchsafed quite as hearty recognition as her first. It was "The Nightingale," by Albeschaft.

Miss Liebling, who is the vocal soloist this season for all of Sousa's indoor concerts, has the artistic temperament, is magnetic, is endowed with a pure soprano voice of exceptional range and adequate power and is blessed with a most attractive stage presence. In her singing she displayed warmth, refinement and fitness. No singer, who has appeared in Indianapolis for many seasons has more easily and completely captivated her audience.

## The Indianapolis

Sept. 18-1902.

### HEAR SOUSA AND HIS BAND.

#### Crush Near Grand Stand Breaks Last Year's Record.

If there was any one in doubt yesterday or last night as to the popularity of Sousa and his band a look at the throng would dispel that idea. As early as 6:30 the cars bound for the concert were loaded and from that on until after 8 a constant stream of street cars unloaded their burdens at the gates.

Every one was bent on enjoying the music and the applause at the end of each number on the program testified to the excellence of the music. Indianapolis audiences have had many opportunities in the last year to listen to good music and are becoming good judges so that Mr. Sousa and his men can feel that they have scored another hit. There will be two more concerts today by the band, one in the afternoon, beginning at 1 o'clock, with the following program:

Grand Festival Overture Founded on Theme "How Can I Leave Thee?".....Lassen

Ballet Suite—"Sylvia".....Delibes

Piccolo Solo—"The Nightingale".....Mollenhauer

Mr. Marshal Lufsky.

Excerpt from "Tannhauser".....Wagner

Impassive Piece—"Forge in the Forge".....Michaelis

INTERMISSION.

Grand Fantasia—"Scenes from El Capitan".....Sousa

Trombone Solo—"Love Thoughts".....Pryor

Mr. Arthur Pryor.

(a) "A Southern Jollification".....Kunkel

(b) March—"Imperial Edward" (new).....Sousa

(Dedicated by special permission to His Gracious Majesty, Edward VII.)

Grand Coronation March.....Meyerbeer

The night concert will begin at 8 o'clock and contains several new pieces by Sousa that are said to be in his best style. The program is as follows:

Excerpts from "Siegfried".....Wagner

Suite—"Maidens Three" (new).....Sousa

(a) "The Coquette."

(b) "The Summer Girl."

(c) "The Dancing Girl."

Fluegelhorn Solo—"Bright Star of Hope".....Robaudi

Mr. Franz Helle.

"Remembrances of Stephen Foster".....Cappa

Grand Fantasia—"Highland Songs and Dances".....Godfrey

INTERMISSION.

Bourree and Gigue—"Much Ado About Nothing" (new).....German

Trombone Solo (original air and variations)—"The Virtuoso".....Pryor

Mr. Arthur Pryor.

(a) Tone Picture—"At the Old Grist Mill".....Miller

(b) March—"Imperial Edward" (new).....Sousa

(Dedicated by special permission to His Gracious Majesty, Edward VII.)

March—"March Past of the Old Brigade".....Reeves-Thiel

## A MUSICAL BALL GAME WAS SEEN

Base Ball Was the Sunday Feature at Inlet Park.

### THE ONLY SOUSA DID HIS BEST

The crack base ball club of the Sousa Band lined up against the old-time champions, the Rivertons, yesterday, and succeeded in beating them to the tune of 11 to 7. It was a fine game all the way through, and those who paid the price were not disappointed.

John Philip Sousa was there and coached his team on to victory, and it might be said here that the band leader is a fair ball player himself.

"The Miller Boys," the two school-boys of "Lovers' Lane," who will be seen on Young's Pier, next week, were in the points for the Sousa team and they played a fine game. Highly was quite an enigma to the Sousa boys until the seventh, when he was pounded all over the lot for seven hits. Miller pitched a steady game all the way through.

#### The Score.

#### SOUSA'S BAND.

	R.	H.	E.
P. Sousa, 1b	2	3	0
T. Levy, lf	1	1	1
Wardwell, 3b	3	4	0
A. Levy, 2b	1	4	0
W. Miller, c	1	1	1
G. Miller, p	0	3	0
H. Higgins, ss	1	2	1
Bauer, cf	1	0	0
Rielly, rf	1	1	0
Totals	11	19	3

#### RIVERTON.

	R.	H.	E.
McFetridge, ss	2	4	0
Hackett, c	1	1	0
Lucas, 3b	1	0	2
Allen, rf	0	1	0
Highly, p	0	1	0
Turner, 2b	2	2	0
Moore, lf	0	1	1
Bair, 1b	0	1	0
Howett, cf	1	0	0
Totals	7	12	3



# PITTSBURGH'S EXPOSITION OPENED LAST NIGHT FOR ANOTHER SEASON.

Fourteenth Annual Exhibition Was Inaugurated With Sousa's Famous Band as the Musical Attraction—There Are More Exhibits in the Big Display at the Point Than in Any Previous Year of Its History—Money Involved Is Estimated at More Than \$1,000,000—A Large Audience Was Present.

The fourteenth annual show held by the Pittsburgh Exposition society opened last night in the midst of great popular enthusiasm. In many respects the show this year excels all previous ones, and it is in every way the equal of any others. The huge buildings of the society have been all done over during the summer, and the stalls and booths of the exhibitors have been decorated, painted and draped until they are veritable bowers of beauty. Electric lights have been strung about with lavish hand, and twinkle from every spot where their presence may add to the striking ensemble.

Last night the people started gathering early, and when the first concert began at 7:30 o'clock seats in the music hall were well filled, and the crowd was pouring in with the steady, resistless rush of a torrent. Long before the first concert was finished there was not a seat to be had, and hundreds of people were standing about the side aisles and against the walls. It is said that 5,500 people fill the music hall to about its capacity. When the hall was filled last night it is safe to say that at least as many people were standing outside about the doorways and wandering past the exhibits as were seated inside.

The music hall is very well lighted and very prettily decorated. The walls are hung with pink and white bunting, in long lines reaching from floor to ceiling. From the center of the ceiling, just above the huge chandelier which illuminates that part of the hall, hundreds of yards of the pink and white bunting are hung to each wall, completely hiding the ceiling, and making a very pretty effect under the glow of the electric lights. Matting has been laid along the aisles, so that the movements of the crowd passing and repassing does not break in on soft parts of the music, as was the case last season.

#### Sousa Popular as Ever.

John Philip Sousa and his great band constitute the musical attraction for the first two weeks of the Exposition. Even without the other attractions at the Point show the personal following which the famous bandmaster has would insure large crowds. Last night proved that Pittsburgh people are lovers of Sousa and the kind of music which is looked for from his band. The notable organization is as good as ever, and gave a very fine concert. Sousa is much the same as in former seasons when his band has been a part of the annual musical attraction at the Exposition. Last night he was as smiling and affable as ever, and presented the same cheerful mien people have grown to expect from him.

The musical program was typically Sousa, teeming with light, dainty compositions, interspersed with works of a more serious nature and more musical weight. The opening number was Rossini's overture from "William Tell," a beautiful orchestral composition and one eminently suited to the band. Then came a light and very attractive suite from the pen of the conductor himself, followed by a trombone solo by Arthur Pryor, the noted

player who has for years been an attraction with the March King. Two or three numbers more finished up the first part of the program, and then the thousands of people thronged out to enjoy the delights of the exposition before the next concert commenced.

People still kept coming, so that before the hour of intermission between concerts had passed it became difficult to pass along the aisles with any comfort. At 9:30, when the second concert commenced, the aisles were still filled with a moving, gazing throng, and every bit of room in the music hall had been filled.

#### Last Year's Record Equalled.

Last year was the biggest opening year in point of crowds, and it is said that this season there were practically as many people as last year. The last season opening-night crowd numbered close to 15,000, and it was estimated that there were nearly as many last night.

There are 127 exhibits at the Exposition this year, which is 42 of an increase over last year, and just 30 more than were ever shown at the Point show before. These 127 exhibits cover about 125,000 square feet of space, and their estimated value is about \$500,000. Goods and materials have been imported from Paris, London and Berlin by the exhibitors, and are exposed with careful attention to making the best possible show. Every available inch of space in the immense halls is filled, for the first time in the 14 years of the society's history.

The character of the exhibits and the appearance of the booths this year are much above the average ever attained before. One exhibit, which it required some six weeks to set up, is valued at about \$5,000. The booths have all been decorated freshly, and liberally strung with electric lights, so that the only dark spots about the entire place are those places which are covered with some special purpose in keeping the light out.

#### Thousands of Electric Lights.

It is estimated that there are close to 10,000 electric lights about the buildings. The society has put some 5,000 incandescent lights about in the general lighting, and it is said that the exhibitors have fully 3,000 more of the same kind. Besides the incandescent lights there are scores of huge arc lights casting their white radiance all about. In many small ways the huge buildings have been improved and bettered. Decorations have been generally all done over, not only by the society, but also by the booth-owners, so that last night there was not a single sign of anything tawdry, dirty or out of place. Some 15,000 yards of bunting were used in the decoration of the music hall alone.

A most marked improvement is noticeable in the condition of machinery hall. In this building all exhibits of machinery and mechanical contrivances are kept. Formerly many of the exhibits were dirty, and no effort was made to keep the place clean enough for a woman clad in light garments to venture near them with impunity. This year everything of that kind is changed. The booths have been done over, everything is kept clean, and the most fastidious person can enter with the surety of escaping unsullied.

The shows which always make up a part of the exposition are better this year than usual. All are of good character and are managed with great care. The

merry-go-round, which for years has occupied a space at the end of the music hall, still stands in the same locality, but a little nearer the river this year. It has been all rebuilt, and is in excellent condition.

#### Many New Pleasure Devices.

There are also a toboggan slide and a roller coaster in this space at the end of Music hall, which is liberally lighted and provided with ample board walks which enable the crowds to get about with ease and comfort. A new show located in the same place is known as the haunted swing. A crowd of people are taken inside a room and seated in a huge swing, and then turned over much in the manner made familiar under the title of "looping the loops." The chief difference is that in this haunted swing the room, and not the swing, turns about, though the illusion is so perfect that one does not readily determine how it is being done. Among the other attractions are dancing marionettes, Mt. Pelee in eruption, a laughing gallery and "Darkness and Dawn." The laughing gallery is an arrangement of convex and concave mirrors so that every object reflected by them is thrown back in some ridiculous posture, sufficient to make anyone laugh. "Darkness and Dawn" is a clever arrangement of optical illusions representing scenes in Dante's "Inferno" and kindred themes. All of these shows did a big business, especially during the interim between the concerts.

It was a great sight to stand last night in the balcony and look over onto the heads of the moving thousands below. People kept streaming up and down the wide center aisle until it became a source of wonder where they all came from, and one got the impression that there were endless hundreds waiting to get a place in the procession along the aisle. The movement was generally confined to the same sides, so that there was almost no confusion even when the crowd was greatest.

#### Policemen and Ushers on Duty.

The usual detail of city policemen were in evidence looking very spick and span in fresh uniforms, shining buttons and clean white gloves. In the music hall the crowd was well handled by a corps of ushers under charge of Ollie Stauffer, who has been superintendent of Duquesne Garden for several years.

About 9:15 an almost spontaneous movement of the crowd toward the music hall became apparent, and when 9:30 came there was not a seat nor a bit of standing room any place. Surrounding the musicians on all sides stretched row after row of enthusiastic people, waiting patiently for the baton of the conductor to start the first number. Conductor Sousa was very obliging about encores, as indeed he has always been, and not a number escaped without a response to the clamorous demand of the audience. Sometimes the good-natured leader waved his baton again and the audience sighed happily, having achieved two encores. Indeed a concert of one hour with the Sousa band means practically an hour of steady playing, interrupted only by the short pauses between the different numbers.

The total value of the buildings owned

by the Exposition society is estimated at about \$800,000, of which fully \$500,000 is in new buildings alone. Beside this great sum is the half million of dollars represented by the exhibits themselves, so that the show as it stands represents considerably more than a million of dollars. Thousands of dollars have been expended the past summer in fitting up the booths and shows, and it is the belief of the society that the attendance will each year require a still greater outlay of money. The season will last well into October this year as usual, with four different musical attractions dividing the time. Creators, the great Italian, who is making such a pronounced hit in New York now, will be one of the four.

#### Afternoon Programs for To-Day.

The programs for this afternoon's concerts by Sousa and his band are:

- 2 P. M.
- 1-Excerpts from "Queen of Sheba".....Gounod
  - 2-Pilgrim's Chorus and Evening Star Romance from "Tannhaeuser".....Wagner
  - 3-Fluegelhorn solo, "When the Tide Comes In".....Millard Franz Helle.
  - 4-Waltz, "Night Owls" (new).....Ziehrer
  - 5-(a) Intermezzo "Salut d'Amour" (new).....Elgar  
(b) March, "Imperial Edward" (new).....Sousa
- Dedicated by special permission to his gracious majesty, Edward VII.
- 6-Airs from "Floradora".....Stuart
- 4 P. M.
- 1-Songs of Grace and Songs of Glory.....Sousa
  - 2-Airs from "A Chinese Honey-moon" (new).....Talbot
  - 3-Cornet solo, "The Volunteer".....Rogers Walter B. Rogers.
  - 4-Fantasia, "Komisch, Heiter Und so Weiter".....Reiner
  - 5-(a) Japanese Cradle Song.....Puerer  
(b) March, "The Invincible Eagle".....Sousa
  - 6-Soldiers chorus from "Faust".....Gounod
- "Glory and Love to the Men of Old." Trombone section—Messrs. Pryor, Bauer, Lyon, Williams, Mantia and Wardwell.

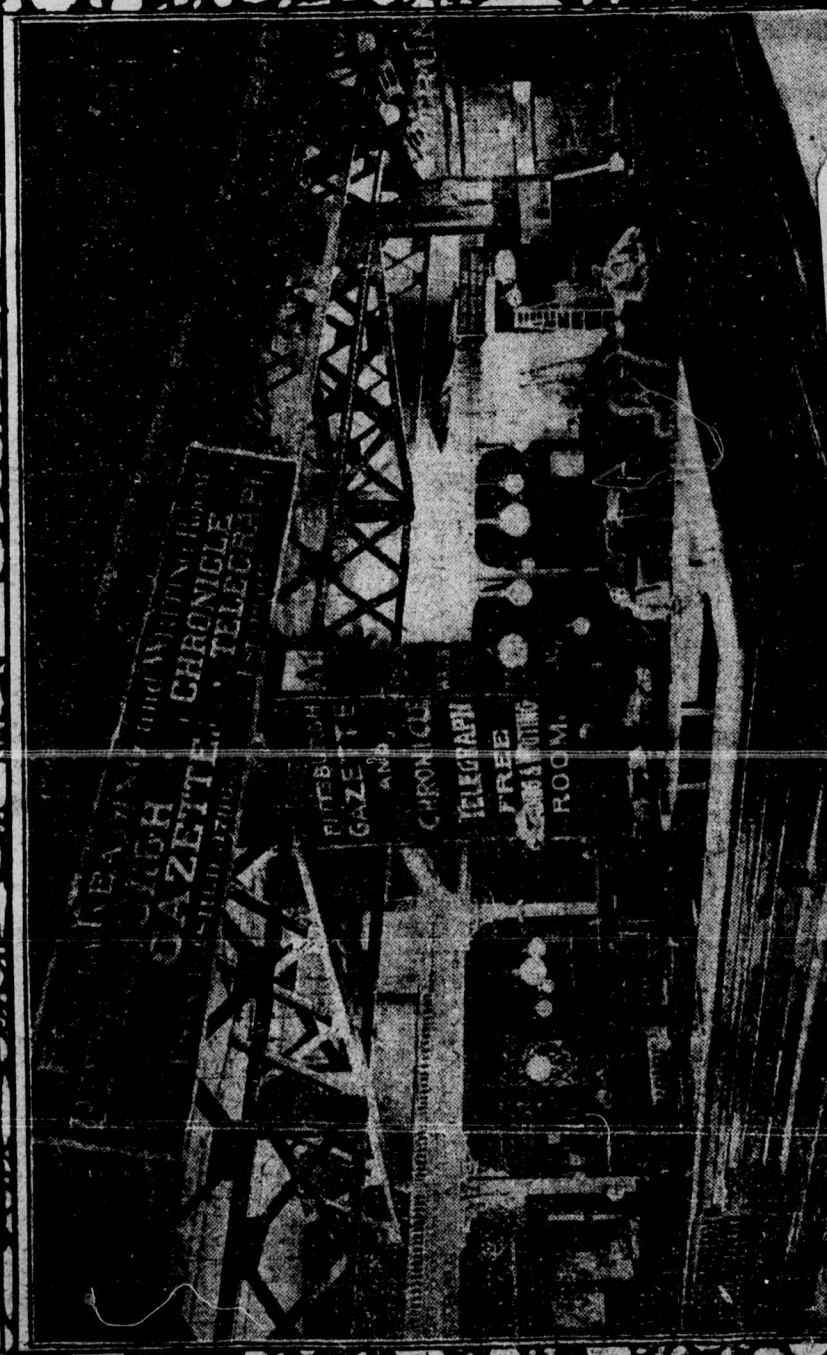
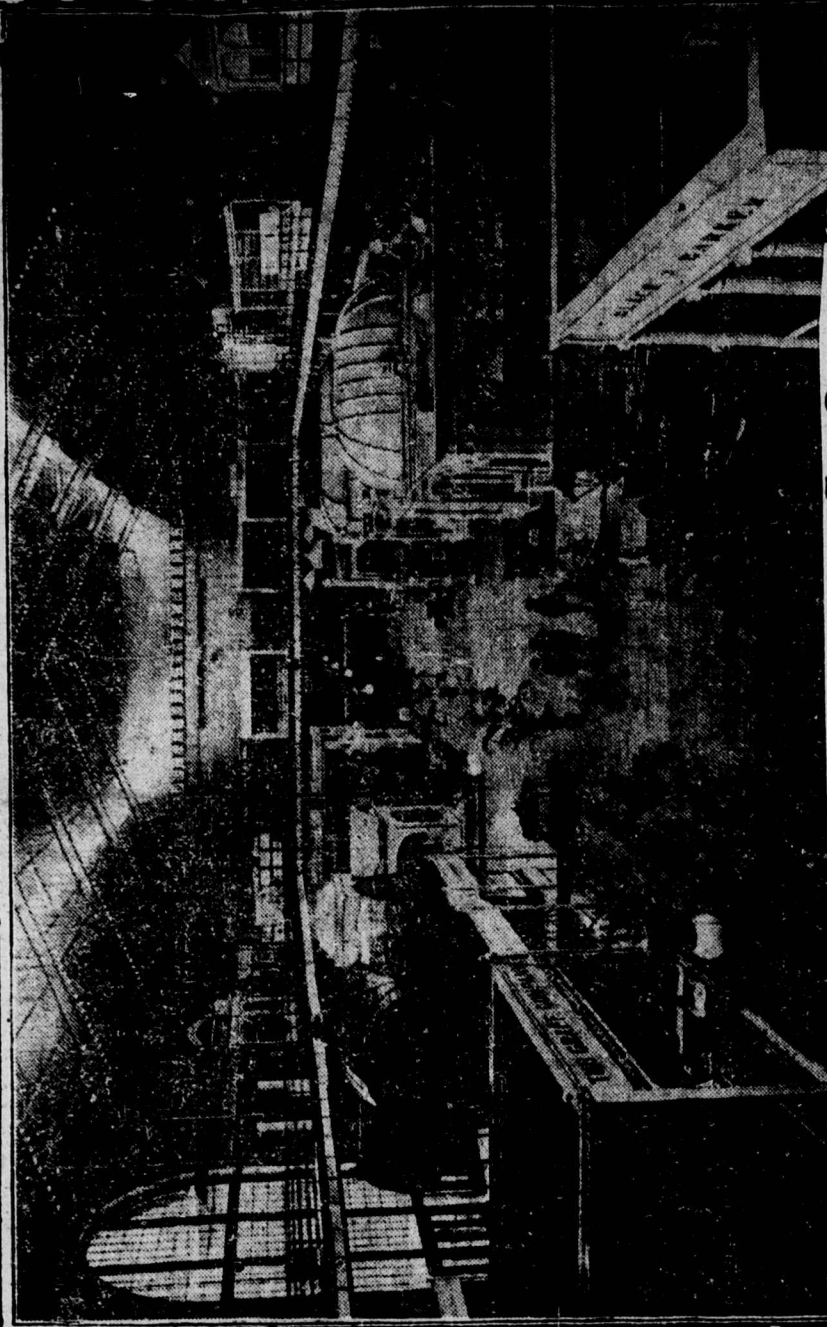
#### CRUSHED BETWEEN CARS.

Bartley O'Donnell, of Carnegie, Almost Instantly Killed at Third Street and Liberty Avenue.

Bartley O'Donnell, 28 years old, of Carnegie, was almost instantly killed by being caught between two freight cars on the Pennsylvania railroad at Third street and Liberty avenue last night at 6 o'clock. O'Donnell, in company with two companions, was crossing the street and in doing so started to walk between two cars which were standing at the Duquesne freight station. Just as he had reached the center of the track a shifting engine struck the cars from the upper end and forced them together. He was caught between the bumpers and terribly crushed about the abdomen. He was taken from between the cars and carried into the office of the freight station and Rev. T. P. Walsh, of St. Mary's Roman Catholic church, summoned, who reached the place and administered the last rites of the church just as the man was dying. His body was later removed to the morgue, where it was identified by his father, Thomas O'Donnell, of Carnegie. He was a structural iron worker employed on the new Wabash bridge.



NEW EXPOSITION PRESENTS A DAZZLING PICTURE OF LIGHT AND COLOR.



# BRILLIANT WAS THE OPENING OF THE EXPOSITION

Sousa and His Band Usher in  
the Big Annual Industrial  
Show.

OVER 10,000 WERE THERE

Exhibits Better and More Numerous  
Than Ever Before—Many Forms  
of Amusement for Both Young and  
Old—Fine Musical Program.

Ten thousand people, gathered beneath the effulgence of almost as many electric lights, assisted last evening at the opening of the fourteenth annual session of the Western Pennsylvania exposition society. Placing the attendance at 10,000 is to be well within conservative figures; the number may well have been between 12,000 and 15,000. But whatever the number of visitors, there was but one opinion, that the exposition of 1902 is in all respects the best in the society's history.

With Sousa and his band making the air resonant with harmony and with the exhilaration that comes from brilliantly lighted and colored surroundings, with the great throng of well-dressed men and women in continual procession, the scene at the opening was impressive.

## Wherein This Exposition Differs.

Wherein does the exposition of 1902 differ from its predecessors is the question that quickly suggests itself. There are many new features. To start with, the exposition is much greater and more complete. Over 40 new exhibits have been added, giving now a total of 127, with no less than 125,000 square feet of floor space occupied. In the old exhibits, as well as in the new ones, the management of the exposition has insisted upon improvement in taste and quality of all the booths.

More color has been added and the result is a far more beautiful exposition than that seen in former years. In machinery hall this is the first point that strikes an old exposition visitor. What has in former years been a more or less unattractive part of the show has now been developed into one of the most pleasing parts of the big Point show. The size of the crowds that visited this portion of the exhibits last evening proves the fact.

## Headquarters of "The Old Lady."

No portion of the exhibits attracted more attention or had more visitors than the large and handsome booth of The Pittsburgh Gazette and Chronicle Telegraph along the north side of the main building. The booth is equipped as a reading and writing room, and in addition has on file the leading daily papers of the country, as well as the newspapers from nearby towns and cities. A private telephone exchange has been installed, and both the Bell and the Pittsburgh and Allegheny telephone services are given. A stenographer is ready to receive dictation, and Postal telegraph and cable service is at hand. The booth is about 40 feet square, handsomely built of oak, carpeted in Brussels and furnished with many comfortable chairs, writing desks, etc. The use of the booth is extended to all visitors to the exposition.

Other exhibits attracting especial attention were those of the vacation schools of Pittsburgh, the Third ward training school of Allegheny, and the Pennsylvania State Reform school at Morgantown. On exhibit for the latter is the notable collection of work which won second prize in competition with all America at the Pan-American exposition last year at Buffalo. Some additions have been made even to that exhibit, and remarkably fine specimens of girls' work in lace, in painting and drawing, woodwork, pyrography, Venetian iron shaping, and printing are shown. This exhibit is on the north side of the main building gallery.

## Many Varied Attractions.

The Southern and the Mobile & Ohio railroads have a handsome exhibit of the fruits, grains and minerals found along their lines. The Kaufmann booth contains a Philippine cottage of grass with figures of American soldiers and Filipino natives outside.

The side attractions this year are more numerous and attractive than ever before. In the list are the following: Mont Pelée, a realistic reproduction of the Martinique disaster; the royal marionettes; "the haunted swing;" "the laughing gallery;" darkness and dawn;" the figure-eight toboggan slide, and the merry-go-round. A handsome little park with grass and flowers, has been laid out at the lower end of the Exposition grounds, adding a great deal to the ap-

pearance of the place. The "Florence Bell," makes trips up and down the Ohio from the Exposition building.

The Exposition has opened with practically all of the exhibits in place, and fully ready for the start. During the 48 hours immediately preceding the opening a week's work was done in preparation, and the result is that it was no half-completed show that greeted the eyes of visitors last evening.

The list of exhibitors is long and includes representatives of nearly every industry of this district, as well as a number of outside concerns.

## Royal Greeting for Sousa.

Thousands of people last night got not even a glimpse of Sousa, so great was the throng which filled the Music hall. It was crowded to its utmost capacity when the gallant and dashing conductor appeared upon the stage, his entrance being greeted with tremendous applause. It was a Sousa concert from beginning to end, the inimitable conductor and his fine organization of musicians working in hearty accord and giving the program with a vim and spirit, provoking the most enthusiastic response from the delighted audience.

Sousa scarcely left the rostrum, only stepping down to gracefully bow and then call for another encore. These were given with such extravagant grace that scheduled numbers and encores made a continuous program, with only space between to take one good breath.

The program opened with Rossini's ever popular overture, "William Tell," and then followed a new suite by Sousa, "Maidens Three." It was dainty, coquettish, tender, graceful and rollicking, with many catchy strains and the characteristic movement of all of Sousa's works.

## Latest Works of the March King.

Sousa's composition played last night was a fantastic, "In the Ball Room," founded on famous waltz themes, and his latest march, "Imperial Edward," dedicated by special permission to the recently crowned monarch of Great Britain.

Arthur Pryor, clever as ever, was the soloist during the first concert last evening, playing a trombone solo, "Love's Enchantment," also something new. Indeed the first night's program fairly bristled with new things. During the second concert E. Kennecke, the first cornetist, played "On the Shores of the Gulf of Mexico," a captivating performance, which was followed by a tender love song played as an encore. Both soloists were heartily received. The finale from the first act of "La Tosca," a new work of Puccini, and a suite of Lacombe, "La FERIA," also new, were portions of the second concert. The classic appeared in the excerpts from Wagner's "Lohengrin." The concert and the first night of the fourteenth season of the Pittsburgh exposition closed with Sousa's grand march, "Pride of Pittsburgh," and the fantastic and variations on "Yankee Doodle" by Reeves.

## New Dress of Music Hall.

The music hall was festive in its new dress last night. Its walls and ceilings are covered with alternating pink and white bunting, producing a peculiarly harmonious effect. The Stars and Stripes appear on the wall at the rear of the hall and over the seats above the stage where the musicians are stationed. Upholstered chairs with white covers have replaced those which were in use last season. The hall is brilliantly lighted. The acoustic properties are better than last year, due not only to the closing of the space over the doors, but also to the looping of the bunting which covers the ceiling.

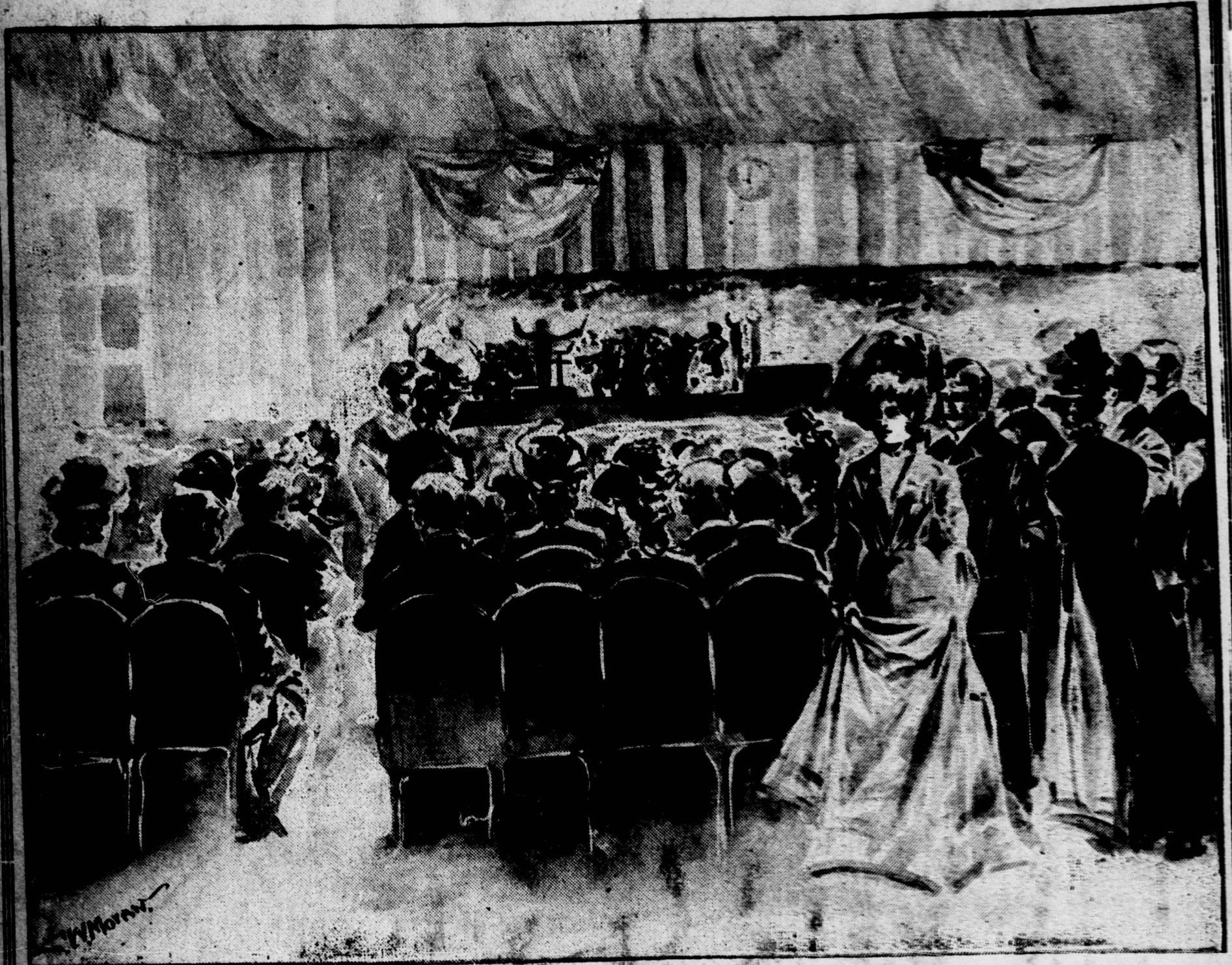
## An Attractive Exhibit.

The most unique design at the Exposition, is that shown by the Ward-Mackey Company. In the middle of the central hall is a small house enclosed by a fence. The bottom part, the stonework, is made of small round loaves of Mother's bread. The shingles are of the crackers and the enclosing fence of package goods. During the Exposition lectures will be given afternoon and evening by Mrs. Kate Lysle. The place is large and roomy and not too fine for the ordinary visitor to walk in and have a chair. The space is covered with a cool-looking green and white matting and the seats provided for the accommodation of their friends are large and wide enough to accommodate friends of every size.

The early spring will see the Ward-Mackey Company in possession of the largest bread bakery in the world, now being in course of construction at Thirty-first and Liberty streets. It will provide employment for 400 persons and will be a model. The stand at the Exposition is stationed in the center aisle and surrounded by many admiring women. Cake, light, creamy and flaky, is passed about by attendants garbed in crisp, white muslin gowns, and the whole presents a very pretty sight.



## When the Band Began to Play at the Exposition



### EXPOSITION IS CROWDED ON ITS OPENING NIGHT

More Than 10,000 Present to See the  
Sights and Hear the  
Music.

### EXHIBITS NEVER SO GOOD

Every Bit of the Available Floor  
Space Being Eagerly  
Snapped Up.

### SOUSA'S BAND STILL POPULAR

The Pittsburgh Exposition was opened last night for its fourteenth successive season. All was brightness, gayety, brilliancy. The interior of the buildings are prettier and better arranged; the exhibits are far in advance of other seasons, and the booths could scarcely be improved upon. There were from 10,000 to 12,000 people to see the sights and John Philip Sousa with his band of 52 bathed it all in a flood of melody.

It was a most auspicious opening. Remembering the crowd on the opening night of last season Manager Fitzpatrick and those assisting him had made arrangements for a crush last night. And they were not disappointed. The people were arriving long before the gates were opened. They were still coming after the first part of the concert was over. Music was packed to its capacity. Mechanical Hall, which heretofore has been

but a mediocre attraction, had a large number of interested visitors; the promenade was at all times filled. The management was delighted with the success of the opening night and were making all manner of optimistic predictions for the season.

#### Management Is Optimistic.

"We are more than pleased with the crowd which has come to the Exposition on the opening night," said Manager Fitzpatrick. "It is very close to that present on the opening evening of last season. That, you will remember, was a record-breaker, 15,000 people being present. The crowd here to-night attests to the popularity of the Exposition. And it is not alone the music which draws them. Look at the masses around the exhibits. You have to wait your turn to get a peep at the things. The exhibits, by the way, surpass anything of the kind we have ever had. The business men appreciate the value of the Exposition and are glad to lend a helping hand. And we, of course, are glad to have them. I believe the Exposition will exceed that of any other season."

At the Exposition this year there are 127 exhibitors, 42 more than last year and 30 more than at any previous exhibition. They cover a floor space of 125,000 square feet, and this is the very first season that every bit of available space has been taken. The exhibits of some of the firms border on the magnificent. Five firms imported goods from London, Paris and Berlin especially for the Exposition. President Francis J. Torrance himself set a high standard for exhibitors in the exhibit of the Standard Manufacturing Company. It represents the model bathroom. It was six weeks in building and cost \$5,000.

#### Much Money Is Represented.

There is fully \$500,000 represented at the Exposition in exhibits alone. The buildings and their equipment will exceed that figure, there being fully \$500,000 represented in new buildings. A pretty park has been laid out just below Music Hall. A

bed of flowers blooms in the center and the little enclosure furnishes a delightful cooling-off spot after an hour of the heat within.

Music Hall has been prettily decorated. The walls are covered with 15,000 yards of pink and white bunting and the effect is pleasing. The building is illuminated with 5,000 electric lights owned by the society, while almost as many more are being utilized by the exhibitors. The booths in Mechanical Hall have all been changed and more satisfactorily arranged. Formerly the building was poorly lighted. This year it is as bright as the main building and was filled with sightseers last night.

Sousa and his band were, of course, the main attraction last night. The famous bandmaster has lost none of his cunning, his band none of that exquisiteness of execution which has made it famous. Sousa was there with those little eccentricities in directing which have made him looked at almost as much as his band is listened to. The programme last night included gems from operas, dainty classics, marches, and, for the encore, something with which almost everyone in the audience was familiar. Sousa was as generous as usual with his encores. That is one of the characteristics which makes him so popular here.

There are a number of attractions at the exposition which are sure to draw well. There is Mr. Pelee in eruption, wonderfully realistic; the Haunted Swing, which was constantly filled last night; the Laughing Gallery, and Darkness and Dawn. Altogether, the prospects for the exposition were never brighter on an opening night. Sousa's programme for this afternoon is as follows:

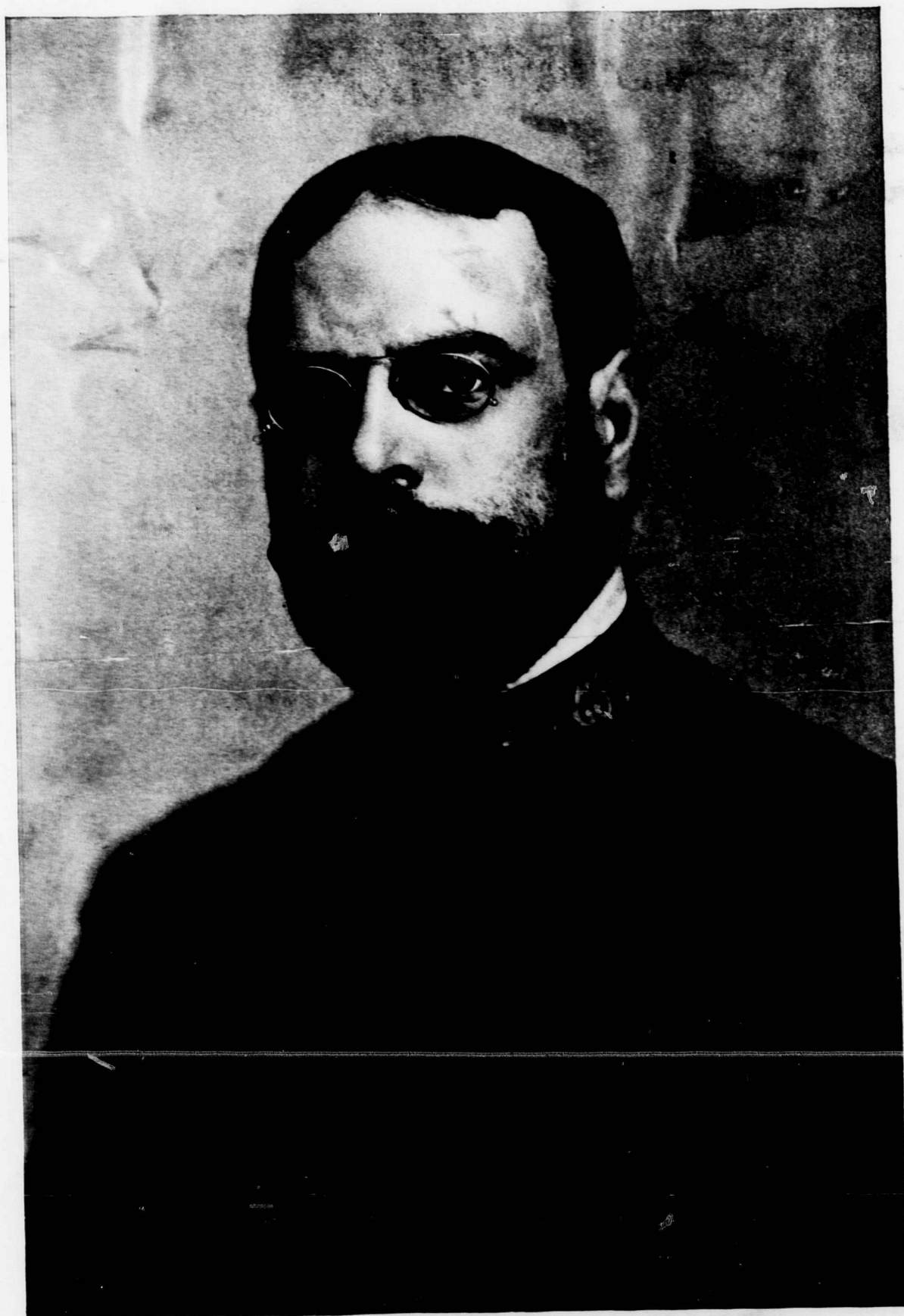
Excerpts from "Queen of Sheba".....	Gounod
Pilgrim's Chorus and Evening Star Romance from "Tannhauser".....	Wagner
Fluegelhorn solo, "When the Tide Comes In".....	Millard
Waltz, "Night Owls" (new).....	Zehrer
(a) Intermezzo, "Salut d'Amour" (new).....	Edgar
(b) March, "Imperial Edward" (new).....	Sousa
Dedicated by special permission to His Gracious Majesty, Edward VII.	
Airs from "Floradora".....	Smart
4 P. M.	
Songs of Grace and Songs of Glory.....	Sousa
Airs from "A Chinese Honeymoon" (new).....	Talbot
Cornet solo, "The Volunteer".....	Rogers
Fantasia, "Kontsch, Heller Und So Weiter".....	Edgar
(a) Japanese Cradle Song.....	Pepper
(b) March, "The Invincible Eagle".....	Sousa
Soldiers' Chorus from "Pique".....	Edgar
"God and Love to the Man of Old".....	Edgar
Trombone solo, Sousa, Fryer, Sousa, Fryer, Williams, Martin and Williams.	



Oct 4<sup>th</sup> 1902

# BANDMASTER SOUSA

## Latest Indorsement



Of  
the  
Merits  
of  
the

# CON

# Wonder

# Instrument

Used  
by  
the  
Members  
of  
his Band

New York City, May 21, 1902.

My Dear Mr. Conn:—It must be a source of great satisfaction to you to realize what a deep impression your instruments used in my Band made upon the critics and musicians of Europe on the occasion of both of our tours abroad in Great Britain, Germany, France, Belgium and Holland. It was the unanimous opinion that the quality of tone was remarkable and reflected great credit upon you as a leading manufacturer. I earnestly hope that your success in placing the mark so well in the front, in the manufacture of musical instruments, will continue.

Yours very truly,

John Philip Sousa



Written at  
Second Street  
European  
Tour



Clock.

### IT WAS SOUSA'S MUSIC.

A writer in the Washington Post relates that when Dewey's fleet sailed into Manila Bay to destroy Montejó's forces, the flagship Olympia steamed proudly out of Mir's Bay with her band playing the inspiring strains of the "El Capitan" march. When Manila surrendered to the United States forces the band of the British flagship offered melodious congratulations to Dewey with the Stars and Stripes Forever and "El Capitan" march. When "El Capitan" will be presented in this city the public will have the opportunity of witnessing one of the most gorgeous scenic and costumed productions ever presented on the Columbia stage.

In the cast are such people as Miss Eunice Clarke Drake, the southern beauty; Della Niven, Ethel Balch, Anna Louise Tyler, Jos. W. Smith, Wm. Herman West, John Henderson, Albert Wilder, Dave Yost, and a young and pretty chorus of picked voices. "El Capitan" will be presented on Friday evening.

### "A ROYAL FAMILY."

"A Royal Family," which Miss Percy Haswell and her company will present

Miss Marie Nichols, who made a favorable debut as a violinist last season in an Apollo concert, has sailed for Europe, where she will place herself at once under superior instruction.

John Phillip Sousa has been delighting Pittsburgh by giving up a whole evening of his band to compositions written by Pittsburgh men and women. Incidentally he complimented Victor Herbert, conductor of the Pittsburgh orchestra, by playing extracts from his "Fortune Teller."

William Paull, the well known baritone, who has joined the forces of Henry W. Savage in his grand opera company, is regarded as

### AUDIENCE DELIGHTED.

First of Five Sousa Concerts Introduces Some New Things and Presents Old Friends.

The first of five Sousa concerts—all that Boston is vouchsafed the present season—took place before an enthusiastic audience last night in Symphony hall. It was the inimitable Sousa of old, sphinx-like, black bearded face with gold-rimmed glasses, wearing but three of his numerous medal decorations—bald spot grown perhaps a trifle larger—with those expressive, business-like gestures of kid-gloved hands like no others on earth than the pair belonging to the gifted author of "The Fifth String."

His audience was in sympathy with the musicians, too, and they and the bandmaster seemed to know it. Applause was liberally given and responses came quick and fast—for there is never anything slow about a Sousa program except its intermission.

There were two "new" numbers on the program. One, a Sousa "suite" called "Looking Upward," had three movements, each filled with melodies of a rather barbaric tendency, but the last ending with a true "March King" swing that fairly lifted one off his feet.

The other, a Nevin country dance, was a realistic bit of musical rusticity quite out of the common in treatment. The Russian festival march by Tschalkowsky with which the concert opened, was a remarkable specimen of the wild Slavic music with a weird dirge-like theme and interwoven strains of the grand hymn which we are wont to associate with the words "God, the All Terrible."

Shakspeare and Sousa never repeat, so when the audience intimated that it wanted more, "Stars and Stripes Forever" set enthusiasm still further loose. A trombone solo, "Love's Enchantment," was so delightfully played by its composer, A. Pryor, that that gentleman had to respond twice—the second time with the famous "Drinking Song" of widest possible bass range.

In the Rubinstein "Nocturne," the sound of curfew bell was beautifully introduced, and the cathedral organ passages were never more superbly rendered. One of the encores to this was a lively quickstep with sung passages, followed by another with whistled parts.

In the finale, "Grand Galop de Concert," "The Chase of the Lion," by Kolling, the realism of the jungle sounds, the luridly approached climax and the real rifle report that ended the animal's career were specially noteworthy features.

The march, "Imperial Edward," dedicated to the king of England, proved a most martial and pageant-like composition, and the applause brought the familiar strains of the "El Capitan" march to the fore, to the great delight of everybody.

There were two soloists, the soprano, Miss Estelle Liebling, rendering "Thou Brilliant Bird" from "The Pearl of Brazil" with unusual forcefulness. This aria is a wonderful study in contrasts, yet in its closing measures it was impossible to distinguish between the flute and voice notes in the obligato part. For encore she sang an exquisite "Nightingale" song by Alex. Alabieff, in which the trills were done delightfully. The violin soloist was Miss Grace C. Jenkins, who played a tricksome and fantastic "Saltarella" by Papini so well that she was compelled to give an encore. Simonella's "Madrigale," which enabled her to prove a greater degree of appassionate than was possible in her first number.

Four more Sousa concerts will be given this week, said to be this fine band's final appearance before going to Europe, at Tremont temple Monday, Tuesday and Wednesday afternoons at 2:30, and Wednesday night at 8:15.

### SOUSA BAND CONCERT.

Sousa and his band gave the first of a series of five concerts in Symphony Hall last evening in the presence of a large and enthusiastic gathering of music-lovers, and the "march king" was obliged to respond to at least two encores for every number on the programme.

Widely diversified in character as the programme was, including as it did Tschalkowsky's Russian festival march, "Slav"; Rubinstein's nocturne, "Kammenoi Ostrow"; Nevin's new "Country Dance," the many who went to hear Sousa marches were not disappointed, for they were granted lavishly as encore numbers.

The soloists, Arthur Pryor, trombonist; Miss Estelle Liebling, soprano; and Miss Grace Jenkins, violinist, were warmly received, and were forced to respond to the demand for more, which, by the way, they did most graciously.

The principal number of the programme was the Tschalkowsky march with its intensity of tone color, and its barbaric splendor of phrasing and climax, which displayed the band at its best.

Sousa's new suite, "Looking Upward": (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," possessed the characteristic fire and dash of works of the "march king," and afforded him an opportunity for vivid contrast which he did not neglect to grasp.

The marches, including the new "Imperial Edward," were played with all the verve for which Sousa and his band are noted.

### ENTERTAINMENTS

Sousa, the band king, waved his baton, and it was as magical in effect as if it had been a wand. A form of melody was called forth and the audience, from parquette to the highest seat in the gallery was under the spell of the music. It was at the Lyceum theater last evening and yesterday afternoon that the concerts were given, which opened the musical season here. The audience was a very large one, and quite energetic in its enthusiasm, perhaps because it had heard no really good music for months, or it may have been a partiality for the great Sousa. It is worthy of mention that the gallery was filled and listened quite silently until the close of a selection, when it burst into rapturous applause.

The band this year surpasses others in point of numbers, in training in the harmonious blending of the ensemble, and in exquisite solo work. The leader is the same Sousa, who calls forth the melody in his graceful, dignified way, with but a slight motion of his body and expressive use of his finger.

It is a pleasure to announce that Mason and Mason are to appear here in "Rudolph and Adolph," which is a comedy of a rather higher order than those usually labeled musical or farce comedy. In addition to the strong company supporting them a large chorus of pretty girls also appear in the many specialties and musical numbers with which the show

had already been seen in Berlin. Smythe, who is a daughter of Gen. G. H. Smythe, C. B., received her musical education in Leipzig and Berlin.

Despite the disagreeable weather and other attractions in the city at the theaters, the Sousa concerts held Wednesday afternoon and evening at the Auditorium were fairly well attended. The new composition of Sousa's "Imperial Edward" was well received. Miss Estelle Liebling, the soprano; Miss Grace Jenkins, the violinist, and Arthur Pryor, trombonist, merited the applause that was showered on them. Sousa himself was the recipient of much applause and led in a masterly manner. The evening audience was very enthusiastic.

are novel, unique and rich, and scenic and electric effects that fairly rival Aladdin and his splendor.

A Boston writer says: "John Philip Sousa is something of a philosopher, albeit the renown he has gained attaches strictly to the domain of art. In art, yes, an artist, but in material things he possesses a rugged philosophy that might have made Davy Crockett a larger character, and honed the edge of Josh Billings' satirical lanceet. Sousa is still a young man, just rounding into the very prime of life, yet what the whirligig of time has showered upon him in the last two of three years would have made one of less hardihood and mental stability and poise dizzy with vanity and bloated with egotism. Within half a dozen years Sousa had leaped from a humble position as a simple bandmaster in Washington to that of musical autocrat in popularity in America, and prime composer of martial music of the world." Sousa and his band will appear in concert here Nov. 13, at the Illinois.

A particularly interesting announcement is the coming of Tim

### COLUMBIA, S.C. - STATE.

### SOUSA'S GREAT WORK.

John Philip Sousa is likely to be remembered by the progeny of the heroes of the war of 1898. His "Stars and Stripes Forever" was the musical doxology of the ceremonies at the fall of Santiago, thus making the gifted composer a little niche in the history of the war. Again when the city of Ponce in Puerto Rico, surrendered to General Miles the bands of the native forces paraded in review before the American officers playing Sousa's marches. These stirring martial strains were the popular music offerings on the firing lines before Santiago, and the correspondent relates that during the night in the fighting, an infant band struck up the "Stars and Stripes" march, when a number of Spanish soldiers were seen to drop their arms and dance to the refrain and when the band struck up Sousa's famous "El Capitan" march, the Spanish soldiers simply went wild with excitement. "El Capitan" will be presented for the first time in this city on Friday at the Columbia by the famous "El Capitan" company.

*Perce Herald. Transcript  
Sept. 22nd. 1902.*

### THE FINAL CONCERT

Another large audience gathered at the Coliseum last evening to listen to the concert to be given by the Sousa band in this city. The price charged was a popular one and this had the effect of filling the house to a gratifying extent. All the artists and soloists appeared and were applauded quite as liberally and enthusiastically as if they had not been on the stage before in Peoria.

The opening overture was Tannhauser and Arthur Pryor gave as a solo the "Blue Bells of Scotland" with variations. He was forced to respond to three encores. Mme. Liebling sang "Lakme," by Delibes, and Miss Jenkins played as a violin solo, "Zigeunerweisen," by Sarasate. Gottschalk's romantic meditation, "The Dying Poet," was the classic of the entire programme and was highly enjoyed. The regular programme ended with a fantasia and variations on "Yankee Doodle," by Reeves. The band plays at Abingdon this afternoon and at Galesburg this evening.



## From Across the Ocean

LONDON.

(Special to THE CHRONICLE-GAZETTE.)

LONDON, October 11.—Musical or not musical, the English people attend concerts with vigor. And their approval of what musicians propose giving them this season has already been expressed in a very cordial way. Programs for the winter's work at Queen's Hall are out and are distinctly gratifying. The excellence of the compositions and the popularity of the men and women who are to interpret them are of course the chief reasons for approval. But there is another and a very practical one. Seats are cheap. Indeed, it may be said that "the half-guinea people" those who listen to music because they feel they must, are no longer catered to with much energy. Even the limited company system, which rules musical organizations over here just as it does every other business enterprise, recognizes that the way to make money out of concerts is to make it possible for those who love music to hear it. Hence, moderate prices for the best concerts which will be given in London this winter.

Americans are in evidence in English musical affairs as they are in all the other affairs of this island nowadays. "The American invasion" is such an old story that one hesitates even about referring to it, but there's no exaggerating the hold people from the United States are getting on England. And really, I don't think the English mind so much. Any ill-feeling that exists is more on the part of Americans who candidly dislike a large share of the nation they are, apparently at least, getting the best of. On the whole, I believe England likes us better than we do her. At any rate there's nothing small about the way she treats us. Take, for instance, the case of Madame Blauvelt and the Norwich Festival. This prima donna is an exceedingly great favorite with English audiences and she never lets it be forgotten that she's an American, either. But in spite of the admiration leading conductors and concert managers have long shown for Madame Blauvelt, it seems a bit odd and very pleasant that she should have been selected to sing the soprano solo of the coronation march and Coronation Ode at the Norwich Festival on the 22nd. This composition by F. H. Cowen will be heard on the occasion of Madame Blauvelt's interpretation, for the first time. Plenty of English women there were to choose from, but our American singer was awarded an honor seemingly almost in duty the right of an English woman. I am reminded of my amusement the day of the coronation, when at the approach of each of the three sections of that great procession, at the very door of Westminster Abbey, the tune the regimental bands invariably played was—not the National anthem, nor yet some stately music by English master, but—the delightful marches of "El Capitan." Sousa was to the front on that eventful day and it has since surprised me that I have never seen the fact commented on in print.

Another American woman who, while her work is as yet comparatively unknown

to London audiences, is likely to become a permanent and important acquisition to the ranks of concert singers here, is Madame Minnie Methot. Madame Methot has only recently come to London after two years in Berlin and Paris, where she studied arduously. Her work with Marchesi seems to have been particularly worth while and Madame Methot's reception in Paris when she gave her own concert there a short time ago, was distinctly out of the common. She was invited, as a result of the charming impression she made, to sing before the Directors of the Opera. Her voice was accepted and but for the previous arrangements which brought her to London, this young Chicago woman would now be holding the coveted place in Paris. As it is, however, Madame Methot has a valuable year awaiting her on this side of the channel and the French Opera will come later. Madame Methot will sing at Queen's Hall during the winter, in the ballad and other concerts, and in the Spring, I am told, she is likely to have a long engagement at Covent Garden. Within the next few weeks Madame Methot will give her own concert at St. James' Hall. Madame Methot was last heard in America when she sang at the Rubinstein Club at the Waldorf-Astoria concert about two and a half years ago, if I remember correctly. I know of no woman more fitted by nature to succeed as a singer than Madame Methot. She has "temperament" and she is good-looking; a thoroughly charming woman, by the way, off the stage as on and her salon in Paris was honored by the presence of such musicians as Colonne, Moritz Rosenthal, Moszkowski, Marchesi, and Gabrilowitsch.

Mr. and Mrs. Hayden Coffin are among the Londoners who have quite "taken Mrs. Methot up," and are responsible for that lady's introduction to no end of influential people, both musically and in social circles. Mr. Hayden Coffin, by the way, the greatest light opera favorite in London, and an American at that, is giving his first matinee concert for this season on the twenty-seventh. He and Mrs. Coffin have a delightful house out Kensington way where their pleasant little six o'clock dinners (six o'clock of necessity, since Mr. Coffin must be at Daly's by 7:45), are smart affairs, invitations to which are always welcome.

People are wondering whether the strike of Dutch musicians against Sunday work will act as contagious among London performers. Strikes seem to be such catching things these days that one can not quite laugh at this suggestion. And think of what the London seventh day without music would be! The London Sunday at best is pretty bad, and it can not afford to lose a single musician from its list of concert players. The rise of musical taste among comparatively uneducated Londoners and among even the very poorest people of the East End districts has been frequently commented on of late. The excellence of the Sunday concerts which are given all over London is undoubtedly responsible for this wholesome development.

GEORGE CECIL.

## SOUSA AND THE SLAV MOTIVE.

John Philip and His Band do Wonders with It.

They also play on "Slav" and a lot of other soundings in the Concert Programme at the Hall on Huntington Avenue, Dedicated to the Symphony.

Sousa, the John Philip of bandmaster fame, has turned professor. Hitherto we have all followed that hypnotic baton, and the hypnotist, sure of a hint of what was going on, if the music was over our heads, by watching the order and amplitude of the deviations of the inverse Sousa profile, from the perpendicular. Everybody listened with the ears when he directed straight music; listened with the eye when he wandered off into a piece that in default of any word more definite, the composer called an "opus" or a forbidding word to the average citizen, who finds it enough to do to avoid it and to understand it.

Last night Sousa appeared in Symphony Hall and gave an object lesson, suggesting a definition of a "Slav" motive. He played an "opus."

Some people may have known before what a "Slav" motive was. There is no need of further uncertainty, for a ticket to a Sousa concert, in which he plays Tschalkowsky's grand Russian festival march, "Slav," will solve all doubts. Every listener will know thereafter. Some day the musical dictionaries will have a concrete expression for the thing, but that takes time. For the present, the Sousa definition of a "Slav" motive makes it a reproduction of the efforts of a fiddler playing for a lot of energetic dancers huddled in a room, under certain conditions, to wit, the fiddler has fallen behind the dancers and is trying to catch up.

Tschalkowsky, of course, beyond reproach, did wonders with the "Slav" motive, frequently dropping into music the self-imposed handicap, and Sousa made the most of what appeared on the score. As a study in direction, the event was most interesting. Sousa's band, whatever else it is, has always been a highly disciplined organization. Every man has been trained apparently to keep step and alignment, speaking figuratively, so that any contemplated evolution goes through at the double quick, if necessary, with no laggards or broken lines. They may be rushed along at a hot pace, but they never slacken in their thoroughly disciplined precision. They have always kept up with the process—often, indeed, making the marching host hustle to keep up with them.

Now take this band, able to "stay" with the swiftest and never miss a foot and put it on "Slav" motives, where it must be a thick behind where it should be. The Tschalkowsky march is a melody of the noble Russian national hymn, and the "Slav" motives. The hymn and its orchestral development, about half the whole, is a treat indeed—when you catch it. The hustling band lagged on the motives suitably, for it is well disciplined, and, as was said before, there were frequent lapses into music, even on the "Slav" motives, for any band, however far behind, must be in time with somebody.

Sousa's interpretation of what they were was given by a process of differences on the first score. "The Stars and Stripes Forever." He went into the stirring piece with a gusto that betrayed the professional suggestion. It was as much as saying, "Show the difference constitutes a 'Slav' motive." The band, as if to redeem its reputation, responded with a verve and vim that made the difference as plain as it well could be. Was there any lagging here? Did the front ranks of the procession disturb the hold of any band player's "rubbers"? Was the file of mounted police in front a vanishing quantity? Not much. Again Sousa responded with a Mexican serenade by G. D. Wilson, a lively, odd sort of tune, just suited for a last encore and that emphasized the definition already ventured.

The concert was a success, as it could hardly help being with Sousa, and there was all the characteristic marks of the bandmaster's musical bent. Plenty of rousing, rustling music, played in a way that showed a perfect control of the great body of players before him. It was a profuse feast of harmony, what with the generous responses to anacrusis. The prompt, business-like way of polishing off the regular programme left plenty of time for the interspersed pieces, so that a wide variety of selections were given in the 2½ hours.

Sousa himself was the same friend of the toneless, when the score got complicated. There was, for instance, a nocturne by Rubinstein, when the average hearer needs the director's assistance. Sousa, here, it ran on for a while, and then with an expressive movement, in which the baton and his gloved left hand worked together, we are let into the secret, it is the unwinding of those big skeins of wool that worried our boyhood. It was a deep thought of Rubinstein's to associate unwinding wool skeins and the night in a nocturne, and Sousa gave the master's hint with a certainty that may well be believed by those who have watched his informing pantomime.

The solo interludes were good. Mr. Pryor, on the trombone, showed the correctness of that difficult instrument as perhaps few others can. Miss Estelle Liebman, a fortissimo soprano, sang delightfully and Miss Grace Courtney Jenkins, in two very "high" selections, evinced a wonderful skill on the violin.



FROM  
CLEVELAND, OHIO. - LEADER  
NOV 8

### Gossip of the Theaters.

Milton Nobles, who is now playing at the Empire, deserves well of his countrymen for two important reasons; he has enriched the language with a famous phrase, "And the villain still pursued her," which holds the essence of truth in the spirit of burlesque, and he gave Sousa his first start.

"That happened over a quarter of a century ago, in 1875 to be exact," said Mr. Nobles yesterday. "I was just starting out with my play of 'The Phoenix,' and I engaged Sousa, who was then but an obscure violinist, to travel with me as my leader of orchestra and to compose the incidental music to the play. He was a mere boy then, and he celebrated his twenty-first birthday after he had been with me some time. I felt, however, that he had talent, and time has confirmed my views. He not only arranged all the incidental music but composed a march, 'The Jim Bludsoe March,' named after the character that I played, and it was given every evening between the second and third acts. This was the first march that Sousa ever wrote and, to my mind, it is one of his best. It has never been published. I have it in manuscript, and some time I shall have it printed. I regard it as a valuable bit of property, for a Sousa march is a regular gold mine to the man who owns it. Sousa is always curious about what I will do with it, and every time I meet him he asks me about it."

"Sousa also composed the music for 'Our Flirtations,' which was written by Mr. James Bird Wilson, for so many years the dramatic editor of the Leader, broke in the listener."

"Indeed," said Mr. Nobles, "I am glad to know that it was Mr. Wilson who did so bright a bit of work. Only the other day I was talking with R. F. Mackay, who produced the piece, you remember, and he was regretting that it was brought out so soon. 'It awoke in advance of its time,' said Mackay. 'If it had come out ten or fifteen years later, when the public was ripe for such a clever and original bit of comedy, it would have made a big hit.'"

the effect intended. Why all-wool union underwear should be advertised in an Italian garden at a fifteenth-century fete not even the climate of Boston will explain.

### COUNT BONI IS OUSTED.

Count Boni is ousted in the French

SPRINGFIELD, - OHIO

## CLIPPING

FROM "THE SUN"

(Morning Daily Paper.)

Date 11-6

The Grand Opera house, carrying out the policy that has been in vogue at the house all season, announces another edge attraction at an early date. Sousa and his wonderful band will be heard here the last part of this month.

Musical Courier - Extra Edition  
Sat. Nov. 8th 1902.

### SOUSA'S GREAT SUCCESS.

JOHN PHILIP SOUSA, the "March King," continues his triumphal tour, winning new successes every day. This tour has proved the best that Sousa's Band has ever made. Evidence is everywhere seen of Sousa's great popularity. So far from his popularity waning it actually grows all the time. The history of music in America shows no parallel to Sousa's sustained success. Upon the completion of this tour Sousa and his band will again cross the Atlantic to give a series of concerts in London and the provinces. Sousa's marches continue to sell well. The last one, "Imperial Edward," is having a remarkable sale.

ROCK ISLAND ILL. - UNION

NOV 9 1902

Pixley—a newspaper man—is responsible for the words, and the story they tell, and Gustav Luders is the composer of the music. The lines are exceptionally funny, and best of all, there is not a syllable that can offend the most fastidious. It abounds in fun but it is always clean and sparkling, as the water



SOUSA.

that gushes out from beneath a covered rock by the dusty road. Mr. Luders' music is equally worthy of

FROM  
TOPEKA, KAS. CAPITAL

lenced in getting a call had been sent to the station, but it is said that this was owing to the fact that the wagon had been out after a drunk when the call was received.

### On Second Thought

CONFESSIONS OF GASTON.

There may be worse made than "Imperial Edward" march, but I've never heard it.

FROM  
DES MOINES, IOWA. - LEADER

NOV 9



ESTELLE LIEBLING.  
Soprano with Sousa and His Band.

FROM  
SAINT JOSEPH, MO. GAZETTE

NOV 9



GRACE JENKINS.  
With Sousa and His Band.



SPRINGFIELD, - OHIO

## CLIPPING

FROM "THE SUN"

(Morning Daily Paper.)

Date 11-6

The Grand Opera house, carrying out the policy that has been in vogue at the house all season, announces another first edge attraction at an early date. Sousa and his wonderful band will be heard here the last part of this month.

## Gossip of the Theaters.

Milton Nobles, who is now playing at the Empire, deserves well of his countrymen for two important reasons; he has enriched the language with a famous phrase, "And the villain still pursued her," which holds the essence of truth in the spirit of burlesque, and he gave Sousa his first start.

"That happened over a quarter of a century ago, in 1875 to be exact," said Mr. Nobles yesterday. "I was just starting out with my play of 'The Phoenix,' and I engaged Sousa, who was then but an obscure violinist, to travel with me as my leader of orchestra and to compose the incidental music to the play. He was a mere boy then, and he celebrated his twenty-first birthday after he had been with me some time. I felt, however, that he had talent, and time has confirmed my views. He not only arranged all the incidental music but composed a march, 'The Jim Bludsoe March,' named after the character that I played, and it was given every evening between the second and third acts. This was the first march that Sousa ever wrote and, to my mind, it is one of his best. It has never been published. I have it in manuscript, and some time I shall have it printed. I regard it as a valuable bit of property, for a Sousa march is a regular gold mine to the man who owns it. Sousa is always curious about what I will do with it, and every time I meet him he asks me about it."

"Sousa also composed the music for 'Our Flirtations,' which was written by Mr. James Bird Wilson, for so many years the dramatic editor of the Leader," broke in the listener.

"Indeed," said Mr. Nobles, "I am glad to know that it was Mr. Wilson who did so bright a bit of work. Only the other day I was talking with F. F. Mackay, who produced the piece, you remember, and he was regretting that it was brought out so soon. 'It was in advance of its time,' said Mackay. 'If it had come out ten or fifteen years later, when the public was ripe for such a clever and original bit of comedy, it would have made a big hit.'"

the effect intended. Why all-wool union underwear should be advertised in an Italian garden at a fifteenth-century fete not even the climate of Boston will explain.

## COUNT BONI IS OUSTED.

Musical Courier - 4th Edition  
Sat. Nov. 8th 1902.

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Mr. Linders' music is equally worthy of commendation. The melodies are all so beautiful admirably orchestrated

FROM  
SAINT JOSEPH, MO. GAZETTE

NOV 9

GRACE JENKINS  
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SPRINGFIELD, - OHIO

## CLIPPING

FROM "THE PRESS-REPUBLIC"  
(Morning Daily Paper.)

Date 11-20



SOUSA.

## TWO OF THE STARS WITH SOUSA.

ESTELLE LEIBLING,  
Soprano.GRACE JENKINS,  
Violinist.

SPRINGFIELD, - OHIO

## CLIPPING

FROM "THE PRESS-REPUBLIC"

(Morning Daily Paper.)

Date 11-13

Sousa and his band gave two performances at the Willis Wood yesterday. The audience in the afternoon was not large, but at night the house was well filled and the entertainment was received with much favor, says the Kansas City Journal.

There were a number of pleasing and interesting numbers on the program, and besides, Sousa, with his usual good grace, furnished many bright and popular pieces as encores. The encore numbers, in fact, were at both performances quite as much features of the entertainment as were the regular numbers. The soloists were Miss Estelle Leibling, Miss Grace Jenkins and Mr. Arthur Pryor, and all made individual hits. Mr. Pryor was twice recalled at the night performance and both the others were given encores.

HOPEKA, KAS. CAPITAL  
16 NOV 1910

...at a five cent barber shop. He drew a good salary and was a liberal spender. But he always contended that paying more than five cents for a shave was throwing money away.

I notice that the reporters who wrote criticisms of Sousa's band agreed on one thing, that the concert was held in the Auditorium.

The life of a woman who lives at a boarding house is divided into two periods: waiting for her husband to come in off the road and waiting for him to go out again.

The people in a country community never forget anything. Eighteen years or more ago I sold a neighboring farmer a pig. I met the farmer last week and the details of the trans-

KANSAS CITY MO JOURNAL  
9 NOV 10

...give an entertaining exhibition. The horse fully dressed in clothing of a human being taking out upon the stage exact as a human being unusual. The novelty of the spectacle is still further enhanced by the horse disrobes without further assistance to him. The bill shows with the usual melodrama pictures.

The bill given yesterday will continue through the week, with a matinee each afternoon.

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SAN FRANCISCO, CAL  
OCT 15 '10

MELODIES OF SOUSA  
WILL RING WORLD-WIDE

March King to Keep Company With  
the Hours and Traverse the  
Globe.

WASHINGTON, Nov. 14.—John Philip Sousa is to encircle the world with strains of his marches. Next summer he will conduct his band of musicians on the first tour around the world ever undertaken by any bandmaster.

Details of the tour were given to-day

by Colonel G. F. Hinton, assistant manager. A six months' tour of Europe is to begin the first of the year. The band will then return to New York and start at once across the continent, sailing from San Francisco for the Far East. Concerts have already been arranged for in San Francisco, Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong, Manila and others ports on the way to Australia, where a special tour has been arranged. A large guarantee has been offered for a Sousa concert in the Fiji Islands. New Zealand and Tasmania are to be toured and ten weeks will be spent in the South Pacific, when sail will be set for South Africa. India will be traversed extensively and Europe will be reached by way of the Red Sea and Suez canal.



SPRINGFIELD, - OHIO

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(Morning Daily Paper.)

Date 11-20



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TOPEKA, KAS.

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NOV 9 1902



# Queer Instruments in the Modern Milita

The Indian has the center of the stage



trumpet and the horn, the Egyptians, Arabians and ancient Germans met in combat to the music of the flute, the drum, the cymbal and the horn. While the Chinese war music employed bells and triangles, instruments of percussion, such as drums, cymbals, etc., which were doubtless taken from the clapping of hands, are the oldest. Wind instruments, said to have been suggested by the blowing of the wind through reeds and bushes, came next in order, and lastly came the string instruments, which are comparatively modern inventions.

The drum seems to have been employed in all kinds of primitive music, and was familiar in the East from the remotest ages when savage tribes used them in their religious rites. In ancient times each instrument had its peculiar distinction of intonation. With the Romans the cornet called the time of the drum; the bugle announced the coming of the general; the trumpet indicated the assembling of the troops, and the horn sounded the signal of retreat.

## Development of Military Music.

It is only since the beginning of the last century that military music has been truly developed. The introduction of many improvements in the manufacture of instruments and the invention of various new instruments made a revolution in the military harmony by augmenting the resources and adding power of effect to the wind band. To Adolph Sax, a Frenchman, and William Wieprecht, a German, more than to any other men, is due the credit for the development of the military band. Sax and his father are largely responsible for the introduction of valves in wind instruments, and they also invented a number of improved methods of making clarinets. Adolph Sax invented several entire families of brass instruments, such as the saxhorns and the saxophones. The saxhorns,



## Double-Bell Euphonium.

Including the alto and baritone, the euphonium and bombardon, added greatly to the compass, richness and flexibility of the military brass and reed bands.

The saxophones are of great value in military combinations, as they reproduce on a magnified scale the cello quality of tone, and give great sustaining power to the full chorus of brass instruments. To William Wieprecht is due the evolution of the serpent and ophicleide into the modern tuba.

## Concert Music.

Military music having attained a high store of excellence, it began to develop

along the lines of concert music, which necessitated a rearrangement of the instrumentation of the military band for concert purposes. The arrangement of forces in my own band is modified upon the orchestral formation, a great body of the band being modeled upon the orchestral band. The instrumentation I have employed includes twelve B-flat clarinets, one B-flat, one alto and one bass clarinet, two bassoons, two shoes, one soprano, four flutes and piccolo, one English horn, four saxophones, four cornets, two trumpets, one flugelhorn, two euphoniums, four trombones, four French horns, four tubas and three drums (tympani, snare drum and bass drum). Many of the instruments are of strange shapes and their purpose and use are unfamiliar to most lovers of band music.

Of all existing wind instruments the flute is probably the oldest. It is one of the most important of the wood-wind group of instruments, and being the most acute of all, it takes the upper part. As a solo instrument, or in quasi-solo effects, it is heard to the best advantage, the tone being particularly soft, sweet and agreeable. On account of the facility of fingering almost any passage is possible on the flute, which has more agility than any other wind instrument. The piccolo is a small flute, and on account of its piercing quality of tone it is very valuable in the military combination. Fluted passages, rapid staccato, etc., are just as practicable and effective on the piccolo as on the flute.

The saxophone, although made of brass always, is reckoned among the reed and not the brass instruments. This instrument is practically the 'cello of the wind orchestra, and I employ four saxophones, two allos, one tenor and one baritone. The euphonium is not to be found in either the English or the German military bands, despite its many excellencies.

## The Melodic Oboe.

Of the family of reed instruments played with a double reed the oboe is the treble. The lower notes of the oboe have a somewhat harsh quality that is excellent for certain artistic effects, but the best part of the instrument is in the middle register, where the tone is extremely penetrating and of a ready quality. It has been likened to

a silver thread in the orchestra. The oboe is essentially an expressive and melodic instrument. The English horn is not, as its name would imply, a horn at all, but a large-sized oboe, the alto, in fact, of the usual instrument. Its tone has a peculiarly melancholy and somber character that no other instrument can replace, and its lower tones are very rich and full. The English horn is used with great effect in the "William Tell" overture and in Sousa's "Three Quotations," for example.

The basson is the base of the oboe family, and owing to its extensive compass, which exceeds any other wind instrument except the clarinet, the basson is capable of the most varied employment. The higher register of this instrument has some affinity in

quality to the 'cello, the most expressive part of its compass lying in the tenor octave. The basson is sometimes called the comedian of the orchestra because of the peculiar effects that may be produced upon it. The soprano, which is to be found in no other band but Sousa's in this country, is a French invention, and is practically a bass contra-basson. It is in pitch an octave below the ordinary basson, to which it bears the same relation that the string double bass does to the 'cello. The soprano gives great sustaining power to the lower register of the band.

## Cornet Leads All.

Passing to the brass instruments we find that the cornet-division, commonly called merely the cornet, is the most important in this section of the military band. Owing to the facility of the production of its tone the cornet is capable of greater execution than any other brass instrument and is usually allotted to carry the melody and brilliant solo passages. The trumpet, which has been largely replaced by the more easily played cornet, has a powerful and brilliant tone and adds beauty to the brass choir. The flugelhorn is the contralto voice of the cornet family and is distinguished for its beautiful singing tone.

Of late years the trombone has become particularly important in the military band. It is probably the most difficult of all the brass instruments to play as the intonation of the trombone depends entirely upon the performer. His hands and brain must work perfectly together, for if the slide be an eighth of an inch out of the proper position the intonation is false. The tenor, alto and bass trombones are employed in the modern military concert bands. The tone of the trombone is very broad and dignified, with a sustaining quality.

The euphonium is a saxhorn, an octa below the cornet and in unison with the tenor trombone. The modern double euphonium has a double set of valves which the tone may be shifted from the tone of the trombone quality at will.

The French horn is a valuable and important instrument in the military concert band, as it carries the harmony. The French horn is one of the most pressive, and perhaps the most poetic



JOHN PHILIP SOUSA.



# ry Band. By John Philip Sousa.



The Sorsusophone.

romantic of all the military band. Though sometimes used for lively solos, hunting calls, &c., it is far better adapted for dreamy and melancholy passages. The French horn is also an extremely difficult instrument to play.

The percussion instruments of the military band include the kettle-drums, or tympani; the bass drum, the small drum,



the tambourine, triangle, bells and cymbals. The kettle-drums possess one advantage over all other instruments of their class in that they are capable of producing a distinct musical note, while all other drums produce only noise.

Good band instruments are expensive, but as the ambitious student is usually content to start modestly he can equip himself with a fairly good instrument at a moderate price. Becoming more skillful in its use he will replace it by one of the best makes, such as the players in the great organizations use. He will then find that a cornet will cost anywhere from \$65 to \$130 according to the finish. Slide trombones cost from \$45 to \$75; French horns from \$85 to \$125.

## Cost of Instruments.

Double bell euphoniums range in price from \$125 to \$175; B-flat tubas from \$165 to \$215; helicons from \$210 to \$265, while a "Sousaphone" will cost from \$350 to \$2,000. Saxophones cost from \$90 to \$1,000 according to the size; B-flat clarinets are \$40 to \$100; oboes \$40 to \$75; bassons \$100 to \$135 and flutes anywhere from the commonest quality, at \$2.50, to one made of solid silver, at \$200. Tympani cost about \$125 for a good pair; snare drums may be purchased from \$8 to \$30, and bass drums from \$19 to \$70.

The nursery of the great concert bands of America is the village band, composed of lusty-lunged country boys with more vigor than technique, more ambition than temperament. The American youth is naturally musical, and to his virile nature the brass band appeals with singular potency. The enormous body of brass bands in America is developing a new school of performers that bids fair to dominate military music in this country, for the American boy is being attracted to the less conspicuous but equally important instruments of the band that have until recently

been played solely by foreigners, and by reason of his intelligence, energy and ambition he speedily outstrips his competitors.

*John Philip Sousa*



# CLIPPING

FROM "THE DEMOCRAT"

(Evening Daily Paper.)

Date 11-15

## A BEAUTIFUL MARCH, FOR THE KING.

The beautiful march, "Imperial Edward," which was composed by Mr. John Philip Sousa, the famous band leader, and which was presented to the king and queen, in the course of quite an extended conversation, has been accepted by His Majesty. The march was composed in the month of June, and was dedicated to King Edward through the courtesy of Mr. Sousa, who presented it to the king and queen in the month of June. The march was composed in the month of June, and was dedicated to King Edward through the courtesy of Mr. Sousa, who presented it to the king and queen in the month of June.



MAILED FROM THE OFFICE OF "IMPERIAL EDWARD" MARCH, SENT TO ENGLAND'S KING.

When presented to the king and queen, in the course of quite an extended conversation, the march was accepted by His Majesty. The march was composed in the month of June, and was dedicated to King Edward through the courtesy of Mr. Sousa, who presented it to the king and queen in the month of June. The march was composed in the month of June, and was dedicated to King Edward through the courtesy of Mr. Sousa, who presented it to the king and queen in the month of June.

## OTTAWA COURIER

one of the enjoyable features of the social were the graphophone selections given by Miss Jennie Holt. The evening was devoted to social enjoyment, various games furnishing the special amusement. Ice cream was served and a neat sum was raised by the young people.

## AMUSEMENTS.

### MARKET STREET THEATRE.

**Sousa's Soloists Tonight.**  
With programs that offer a vast deal that is new in musical production certain features of which are downright novelties of the year, including the last march, "Imperial Edward," and a suite, "Maidens Three," by Sousa; the band full fifty or more and in royal fettle; special soloists who won the honors for the tour in metropolitan competition; the best of the famous old regular soloists of the band and certain new ones; keyed up by the stimulating effects of brilliant successes in great events of the past year and inspired by the prospects for other equally great events in Europe later on in the present season; Sousa himself resolute and full of plans for important enterprises ahead, and in the best of health and spirits the grand American tour of Sousa and his band is under way with splendid success and all.



Sousa, the March King, who will be at the Grand opera house for matinee Performance next Friday.

SPRINGFIELD, O.: PRESS.  
16 NOV

## SOLOISTS WITH SOUSA.



John Philip Sousa has always been fortunate in securing talented soloists to accompany his band on its tours. This year, he has secured Estelle Liebling, a soprano of marked ability, and Miss Grace Jenkins, a violinist, two young women whose work has been generously commended wherever they have appeared. Both soloists will be here with the band Nov. 22.

Sousa's band holds the world's record for globe trotting, having completed its sixth transcontinental tour of this country, in the space of the score of shorter tours. It has made two extended tours of Europe, and will be in December for another, that will last for several months.



ROCK ISLAND AND ILL. - UNION.

NOV 9 1902

USA CONCERTS CHARACTERISTIC.  
Sousa is declared by a musical writer.



Scenes From Uncle Tom's Cabin.

"the most unique character in the entire group of American musicians and composers, and the strongest." The strong characteristics that make him marked as a composer dominate his concerts, and they are no less characteristic and unique. The striking conceptions that render his martial strains unlike any others in all the world of martial music, are typical of the conceptions that render his concerts quite unlike any other band concerts. The Sousa air is as individual as Sousa himself. It wears the unmistakable Sousa stamp. Among the multitudinous brands of band concerts that have been offered the American public since the days that Patrick Sarsfield Gilmore first set the pace back in the seventies, the Sousa concert became, admittedly, in 1892, the luminous model, and as time proceeds it becomes more fixed and authoritative. Within two years Europe has accepted, then adopted the model, and from London to St. Petersburg the vogue of the concert is most emphatically and ardently Sousasque. Meantime, here at home the Sousa concert has more and more confirmed the

in the world. He accepts none but the best. These are brought out in the American concert first, therefore each season Sousa's concerts become more and more conspicuous for the newest and best music extant.

The present American tour extends to December, when the band will embark for Europe upon a six months' tour. The date for a Sousa concert here is Thurs-



OTIS SKINNER IN "LAZARRE"

day Nov. 13 at the Illinois Theatre.  
"LAZARRE"

Otis Skinner will shortly appear in this city in his new production of "Lazarre."

CLEVELAND, OHIO - LEADER



JOHN PHILIP SOUSA.

tain this choir. The program will include organ numbers, vocal solos, and choruses from the masters. It will be notable among the many brilliant musical offerings of this season.

#### Concert in Glenville.

The concert arranged for Monday evening, November 24, at the Parkwood building, Glenville, is arousing much interest among music lovers. The program is as follows:

Scherzo, opus 8.....Chopin  
Amphion Trio Club.  
"Nita Gitana" (tenor solo).....De Koven  
H. P. Cole.  
Song of Triumph, cornet solo.....Wier  
J. Wylie Powers.  
Contralto solo .....Selected  
Miss Adelaine Gray Marble.  
Hungarian Rhapsodie.....Hauser  
Miss Sadie L. Walker.  
Baritone solo .....Selected  
C. J. Marshall.  
Holy City (cornet solo).....Adams  
J. Wylie Powers.  
Sonata Pathetique (piano solo).....  
Beethoven.  
Serenade (tenor solo).....Tosci  
H. P. Cole.



MISS ESTELLE LIEBLING.

LOUISVILLE, KY. - PIONEER

NOV 20 1902

Maguire, Thursday, Friday and Saturday.

#### Sousa's Concerts.

From the way the seats started off this morning for the Sousa concerts at the Auditorium on Wednesday, November 19, the March King will be greeted by two very large audiences. While the clever bandmaster has always had a splendid band, the one he has this season is by far the best. It can be truly said in every sense of the word that every musician in the band is a soloist. The fact that Mr. Sousa and his musicians leave America early in December for a long tour of Europe is the chief reason for having so many splendid artists with him. Miss Estelle Liebling, the soprano of the band, is the best vocalist that has ever traveled with the organization. At Atlantic City Miss Liebling was selected from over thirty singers who applied for the position. The violinist, Miss Grace Jenkins, is a Western young lady, coming from Lincoln, Neb. She ranks as one of the best violin virtuosos in the country. Arthur Pregor is, as everyone knows, the king of trombonists. The prices for the concerts are in the reach of all. For the evening, all seats, with the exception of the parquets, will range from 25 and 50 cents to \$1, while for the matinee there will be over 2,500 at 25 and 50 cents.

KANSAS CITY, MO - STAR

NOV 20 1902

ask you about that," that will prove to have a run to follow. "Go way back and sit down."

"The Head Waters" played to crowded houses yesterday. It will be at the Grand all week.

#### Sousa's Concerts.

Two excellent programmes were given by the Sousa band at the Willis Wood theater yesterday, that of last night being especially fine. The Sousa organization remains about the same as before, and the bandmaster himself has lost none of his individuality. He is getting a bit more theatrical, if anything, for this season he makes the climax of his marches by marshaling not only his full brass choir along the footlights, but also includes the snare drums in the platform. Doubtless by another year he will bring out the bass drum, cymbals and tubas.

Yesterday's programmes included a great deal of very attractive music, both of the popular and classic variety, and it was all well played. Of the new music offered the most interesting was Sousa's suite, "Looking Upward," a well written composition, perhaps the best this composer has yet provided for band or orchestra. One number of special local interest was Harry Kelly's new rag-time march, "Peaceful Henry," which, it is said, will be used regularly by Sousa. It made a decided hit yesterday at both performances. The Sousa soloists this season are Miss Estelle Liebling, soprano; Miss Grace Jenkins, violin; and Mr. Arthur Pryor, trombone.







## MANY HEARD SOUSA

THE MARCH KING ENTERTAINS  
HUNDREDS SATURDAY NIGHT.

COMPARED TO THE RED BAND.

Sousa's Music Is Measured by That of  
Sorrentino. Though a Compari-  
son Is Scarcely Possible—An  
Ovation for Pryor.

Since the end-of-the-century problem was laid to rest in the burying ground of forgetfulness there has been no such fruitful subject of discussion in Ottawa as the comparison of the music of Sousa and Sorrentino—the American band and the Red Band. Was Sousa better than Sorrentino, or vice versa? The question has not been settled, and it never will be, for there is no possibility of comparing the bands. Each represents a different idea in instrumentation, direction and music, and so far as Ottawa can tell each is without a peer in its class. Sorrentino's band charmed Ottawa completely last summer. Sousa did equally well, allowing for the disadvantage of playing in a closed room, Saturday night. Sorrentino's is a brass band; in Sousa's the reed instruments are prominent. Sorrentino plays classical selections with the precision and accent of a great orchestra. Sousa plays American airs, which abound in appeals to American sentiment, many of his own composition, and employs little features that are distinctly in keeping with the new American idea of popular music. Sorrentino leads like a man with an electric current playing up and down his back. Sousa moves evenly, smoothly, gracefully, his bearing being a part of the rhythmic harmony which the band produces. So it would be as easy to compare marbles with chewing gum as to contrast the merits of the Sousa and Sorrentino bands. Possibly Sorrentino made the better impression on Ottawa. If he did it was because he played under more favorable circumstances and chose better selections. Sousa, as Arthur Pryor explained after the concert Saturday night, gave a program here which he finds takes best in most of the smaller towns. A few heavier numbers might have pleased the Ottawa hearers better.

The program opened with a beautiful number by Liszt, a "symphonic poem" entitled "Les Preludes." The number brought out the superior qualities of Sousa's band better, perhaps, than any other selection on the program. When the number was finished the audience applauded enthusiastically. Sousa bowed an acknowledgment, waved his baton, and the "Stars and Stripes Forever" came from the band as an encore. It was played as nobody ever heard it played except when Sousa played it—as nobody could play it except Sousa. Pryor's trombone solo, "Love's Enchantment," was a beautifully rendered selection, the trombone notes being soft and melodious as a dove's coo. Mr. Pryor concluded with the "Honeyuckle and the other soloists were

little lady, whose two violin solos were among the enjoyable features of the program. The audience waited with considerable curiosity to hear the new Sousa march, "Imperial Edward," and when the number was played pronounced it with considerable unanimity the poorest of Sousa's marches. It has none of the inspiring swing of "Stars and Stripes," "All Capitan" or "King Cotton."

Sousa carries fifty-three men. Arthur Pryor, his brother-in-law, is his assistant director and manager. Pryor expects to have a band himself next year. The band went from here on a special to Kansas City after the concert.

The audience Saturday night was one of the largest of the season.

DES MOINES, IOWA

Is the Sousa halo becoming dim?

MIDDLETOWN, N. Y. TIMES

## SOUSA'S BAND AGAIN.

Another Matinee Concert to be Given  
at the Middletown Armory.

The 24th Separate Co. held a business meeting after drill Tuesday evening and elected James J. Nally and W. C. Dennison to membership.

The company decided to have Sousa's Band give a matinee at the armory before its departure for a two years' tour of Europe. Capt. McIntyre will appoint a committee to arrange for the concert later.

There will be no dances or games at the armory for several weeks owing to the repairs that are being made.

Enterpean Society Meets.

The Enterpean Society

DES MOINES, IA

NOV 12

OSKALOOSA, IA. HERALD

party who have just arrived from Europe: "New York, Nov. 12. H. L. Spencer Co., Oskaloosa.—Rough passage, but here safe and all well. Love to everybody. H. L. Spencer."

The Sousa Band that gave a concert in the Masonic opera house this afternoon arrived in the city about noon on a special train from Des Moines. The concert was quite largely attended and the audience was well pleased. The band departed for Ottumwa immediately following the concert and will appear in that city this evening.

that several hundred workers will be in the city tomorrow and Friday.

## POOR AUDIENCE FOR SOUSA

Auditorium was not so Well Filled  
as Usual for Fine Program.

Just why the Auditorium was not crowded last night for the Sousa band concert is a puzzle. A large audience enjoyed the program and addition of at least a dozen encore selections, but there were many vacant seats on the first floor instead of a dense mass. The band is somewhat different from that of last year, having four piccolos and four flutes, besides a stronger reed section, though the brasses were by no means short in number or less skilled than those of last season. Arthur Pryor was of course encored several times with his magnificent side trombone work. Miss Estelle Liebling, soprano, delighted with her strong, high and clear voice. Miss Grace Jenkins with violin was equally popular. In the song number she played with a distinctness and an expression that equaled that of any concert violinist ever heard in this city in the opinion of many present.

SAINT JOSEPH, MO.

NOV 12



ARTHUR PRYOR,  
The World's Champion Trombone Virtuoso, Who Will Appear at the Tootle  
Theater Tonight With Sousa's Band, Was Born and Reared in St. Joe.



# SOUSA'S BAND FIRST TO PROPOSE TOUR OF WORLD

Colonel Hinton, Assistant Manager, Announces Details of Trip Arranged for "March King."

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Col. George Frederic Hinton, assistant manager of the Sousa Band, was in the city yesterday, and related some of the details of this remarkable musical pilgrimage.

"Frank Christianer, manager of the band, who has just returned from Europe, where he has been working out the itinerary of this tour, writes me," said Colonel Hinton, "that arrangements are practically completed for the greater part of the trip, and that J. C. Williamson, the leading manager of Australia, will direct the tour in the antipodes."

"After our six months' European tour, which opens in London on January 2, the band will return to New York and make a quick trip to California, sailing thence for the East. Concerts have already been arranged in Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hong

Kong, Manila, and other ports on the way to Australia.

"Mr. Williamson is already offered a large guarantee for a Sousa concert in the Fiji Islands when the band reaches that remote latitude. Every town of any importance in the Australian Commonwealth, New Zealand, and Tasmania will be visited in the ten weeks to be spent in the South Pacific, after which the band will go to South Africa. From there we go to India for a long stay, and return to Europe by way of the Red Sea and the Suez Canal.

"Mr. Sousa will take a band of about sixty musicians around the world, together with an American singer and violinist. He will give the same characteristic Sousa concerts that have been so successful in every country he has visited. Through the admirable contracts obtained by Mr. Christianer, and the emphatic demand for a visit from the Sousa Band to these distant lands, Mr. Sousa is already assured of the financial success of this undertaking, despite the enormous expense that must attend it.

"Since music is the universal language, the band should appeal to these strange audiences with the same potency that it does at home. The tour of the world will keep Mr. Sousa away from Washington for about two years, and the last opportunity to hear his band will be at Convention Hall, on Friday, November 28, when Sousa gives his first mid-week concert in Washington for ten years."

## SOUSA AT THE DAVIDSON

GREAT MILITARY BAND GETS A CORDIAL RECEPTION.

Some Novelties in the Great Leader's Programme, Including His Own Imperial March.

All the pomp and eclat at the disposal of the confessed greatest bandmaster of both hemispheres were displayed yesterday by the Davidson management at its launching of the musical season of 1902.

All the harmonious activity which the picturesque idol of all the newsboys' hands of the country could evoke from the machines of fifty picked wind instrument-players in one afternoon and evening was brought into play to herald the approach of the "Laisan" with the usual list of euphonious joys in its train. Among all the popular things in America undoubtedly the most favorite institutions are the finely uniformed brass bands and among these, unquestionably the most popular, the one presided over by the indefatigable leader—the only Sousa.

Brass band effects developed within closed walls do not exactly belong to the highest achievements in musical art and really are not in their place in concert halls; still when presented with as much restraint and self-control as they usually are by Sousa and his band they will invariably prove a source of a certain musical pleasure to the general public.

And here we come to a point where the artistic value of the brass band will be apparent even to the ultra aesthete in music. People that ten horses cannot drag into a Thomas symphony concert knowingly, will readily listen to music of the most intricate symphonic order and find genuine pleasure even in the subtleties of the symphonic poems of a Saint-Saens or Tschaiikowsky as long as they are played by a renowned brass band and as long as they are sandwiched in between a full complement of marches and other musical hurrahs of the popular sort.

In due consideration of this condition of the public taste, the more serious numbers of Sousa's programmes are carefully enveloped in at least double the quantity of marches and ragtimes and other sweet things, and these brilliantly touched off with well studied nuances and scenic performances of advancing and retreating musicians on the stage. All of this further lavishly embellished, of course, with the burlesque exhibitions of the genial bandmaster himself. Sousa knows his public, and after all the end justifies the means, even in art matters—quod erat demonstrandum.

Although none of the more serious compositions of the programme was ever intended to be performed by a brass band, still even such intricate orchestra pieces as Tschaiikowsky's symphonic poem of Saint-Saens' "Death Dance" were fairly palatable, thanks to Sousa's clever arrangement and to the intelligence of his musicians.

Among the list of novelties played, Tschaiikowsky's "Marche Slave," his symphonic poem "The Waywode," Arthur Sullivan's suite of the "Merchant of Venice" and Sousa's own suite "Looking Upward" were the most interesting.

Sousa's imperial march, dedicated to King Edward VII, is framed upon a round number of Sousaian march themes, nicely blended together, but aside from the military evolutions Sousa's own invention performed during the march by the trombonists, the flutists, the trumpeters and the drummers contains little else that is startling.

Vocal or violinistic soloists are rarely to be envied when obliged to appear in connection with a military band as the struggle of a voice or violin tone, be it ever so powerful, with forty or fifty wind instrument players is a hopeless one from the start.

It is to the great credit of Sousa's men that both lady soloists scored as much of an artistic success as they did.

Miss Estelle Liebling selected the recitative and Indian bell song from Lakme and a soprano solo from David to exhibit a full array of the technical essentials

- Westonians will present "Robin Hood" at the Broadway theatre. This will be continued until Thursday evening, when "Maid Marian" will be given for the remainder of the week.
- The matinee of Sousa's famous band at the Broadway this afternoon was very well attended and was finely rendered. The following program will be given tomorrow afternoon and evening:
- Sunday afternoon—  
Cornet solo, "On the Bank of the Gulf of Mexico".....Hoch  
E. Kennecke.  
Suite, "Merchant of Venice" (new).....Sullivan  
(a) Introduction and bourée.  
(b) Grotesque dance.  
(c) Melodrama and finale.  
Soprano solo, "Maid of the Meadow".....Sousa  
Miss Estelle Liebling.  
Love scene from "Feuersnot" (new).....R. Strauss  
Intermission.  
Military scenes from "Pomp and Circumstance" (new).....Elgar  
(a) Idyl, "Hiawatha" (new).....Elgar  
(b) March, "The Invincible Eagle".....Sousa  
Violin solo, "Legende".....Wienlawski  
Miss Grace Jenkins.  
Fantasie, "The Bride-Elect".....Sousa  
Sunday evening—  
Symphonic ballad, "Voyvode" (new).....Tschaiikowsky  
Trombone solo, "Love Thoughts".....Pryor  
Arthur Pryor.  
Suite, "From Foreign Lands".....Moszkowski  
Soprano solo, Mad scene from "Lucia".....Miss Estelle Liebling.  
Flute obligato by D. A. Lyons.  
Good Friday spell from "Parsifal".....Wagner  
Intermission.  
Fantasie, "El Capitan".....Sousa  
(a) Serenade.....Moszkowski  
(b) March, "Imperial Edward" (new).....Sousa  
(Dedicated by special permission to his gracious majesty, Edward VII.)  
Violin solo, "Saltarella".....Pagnini  
Miss Grace Jenkins.  
Concerto, "William Tell".....Rossini

## At the Play-Houses

**SOUSA AND HIS BAND—**

Perhaps the public is growing just a trifle weary of the cakes and ale of sibilant melody. At any rate, last night's audience at the Auditorium was far less in numbers than on Sousa's two previous visits to Des Moines when the immense structure overflowed with humanity. John Philip Sousa has been dubbed "the March King," as Strauss was called "the Waltz King." The Viennese gives sure promise of becoming a classic, while the Washingtonian lacks guaranty of permanence. There is something in the delightful theory of the military compositions of Sousa that caught the public of two worlds unerringly for the past few years, and it is to be hoped that the local lack of interest at this time does not presage a decline of the Sousa vogue. It is not possible to bring band music to the highest art of expression. The emotions of the soul would find little outlet in brass and cymbal. But Sousa has so perfected his band that it occupies a position as exalted as can be created in this class of music.

Last night's programme was the usual judicious mixture of the classical and popular, not forgetting a new march with spirit and swing, dedicated to King Edward VII. Then there is that charm of rare personal magnetism by which Sousa compels the undivided attention of his musicians and his audience. The numbers were varied enough to suit everybody, but it was Sousa's own compositions with their melodious swing and stirring rhythm that were most generously applauded. Marches and rag time followed classic pieces with democratic freedom. Play a popular air with the Sousa inspiration and precision, and who is there among the severest of critics that can conscientiously declare it is not art?

The lengthy "Les Preludes" from Liszt was given a remarkably expressive rendering for band instruments. Among the new Sousa pieces was a suite, "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus" that was given with happy musical imagery. The bandmaster's new march, "Imperial Edward," is suggestive of his other marches and has a rousing air, full of clash. The mosaic, "In the Realm of the Dance," in which Sousa has woven together a number of famous waltz themes, was one of the most pleasing numbers of the evening.

Of the soloists, Estelle Liebling, the soprano, made a distinct sensation. Her voice has an almost perfect clearness and purity. Arthur Pryor received his customary welcome, and Grace Jenkins gave a beautiful and skilled artist with the violin.

## SOUSA'S FAIR VIOLINIST



MISS GRACE JENKINS  
She will play at the Pike at the Sousa matinee, Nov. 28.

DAVIDSON HERBERT



## ALL SOCIETY PRAISES SOUSA

Foodie Theatre Audience Applauds  
the March King and Arthur  
Pryor, of St. Joseph, Trombone  
Soloist—Manager is Welcomed.



JOHN P. SOUSA

America's Greatest Bandmaster.

John Phillip Sousa, the march king, was welcomed at the Foodie theater last night by an appreciative and fashionable audience. Enthusiasm and applause characterized the performance. Especially was Arthur Pryor well received. Pryor is an old St. Joseph boy, and a large number of his friends turned out to show their appreciation of his work. Mr. Pryor's wife and his two little children, and his mother occupied a box.

After a prelude by the band Mr. Pryor played his latest piece, a trombone solo, "Love's Enchantment," assisted by the other members of the band. Mr. Pryor's work was excellent and well received. On an encore he played "The Honeysuckle and the Bee," the band whistling the chorus. The whistling was appreciated as much as the instrumental music. Pryor responded to encores three times.

Mr. Pryor inherits his musical talent from his mother and father, both of whom were well known in musical circles. Mrs. Pryor was famous for her trombone playing and with her husband and children traveled over the country for years giving concerts.

The evening's program was about evenly divided between classical and march music. At intervals the strains of one of Sousa's famous marches echoed and re-echoed through the theater. Sousa's last piece, "Looking Upward," was especially well received, although there was no lack of applause at any part of the evening. Before the program commenced a little bright-eyed girl came up to the doorkeeper and holding out an immense bunch of white chrysanthemums, asked him to give them to Mr. Sousa. Before he could learn her name she ran away. All during the performance the white flowers could be seen by the audience, holding a prominent position on the stage.

Manager James R. Barnes of this company, who is a prominent Elk, has many friends in St. Joseph, and he was given a royal reception upon his arrival. Election day the band was in Colorado Springs, where the Elks of that place tendered him a banquet. Several hundred members of the order turned out to welcome Mr. Barnes and the band. The band will leave for a European tour Dec. 21, and will open in London Jan. 2. Last December, while Sousa and his band were in England, they were taken down to Windsor in a special train as guests of the King. They will probably play before the court of England again this season.

It is said of Sousa that before beginning a new piece he may be seen time and again jotting down little ideas on a piece of paper, that might at some future time be of service. During the great battle between the Turks and the Greeks, five years ago, the soldiers of the sultan went into battle to the inspiring music of El Capitan.

### SOUSA TO TOUR THE WORLD. Wash. Post—Nov. 14, 02 Band Will Be Heard Here Before Starting for Fiji Islands and Australia.

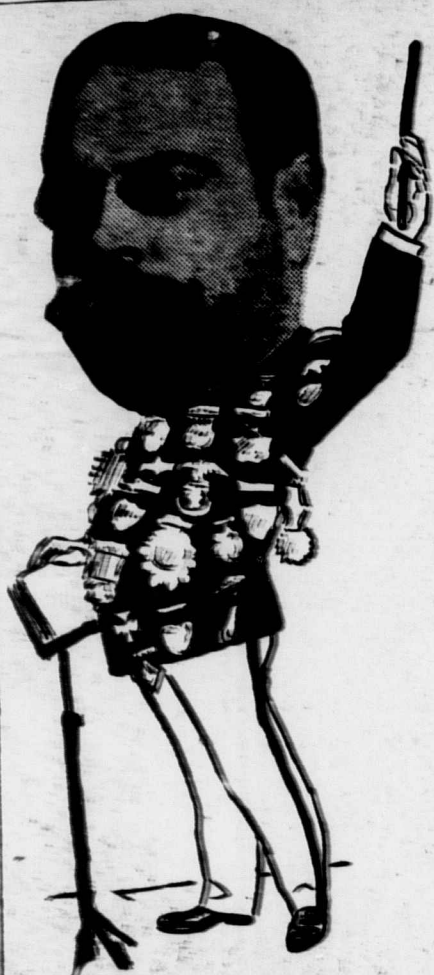
John Philip Sousa is about to set forth on a concert tour of the entire world. After his successes in Europe on his first two tours, it was a foregone conclusion that Sousa would at an early date invade every other available musical field. It was announced some time ago that this representative American organization would sail for England late in December to inaugurate a six months' European tour, but Mr. Sousa's plans have so far developed that a further announcement of his intention to continue this trip completely around the globe was made yesterday by Col. George Frederic Hinton, assistant manager of the Sousa Band.

"Mr. Frank Christianer, manager of the band, who has just returned from Europe," he said, "writes me that the world's tour is fast assuming shape. After our six months' visit to Europe, which begins January 2, in London, and will include every musical center in Europe, the band will return to New York, making a flying trip across the continent and sailing thence to the far East. Concerts have already been arranged at Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong, and Manila on the way to Australia. The season in Australia will be under the direction of Mr. J. C. Williamson, a leading manager of that commonwealth, and will extend over ten weeks. After the Australian season, Mr. Sousa and his men will make an extended tour through South Africa, going thence to India and back to Europe, via the Red Sea and the Suez Canal. Mr. George C. Tallis, who is Mr. Williamson's representative, is now in New York arranging the details of the tour.

"Mr. Sousa will take with him on his trip around the world a band of sixty men, together with an American singer and violinist, and will give the same characteristic Sousa concerts, which have proved so popular in all the cities he has visited. The band, you know, has already played the four greatest cities in the world—London, Paris, New York, and Berlin—and it is a far cry to the islands of the South Pacific, but it is a fact that Mr. Williamson has already secured a very large guarantee for a Sousa concert at the Fiji Islands."

The Sousa Band will be heard in Washington in a popular concert at Convention Hall on Friday evening, November 28, and this will be the last opportunity of hearing "The March King" and his men until their return from the great journey around the world.

### LOUISVILLE, KY. — TIME



SOUSA.  
Who Comes For Two Concerts At the  
Auditorium Wednesday.

ance of "A Chinese Honeymoon." The

THE TIMES, WASHINGTON, FRIDAY, NOVEMBER 14, 1902.

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MCKEESPORT, PA. NEWS

NOV 16 1927

## PROMISING NEW ENTERPRISE

**McKeesporters Open a Drum Factory and  
Leading Bands Will Use Some of the  
Instruments Made.**

Three McKeesporters have opened a drum factory on the third floor of the Dawson building at 519 Walnut street and their enterprise promises to put them in clover. Some of the instruments already turned out are being used by prominent bandmasters.

The McKeesporters are William H. Heybeck, of Jenny Lind street, George Logan, of Grandview avenue, and F. B. Dawson, the Walnut street confectioner. They have formed a company to be known as the Rainproof Drum company. The title explains partially the business which is that of the manufacture of a rainproof drum head.

The invention of the drum head came about in a peculiar manner. Mr. Heybeck bought his son a drum and while the boy was beating the drum in a rain the head burst. He then began work on a patent which resulted in a head being manufactured. At that time he lived in East Pittsburgh, but later came to McKeesport and made the acquaintance of George Logan with the result that improvements were made on the drum head which promises to make the output of the factory opened here famous. Later Mr. Dawson was interested.

One of the drums is now being used by Sousa, who on seeing it remarked: "It strikes me like the egg of Columbus, why did no one else think of it before." Sousa has ordered two gold-plated drums from the company to cost \$100 each which he will use on his European tour. Duss also has taken to the new drum head and one is to be manufactured for his band. Other prominent bandmasters in the country have been interested and the demand is much greater than the output.

Samples of the drum have been submitted to the English, French, German and other governments and within the next two weeks the factory will be

working on an order from the German government which has adopted it for use. At the present time, toy drums, tamborines, bass drums and symbols are being turned out at the factory here.

A prominent New York paper speaking of the project in part says: "Carl Fisher has just obtained sole control of a drum head which bids fair to turn this branch of the business upside down. The head in question is a chemically prepared fabric instead of the regular skin head now used and the remarkable thing about it is that it gives a wonderfully clear tone, will stand more rough usage than a skin head and is waterproof. We had the pleasure of spilling a pail of water upon a drum equipped with such heads and then stepped upon the head to test its strength and found that although water was still dripping, it gave the same clear, resonant tone and remained intact to the severest tests."

The inventors claim that the drum can be played all day during a rain and that this has no effect on the head whatever.

As to how the business will be carried on is explained in the following article in the Metronome, another musical paper, in answer to a correspondent: "We can inform our esteemed correspondent that the excellent qualities of this latest invention have not been overdrawn, and that the new drum head, which promises to revolutionize the entire drum business is the invention of W. H. Heybeck, of the firm of Heybeck, Logan & Dawson, and will shortly be offered to the profession by C. Fisher, the New York music dealer."

That such an article should be manufactured here puts a feather in the cap of the city as well as in the caps of the young men whose enterprise promises to bring it to the front.

FROM

BURLINGTON, IA. - HAWKEYE



JOHN PHILIP SOUSA

### SOUSA'S FINE BAND.

**Splendid Concert Given Yesterday by  
Famous Organization.**

Sousa, the march king, and his inimitable band of fifty musicians delighted the audience at the Pattee opera house at the matinee concert yesterday afternoon.

The music made by this band is the acme of perfection in band music and it was the very best concert of its kind that a Monmouth audience ever listened to. Such a perfect blending of reeds and brass, the precision and attack of the players and the complete control of the leader over his men, can not be imagined by one who did not hear the music.

It was grand and inspiring, and after each program number the audience demanded an encore, which Sousa graciously granted, and at one time a double encore was necessary before the program could proceed.

This band easily ranks first of the traveling concert bands in the opinion of every one who heard the concert yesterday. It plays a style of music that the American people like. The most of the selections were of a popular order, though a number of the classics were given. Three of Sousa's own compositions were on the program including his latest, "The Imperial Edward," a pretty and catchy march with a good swing to it. A number of the encores were his popular marches that one never tires of.

The trombone solo by Arthur Pryor, "Love's Enchantment," of his own writing, was beautiful, and it was played as no one but Pryor, who is at the head of trombonists, can play it.

The soprano, Miss Estelle Lielbing, in her one solo, established her identity in Monmouth as a cultured singer. Her voice is of a peculiar quality, and in one part of her solo, which had a flute obligato, it was difficult to distinguish between voice and flute. She has a wonderful range, and her voice is particularly sweet and clear, showing careful cultivation.

The violinist, Miss Grace Jenkins, is a skilful player. Her program number, "Souvenir de Sorrento," by Popini, was a difficult one, but it was faultlessly played. Miss Jenkins is a young performer, but she has wonderful technique and gets a sweet tone from her violin, and plays with much expression. The soloists were all favorites, and each was compelled to respond to an encore.

The concert in every respect was first class, and everyone who heard it is very enthusiastic over the music.

### NEW ORLEANS, LA.

There are some very successful stage productions in it and it has had a remarkably successful season so far.

March King Sousa's latest composition is called "Imperial Edward," and is dedicated by royal permission to his majesty King Edward. It was written for the coronation and is said to be a splendid success.

LEAH  
Broun  
black b



FROM

BLOOMINGTON, ILL.—PANTAGRAPH

Sousa and Orchestra.

Here is a story of John Philip Sousa that has not appeared in print concerning the versatility of the march king.

During his triumphant tour of Continental Europe two years ago Sousa found himself in Berlin one evening and in the music hall in which the Berlin Philharmonic orchestra was giving a concert. It was a great hall, seating thousands, and Sousa was occupying a box. The orchestra had played two numbers when all unexpectedly came a request from the leader that the next number be led by the American director. Truth to tell the opinion the Germans had of Sousa was not so high at the time as it is now. They were wont to look upon him as a clever composer of a certain grade of music and quite successful as a leader of a band. But having admitted this much they were in the habit of stopping and taking up consideration of musicians of a finer grain. The orchestra had decided to put Sousa to a test to learn if their estimate of him was not exactly the correct one and for the furtherance of their plan picked out the most difficult of their selections. They were going to appear in earnest in their work but intended slipping in a false note occasionally and from the sides of their eyes watch the effect it would have on him, if any.

The invitation was accepted and in a minute Sousa was upon the stage and facing the seventy-six musicians, possibly the finest company of instrumentalists in the world. He picked up the baton and stood looking at the players for some time. When through he had gazed into the eye of every one of them. They saw that there was to be no false playing without detection; they could tell it by the glance each received. Sousa's next move was to scan the score sheet of the selection. Then he was ready and the tempo—the movement—was given. The musicians felt the inspiration of the director. He guided them as they had never been guided before and played as they never played before. It was a magnificent rendering of the composition.

The effect on the critical audience was magical. They simply went wild and stood in their seats and rent the air with huzzahs. The musicians joined in the outburst and it was some minutes before anything like order was restored.

Sousa went back to his seat in the box and when he appeared from behind the hangings was given an ovation the like of which it was said by old concert goers had never been seen or heard in Berlin. All question of the ability of Sousa as a leader was forever set at rest. It is there as in other parts of the world now. When musicians are informed that certain things are to be done so and so and are told that in that way is the Sousa method they are satisfied and it is done that way. He is the recognized leader of musical bodies and there is none to dispute his title.

Young Mothers

CHICAGO, ILLS.

HERALD

NOV 25

## SOUSA PLANNING WORLD TOUR

Concerts arranged for in China, Japan and Fiji Islands.

[SPECIAL TO THE RECORD-HERALD.]

WASHINGTON, Nov. 14.—John Philip Sousa is to encircle the world with the strains of his marches. Next summer he will conduct his band of musicians on the first tour around the world ever undertaken by any bandmaster.

The details of the tour were given to-day by Colonel G. F. Hinton, assistant manager. A six months' tour of Europe is to begin the first of the year. The band will then return to New York and start at once across the continent, sailing from San Francisco for the East. Concerts have already been arranged for in Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong, Manila and other ports on the way to Australia, where a special tour has been arranged.

A large guarantee has been offered for a Sousa concert in the Fiji Islands. New Zealand and Tasmania are to be toured, and ten weeks spent in the South Pacific, when the band will sail for South Africa. India will be toured extensively and Europe reached by way of the Red Sea and the Mediterranean.

## SAN FRANCISCO.

SAN FRANCISCO, Oct. 31, 1902.—On Oct. 29 at Fischer's Theatre, Mr. Frederick Zech, Jr., gave the first series of three symphony concerts. The audience was large and composed of true music lovers, where appreciation was not simulated. It was a rare treat. Mr. Zech has an orchestra of fifty-five musicians and when it is said that each man played as though on himself alone depended the success of the music, people can understand that a concert rarely ever excelled in this city was given by Mr. Zech. The program was well chosen. The interest, however, centered in a symphonic poem, "Lamia," after a poem by Keats, by Mr. Zech himself. It is a wonderful composition, delicate, subtle, and well constructed. We have had among us composers before, but never a man who has shown himself so complete a master of the art of composition. There is a fervent hope that Mr. Zech will again produce "Lamia." One production is not sufficient for a man to comprehend thoroughly its beauty or to grasp it entire.

When Sousa opens his engagement in Europe about the new year, a new attraction will be offered to the music-loving people. A violin soloist is the feature and the fair performer will be a Santa Barbara, California, girl—Miss Caro Morgan. When Sousa was in Santa Barbara, Miss Morgan was prevailed upon to appear before him privately and give an exhibition of her skill. Mr. Sousa was much pleased with Miss Morgan's work, and before Miss Morgan left the opera house, Mr. Sousa had made her a liberal offer for a European tour, which she at once accepted. Miss Morgan has been studying for a number of years with the leading teachers of the Coast.

Miss Agatha Gray Cummings gave a recital in San José a few evenings ago, assisted by Mr. H. L. Bettman, violin soloist, with Miss Josie Herbert at the piano. Miss Cummings shows a great deal of talent in her work and a bright future is predicted.

MUREL.

CAIRO, ILLS.

BULLETIN

Seasoned by ten years of experience, ten years of constant application under the direction of the same master mind, ten years in the cause of good music, and ten years of approval well earned from the public of two continents, the Sousa band is engaged upon another remarkable transcontinental concert tour, the sixth of the kind since the inauguration of its successful career on September 26, 1892.

Mr. Sousa will bring his great band to the opera house for a grand concert on Monday, Nov. 17. Following his custom of presenting the best vocal and instrumental talent in conjunction with his band, Mr. Sousa offers as supporting soloists two young women, new to the Sousa audiences, who will admirably maintain the artistic balance of the organization, Miss Estelle Lieblich, a brilliant young American soprano, who has achieved conspicuous success in Germany as well as at home, and Miss Grace Jenkins, a violinist of distinction and charm.

Lewis Morrison, in addition to being the best living Mephisto, is trained in

BUFFALO NEWS

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ter work for the above. Help me in you can. PAINTER.

## Never Mind; Sousa's Coming.

Why doesn't the Citizens' Committee give us a band concert for a change? We certainly would be pleased to hear our famous 74th Band give us some of their fine concerts they give us last summer at the park concerts. One of the thousands that attended the park concert.

## SOUSA AND OTTO

## GREAT BAND PLAYS "HUNGARIAN DANCES"

The Davenport Congregationalists in the Audience and is Delighted With The Music

Sousa and his band were at the Illinois theatre, Rock Island, last evening to the delight of a large audience. Sousa is the same invincible director who never fails to come out with some new poses as invincible director. The feature of the program was the playing of "Hungarian Dances" composed by Ernest Otto of Davenport. Mr. Otto was in the audience, and when the great band and the wonderful leader began the playing of his familiar music, the composer sat erect and with the greatest difficulty kept his head from moving with the music. His countenance was lighted up with a smile and his verdict appeared to be that Sousa had succeeded in getting out of the music all that had been put into it.

The other feature of the program which had been much heralded and which has been heard across the water by his most gracious majesty, King Edward, to whom it was dedicated with special permission, was "Imperial Edward," a stirring march. While it may cause Englishmen to become enthusiastic in its praise, it is not calculated to create much excitement among those who love catchy music. It seems to be a cross between "Imperial" and "America" with a few "marches" thrown in to keep the thing moving. The people applauded with about the same vigor as usual after his performance and it was repeated.

But Sousa always pleases. Arthur Pryor played his own composition, "Love's Enchantment," which gave him an opportunity to display his wonderful ability to play beautifully, soft and expressive tone. He was twice recalled. Miss Estelle Lieblich was given liberal applause and recalled because of her rendition of "Thou Brilliant Bird," a solo from David's "Pearl of Brazil." Miss Grace Jenkins, violinist, so pleased the people that she was recalled and was required to come before the footlights a third time to bow. The program included: Symphonic Poem, "Les Preludes"; Brass Trombone Solo, "Love's Enchantment," (new) Pryor.

Mr. Arthur Pryor:  
Suite, "Looking Upward," (new).  
a) By the Light of the Polar Star.  
b) Under the Southern Cross.  
c) Mars and Venus.  
Soprano Solo, "Thou Brilliant Bird," from "Pearl of Brazil."  
Miss Estelle Lieblich, (Soloist)  
by Mr. D. A. Lyons.  
Nocturne, "Kammetz's (Gastro)."  
Mosaic, "In the Realm of the Dance."  
(Composed on Famous Waltz Themes).  
a) "Hungarian Dances."  
b) March, "Imperial Edward."  
(Dedicated by special permission to His Gracious Majesty, King Edward.)  
Violin Solo, "Souvenir de Serenade."  
Miss Grace Jenkins:  
Grand Galop de Concert, "Chase of the Lion."  
Nodding.

AT THE ILLINOIS

COLUMBIA, ILL.

NOV 15

A Night Hymn at Sea" (A. George Thomas)—Miss Sharrick, Mr. Harrington.

Through the carelessness or incompetency of the advance men who pave the way for Mr. Sousa, his coming has been loudly heralded without anyone in Columbus having the remotest idea what the or his soloists will attempt to interpret. It is presumed that there will be the usual case of two standard numbers, one or two Sousa compositions and the remainder of popular airs of the day.

The invited voluntary evening given by the advance men of the Sousa band, the Illinois Orchestra in the name of the "Sousa" parade is to be given. The advance men of the Sousa band, the Illinois Orchestra in the name of the "Sousa" parade is to be given.



SPRINGFIELD, O. REPUBLIC

16

16

## JOHN PHILIP SOUSA TRIP AROUND WORLD

### March King to Lead His Men on Long Journey.

John Philip Sousa, the March King, will next summer lead his band of musicians on a trip around the world. Several band leaders have made great concert tours, but none has attempted such an extensive one contemplated by Bandmaster Sousa. When the trip is finished Mr. Sousa will have the distinction of being the first band leader to circumnavigate the globe on the head of an aggregation of musicians.

Col. George Frederic Hinton, assistant manager of the Sousa Band, was in the city yesterday, and related some of the details of this remarkable musical pilgrimage.

Frank Christianer, manager of the band, who has just returned from Europe, where he has been working out the itinerary of this tour, writes me," said Colonel Hinton, "that arrangements are practically completed for the greater part of the trip, and that J. C. Williamson, the leading manager of Australia, will direct the tour in the antipodes."

"After our six months' European tour, which opens in London on January 2, the band will return to New York and make a quick trip to California, sailing thence for the East. Concerts have already been arranged in Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong, Manila, and other ports on the way to Australia."

"Mr. Williamson is already offered a large guarantee for a Sousa concert in the Fiji Islands when the band reaches that remote latitude. Every town of any importance in the Australian Commonwealth, New Zealand, and Tasmania will be visited in the ten weeks to be spent in the South Pacific, after which the band will go to South Africa. From there we go to India for a long stay, and return to Europe by way of the Red Sea and the Suez Canal."



BANDMASTER SOUSA.

COLUMBUS, O. PRESS

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#### MUSICAL NOTES.

Sousa, the "March King," has contemplated writing a grand opera. It is said he will begin it in the immediate future. It is claimed he is ambitious to write good music rather than play it.

BALTIMORE, MD. HERALD

cells on the upper tier, and Wootley was released.

#### Sousa Circles the Earth.

Not content with having supplied music for every nook and corner of the United States and a large number of the European cities, John Philip Sousa has long been planning the most extensive musical pilgrimage ever attempted by any organization, and he is about to set forth on a concert tour of the entire world.

It was announced some time ago that this representative American organization would sail for England late in December to inaugurate a six months' European tour, but Mr. Sousa's plans have so far developed that a further announcement of his intention to continue this trip completely around the globe was made yesterday by Col. George Frederic Hinton, assistant manager of Sousa's band.

"Mr. Frank Christianer, manager of the band, who has just returned from Europe, writes me," said Colonel Hinton, "that the world's tour is fast assuming shape. After our six months' visit to Europe, which begins January 2 in London, and will include every musical center in Europe, the band will return to New York, making a flying trip across the continent and sailing thence to the far East. Concerts have already been arranged in Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong and Manila on the way to Australia. After the Asiatic season Mr. Sousa and his band will make an extended tour through South Africa, going thence to India and back to Europe via the Red Sea and the Suez Canal."

"Mr. Sousa will take with him on his trip around the world a band of sixty men, together with an American singer and violinist. The band, you know, has already played in the four greatest capitals in the world—London, Paris, New York and Berlin—and it is a far cry to the islands of the South Pacific, but it is a fact that Mr. Williamson has already secured a very large guarantee for a Sousa concert at the Fiji Islands when the band reaches that remote latitude. Music is the one universal language of the world, and the American musicians will speak to the natives of the far East in a language that will be as readily understood there as it is at home."

The Sousa band will be heard in Baltimore on Thanksgiving day in two concerts at the Fifth Regiment Armory, and this will be the last opportunity of hearing "The March King" and his band until their return from the tour around the world.



JOHN PHILIP SOUSA  
MARCH KING

COLUMBUS, O. PRESS

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MISS GRACE JENKINS.

Violinist, with Sousa's Band, at Great Southern Theatre.

Kochan's last concert was given in Manchester, England, and he is about to return to his native land. He will appear at the Great Southern Theatre on Thanksgiving day.



SPRINGFIELD, O. REPUBLIC.

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"Undoubtedly the most pretentious and best executed number on the Sousa program was the first, Liszt's symphonic poem, 'Les Preludes,'" says the Topeka (Kan.) Journal. "The program explained the number as follows: Liszt was moved to the composition of 'Les Preludes' by the following passage from Lamartine's 'Meditations Poetiques': 'What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death? The enchanted dawn of every life is love but where the destiny on whose first delicious joys a storm does not break? A storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to nature's lap; but when the trumpet gives the signal, he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength.'"

"Many such descriptive compositions are beyond the average hearer and the charm is therefore lost, but 'Les Preludes,' as played by Sousa could be followed and understood by all. Each sentence of the meditations was distinctly described in a theme of the composition. The arrangement was such and the technique so perfect that the often misplaced comparison with a mighty organ was applicable. It seemed that the organ had a greater number of manuals and more stops than any ever heard. Sousa was the organist, and he seemed to be dreaming over the thoughts of the quotation and improvising. There was not the slightest hint of the mechanical in the playing, which is so often noticed.

"The encore was hearty, and then came the first decided touch of Sousaesqueness. The band played 'The American Patrol' for an encore, and swung from the martial 'Red, White and Blue' and from 'Dixie' into the patriotic 'Star Spangled Banner.' The electric lights in the stars of the immense flag at the rear of the stage were flashed on, and the audience arose and stood through the playing of the piece. Then came 'The Stars and Stripes Forever,' and the audience was won for the evening.

"Arthur Pryor is still the trombonist of the country. Innes claims that when he played the slide he was the best. He might have been, but Pryor holds the honors now. He is a St. Joe product and is so well known in Topeka and has been heard here so often that the people almost have a speaking acquaintance with him. He played 'Love's Enchantment,' and for encores played 'The Honeysuckle and the Bee,' and 'The Lower Flat.' Both the encores were played in the auditorium by Bohumir Kryl, the cornet soloist with Innes. Pryor plays so sweetly on his trombone that he has no close competitor.

"Sousa does not go in for imported singers with unpronounceable names. He always engages several good musicians who are up to the requirements. Last night Miss Estelle Liebling sang 'Thou Brilliant Bird' with flute obligation by D. A. Lyon, in so sweet and charming a manner that she scored a greater triumph with the audience than did any of the Innes imported soloists. In imitating a bird she followed the perfect tones of the flute with an exactness that made it almost impossible to distinguish her tones from the notes of the flute. She responded to one encore. The other soloist was Miss Grace Jenkins, violinist, who played 'Souvenir de Sorrento,' a number difficult of execution, but not particularly pleasing. As she began her encore a baby in the gallery began to wail, but Miss Jenkins lulled the infant into quiet in a moment. Miss Jenkins was dressed so simply, looked so girlish and so utterly unprofessional that the audience was unusually pleased.

"After the sixth number, 'The Realm of the Dance,' by Sousa, W. L. Hofer's intermezzo, 'Cleopatra,' was given. Mr. Hofer lives at Manhattan and has written among other compositions a 'Tar-

rentell' that is well known. His latest composition greatly pleased Director Sousa.

"The Sousa march 'Imperial Edward,' dedicated to his gracious majesty, Edward VII, was a failure. It is the poorest march Sousa ever wrote. It did not receive an encore, while 'The Stars and Stripes' and 'El Capitan' were applauded to the echo. One of the most charming encores was 'My Hagnah Lady.'"

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Grace Jenkins, Violinist in Sousa's Band.

BUFFALO, N. Y. - COMMERCIAL.

11 NOV 16 1912

the poet's birthplace at Haverhill and his home at Amesbury, Mass.

John Philip Sousa, the bandmaster, will take his band for a tour around the world next year.

William H. Day, of New York city, will attempt to organize at Glan Elrie, a village on the Hudson River, an art producing com-

TACOMA, WASH. - NEWS.

lecture instead of held presence.

## Sousa Takes Third.

COUPEVILLE, Oct. 31.—Sousa, the black, white and ticked English setter dog owned by A. H. Nelson, of Tacoma, and handled by Lucas, was awarded third place in the derby stake in the third annual field trials now being held on Whidby island. First place went to Lolo Montez, belonging to J. W. Considine of Seattle, and second place to Harry H., owned in San Francisco.

## Nebraska Man Wins.

ITHACA, N. Y., Oct. 31.—In the final round of the Cornell tennis championship tournament E. E. Farnworth, who entered Cornell as a senior from the Uni-

WASHINGTON, D. C. - TIMES

Norman Daly has entered the Military Academy at Staunton, Va., where he will take the regular course of studies and continue his musical work.

Arthur Pryor, the noted trombonist of the Sousa band, has played over 4,000 solos in public since he joined the Sousa organization ten years ago. This is said to be a record never approached by any other instrumentalist. It is also said that Mr. Pryor is the highest salaried band musician in the world.

SPRINGFIELD, O. - SUN.

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passed as a woman and imitated to



JOHN PHILIP SOUSA.

Sousa's Band has been sweeping everything before it through Colorado.

NEW YORK DRAMATIC NEWS.

11 NOV 16 1912



BUFFALO NEWS

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*These instruments Are Not Exaggerated German Pipes, But a Quartet of Saxaphones in the Sousa Band. They Are Extremely Melodious Instruments and the 'cellos of a Military Band.*



*Lucille Liebling, Soprano, With Sousa's Company.*

BUFFALO NEWS



Nov. 17

Nov. 17, 1902.

## SOUSA CAME TO TOWN

Then "bad" Stearns Read an Original Poem.

THE BAND PLAYED AGAIN

And Great Man Took High Balls Without Gas.

John Philip Sousa when he appeared at the Grand opera house in Decatur Sunday night with his band was greeted with a surprise. Dad Stearns, the proprietor of the Decatur hotel, wrote a poem about Sousa and Mr. Stearns was introduced and recited the poem on the stage. Sousa made quite an appropriate response.

Just as the program was to be resumed after the intermission Manager Given approached Mr. Sousa and, asking his pardon for interrupting, expressed the delight of the people when Sousa and his band appeared in Decatur. Mr. Given referred to the occasion when Sousa's band played the German song "Wacht a'm Rhein" in Paris. Mr. Given said:

"We have read of that occasion but we have with us tonight a man who was there, at least in thought, and he will tell you his feeling or his imaginary feelings from a Dutchman's standpoint on that occasion. I have the pleasure of introducing to you Dad Stearns."

## A DUTCHMAN'S FEELINGS.

Mr. Stearns and Mr. Sousa shook hands and then Mr. Stearns recited his new poem entitled "Sousa in Paris, as Seen Through a Dutchman's Eyes." The poem was as follows:

Dot day, I was in Paris, ven Sousa's bandt did blay  
Die Wacht a'm Rhein; you pet mine life  
I dond forgot dot day  
Mine heardt vos fullt mit habbiness, I nefer vos so proudt  
As, ven I heard der beoples, schust glap der handts und shoudt.

I schust stoodt, und lookdt at Sousa, mit his leedle sthick in handt.  
Und ven he wafed it, dwo, dree, dunes, "Gott in Hemmel!" den dot bandt  
Like some mighty soul of moosick, dot nefer vos, pefore,  
Hat gome, to join dot Sousa's bandt, from Gott's eternal shore.

Den I dond could saw det Sousa, mine eyes got fullt, mit dears.  
I dond could hear, der beoples shudt, I dond could hear der cheers.  
I dank I saw old Fritz himself, der fatter of our landt.  
Und Votlaire mit Von Blucher all marching py dot band.

Den Wagner, Schiller, Schubert, and Von Moltke joinedt dot throng.  
Beethoven, Handel, Bismarck vent marching to dot song  
I dond could toldt you, how I feldt, put it vas most define  
Dose feelings, dot fullt oop mine heardt, fon Sousa's "Wacht a'm Rhein."

Den I heardt the drampt of legions, der food-steps, schook der air  
Each vone dot fell mit Waterloo, day too vas marching dare,  
Und all der hosts of Germany dot had diedt fon Fatter landt  
Marchedt to der song of "Wacht a'm Rhein," dot tay mit Sousa's bandt.

If dot Sousa, dond been German, der schure vas some mischstake,  
For der vay he blayed die "Wacht a'm Rhein," der deadt, schust hat to vade  
No grates could eger holdt dem, ven such moosick fullt der air,  
Day schust voked up, like Gabriel's drump hadt blowed, und calledt dem dare.

At the conclusion of the poem Mr. Stearns presented Mr. Sousa with a handsomely engrossed manuscript of the poem rolled up and tied with red ribbons. There was considerable applause when Mr. Stearns left the stage and many of the band men seemed greatly amused at the poem.

SOUSA'S HAPPY REPLY.

Frenchmen have not said a mean word to each other. With the permission of the audience and the help of the memory of the members of the band I will now repeat the same performance."

The band then played the German and the French song and followed with "The Star Spangled Banner." While the latter was being played about sixty of the 300 people on the lower floor of the house stood.

## PEOPLE LIKED MARCHES.

The concert was quite a pleasing one. The program included six numbers by the band, each one of which was encored. The only march on the program was the "Imperial Edward" march, the new one which was dedicated to King Edard VII. The march is short but pretty and like some of the other marches ends with the cornet and trombone players at the front of the stage intensifying greatly the volume of the music. For several encores the band gave marches and each was applauded when started, indicating that the marches pleased the audience more than anything else.

There was a trombone solo by Arthur Pryor, a violin solo by Miss Grace Jenkins and a vocal solo by Miss Estelle Lieblich, and from each the audience demanded an encore.

## SOUSA'S WAYS.

The band arrived from Springfield on a special train about 6:30 p. m. Sousa sat in the smoking room of the car and smoked a long pipe and talked to the trainmen about the road and the time hotel with the ladies who travel as violinist and vocalist. Sousa did not go into the hotel office himself. He went in the hotel by the ladies' entrance and his manager registered for him.

## NO GAS IN HIS.

At the supper table Mr. Sousa asked for a bottle of uncharged mineral water. The waiter was unable to obtain that kind. Charged water was brought and Sousa asked for a bowl. He poured the water in a bowl and allowed it to remain until all the gas had escaped. His colored valet brought him a bottle of Scott whisky and with that and the mineral water he made a high ball and repeated the drink several times during the meal.

Sousa, like the other members of the band, wears his uniform all the time, both on the train and in hotels.

## HIS BOOK.

Sousa's literary effort, the little book entitled "The Fifth String," which he wrote during the past year, is on the shelves at the public library in this city. The book has been read quite extensively in Decatur.

## NEW YORK MUSICAL COURIER.

NOV 19 1902

Another interesting number was "Serenade," from Mascagni's opera, "Iris," which is decidedly Italian in composition, and it was sung by Mr. von York with great fervor. For humorous selections the singer gave "The Lass With the Delicate Air," by Dr. Arne, and that old time favorite, "Father O'Flynn," both of which were delightfully sung.—Holyoke Evening Telegram, October 29, 1902.

## SOUSA'S GREAT TOUR.

SOUSA'S Band is closing one of the most successful tours it has ever made. It is returning by easy stages to New York, and will reach here the latter part of next week. Its return will be signaled by two concerts Sunday, November 30. In the afternoon the band will play in the West End Theatre and in the evening in the Herald Square Theatre.

## NEW YORK DRAMATIC MIRROR.

NOV 22 1902

don, as director. An excellent programme was presented. Herr Von Rooy, the popular opera singer, was the soloist.

Frederick Lamond, the Scotch pianist, gave his first piano recital in this country in Mendelssohn Hall last Tuesday afternoon.

John Philip Sousa has arranged to take his band on a tour around the world. After spending six months concertizing in Europe, the band will return to New York, make the journey across the continent at once to sail for Australia and to make a complete tour of the world.

Theodore Bjorksten was heard in song recital in Mendelssohn Hall Friday evening.

## DAYTON, O. NEWS

balanced performance is given equalling



JOHN PHILIP SOUSA,

The Peer Among the Bandmasters at the Victoria Theater Thursday Evening

in every way that made at the Garrick theater, New York, where it has just terminated its long run.

## CINCINNATI, OHIO. POST

NOV 16 1902

make it one of the leading attractions of the winter. H. Logan Reid was secured by Manager Hunt to take charge of the Pike scenic art department.

## SOUSA'S BIG TRIP

John Philip Sousa, who is to be at the Pike next Thursday with his band, will, it is announced, make a tour of the world next summer.

After a six months' tour of Europe the band will return to New York, cross to San Francisco, and visit Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong and Manila.

Australia, Tasmania and the Fiji Islands will be visited, and the band will return by the Suez Canal.

## LOUISVILLE, KY. TIMES

16 NOV 20 1902

## "Good Old Sousa."

Two big audiences crowded in Sousa's encores at the concerts at the Auditorium yesterday. Of course, on both matinee and night programmes there were numbers by Rubinstein, Moszkowski and Tschalkowsky. Concert programmes must include things by 'umskis and 'owskis if directors make any musicianly pretensions, but what the crowds at the Auditorium wanted to hear were the inspiring marches which made Sousa the "March King," and the slashing, slambang, devil-may-care ragtime. Accordingly the audiences warmly applauded the regular programme numbers just to make John Philip play something else. He is nothing if not obliging, so he played marches and ragtime, did his characteristic contortion stunt on the director's platform, and everybody got their money's worth. Louisville always has a warm welcome for Sousa, and his latest visit proved no exception. His latest march, "Imperial Edward," written for the coronation of King Edward, is characteristic. The night concert was marked by the really beautiful rendition of "Nearer, My God, to Thee," which was a fine impression. Sousa's band is "the greatest" and comes as near as possible to producing a perfect orchestra.



Washington Star.  
Nov. 19th 1902.

# DEATH OF CHARLES W. KRUGER.

Member of Marine Band and for a Time With Sousa.

At a few minutes past 2 o'clock Tuesday morning, November 18, Charles W. Kruger, one of the best known of the members of the Marine Band, died of hemorrhage of the lungs resulting from diabetes. Born in Hamburg, Germany, he came to this country when a mere child. In March of the year 1880 he was enlisted as an apprentice in the band of the United States Marine Corps, remaining with it until 1893 when he followed the fortunes of John Philip Sousa and joined the new organization under Mr. Sousa's leadership.

While with the Sousa Band Mr. Kruger, as librarian and saxophone soloist, made many friends throughout the country and proved to be a most efficient member of that famous organization. In 1890 he returned to this city and again enlisted in the Marine Band. For several months his health had been very poor, and during the last stages of the disease he was unable to leave his room, and, for the most part, was confined to his bed. It was characteristic of his bright courage and indomitable will that at no time did he fail to maintain a cheerful disposition and brave front.

A musician of more than ordinary talents, and a man of excellent personal qualities his loss will be felt among those of the profession to which he belonged and by all who knew him.

Mr. Kruger leaves a wife and four children, together with an only brother, Louis M. Kruger, also a member of the Marine Band.

The funeral will take place at Congressional cemetery tomorrow at 2 o'clock p.m., with full military honors.

KRUGER. On Tuesday, November 18, 1902, at 2:15 a.m., at his residence, 1108 I street southeast, CHARLES WM. KRUGER, aged thirty-nine years and eight months. Funeral Thursday, November 20, at 2 o'clock p.m. Friends and relatives invited to attend. (Philadelphia and New York papers please copy.) 2\*

as the only other theatre in the city is the Lyceum, which is strictly a vaudeville house. E. D. Stair and J. H. Havlin, of the firm of Stair and Havlin, were both in town last week, and will be interested with Hudson and Judah in the new theatre in Omaha. Manager Woodward has also arranged with them to do a part of the booking. Another announcement of interest is the effect that the Century Theatre, that has been dark most of the season, may open soon with a stock co. Wilson Enos and his wife, who is known to the stage as Gertrude Berkeley, are at the head of the scheme, and if successful in getting the house from Woodward and Burgess it will be opened at once.

Manager E. S. Bricham, of the Gilliss, states that across the Pacific broke all previous records at his house 23. Standing room was at a premium at every performance and the house was completely sold out at several of the performances even before the doors were opened. The Gilliss seats nearly 2,400 people, the management of both play and theatre are to be congratulated on the big week.

Sousa's band gave two concerts in the Willis Wood Theatre 9, to fair audiences. The band has been heard so many times in Convention Hall at twenty-five and fifty cent prices that few cared to pay a dollar and a dollar and fifty to hear them at the theatre. On account of the Flower Show the hall was unavailable at this time. The music was all of a high order and the soloists, Estelle Lieblich, Grace Jenkins, and Arthur Pryor, were all well received.

Eugene Cowles Concert co. will be heard at the Academy of Music Dec. 5. The first Symphony Orchestra concert of the season will be held in the Willis Wood Theatre the afternoon of 28. Walter Damrosch is to be the feature. He will give one of his lecture recitals.

D. KEEDY CAMPBELL.

## WASHINGTON, D. C. - TIMES

14 NOV 18

Richard Strauss is figuring conspicuously on concert programs in this country. Sousa has adopted one of the composer's tone pictures for the military band and has been playing the work with much success through this country. The broad themes and massing of sound of the Strauss composition should prove unusually effective in the military concert band.

## LOUISVILLE, KY. - TIMES

Mr. Mansfield does not subscribe to the belief that "time and tide wait for no man."

who yesterday, by the way, played to the two largest audiences that he has ever faced in Louisville, should entitle his next march "Foxy Father-in-Law."

## LOUISVILLE, KY. - TIMES

10 NOV 20 1902

# POLICE MATINEE PEN SHOTS.

## What Sousa's Russian March Did for a Picker of Rags and Old Iron.

It may be that there are some kinds of music that will soothe the savage breast, but it is equally apparent that there are some breasts that are no more susceptible to the influences of a concord of sweet sounds than a basket of carrots.

Of the latter ilk is the soul of Dan Bentley, a barrel-house product, who created a disturbance on the outside of the Auditorium theater last night, while the Sousa concert was in progress.

Dan is a collector of rags, old iron and intermittent jags. He had one of the latter last night, but very little of the former. His horse assists him as best he can from day to day, but he is growing feeble. Albeit he is Dan's chief asset, still the prospect of his demise does not dishearten the scavenger.

"When he dies," Dan often says, "I will go into a new business—selling dead animals to the glue factory. While he lives, I guess I'll struggle along as best I can."

Now, Dan had had a pretty good day yesterday, and drove into town from South Louisville about 8 o'clock with a good cargo of junk and a jag that would make a distillery proud.

As he came in Fourth avenue he encountered crowds of people flocking into the Auditorium to hear the "March

King." He pulled his wagon up in a dark corner on Hill street, and waited for the concert to begin.

The first number had just concluded, when a ragged urchin stole into his wagon and sat down among the junk. He had a double purpose in view, viz.: to listen to what he could hear of the music, and to get a free ride into town.

When Dan turned around at the finish of the Russian march, and saw the boy perched placidly on a rusty stove with a pair of old pants around his shoulders to keep him warm, his bad blood got to working in an instant.

"Git out av here, you highbinder," he yelled; "are you tryin' to make me horse run away?"

The steed in question was leaning against a telephone pole fast asleep. Nothing short of the tramp of doom or the rattle of corn in a bucket could have startled him.

"Aw, come off," the boy replied, disgustedly; "dat horse wouldn't run if you'd build er fire under him."

Dan, for answer, picked up the leg bone of a deceased bovine that had gotten into his collection, and soaked the urchin over the head with it. The remainder of the story is best told by Dan himself as he related it to the Judge of the Police Court today:

"Yer Honner," he said, "hit wuz de combination uv music an' bad whisky dat upset me.

"I wuz a-settin' up dere on me wagon just as peaceful as a week-old lamb, when dat man Susie started somethin' inside dat he called a chune.

"Now, Judge, I wishe't you'd a heard it. De first ting dat dey did was to shut de door on er dog's tail. Because de brute yelped, dey run him froo wid er red hot poker, an' den pulled out his tongue by de roots.

"Understan', I didn't see this, Judge, but I heard hit plain enough, an' all de time I wuz a wonderin' where de Society for de Prevention of Cruelty ter Animals could be holdin' out.

"De next t'ing dey does is ter take a pore ol' cow, tie her to a barbed-wire fence, an' beat her till she spits up her lungs a-bawlin'. After dey had finished wid her, I heard 'em take de pore, little innocent calf, and throw hit inter a den of ragin' lions.

"Hones', Judge, yer couldn't 'spect er man wid er heart to stan' dat forever.

"At las' dey has a fambly row ter top hit all off. Ye could hear de pore husband a-groanin' wid er headache, an' de heartless wife a pesterin' of him cause he had brought no money home from de barrel house.

## WASHINGTON, IA.

to come out of his experiences.

Sousa.

Any and every band that gives this town a date is a stormy petrel. Sousa's special train got in from Ottumwa at noon, the 13th, and it rained. It rained on him t'other time, and on Innes both times. It rains on the just and on the unjust.

He did not please as well as the first time. An artist rarely does. The band plays as wonderfully well as ever, but you get tired of any body, every body, for you see their mannerisms, learn their tricks, and the novelty is worn off by repetitions, as a tag wears off the hair on a horse's flank.

All his encores are marches, the very lowest and feeblest forms of musical compositions. There is no more variety in marches than in tooth ache. There is the dull, heavy tooth ache and the jumping Jehoshaphat sort—no more; and of marches, there are the wedding march and the slap-bang military kind. Marching is one and the same kind of movement, and the composer of marches is in a very narrow field, and a barren one. Sousa gave the march he dedicated to King Edward, but it was like all the rest, noisy, hobbled-de-bobbled-y and slap-bang.

He had a pretty little girl, but with a stereotyped smile, who fiddled first rate, but his soprano prostituted her flexible, rangy voice to vocal gymnastics and acrobatic monkey business—too prehensile and not melodious. Why in thunder didn't she sing something, and not squall and scream, rolling up her eyes as in a death agony and stretching her mouth till she threatened to unhinge her jaws.

Sousa is stuck on his shape and curves and good looks, is a poseur, and evidently counts his arm-flourishes as full half the merit of the concert. He is a handsome, graceful fellow, of good figure, and well set up in clothes, but of what use is all that gesturing? His band can't see his antics. They are looking at the music. He is playing to the gallery, to the whole audience. He must have smashed several big mirrors, flinging gestures into them.

As signs that he is growing passe, he did a very poor business in Ottumwa. Life Young's Capital says Sousa's halo is growing dim. The press quite generally damns him with faint praise. No kind of a show can last, unless it is art and perfection.

And yet a good deal of fine music is blown out of the horns and reeds. Only one wishes half the program were not jerky, hit-'em a diff marches.



# ODD MUSIC MAKERS OF MILITARY BANDS.

John Philip Sousa Gives Some Interesting Facts Concerning  
the Instruments His Men Use.

**T**HE early history of music is vague and indefinite, but it has existed from time immemorial, and the origin of the military band takes us back to the most remote antiquity. Every nation in olden times had its peculiar instruments and its national songs. The Romans took cities to the sound of the trumpet and the horn; the Egyptians, Arabians and ancient Germans met in combat to the music of the flute, the drum, the cymbal and the clarion, while the Chinese war music employed bells and triangles. Instruments of percussion, such as drums, cymbals, etc., which were doubtless taken from the clapping of hands, are the oldest. Wind instruments, said to have been suggested by the blowing of wind through the reeds and bushes, came next in order, and lastly came the string instruments, which are comparatively modern inventions.

## Old Time Instruments.

The drum seems to have been employed in all kinds of primitive music, and was familiar in the East from the remotest ages, when savage tribes used them in their religious rites. In ancient times each instrument had its peculiar distinction or intention. With the Romans the cornet called the time of decampment; the bugle announced the coming of the general; the trumpet indicated the assembling of troops, and the horn sounded the signal of retreat. The Hebrews also employed military music from an early date, and the Bible refers to the cornet, flute, sackbut, psaltery and dulcimer. The cornet of Biblical times was nothing like the modern instrument of the same name, but was fashioned with a curved tube about three feet long, increasing in diameter. The sackbut was the predecessor of the modern trombone, which it somewhat resembled.

After the fall of the Roman Empire military music seemed to lapse, and it was not until about the middle of the 14th century that it was recovered among the Italians, and soon expanded itself among the other nations of Europe. At the end of the 15th century they began to use regular bands of music in the army. In 1535 the Swiss introduced into France the fife, which served to accompany the drums, and the instrument has retained its place in military music to the present day. In the 17th century the Germans evolved the hautboy from the ancient cornet. From Hungary came the kettle-drum and the bassoon; the modern horn from Hanover, and the cymbals and big drum from Turkey. The adoption of the cymbals, bass drum and kettle-drums at one time gave the name of Turkish music to military music.

The combination of these instruments with the trumpet, constituted at the beginning of the 18th century practically the entire scheme of military music. The clarinet, which was invented by Johann Christoph Denner of Nuremberg in 1690, was not received into the military band until 1755, having been followed by the serpent, the triangle (which was the cymbal of the middle ages) and the trombone. During the reign of Louis XIV. of France, military bands were regularly organized and appointed to each regiment in the French army, and Frederick the Great also took a lively interest in military music. It is related that the band of the Caedstream Guards of the British Household troops in 1783 consisted of "24 men and three negroes with tambourines and crescents."

## Its Development.

It is only since the beginning of the last century that military music has been truly developed. The introduction of many improvements in the manufacture of instruments and the invention of various new instruments made a revolution in the military harmony by augmenting the resources and adding power of effect to the wind band. To Adolph Sax, a Frenchman, and William Wieprecht, a German, more than to any other men is due the credit for the development of the military band. Sax and his father are largely responsible for the introduction of valves in wind instruments, and they also invented a number of improved methods of making clarinets. Adolph Sax invented several entire families of brass instruments, such as the saxhorns and saxophones. The saxhorns, including the alto and baritone, the euphonium and bombardon, added greatly to the compass, richness and flexibility of the military combinations, as they reproduce on a magnified scale the cello quality of tone and give great sustaining power to the full chorus of brass instruments. To William Wieprecht is due the evolution of the serpent and ophicleide into the modern tuba.

Military music having attained a high state of excellence, it began to develop along the lines of concert music, which necessitated a re-arrangement of the instrumentation of the military band for concert purposes. Critics at home and abroad during my various tours, have been good enough to say, that the band I have conducted for the last ten years may be accepted as the ideal wind orchestra because of the richness and variety of its tone

color and the artistic nuances of which it is capable, and it may, therefore, be interesting to note the instrumentation I employ. The arrangement of my forces is modeled upon the orchestral formation, a great body of clarinets taking the place of the first and second violins and violas of the string band. The instrumentation of the Sousa Band includes 12 Bb clarinets; one Eb, one alto and one bass clarinet; two bassoons; two oboes; one corrusophone; four flutes and piccolos; one English horn; four saxophones; four cornets; two trumpets; one fluegelhorn; two euphoniums; four trombones; four French horns; four tubas, and three drums (tympani, small drum and bass drum). Many of these instruments are of strange shapes and their purpose and use are unfamiliar to most lovers of band music.

## Reed Instruments.

The various reed instruments extend, like the strings, over the whole compass of the orchestra. The clarinets and saxophones are played with a single reed, while the oboes, bassoons, etc., employ a double reed. No other wind instrument possesses in the same degree as the clarinet the power of graduating its tone. Any nuance from double forte to double piano is possible upon it, and for this reason the clarinet is regarded as the most valuable member of the wind orchestral force. The tone of the clarinet blends excellently with all other wind instruments. The Bb clarinet is the principal member of the reed family in the military concert band while the Eb, or the petite clarinet is to be found only in the military instrumentation not being adapted for orchestral work. The alto clarinet is a perfect fifth below the Bb, while the last member of the family, the bass clarinet, is an octave in pitch below the ordinary Bb. The great future of the bass clarinet is its rich lower register, and in sustained melody or for holding notes in the lower part of the harmony it is of admirable effect.

Of all existing wind instruments, the flute is probably the oldest. It is one of the most important of the wood-wind group of instruments, and being the most acute of all, it takes the upper part. As a solo instrument, or in quasi-solo effects, it is heard to the best advantage, the tone being particularly soft, sweet and agreeable. On account of the facility of fingering, almost any passage is possible on the flute, which has more agility than any other wind instrument. The piccolo is a small flute and on account of its piercing quality of tone, it is very valuable in the military combination. Florid passages, rapid staccato, etc., are just as practicable and effective on the piccolo as on the flute.

The saxophone, although made of brass always, is reckoned among the reed and not the brass instruments. This instrument is practically the cello of the wind orchestra, and the Sousa Band employs four saxophones, two alto, one tenor and one baritone. The saxophone is not to be found in either the English or the German military bands, despite its many excellences.

## The Wood Family.

Of the family of wood instruments played with a double reed, the oboe is the treble. The lower notes of the oboe have a somewhat harsh quality that is excellent for certain artistic effects, but the best part of the instrument is in the middle register, where the tone is extremely penetrating and of a reedy quality. It has been likened to a silver thread in the orchestra. The oboe is essentially an expressive and a melodic instrument. The English horn is not, as its name would imply, a horn at all, but a large-sized oboe, the alto, in fact, of the usual instrument. Its tone has a peculiarly melancholy and somber character that no other instrument can replace, and its lower tones are very rich and full. The English horn is used with great effect in the "William Tell" overture and in Sousa's "Three Quotations," for example.

The bassoon is the bass of the oboe family, and owing to its extensive compass, which exceeds any other wind instrument except the clarinet, the bassoon is capable of the most varied employment. The higher register of this instrument has some affinity in quality to the cello, the most expressive part of its compass lying in the tenor octave. The bassoon is sometimes called the comedian of the orchestra because of the peculiar effects that may be produced upon it. The corrusophone, which is to be found in no other band but Sousa's in this country, is a French invention, and is practically a brass contra-bassoon. It is in pitch an octave below the ordinary bassoon, to which it bears the same relation that the strong double bass does to the cello. The corrusophone gives great sustaining power to the lower register of the band.

Passing to the brass instruments, we find that the cornet-a-piston, commonly called merely the cornet, is the most important in this section of the military band. Owing to the facility of the production of its tone, the cornet is capable of greater execution than any other brass instrument, and is usually allotted to carry the melody and bril-

liant solo passages. The trumpet, which has been largely replaced by the more easily played cornet, has a powerful and brilliant tone and adds beauty to the brass choir. The fluegel horn is the contralto voice of the cornet family and is distinguished for its broad singing tone.

Of late years the trombone has become a particularly important instrument in the military band. It is probably the most difficult of all the brass instruments to play as the intonation of the trombone depends entirely upon the performer. His hands, lips and brain must work perfectly together, for if the slide be an eighth of an inch out of the proper position, the intonation is false. The tenor, alto and bass trombone are employed in the modern military concert bands. The tone of the trombone is very broad and dignified, with a sustained singing quality. The euphonium is a saxhorn, an octave below the cornet and in unison with the tenor trombone. The modern double bell euphonium has a double set of valves by which the tone may be shifted from the baritone to the trombone quality at will.

The "Sousaphone" is a Bb tuba of modified helicon shape, adapted to concert purposes. The modern tuba is an evolution from the serpent, which was the bass instrument of the ancient cornet, and the ophicleide, which was a bass bugle. Both of these instruments are now obsolete.

The percussion instruments of the military band include the kettle-drum, or tympani; the bass drum, the small drum, the tambourine, triangle, bells and cymbals. These kettle-drums possess one advantage over all other instruments of their class, in that they are capable of producing a distinct musical note, while all other drums produce only noise.

As I have already stated, the trombone and the French horn are the most difficult of all instruments to play. The principal points about the other instruments may be learned in a few months, but the length of time necessary to perfect a performer depends entirely upon his natural aptitude, his musical inclination and the amount of practice he gives to the instrument. No man can hope to secure a chair in a great concert organization unless he has served a long apprenticeship to his instrument and thoroughly mastered it. Apart from this point, his musicianship must be above reproach.

The nursery of the great concert bands of America is the village band, composed of lusty lunged country boys with more vigor than technique, more ambition than temperament. The American youth is naturally musical, and to his virile nature the brass band appeals with singular potency. The enormous body of brass bands in America are developing a new school of performers that bids fair to dominate military music in this country for the American boy is being attracted to the less conscious but equally important instruments of the band that have until

recently been played solely by foreigners, and by reason of his intelligence, energy and ambition he speedily outstrips his competitors.

JOHN PHILIP SOUSA.

ST. PAUL, MINN. - GLOBE

40 JAN 25 1902

Manager L. N. Scott has received a written request for Sousa to play the "Feldalma March," by Jean Fontelle (Miss Lucian Curry Morton, of St. Paul), at the evening concert of Wednesday, Oct. 1, at the Auditorium. The matter has been submitted to Mr. Sousa for decision, and the result will be announced as early as possible. The march is said to be brilliant and of real worth, and, if approved, will be played at the evening concert here. Manager Scott is now in communication with Mr. Sousa in the matter. So many similar requests are made to Mr. Sousa while touring the country that it is impossible for him to comply with all, but he is ever ready to be obliging whenever it is possible, and he is sure to bring out almost every work of merit that is submitted to him. There will be matinee and evening concerts at the Auditorium on Oct. 1, the last appearance of Sousa and his band here for a long time to come. The special soloists are: Estelle Liebling, soprano; Grace Courtney Jenkins, violinist; Emil Kennecke, cornet, and Arthur Pryor trombone. Exceedingly brilliant programmes are prepared.

It has probably never before occurred in the history of the Auditorium stage that



LOUISVILLE COURIER-JOURNAL  
10 NOV 20

and evening.

### Sousa and His Band—Auditorium.

John Philip Sousa and his band drew two large audiences to the Auditorium yesterday, and for their pleasure the bandmaster twirled his baton, cocked his little finger, swung his arms, pirouetted and performed other feats that enter into the make-up of his concerts.

His personality is just the same, and he imparts to his company of instrumentalists his gaiety of mood and zest of action. When one sees this black-bearded, lithe-figured man standing there and engaging in his various tricks of demeanor, there can be expected no style of music but that which comes. Sousa and his music are of a kind—rollicking, good-humored, animated, keen with spirit. His compositions seem himself transformed into melody; himself seems to be his music put into flesh and blood.

Of course, what has been said is meant to apply only to his own music, for only that is Sousaful. When he conducts the playing of works by such men as Tschalkowsky, Moszkowski and Rubinstein, he takes himself and the music more seriously and directs his men in a manner more suggestive of musical scholarship.

These composers, as well as the bandmaster composer himself, had their places on the programmes yesterday. So the lists comprised a variety. The most notable number, from every view point, was the "Slav" march, by Tschalkowsky, which is in the strange, mystifying style of the great Russian. It was given last night with full appreciation of its dramatic trend, and the tone effects were remarkable to come from the unsympathetic throats of brass and wood instruments. Among the best of numbers, too, was the suite "From Foreign Lands," by Moszkowski. Rubinstein was represented in "Kammenoi Ostrom," and the lamented Ethelbert Nevin, in "Country Dance." The other selections were of a lighter vein. Mr. Sousa was generous with his encores, and throughout both concerts his inspiring marches were interspersed, played as only he and his band can play them. They included his latest one, "Imperial Edward."

The band showed the result of its director's well-trained eye and ear and his knowledge of tone effects. It achieves difficult things. Never has a band more nearly approached, in some of its delicate passages, the color of an orchestra. Mr. Sousa has studied band music and band possibilities, and both are developing under his hand. Of course, there are many, many persons who, with good reason, prefer organizations that make music less of an amusement and more of an art, who regard a Sousa concert as a charivari, guaranteed to be noisy. This bandmaster and his men will not wholly satisfy. They aim to strike a popular note and draw crowds, and they certainly draw the crowds.

Mr. Pryor was heard in trombone solos in the afternoon and evening, and he played his instrument with the same skill that brought him his reputation and has held it. Miss Estelle Liebling's voice, while not brilliant nor of great volume, is sweet and pure in tone. She sang in the afternoon a soprano solo from "Lakme," by Delibes, and though the coloratura measures were well sung, the soloist lacked the energy to impart to the more dramatic portion the feeling expected. Miss Grace Jenkins is a violinist of technical skill, and she makes a pretty figure with her bow and violin, but her tones must have more color and her tones more warmth before she can be considered a success in her chosen field.

NEW YORK MORNING WORLD  
10 NOV 20

### Sousa to Sereade His Children.

John Philip Sousa will give concerts at Princeton University and at Vassar next week in honor of his son and daughter, who are students at those institutions. John Philip Sousa, Jr., is a member of the junior class at Princeton, and Miss Jane Priscilla Sousa is a member of the senior class at Vassar. The Princeton concert will be given at the Princeton gymnasium, and the concert at Vassar will be given at the Vassar gymnasium.

RACINE, WISC. JOURNAL  
10 NOV 20 192

would be here today, and usually will confer with the other Republicans who come to town from different sections of the state.

### SOUSA TO ENCIRCLE GLOBE

Notes Bandmaster Will Conduct Musicians on World Tour.

WASHINGTON, Nov. 15.—John Philip Sousa is to encircle the world with the strains of his marches. Next summer he will conduct his band of musicians on the first tour around the world ever undertaken by any bandmaster.

The details of the tour were given yesterday by Colonel G. F. Hinton, assistant manager. A six months' tour of Europe is to begin the first of the year. The band will then return to New York and start at once across the continent, sailing from San Francisco for the east. Concerts have already been arranged for in Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong, Manila and other ports on the way to Australia, where a special tour has been arranged.

A large guarantee has been offered for a Sousa concert in the Fiji Islands. New Zealand and Tasmania are to be toured, and ten weeks spent in the South Pacific, when the band will sail for south Africa. India will be traversed extensively and Europe reached by way of the Red Sea and the Suez Canal.

TON, O. NEWS

Tobias, Roland White, William Baker, Charles V. Wilgus, George T. Wilgus, Dayton.

### At the Theaters

The engagement of the Sousa band at the Victoria Thursday evening was a great treat to the music lovers in this city and surrounding suburbs and every seat from the fourth row in the parquet was taken and even standing room was not to be had in the two upper balconies, notwithstanding the fact that the price of seats there had been advanced. It is to be regretted that Dayton offers no better accommodations for such an event, other than the Victoria, as the seating capacity is entirely inadequate, and the acoustic properties unfavorable for the best production of music of such magnitude as a Sousa program. But these objections are forgotten when John Philip Sousa stands before the audience directing his wonderful company of people, in position and gestures adding to the harmony of the effect. The program was a brilliant one, opening with the wonderfully constructed Russian festival march, "Slav," composed by Tschalkowsky. A storm of applause was the expression of delight from the audience and in response to encores the band played popular marches of their master, which were enthusiastically received. Sousa has with his company a trio of artists of great merit. Miss Estella Liebling, soprano, contributed a splendid number to the program by her singing of "Thou Brilliant Bird," from "Pearl of Brazil." She has a rich coloratura voice, vibrant and flexible, controlled by a power of reserve force, which adds much to its charm. Miss Grace Jenkins, violinist, gave Papini's "Saltarella," with masterly skill, showing a finished technique and an innate expression of soul, which is the truest interpretation of all musical composition. Miss Jenkins was given two recalls before the delighted audience. Mr. Arthur Pryor is the trombone artist, and he still holds the admiration of all those who have heard him on former occasions with this great band. He excelled himself last night and he was given evidence of the pleasure of his auditors by their insistent applause. One of the gems of the splendid program was the suite of four compositions by Sousa. The entire program was a collection of high standard numbers and for those who have learned to love this band of musicians for its charm of fascinating melodies, its tuneful sketches, its jingles of the dance and the genuine spirit of its martial music, there was given a treat last night, which brought to the mind a satisfying sense of sweet harmonies and to the heart a glow of keen delight.

BURLINGTON, IA.—HAWKEYE  
14 NOV 16 192

### THE MARCH KING

Played to a Large Audience at the Grand Last Evening.

A Magnificent Program Given in Sousa's Inimitable Style—Eugene Cowles and a Fine Company This Evening.

John Philip Sousa, the march king, who is not only famous all over this country but throughout Europe as well, was at the Grand last evening and played a magnificent program to a large audience. Some people hesitate about attending concerts given by a brass band in a hall, giving as a reason that the music is too loud and cannot be appreciated. This is not the case with Sousa's organization. His band is well balanced, in fact the reed instruments seem to be in the majority, and at no time during the entire program was the music shrill or harsh. On the contrary it was at all times sweet and perfect. No sweeter music was ever heard anywhere than was the opening number on the program, Liszt's Symphonic poem, "Les Preludes," and that ever welcome hymn "Nearer My God to Thee." As given by Sousa's band one would never tire of hearing them. For an encore to number one "Stars and Stripes" was played. This one popular march is not heard much nowadays, but when played under the composer's direction it is always a gem.

Arthur Pryor, who has been with the band every time it has visited Burlington, and will probably continue to be a member as long as the organization exists, played one of his matchless trombone solos, "Love's Enchantment," one of his own compositions, and did so well that he was compelled to return and play an encore selection, choosing "The Honey Suckle and the Bee," a very pretty piece, for the number. Mr. Pryor has many friends in Burlington, who are always glad of an opportunity to hear him. He is not only an artist on the slide trombone, but is a composer as well, and has many excellent marches to his credit.

Sousa's "Looking Upward," was a triple number, a) "By the Light of the Polar Star," b) "Under the Southern Cross," c) "Mars and Venus," was well rendered and brought another encore number.

The vocalist of the evening was Miss Estella Liebling, soprano, who has a splendid voice and sings like a bird, singing the highest notes with the greatest ease. She sang "Thou Brilliant Bird" from the "Pearl of Brazil" with flute obligato by Mr. D. A. Lyons. She was also compelled to give an encore number.

Miss Grace Jenkins was heard in a violin solo, "Souvenir de Sorrento" (Papini), and proved herself a charming performer on the instrument. The audience was not satisfied with the one selection and insisted on Miss Jenkins giving another, which she did most graciously.

The program closed with Kolling's grand gallop de concert, "Chase of the Lion," which was a good finale to the excellent program.

Sousa's directing is not of the fiery Creator style, but he is at all times easy and graceful, which is far more pleasing to an audience than to see the director go through all sorts of wild and frantic antics which detracts the attention of the audience from the playing of the band to the actions of the director. Sousa's band has been in Burlington three or four times, but never was it stronger or better than last evening.

The evening's program without the encore numbers follows:

- PROGRAM.  
Symphonic Poem, "Les Preludes"....Liszt  
Trombone Solo—"Love's Enchantment" (new).....Pryor  
.....Mr. Arthur Pryor.  
Suite, "Looking Upward" (new).....Sousa  
a) By the Light of the Polar Star.  
b) Under the Southern Cross.  
c) Mars and Venus.  
Soprano Solo—"Thou Brilliant Bird," from "Pearl of Brazil".....David Miss Estelle Liebling.  
Flute Obligato by Mr. D. A. Lyons.  
Nocturne, "Kammenoi Ostrow".....Rubinstein  
Intermission.  
Mosaic, "In the Realm of the Dance" (Founded on famous waltz themes).....Sousa  
a) Hungarian Dance.....Otto  
b) March, "Imperial Edward" (new).....Sousa  
(Dedicated by Sousa to the following)



NEW YORK MORNING TELEGRAPH

11 MAY 26

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Miss Estelle Liebling, soprano, Miss Grace Jenkins, violinist, and Mr. Pryor, trombone, contributed solos. Miss Liebling's work is not deserving of serious criticism. Miss Jenkins has decided talent.

COLUMBUS, O.

Mr. and Mrs. Willis S. Paine, of New York, are the guests of Colonel W. N. P. at the Holland House.

Mack Peace, assistant cashier of the Hocking Valley Railroad freight office has gone to Denver, Colorado, to be gone for an indefinite time.

John Philip Sousa, the great band master, entertained Mr. Clifford R. Saum, last Friday evening, at the Great Southern. Their friendship dates from the Buffalo exhibition, and they enjoyed the evening talking over the many events which occurred there.

Mrs. Yates, of St. Louis, is the guest of Mrs. Thomas Mann.

Mr. and Mrs. Engle, of Toledo, are the guests of Mrs. Thomas Mann.

SPRINGFIELD, - OHIO

## CLIPPING

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Date 11-20

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The audience in the afternoon was large, but did not fill the hall. At night there were few empty seats. The famous organization aroused enthusiastic applause at both concerts and Director Sousa obligingly responded to encores with some popular numbers not on the program.

The new features of the matinee concert were Tchaikowsky's symphonic ballad "Voyvode," a tale of love and tragedy told in music; Elgar's "Pomp and Circumstance," and an intermezzo, "Sizilella," by Von Rön. The suite "From Foreign Lands," the "El Capitan" fantasia and the overture from "William Tell" were happily and characteristically rendered.

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THE LOUISVILLE COMMERCIAL.

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THE LOCAL THEATERS

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Never was a band more under the control of the conductor than is this. It is absolutely dominated by a "one man power," and it is a monarchy in every sense. The precision of the martial-like attacks, the uniformity of purpose, and the perfect ensemble are the most notable characteristics of Sousa's band.

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Sousa's interpretation of the Tchaikowsky numbers was well received. These works require great dynamic elasticity and passion, brilliancy, clearly defined rhythmic periods, and a rich palette of tone color heaped with "sobbing purples and screaming scarlets," together with an appreciation of its poetic moods and an ability to reveal them to an audience.

Sousa's interpretation showed a perfect understanding of the composer's characteristics. It had the genuine Russian color and taste to it. Barbaric, but splendid. In such work as this Mr. Sousa's band shows its mettle, and its ability to cope with a heavily-scored orchestral composition, bristling with difficulties that make it unique, and superior to any other organization of its kind.

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Miss Estelle Liebling was heard in the "Indian Bell" song from Delibes Lakme and "Thou Brilliant Bird," from David's "Pearl of Brazil," which revealed a soprano voice of beautiful quality, scarcely large enough for a big open place like the Auditorium, but very flexible and of remarkable range and tonal purity. She is an adept atatura work, and her staccato is "mild and brilliant." As "she sang"

SOUSA AT THE TECK

His Band Delighted a Large Audience Last Evening.

A large audience greeted Sousa and his band at the Teck Theater last evening. Sousa has all of his old magnetism and his band seems to be in better form than ever. There was so much enthusiasm at the work of his band that Mr. Sousa had to double the numbers on his program. His new march, "Imperial Edward," dedicated to Great Britain's King, is a magnificent composition and will always be one of Sousa's favorites. Solos were contributed by Miss Estelle Liebling, soprano; Miss Grace Jenkins, violinist; and Mr. Fryer, trombonist. The work of each was much applause.

WOLF HOPPER IN "MR. PICKWICK."

SPRINGFIELD, - OHIO

CLIPPING

FROM "THE GAZETTE"

(Evening Daily Paper.)

Date

11-20



NEW YORK, N. Y. - NEWS

10 NOV 30 1902



ESTELLE LIEBLING  
Soprano with SOUSA  
AT THE  
WEST END THEATER



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Miss Grace Jenkins, the violin soloist, was most acceptable in her numbers, as was the trombone soloist, Mr. Arthur Prior, and both were well received by the audience.

At Mauculey's.

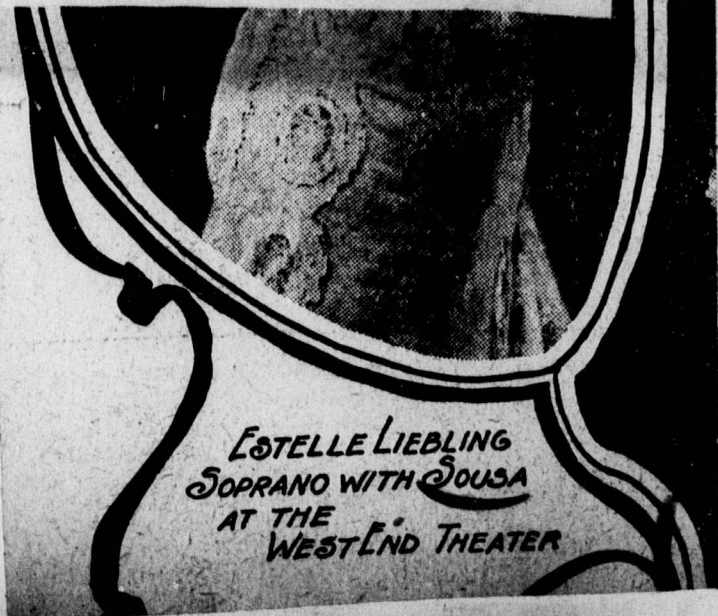
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SOPRANO WITH SOUSA  
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WEST END THEATER



9,296

Copies is the Guaranteed Edition  
of Wednesday's WILLIAMSPORT  
SUN. This is by far the  
LARGEST CIRCULATION  
in Lycoming county.

# THE WILLI

VOL. XXXIII, NO. 124.

WILLIAMSPORT, PA., FR

SPRINGFIELD, - OHIO

## CLIPPING

FROM "THE SUN"

(Morning Daily Paper.)

Date 11-22

### LAST NIGHT AT THE THEATERS

Sousa is a great conductor—in fact, if you've never ridden on his car you don't have any idea how great a conductor he is. Sousa and his band played a matinee engagement at the Grand yesterday. It is the first time he has been here for several years, and it is the last time he will be here for several more years, as he has contracts abroad covering three years. The audience was a good sized one, but the house should have been packed. There's no excuse for any music lover missing Sousa's band, and even if he does play the marches he has played for several years, there is no other band on earth that can give more than a cheap imitation of them, and it's a good idea to hear him every time he comes around.

There is no doubt about Sousa's band being great. Sarcasm directed at his ability as a conductor is also very bad taste. Compared with Sousa's band others sound similar to a fight in a tin shop, and if you've ever heard that you won't forget it. Yesterday he played his newest and one of his greatest marches: "Imperial Edward," dedicated to King Edward.

Arthur Pryor, the nearest approach to a perfect trombone player the world of musicians has ever heard, played one of his own selections: "Love's Enchantment," and as an encore number he rendered the "Honeysuckle and the Bee." Miss Estelle Liebling sang a soprano solo from the "Pearl of Brazil." Miss Grace Jenkins rendered a violin solo by Papini. Both of these ladies are features of the great Sousa concert. The encore numbers, consisting of Mr. Sousa's familiar marches, were all appreciated and the audience was enthusiastic in its applause. It will be a good while before Springfield hears any more brass band music, and those who were so fortunate yesterday will shake hands with themselves.

### FAIR TONIGHT AND SATURDAY.

Weather Report on Eighth Page.

### THE SOUSA BAND CONCERT.

A Packed House Greeted the Famous Band Wednesday Evening.

At the Sousa band concert Wednesday night the paid admission numbered 1,025, and the packed house gave the great band a spontaneous and warm welcome. As is usual at all concerts by the genial march king, there were more encores than regular program numbers and most of the encores were old familiar Sousa marches with which the audience were "en rapport," and they evinced their approval by long and sustained applause.

Of the three soloists Mrs. Doble—in professional life Miss Anna Otten—is unquestionably the greatest, playing remarkably well when it is remembered that she has but recently recovered from a severe illness, and played a most difficult solo without any rehearsing whatever. In her encore number Miss Otten displayed a particularly good time and musical feeling. Miss Liebling comes from a most musical family, the Liebling musicians almost circling the globe, and one of them is at present the brilliant Chicago correspondent of the Musical Courier, of New York. With such antecedents Miss Estelle Liebling could hardly fail in being an accomplished singer and musician. She possesses a voice of remarkable range and purity, and is absolutely true to pitch, but no power. Arthur Power does wonders with the slide trombone, and his control of that noble instrument is truly great.

No band can put the swing and dash into the Sousa march as can Sousa's own band, he getting the rhythmic tilt to perfection and he seems to enjoy his own tuneful productions. It is again owing to the enterprise and pluck of Harry Krape that the audience is indebted to this first visit of Sousa in five years.

W. A. WHITE.

WORCESTER, MASS.

NOV 22

will be served the first evening as usual  
and a salad supper the second night.

After Sousa's Worcester appearance in Mechanics Hall, Dec. 6, he will play four dates in Boston, giving five concerts, Dec. 7, 8, 9, 10. Ten years ago, Sept. 26, 1892, Sousa's band was organized.

The concert band as it is known today is the result of 30 years' development and had its genesis in the great Peace Jubilee organized 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 2000, 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.

When in 1892 Gilmore died, his leadership fell upon 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 first concert of the new band was given at Plainfield, N. J., on Sept. 26, 1892. 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.

NEW YORK, N. Y. - AMERICAN





## CROWDS HEARD SOUSA'S BAND

March King's Corps of Instrumentalists Gave Two Concerts at Fifth Armory.

### SUCCESS OF SOLOISTS

Soprano, Violin and Trombone  
Players Given Much Applause.  
Quicksteps Played.

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MISS GRACE JENKINS.

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PADUCAH, KY.

NOV 28

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The great bandmaster last night impressed all with his extreme modesty and his

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Miss Liebling might have seemed out of place in a Sousa concert, judging by the lack of warmth and expression in her singing, but the wonderful execution, purity of tone and intonation, and marvelous range she displayed in the closing part of her solo, gave reason for her appearance and brought her a hearty encore.

Miss Jenkins violin solo was pleasing but not impressive. She lacked volume and the accompaniment frequently overpowered her.

As usual, Sousa got close to the people with his rousing encores, using, with one exception his ever popular marches.

Mr. Sousa was pleased with his audience, and it is hoped that he didn't think Paducah people know little about music.

His band is a great band, which is a fact well known throughout America, but it seems to be agreed among musicians who know or ought to know that it is not the equal of the Italian band, and its music is not up to the standard of that band, although a fair comparison is rendered difficult, if not impossible, by the fact that the instrumentation of the bands is different, the manner of playing is different, and the music itself largely of a different class.

The receipts last night were over

COLUMBUS, O.

PRESS

ed from Professor Schneider or any member of the Orpheus club.

### SOUSA AND HIS BAND.

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In other words, everything went off at the Sousa band concert at the Great Southern theatre Friday night exactly as anticipated, and the people of Columbus enjoyed an evening of splendid music and paid well for it, for it was a good house and good money that John Philip Sousa confronted here. The opening number, "The Grand Russian Festival

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NEW YORK MORNING WORLD





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The receipts last night were over \$100 for the one concert.

COLUMBUS, O.

PRINCE

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ESTELLE LIEBLING,  
SOPRANO with  
SOUSA, WEST END THEATRE.



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The great bandmaster last night impressed all with his extreme modesty, and his lack of gymnastic contortions in directing the musicians. His music gave satisfaction. It was in most instances not over the heads of his hearers. It was music with a jingle, lively and catchy, and consequently what the people appreciated more than if they had been given more of the standard music. In the classic renditions the audience once or twice applauded at the wrong time, but the musicians took it good naturedly. At other times some of the best of the lively music was lost in the uncalled for applause in the midst of a piece.

Two of the numbers, Liszt's symphonic poem, "Les Preludes," and Rubinstein's nocturne, were ultra classic, requiring an instrumentation and a degree of technic possessed only by the Sousa band. These selections were of an order fully appreciated only by educated musicians, but the floods of melody, fast moving harmonies and thrilling effects were nevertheless impressive and highly enjoyed.

Sousa's own contributions to the program were typical, possessing the swing and animation for which he is noted. In his suite "Looking Upward," the peculiar and sometimes startling instrumental effects vividly illustrated the composer's wonderful knowledge of the "color" resources of wind instruments.

The closing number more fully evidenced the dynamic skill of the band, crescendo following crescendo like rolling ocean waves, and whispering pianissimos alternating with thundering fortissimos, the whole culminating in a chromatic passage, starting in the deep basses and while ascending gathering force till at its height a startling crash ends the concert. This was a crowning feat and could only be accomplished in such perfection by great players.

COLUMBUS, O.

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member this, Elmendorf," said a gift," replied the detective. "that, you've paid me already information that you don't letter. Good morning. I'll see in the day."

have been about half an hour when he presented himself house where John Robinson introduced himself to the thereof, with the result that presently ushered up two of stairs to a large room at the house. Left alone there, he to himself, "This doesn't go against me so much as it does."

he proceeded to examine the effects of Mr. Robinson. The tion was thorough, but the was singularly meager. He d an envelope containing mbroker's tickets, showing a watch, a winter overcoat of small value, and in a basket a part of an envelope had been addressed to some Philadelphia, but the name ing. Remembering that Robinson thought of Philadelphia first ping about for a falsehood, discovery assumed some little as a guide for subsequent tion.

ticular object of the detect ch eluded him, however, and left the house he was far aded with his luck. ight I knew why Robinson na," he said, "but either I he changed his mind."

at some hours in verifying a statement about the place had passed the night and in g to ascertain the young orite haunts and the names mpanions. The verification but the search for the man's yielded little. Apparently had not a wide circle of ac es.

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PAGE FOUR



## Gazette & Bulletin

Entered at the postoffice at Williamsport, Pa. as second class matter.

FRIDAY, NOVEMBER 28, 1902.

## Daily Gazette and Bulletin

(Except Sunday.)

ESTABLISHED 1891.

44 Willow St.  
WILLIAMSPORT, PA.

The DAILY is furnished by mail at \$3 per annum, or 25 cents per month, delivered by carrier.

### The Tri-Weekly Gazette and Bulletin

Published every Monday, Wednesday, and Friday, at \$1.25 per annum in advance. \$1.50 per annum when not paid strictly in advance.

The Job and Bindery Departments are fully equipped. Estimates furnished by mail or at Business Office.

O. S. BROWN Business Manager



Business Office, 972  
Editorial Rooms, 973  
Job Room, 974

### MUSIC AND THE PEOPLE.

If anything were needed to prove that Williamsport is a musical city the coming of Sousa and his band on Wednesday evening filled a long-felt want. And John Philip Sousa likewise has proved that he knows what the people want, and then he gives them plenty of it in such rapid-fire order that you hardly get over one surprise before you are reveling in the merry throes of another great popular composition.

There's the whole secret of Sousa's great success and popularity. The March King knows that nine people out of ten would rather listen to rag time, (some people want it very ragged at that,) than give a great classical composition a second thought. They would rather have light and airy, catchy music than dull and heavy themes, and Sousa therefore generously deals out popular stuff in great chunks until his auditors at the end of a Sousa concert, although surfeited, cry for more. To be sure, Sousa gives us high-class compositions, but not too high, and his lighter numbers are what catch the people.

The presence of the big crowd at the Lycoming Opera house on Wednesday evening went a long way toward proving that the great majority of the music-loving people of Williamsport want popular airs, something in which they can recognize a melody—they want to hear a tune, and they know one when they hear it. On the other hand, the meagre attendance at the Philadelphia Orchestra concert of last week showed

ical might as well be the ice man in town.

The people know what they want, and the man who knows what the people want, and gives it to them, is bound to be a success. And no man knows better what the people want than John Philip Sousa. The great bandmaster is not a bit stingy with his music, either, and what a band! What an incomparable body of musicians! No wonder Sousa has a reputation that girdles the globe, and no wonder his box office receipts average \$11,000 a week.

The practice Day, upon which the ironing of the EN to

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### SOUSA AND HIS BAND THIS EVENING.

Sousa and his band are always welcome in Buffalo, and doubly so this time because within the next 18 months a tour of the globe will be made. After tonight's concert, a few more engagements will be filled in some Eastern cities, and on Christmas eve Sousa and his band will sail for England to begin in London, Jan. 2, a six months' tour abroad, which will include a visit to the European musical centers.

Not content with having supplied music for every nook and corner of the United States and a large number of European cities, Sousa has long been planning the most extensive musical pilgrimage ever attempted by any organization. After his great successes in Europe and on his first two tours it was a foregone conclusion that he would at an early date invade every other available musical field.

After his six months' visit to Europe the band will return to New York, make a flying trip across the continent and sail to the far East. Concerts have been arranged for at Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hong Kong and Manila, on the way to Australia. The season in Australia, which will be under the direction of Mr. J. C. Williamson, the leading manager of that commonwealth, will extend over 10 weeks, commencing Oct. 1 of next year. He will play the band in every important town in Australia, New Zealand and Tasmania. After the Australian season, Mr. Sousa and his men will make an extended tour through South Africa, going thence to India and back to Europe via the Red Sea and the Suez Canal.

Mr. Sousa will take with him on his trip around the world a band of 60 men, with an American singer and violinist, and will give the same characteristic Sousa concerts which have proved so popular in all the cities he has visited. The band has already played in the four greatest capitals in the world—London, Paris, New York and Berlin. Mr. Williamson has secured a very large guarantee for a Sousa concert at the Fiji Islands, when the band reaches that remote latitude. Some few concert companies have in years past successfully visited most of the countries of the world, but the Sousa Band will be the first great organization to attempt anything of the kind.

Notwithstanding the enormous expense that this tour around the world will entail, Mr. Sousa is already assured of a great financial success. Music is the one universal language of the world and the Sousa Band will speak to the natives of the far East in a language that will be as readily understood there as it is at home. The Sousa music is known in every civilized country on the globe, and his fame as a conductor and the renown of his organization have spread to the most remote ends of the world.

## IMPROMPTU BANQUET TO THE SOUSA BAND

MEMBERS OF THE REPASZ WERE  
THE ENTERTAINERS.

The Two Organizations, Including the Great March King, Have an Enjoyable Time After Last Evening's Concert.

After last evening's concert at the Lycoming Opera House the fifty members of the Sousa band were invited to the headquarters of the Repasz band and tendered a luncheon by the members of the latter organization. The only John Philip Sousa was present and as he explained, it was very seldom he accepted invitations at night, yet he said he felt he was compelled to make an exception in the case of the famous old Repasz, for which band he has always had the warmest feelings. The visitors were warm in their praise of the hospitality shown and were grateful for the thoughtfulness in arranging the impromptu affair for fellow members of the craft. Entertainment of this kind, they said, was something seldom experienced in their thousands of miles of travel.

While discussing the bill of fare those assembled indulged in an interchange of views musical and otherwise and taken all in all a most enjoyable evening was passed. In bidding good night it was "long live Sousa," and "long live the Repasz."

## WESTCHESTER PA. - NEW

will be taken out again nearly to-morrow morning, when better success is expected.

### SOUSA AND ORCHESTRA.

A Good Story of the Great Band Man That Has the Charm of Freshness.

Here is a story of John Philip Sousa that has not appeared in print concerning the versatility of the march king.

During his triumphant tour of Continental Europe two years ago Sousa found himself in Berlin one evening and in the music hall in which the Berlin Philharmonic Orchestra was giving a concert. It was a great hall, seating thousands, and Sousa was occupying a box. The orchestra had played two numbers when all unexpectedly came a request from the leader that the next number be led by the American director. Truth to tell the opinion the Germans had of Sousa was not so high at the time as it is now. They were wont to look upon him as a clever composer of a certain grade of music and quite successful as a leader of a band. But having admitted this much they were in the habit of stopping and taking up consideration of musicians of a finer grain. The orchestra had decided to put Sousa to a test to learn if their estimate of him was not exactly the correct one and for the furtherance of their plan picked out the most difficult of their selections. They were going to appear in earnest in their work but intended slipping in a false note occasionally and from the sides of their eyes watch the effect it would have on him, if any.

The invitation was accepted and in a minute Sousa was upon the stage and facing the seventy-six musicians, possibly the finest company of instrumentalists in the world. He picked up the baton and stood looking at the players for some time. When through he had gazed into the eye of every one of them. They saw that there was to be no false playing without detection; they could tell it by the glance each received. Sousa's next move was to scan the score sheet of the selection. Then he was ready and the tempo—the movement—was given. The musicians felt the inspiration of the director. He guided them as they had never been guided before and played as they

## COVINGTON KY. POST

NOV 28 1902

### SOUSA'S CONCERT

Sousa and his band gave a concert with many encores at the Pike Thursday afternoon. For a matinee performance the audience was good, since people are not inclined to sit through a day-time concert in the same spirit with which they hear a theatrical matinee. "Imperial Edward" and several of Sousa's newer selections were featured. The program also featured some of the older favorites of the collection.



NEW YORK EVENING SUN

## SOUSA'S BAND COMES TO TOWN.



JOHN PHILLIP SOUSA

GRACE JENKINS  
A NEW VIOLINISTE

ELMIRA, N. Y. - GAZETTE &amp; FREE PRESS

audience.

## SOUSA AND HIS BAND.

March King's Musicians Pleased Greatly  
at Lyceum Last Evening.

John Phillip Sousa brought his band to the Lyceum last evening after an absence of five years. Enough people, who love music for the swing and melody it possesses, to half fill the theater greeted the march king and gave unstinted applause to every number. They were not overtaken with a heavy program, everything except Tchaikowsky's Grand Russian Festival March and Rubenstein's Nocturne Kammenai Ostrow being of the characteristic Sousa style.

Three soloists appeared, Arthur Pryor, the trombone king, in Love's Enchantment; Miss Estelle Liebling, soprano, in David's Thou Brilliant Bird found in "The Pearl of Brazil," and Miss Grace Jenkins, violiniste, playing Saltarella by Papini. Encores were given by each. Pryor's performance on the sliding instrument is marvelous, Miss Liebling's unusually sweet soprano was handled admirably and Miss Jenkins displayed considerable technical ability in the rendition of the Papini number.

But it is the band that people want to hear, and when Sousa is on the stool they expect the ringing, swinging marches—and the noisy ones they like, perhaps, best of all. The encore offerings were nearly all old Sousa marches. The new offerings of the leader were Imperial Edward, the march dedicated by permission, to England's king, Sousa's suite Looking Forward and the mosaic In the Realm of the Dance founded on the famous waltz themes. One number especially enjoyed was Nevin's country dance.

The band plays as only Sousa's band can play, the work is faultless to the critical musician and most pleasing to the lay auditor.

SAGINAW, MICH. HERALD

The London and local press mention this fact in decided terms, the magnitude of her triumph becomes of importance and her standing among the leaders seems assured. Mme. Blauvelt is now on tour through England and will return to this country the first week in January.

An international musical festival, somewhat on the scale of Gilmore's Boston Peace Jubilee, will be held in Berlin from Oct. 1 to Oct. 7, 1903, in connection with the dedication of the Richard Wagner monument. One day

will be devoted to American and English music. The committee expects Mmes. Emma Eames and Nordica, and Walter Damrosch, and perhaps, Dudley Buck, to take part in it. If genuine plantation music can be obtained, it will be produced. Sacred music will also be a feature of the festival. All the great military bands of the world are expected for the occasion, and among them the Turkish Janissaries Music corps. An auditorium seating 7,000 persons will be erected on government ground. Emperor William has been invited to become protector of the festival. Prince Henry will probably be honorary president. The committee is desirous of having an adequate representation from the United States. It has not yet been determined who is the best man to organize the American end of the undertaking.

BALTIMORE AMERICAN

46 NOV 23 1902

**Sousa at Fifth Armory.**—Sousa and his band gave two concerts yesterday afternoon and last night at the Fifth Regiment Armory and were accorded the usual enthusiastic welcome that this combination always receives from a Baltimore audience. The programs presented at both concerts were particularly fine. The soloists appearing with the band were Mr. Arthur Pryor, trombone soloist; Miss Grace Courtney Jenkins, violinist, and Miss Estelle Liebling, soprano. Mr. Pryor's trombone performances elicited most enthusiastic applause, and he was repeatedly encored. At night he played one of his own compositions, "Love's Enchantment," a delicate and charming piece with a well-developed theme.

NEW YORK HERALD

## SOUSA'S BAND IN A CO

Many persons were present at a concert given by Sousa and his band at the Herald Square Theatre. Those who took part were Mr. Arthur Pryor, Miss Estelle Liebling and Miss Grace Courtney Jenkins. All of the selections were well received.

ROCHESTER, N. Y. - CHRONICLE

## AMUSEMENTS.

Lyceum.....Sousa's Band  
Baker Theater....."Over Niagara Falls"  
Cook Opera House.....Vandeville  
Empire Theater.....The World Beaters

Sousa and his band have often had a larger audience than they had at the Lyceum last evening, but they have not often given a more enjoyable nor more enjoyed concert. The programme contained of Sousa number too many but, except for this natural and forgivable error of judgment, it was well selected and well ranged. Sousa has written more pleasing and more interesting suites than "Lookin' Upward." As usual, at Sousa concert the encore numbers, especially the famous and popular marches, were received with more enthusiasm than the programme numbers. The soloists contributed the full share to the pleasure of the audience and received their full share of the applause. Arthur Pryor was recalled twice after his programme selection, "Love's Enchantment." For the recalls he played "The Honeysuckle and the Bee" and "In Piefen Keller" which doesn't make a very good solo for Mr. Pryor's instrument. Produced on a slide trombone, even by Arthur Pryor, the lower notes of this descending melody are less like musical tones than like the noise produced by setting off a pack of firecrackers in a hog's head.

Miss Estelle Liebling, the soprano, made a very favorable impression. She has a pure, sweet, high voice, with an apparently limitless upper register. Her very highest notes are sweet and pure musical tones—neither shrieks nor whistles—and she produces them so effortlessly as to suggest an impression that the only reason she doesn't go a couple of octaves higher is the fact that the composer hasn't written any higher notes for her to sing. In the lower registers her tones, though sweet, lack purity and volume. She sang last night the aria from "The Pearl of Brazil," which seems to have superseded in the affections of very high sopranos, the "mad scene" from "Lucia" and Proch's "air and variations." She sang against a flute obligato and triumphantly passed that test of correct intonation. She pleased the audience greatly. No number on the programme was more heartily applauded than

BALTIMORE AND WORLD

Gay's number, 1134 Federal-st. Mrs. Gay has appeared behind the footlights in the past as a singer.

## Sousa Caught the Crowd

With his inspiring marches, stirring passages and natural dashing swing, Sousa, the one and only, attracted large crowds at the Fifth Regiment Armory Thanksgiving Day, where he appeared under the management of Mr. Charles E. Ford. Patriotic flags formed a background, before which the excellent leader brought forth beautiful strains in his own peculiar manner. Arthur Pryor was, of course, excellent, as he always is, and his trombone solo was received with the natural appreciation due. Miss Estelle Liebling, soprano, and Miss Grace C. Jenkins, violinist, were also in the program.

NEW YORK, N. Y. - NEWS

declared, were sold to Sam and Lee Shubert by Mr. Conried, and they had made up their minds to produce it some time this season. Now, however, word comes that the author, Meyer-Forster, has sold the English rights to George Alexander. The Shuberts will sue somebody.

John Phillip Sousa gave two concerts yesterday. He played at "Bim the Button Man's" West End Theatre in the afternoon, and at night drew a large crowd at the Herald Square.



"The Winner" is number 10, and it was about the only thing on the program that did not win a recall. Sousa's soloists this year are better than usual. Estelle Lieb-ling, the soprano, is a gifted singer. She has not great range or volume, but her voice is so flexible and of such fine quality that one forgets her limitations. Miss Lieb-ling's program number was "Thou Brilliant Bird" from David's "Pearl of Brazil." She won an enthusiastic encore. Grace Jenkins, the violinist, was unfortunate in selecting Paganini's "Souvenir De Sorrento" for her trial number. It did not get to the audience, although the audience gave her another trial and was much pleased with her second essay.

Personally, Sousa's band is the finest looking organization of the sort that has recently come to Topeka. The men are broad shouldered and for the most part fine looking. They were in striking contrast to Sorrentino's creeping, chain bound servitors. Their uniforms serve to bring out the personality of the men. They are black without a dash of color anywhere. Sousa introduces a number of new instruments, strange contraptions in brass, the names and origin of which appear to be Sousa's secret. About 2,500 people turned out to hear him, 2,499 of whom got on their feet when his band played the "Star Spangled Banner."

And finally, here's to Mr. Sousa and his American band. May he come again.

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ROCHESTER HERALD

## IN THE THEATERS

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## A GENUINE SOUSA PROGRAMME

"Over Niagara Falls" at the Baker —  
Two "Circus" Acts in the Bill of Varieties at Cook Opera House —  
World Renowned Dancers Give a Good Show at the Empire.

The audience which heard the concert by Sousa's Band at the Lyceum last evening was not the largest that ever greeted the "March King" in this city, but no Rochester audience ever listened to a more enjoyable Sousa programme or ever heard more Sousa music at one time. The programme contained much that was new and, while lighter than some that Mr. Sousa has played here, there was not an unattractive number in the long series—two dozen selections were played in all, fifteen encores being the aggregate of the director's generosity.

The concert opened finely with a Tchaikowsky march. No composer more vividly conveys the impression of weaving his music out of the threads of human emotions. There is a patriotic element in this composition that displays Tchaikowsky's ingenuity at its best. The band swept through the work with fine effect, the introduction of the theme of the Russian national hymn being accomplished with splendid majesty and a suggestion of power that was simply thrilling.

One of the most interesting numbers of the evening and perhaps the most important was Sousa's new suite, "Looking Upward," which the composer himself considers one of his most pretentious and meritorious creations in the line of suite composition. The first movement, "By the Light of the Solar Star," suggests a sleighride in the far north. The music fairly glitters in its icy crispness and there is the sound of a wind that seems blowing over an endless expanse of snow. The second movement, "Under the Southern Cross," affords a striking contrast to its predecessor in style. It glows with Southern warmth. There is the rhythm of tambourine and castanet, the sighing of voluptuous melodies and a treatment that is distinctively oriental and luxurious in design and effect. "Mars and Venus," which concludes the suite, depicts a meeting of the god of war and the goddess of love. It is introduced with a martial blare of brass and some suggestion of the approach of Mars in severe and heavy measures, followed shortly by the dulcet intonation of Venus to tarry awhile. The Venus theme is pursued among the wood winds until a distant echo of trumpets summons Mars away to conflict. The battle rages for a space and then the long double roll of drums proclaims its conclusion. At the end the two themes blend in a perfect union. This suite, while less instantly captivating than the "Three Quotations" of earlier date, unquestionably reveals creative and constructive ability of a higher order on the part of the composer and should go far to establish him in closer sympathy with that class of music lovers who affect to desire something better of Sousa than his marches.

The playing of Rubinstein's "Kammenoi Ostrov" was a tone triumph. The band developed an organ tone that was simply marvelous in its richness and purity. "Nearer My God to Thee" followed as encore response and the audience almost held its breath as the magnificent old hymn swelled forth, punctuated by the reiterated notes of a chime deftly interpolated so as to dominate in ringing cadence the familiar theme.

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Arthur Pryor, trombone soloist, was received with the enthusiasm his marvelous mastery of that instrument always arouses. Mr. Pryor has reduced the tone of the trombone to the quality of velvet, and he is one of the few soloists who can make musical gymnastics sound so easy.

Miss Estelle Liebling was presented with high honors, playing several of the concert songs. She sang "The Heart Bird" from David's "Pearl of Brazil" as it has not been sung in Rochester since Marie Desca sang it here in the days when Sousa appeared at the head of the United States Marine Band. Miss Liebling's voice is of tremendous

range, clear and pure and simply ideal in its execution of the brilliant passages in altissimo that formed the chief part of her selections last evening. It is a treat to hear this singer conclude a brilliant and lengthy cadenza absolutely true to key. That is something some singers never learn to do.

Miss Grace Jenkins, the violinist, is a player of exceptionally pleasing address and immature method. Miss Jenkins played her selections very well, but her wrist lacks flexibility and there are mysteries in the strings and bow that only hard study will reveal.

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WASHINGTON, D. C. - STAR

1914 MAY 20  
champion female boxers of the world.

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NEW YORK, N. Y. - AMERICA.

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Famous Bandmaster and His Musicians  
Reappear Before a Crowd of  
Their Old Friends.

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WASHINGTON, D. C. - POST

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PEOPLE TURNED OUT EN MASSE  
TO GREET THE MARCH KING.

Mr. William Alfred White, of the Conservatory of Music, in his Review of the Great Concert at the Lyceum, Gives Thanks Because There Were No Empty Seats, and Finds Much to Praise.

BY WILLIAM ALFRED WHITE,  
Director the Conservatory of Music.

During the past week an effort has been made to find something for which we could give special thanks—some token of special help upon which the mind could focus, consciously and say, "Now, there is real cause to give thanks," and at last it has been found, for there were no empty seats at the Lyceum last night to greet Sousa and his band, and it is a decided blessing not to be obliged to say the house was disgraced by empty seats. We do most gratefully give thanks.

I have heard the great March King when his band seemed better in many respects. The ideal place in which the band should be given advantage is in the Metropolitan Opera house, New York. The percussion instruments seemed to prominent last night, but Sousa knows that rhythm, strong and well marked, appeals to the people, and so he does not at-

tain a long passage of trills, (not particularly good) runs and various other vocalizations unaccompanied, yet kept absolutely true to pitch.

Mrs. Anna Otten-Dubie has not been long out from a severe typhoid fever case, and played without a bit of rehearsing with the band, yet sustained her solo with her usual success, she being one of the best Italy violinists in America to-day. The "Rondo Capriccioso," by Saint-Saens, is entirely "Capriccioso" and Mrs. Dubie glided over all the difficulties with no effort apparent, double notes, arpeggiated chords, etc. Mrs. Dubie seems out of place with a band; she should be accompanied by a symphony orchestra. That is her place, as she has played solo with the Boston Symphony, New York Philharmonic, Philadelphia Symphony, etc., and is booked to appear in Philadelphia again with the orchestra on a near date. The accompaniments to Mrs. Dubie's solos were a little too heavy.

If the vast audience which was in evidence last night would attend the next concert by the Philadelphia Orchestra they would enjoy it as much and more than Sousa's great band, for added to the instruments heard last night would be the incomparable richness of fifty stringed instruments giving a variety of tone coloring 1000 per cent. more pleasing to the ear than brass and wood wind instruments alone.

Again is it my pleasure to chronicle the fact that to Mr. H. S. Krape we are all indebted for to him and him alone all the credit is due for last night's concert, he taking all the risk of the initiative.



JOHN PHILIP SOUSA.  
"The March King."

tempt to refine the insistent marking of the drum, especially on

The Tchaikowsky Grand March, "March" with which the program opened, is not equal to that master's best, is rather bare as to melodic content, and seems entirely a piece de occasion.

Mr. Arthur Pryor's tone is always pure and never forced, no matter how high he plays, but the low B flat, A, G, and F which he played last night were very bad and are not legitimate trombone notes at all; he was then doing what is known as "playing to the gallery." His technique and tonal quality are wonderful, and his playing is characterized by great tastefulness.

Sousa's two new things, the Suite and the Minuet, are on the whole an advance on some of his later work, and in several places are entirely different from the usual Souseian themes, being much more continuous and lyrical and not built up of so many unrelated episodes.

The Kammerlied (Ostrow, No. 5, on the program, is a transcription of a very good and popular piano piece by Rubinstein, in which the composer attempts to depict various scenes and incidents at a fashionable watering place in Russia, such as the waltz off the waves, the musician chanting in the monastery, the great organ pealing forth in the chapel, the bells ringing, etc., and was one of the best remembered things last night.

Finally, if it is not like Sousa's new

## NEW YORK MORNING WORLD.

### SOUSA'S TWO CONCERTS.

German Biederkrantz Gives Its First Musical Entertainment.

Sousa gave two concerts yesterday. Both enjoyed the customary success which is associated with the doings of the popular bandmaster. In the afternoon the band played at the New West End Theatre and in the evening at the Herald Square Theatre. Miss Estelle Liebling sang at both concerts.

The German Biederkrantz gave its first concert of the season at the club-house, on East Fifty-eighth street, last evening. Raoul Pugno played.

### FIRST OPERA CONCERT.

The first of the seventeen Sunday concerts to be given by Mr. Gies's opera-

FROM

## NEW YORK TIMES.

### Sousa's Concert.

John Philip Sousa and his band formed the attraction in the Herald Square Theatre last evening. The leader and his musicians were welcomed by a large audience, and there were many encores after each number. The soloists were Miss Estelle Liebling, pianist; Miss Grace Jenkins, violinist, and Arthur Pryor, trombone.

## SOUSA GREETED BY PACKED HOUSES



GRACE JENKINS

Grace Jenkins Excites Enthusiasm  
of Audience with Violin Solo.

### NEW "MARCH" BY THE LEADER

John Philip Sousa and his band made their first New York appearance for the present season at the West End Theatre, and later in the evening at the Herald Square, where they were greeted by a packed house despite the inclement weather.

The programme opened with "Slav," a grand Russian festival march, by Tchaikowsky. Then Arthur Pryor played "Love's Enchantment," his own composition, as a trombone solo; the third number was a new Sousa march, entitled "Looking Upward," which was followed by three encores of Sousa's own composition: "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The fourth number, "Thou Brilliant Bird," from "Pearl of Brazil," was sung by Estelle Liebling, with a flute obligato by D. A. Lyons. The first part of the programme closed with Rubinstein's nocturne, "Kammerlied Ostrow," by the band.

Following the intermission, the second part of the programme opened with "In the Realm of the Dance," by Sousa; "Country Dance," by Nevin, and "Imperial Edward," by Sousa, and dedicated by special permission to King Edward VII. The third number in the second part of the programme was one of the best of the evening. It was a violin solo, "Souvenir de Sorrento," by Paganini, played by Grace Jenkins.

Miss Jenkins is an excellent violinist and compares quite favorably with many of the high priced, loudly heralded virtuosi who come from Europe with long hair and a press agent with a large vocabulary. The audience testified its appreciation by enthusiastic applause. The concert closed with a grand galop.

## NEW YORK MORNING WORLD.

### SOUSA AND HIS SON.

Band Leader Gives a Concert at Princeton University.

John Philip Sousa gave a concert yesterday afternoon before an audience consisting exclusively of Princeton, N. J., undergraduates and members of the faculty.

The bandmaster played in Princeton especially as a compliment to his son, John Philip, Jr., who is a member of the junior class.

Sousa was the guest of his son at luncheon at the latter's club, the University Cottage Club. Immediately after the recital Sousa and his band returned to New York.



Philadelphia  
Aug 7-1902

ST 7, 1902.

# SOUSA A ROUGH RIDER AT ATLANTIC CITY

Famous Bandmaster Has Brought His Stable to the Seashore and a Daily Ride Is One of His Pleasures.  
Some Other Notables.

BY ANNE RITCHIE

Atlantic City, Aug. 6.—"Who's that Rough Rider on a horse?" said a man of a jockey who is here.

"Named Sousa," answered the man. "Best horseman down here."

"Why, that's the man that has the band."

"So they say," answered the jockey. "All I say is if he plays a drum as well as he rides a horse he's all right."

Mr. Sousa probably does the latter far better than he does the former, for it is not on the schedule that he can "play the drum" at all.

And he rides with great dexterity and grace.

The March King is among the notables who have taken cottages here for the season, and he has brought his stable of fine horses with him.

These horses are his recreation and his food. And one reason that he is happily married is that Mrs. Sousa is as fond of horses as he is, and always rides with him.

Every morning between 8 and 9 three horses are brought around to the door and Mr. and Mrs. Sousa, with Miss Helen, go for a brisk two-hour ride.

He wears tan riding breeches tucked into tight-fitting black leather gaiters that reach almost to the knees; a plaited flannel shirt with rolling collar and a broad leather belt.

He tops this off with a rolling felt hat, pulled well down over his eyes. He is quite as picturesque in this garb on a horse as he is in blue uniform holding a baton.

Mrs. and Miss Sousa wear ordinary black skirts with plaited white shirtwaists and broad-brimmed sailor hats draped with veils.

Those curious to see the March King off the platform have learned to watch for the appearance of the smart looking trio as they go cantering toward Longport each morning.

Mr. Sousa feels he hasn't begun his day well if he is debarred from his favorite exercise.

They are going in for quite a little of the social life down here, and give a dinner to Miss Hallie Ermine Rives, the author of "Hearts Courageous."

The Three Colonies, namely, citizens from Washington, Philadelphia and Baltimore, are in danger of becoming less conspicuous each year, because of the rapidly growing colonies from other cities.

One visitor to a charming place usually brings another, and in this way large cliques are growing up from far away cities.

Take Knoxville, Tenn., for an example. This summer that delightful town has sent a little colony of pleasant folk here.

Knoxville women are famous for charm, you know, and the tradition is not being upset by the samples Summerizing in Atlantic City.

There are the Percy Locketts; she of the tall, lovely blonde type that the North thinks is so unlike the legendary Southern girl. Mrs. Lockett was a Miss Howard, of Aberdeen, Miss., a city which the celebrated Bishop Gaylor, of Tennessee, described as the most aristocratic town in the United States. A town where only blood, culture and refinement were the purple of power.

Mrs. Cowan, one of the leaders of the Knoxville society, is here, and the James Coykendall and Miss Anna Gettys, each of them at the inner core of the social life of the South.

Mr. Strong is also down here; one of Knoxville's most eligible bachelors who evidently refuses to be caught. And another beau of that town, Mr. Howard, finds this one of the best spots to put in a Summer.

The Washington colony has been added to by the Butterworths, the widow and two sons of the late Congressman from Ohio.

The younger son, Frank, was the famous Yale athlete who helped add glory to old Eli.

of the day, they having gone to Atlantic City to witness the match on the Northfield links between the teams of the two clubs. As a consequence nearly all the life of to-day was centered about the beach front and around the hotels. Few people seemed to care to play golf owing to the absence of the best players and their friends.

H. S. Seiden, of the United States Geological Survey, who is at Cape May for the month of August, with Mr. Charles Hadden, gave a sailing party for Mrs. Penton, and had as his guests Miss Annie Evans, Mrs. Horace Thomas, Miss Harris, Mrs. Hadden, Mrs. Frank Truen, Mrs. Allen and Colonel James M. Scorel.

Another interesting party out for a trip in the sounds this morning was made up of Colonel Daniel Martin, Mrs. Martin, the Misses Martin, of Philadelphia; Mr. and Mrs. J. C. Rose, of New York; Major Thomas W. Howard and Miss Florence Howard, of Washington; Mr. and Mrs. Frank Rose, of Elizabeth; Mrs. L. A. Dingee, of Philadelphia; Dr. J. C. McConnell, Frank McConnell, Miss Bessie McConnell, of Washington, and I. J. Kemp, of Washington.

Dr. T. B. Chester, of the Delaware Agricultural College Experimental Station, of Newark, Del., is a prominent guest at the Windsor.

Charles P. Coane is spending a short vacation at the Elbert.

Mr. and Mrs. Thomas C. DuPont are occupying a cottage on Ocean Street for the remainder of August and September.

Mr. and Mrs. C. B. Rowley and Miss Bradshaw, of Bryn Mawr, registered at the Marine Villa to-day.

W. Welsh Harrison, Jr., is at the Marine Villa for the month of August.

John L. Clarke is registered at the Lafayette for the season.

Mrs. A. W. Trimble is a late arrival at the Windsor, where she will spend the remainder of the Summer.

Miss Elizabeth G. Williams and Miss Edith Williams, of Ogontz, are at the Windsor.

Mr. and Mrs. David P. Davis and Miss Helen Wister Davis are registered at the Aldine.

Mr. and Mrs. Porter F. Parr are at a Jackson Street hotel for an extended stay.

Miss Frances Dobson is staying at the Windsor for a three weeks' visit.

Miss Marguerite Furvest is a late arrival at the Miller Cottage, where she will pass the remainder of August.

Mr. and Mrs. William Murray have apartments at the Marcy for the month of August.

Miss Emma Lothrop, historian of the Colonial Dames of New York, and secretary of the Daughters of the Revolution, is a guest of Mr. and Mrs. Charles H. Stanton at their cottage on Washington Street. Mr. Stanton is a son of the late Hon. M. Hall Stanton, of Philadelphia, who has resided in New York for the last seven years.

## Hopes "Southerner" Is Satisfied.

Paris, 10th July, 1902.

TO THE EDITOR OF THE HERALD:—

In answer to "Southerner," kindly inform him and your other readers that your Berlin correspondent made a mistake when writing to you that Sousa and his band were in Berlin. It was only a copy. J. P. Sousa is actually at Tilyon's Steeple, Chase Steel Pier, Atlantic City, N.J. He began a series of concerts there on June 28 and will remain there until September 1, inclusive.

From September 21 to December 14, inclusive, he will undertake the sixth grand transcontinental tour and will sail for Southampton on December 24 and will give his opening concert in Europe on January 3, 1903, at the Royal Albert Hall, London. Hoping this will satisfy "Southerner."

I remain yours very truly,

One Who Knows.  
H. G.

## SOUSA'S BAND PLAYS TO CROWDED HOUSE

The Program Was Well Selected  
and Most Ably  
Rendered.

Sousa and his band played to a crowded house at the Alhambra last night. The program was well selected and Sousa was generous with his encores. After the more classic selections there were swinging marches or lilting waltzes played with the compelling rhythm that set feet beating time all over the house. The melodies were irresistible. These, however, are the froth, and the deeper music is rendered with art and fine feeling by these well-trained musicians. Aside from the thoroughly enjoyable music there is a pleasure in watching the easy grace of the leader. His men obey his slightest move and with an almost imperceptible motion of his hand he calls a note, or with swinging arms he throws the music where he wills.

The opening number on the program, a symphonic ballad, by Tchaikowsky, was beautifully rendered. The music told the story of love and passion, jealousy and death with tender sweetness, crashing chords and long, deep tone of despair.

Miss Estelle Liebbling's singing of the mad scene from Lucia, with the flute obligato was exquisitely sweet. The trills and broken cadences were delicately given, the flute and voice in perfect harmony. For so young a singer Miss Liebbling displayed unusual repression in her art. She keeps her velvet tones down to the soft shading of the music and is never guilty of striving for effect.

Mr. Pryor's trombone solo and the Liszt polonaise won much applause, while the new march to King Edward proved a stirring Sousa melody. The closing overture, the familiar "William Tell," has never been heard to better advantage, and the violin playing of Miss Grace Jenkins is up to the standard of the rest, finished and artistic. There will be two concerts today, one in the afternoon and the other in the evening, the last to be given in this city.

## SOUSA AND HIS BAND.

A Successful Concert in City Hall by the  
March King and His Men.

The third good-sized concert audience within a week assembled last night in City hall to hear Sousa and his band, whose concert apparently closes the almost unprecedented rush of musical events for the past fortnight. The program was of the typical Sousa sort, the usual ambitious and rather unsuccessful attempts to rival the orchestra, alternated with stirring marches and giddy two-steps, the whole well sprinkled with popular encores. The first number, a festival march, "Slav," by Tchaikowsky, which oddly enough opens with a funeral march, was a marked example of the failure of a band to sound like an orchestra. No number of clarinets can take the place in brilliant work of the bright and thrilling tone of strings. In the Rubinstein selection, "Kammenoi Ostivio" (a nocturne for the piano), the oboe and clarinet in the first part wailed in vain against an overwhelming accompaniment and unconvincing portrait of "the loveliest woman in Russia." The second portion, with the church bells, was much better adapted to the band and produced a really thrilling effect. As an encore to this, "Nearer, My God, to Thee," was played with a most realistic obligato of jangling, pealing, discordant church bells. It was, however, in the real band music and the solos that the true enjoyment of the evening came. There is a great degree of pleasure to be obtained from the solid precision with which Sousa and his men attack a vigorous march, and if one misses the wild excitement of last week's supple, sinuous Italian, with his swarthy compatriots and their electrifying accents and crescendos, there is a certain self-respecting serious dignity about Sousa and his trim and well-disciplined organization that is very satisfactory. Of new things by Sousa there was the suite, "Looking Upward," made up of "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus," the last-named containing one of Sousa's most stunning marches, and a very pretty duet between oboe and trombone. Then there was the march, "Imperial Edward," when five trumpets and five trombones lined up and announced the theme with great vigor. This was followed by an encore, in which five piccolos assisted the other 10 instruments in a brilliant selection.

The soloists of the evening were three, Miss Estelle Liebbling, soprano; Miss Grace Jenkins, violinist, and Arthur Pryor, trombone. Miss Liebbling, who made her American debut, after her European studies, at the Worcester festival in 1901, sang the familiar, "Brilliant Bird," so beloved of coloratura sopranos, by David, from "The Pearl of Brazil." In this she displayed a voice of great range and much beauty, especially in the upper register, when her notes were of delightful and unusual purity. The delicate flute obligato to this song was well played by D. A. Lyon. For an encore she sang charmingly Alabieff's "Russian Nightingale." The real quality of Miss Jenkins's playing in the Papini "Saltarello" was difficult to judge because of her unfortunately heavy accompaniment. That she played with facility and spirit could be seen, and that her tone in the muted selection she gave as an encore was smooth and pleasant could be heard. But it is to be regretted that the real voice of the instrument could not have been exhibited. With the remarkable playing of Mr. Pryor, Springfield is already quite familiar, and the double encore he

## SOUSA AT THE TECK.

HIS NEW MARCH, IMPERIAL EDWARD, IS HEARD.

Sousa and his men received their usually cordial and enthusiastic reception when they played last evening at the Teck Theater, before a large audience. The band is in fine form, and the graceful and able conductor as magnetic as of old. Time seems to stand still with Mr. Sousa, only the vast amount of work which he accomplishes proving that the years are passing over his head. The decade of unceasing labor and of gratifying triumphs which has lapsed since the organization of the Sousa band has left its leader unchanged in aspect, and with no apparent diminution of the remarkable energy which has been able to accomplish such wonderful results. As usual, Mr. Sousa was obliged more than to double the official numbers of the programme, and he responded to the encores with his invariable courtesy and good nature.

Imperial Edward, his new march, is a stirring composition which will add another to the list of Sousa favorites. His suite entitled Looking Upward has three movements. The middle one is the most effective, with some unusual scoring for the instruments. Mr. Sousa's arrangement of the Rubinstein Kammenoi Ostrow is admirable, the wood winds being used with striking effect. Tchaikowsky's Slavmarch, Nevlin's Country Dance, a mosaic by Sousa, built on waltz themes and a dashing galop by Kolling, completed the band numbers.

Miss Estelle Liebbling, soprano, Miss Grace Jenkins, violinist, and Mr. Pryor, trombone, contributed solos. Miss Liebbling's work is not deserving of serious criticism. Miss Jenkins has decided talent, good execution, and tone and a pleasing personality. Mr. Pryor always plays exceedingly well, and deserves the double encores which he never fails to win.



Oct 19<sup>th</sup>  
LOS ANGELES HERALD ILLUSTRATED MAGAZINE

## Sousa's Foreign Decorations

IT WAS an unusual compliment that King Edward VII paid John Philip Sousa when he conferred upon the American composer and conductor the decoration of the Royal Victorian order, a distinction never before accorded an American. The Victorian order was instituted some nine years ago by the late Queen Victoria, and is given in recognition of personal services to the crown. All the other British orders from the Garter down are solely diplomatic or political rewards, or bestowed for conspicuous bravery, or for military and naval service. It was the highest grade of the Victorian order (Knight Grand Cross) that King Edward bestowed upon the Marquis of Salisbury when the latter relinquished the premiership.

The Royal Victorian medal is given, however, only to those whom the sovereign desires personally to accord distinction, and is divided into five classes. Mr. Sousa's decoration is of the fourth, or artistic class, and carries with it the right to use the initials M. V. O. (member Victorian order) after the name. The medal is of the size of a silver dollar, bearing the portrait of Queen Victoria on the obverse and her imperial monogram on the reverse. The ribbon from which the medal depends is of dark blue ribbed silk bordered by narrow red striped and piped with white.

The Victorian medal came as a complete surprise to Mr. Sousa at the conclusion of his concert before the royal family at Sandringham last December. After thanking the American conductor for his concert and congratulating him upon the excellence of his band, King Edward took a little box which was handed him by an equerry, and in a few pleasant words asked Mr. Sousa to accept the decoration as a souvenir of the occasion. Mr. Sousa had previously

been decorated by the French government.

John Philip Sousa is engaged upon another of his remarkable concert tours with his great band, which will embrace 130 different towns from Maine to California. He will, of course, bring the famous organization here for five grand concerts, on October 23, 24 and 25, two afternoons and three evenings, at Hazard's pavilion, under the direction of Fitzgerald's Music house. There is no other band in the world quite like Sousa's, and there is no other conductor quite like the "March King." As the London World



OBVERSE



REVERSE

said: "It used to be said that Strauss' band was the 'Blue Danube' incarnate, and so Sousa's band is the living embodiment of 'The Washington Post'." Sousa will bring a number of musical novelties, including his last march, "Imperial Edward." The soloists with the band on this tour are Estelle Lieb-ling, soprano; Grace Jenkins, violiniste, and Arthur Pryor, trombone.

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FROM  
EL PASO TEXAS - HERALD

10 NOV 1932

**J. PHILIP SOUSA  
ASA MAN**Some Side Lights on the  
Character of the Great  
Composer as Observed  
When He Was in El Paso.

John Philip Sousa, the great composer of marches and leader of bands, who was a welcome visitor to the city on Wednesday, is a man who is of more than ordinary interest aside from his abilities as a composer, musician and leader. He is a man of strong character and a pleasant companion, a man of much feeling and yet a man who appreciates the bright side of life and is ever ready to tell or listen to a good joke. He is a character worth studying and his company is very entertaining.

**His Kindly Feeling.**

As an evidence of his humanity and feeling a little occurrence at the Juarez bull ring when he was out for a ride the other day would serve to show what kind of a man he really is. "I think bull fighting is horrid," said he with a shudder, as he viewed the pen. "I was asked for an interview on the subject when I was in Mexico City on a visit with Mrs. Sousa some years ago, after I had witnessed one of the affairs, and I told the reporter that as far as the men were concerned, they knew that they were risking their lives when they went into the fight and that it was all right, also that the bulls were savage creatures and willing to fight, and that it was not so cruel for them to be in the ring, but the idea of putting those poor horses into the fray almost made my blood run cold. The poor animals know nothing of such a combat and go to their death as innocently as if they were going up to a little child to take a lump of sugar from its hand. The sport is more than brutal and it will some day, and that at no distant future, be stopped." It has always been said that the man who has the proper feeling for the poor dumb brute has a big heart and if that be so, the great march king has a heart that is a wonder.

**His Love of a Joke.**

In direct contrast to the side of his character shown by this tender sentiment is the composer's love for a joke, and that is illustrated by several little things that he related and did while on the ride about the cities of El Paso and Juarez.

In one instance, when discussing the west, he said that he never came this way but what he thought of a few lines from Hoyt's "Texas Steer" in which Bossie, when asked about Texas, says all they need is water and good society, and receives the reply that those two essentials are all that are needed in hell. He hastened to say that he did not mean to compare our section of the country with the place over which old horns rules supreme, but that the dust and dirt in those parts sometimes made him think that the place was not far away.

While relating this little joke the carriage passed the lawn tennis grounds on Magoffin avenue, and some of the young folks who were amusing themselves at the time, recognizing the great composer, began to hum one of his marches, and one of the boys pretended to be sending a hand with a tennis racket. The composer smiled and remarked: "That reminds me of the Sousa band with Ringling's circus. That is really clever, and when I saw it I really enjoyed the feature." So it may be seen that he can take a joke as well as tell one.

**Affection for His Men.**

That he is a very affectionate man is readily seen by anyone who is in his presence even for a short time, for he constantly refers, not, however, in a threatening way, to Mrs. Sousa and his son, John Philip Sousa, Jr., who is now a young man, being twenty-one years of age. He would never dare be rude to the boys of the band, and just as affectionately.

He takes a great pride in his men, and whenever complimented for his music always replies: "Yes, the boys, the corps that the commander in chief, do real well." In conversation he never

takes any credit to himself for the success of the band but repeatedly refers, if questioned, to what the boys have done and what an interest they take in the band. He was asked by Herald man how he handled all his men, if he had them under military discipline, and he laughed heartily.

"No sir," said he, "men of that kind would never submit to military discipline. The cheapest salary in the band is \$140 per month and from that the salaries run as high as \$160 a month. That class of men cannot be made to submit to military discipline nor do they need it. My boys take as much pride in the band as I myself and they do not need any disciplining. If a man happens to get into the band who is not creditable he will not remain long. They will not allow him. They make him get out. The band was banqueted one night not so many months ago in New York and one of the members got so tight that he had to be put to bed. The next day there was a delegation of men from the band to see me and inform me that the recruitant had disgraced the Sousa uniform and should be let out. I released him that day. When we get to a city I simply say: 'Boys, we will start the concert at such and such a time,' and every man is there. I have known them to reach a city after a long ride, tired and hungry, just half an hour before concert time, but they had always secured their suppers and were on hand when the curtain went up."

**Courtesy to Reporters.**

His uniform courtesy and gentlemanliness is nowhere shown to better advantage than in his treatment of reporters and newspaper men. "I never refused to receive a newspaper man in my life," said he, "and I never expect to if I can help it and they really have business with me. I suppose, speaking without egotism, that I have been the most interviewed man in the world taking all subjects on which I have been asked to talk, into consideration, yet I have never been into newspaper offices but five times in my life and on those occasions I went in a social way and not to be interviewed, but whenever a reporter calls and wants to talk I always try to give him the time and I do not think that I ever lost anything by the practice."

**His Name Always Sousa.**

The composer was asked by the reporter regarding the story that his name was originally John Philip, and that when he came to the United States in his early youth he wrote U. S. A. after it, whereupon he decided that he could cut the "so" off the last name, prefix it to the initials of this country and make a name that the public could understand better. Thus John Philip Sousa.

"That was a good story that my press agent got up," he said with a laugh, "and I put him on a pension for that. It was copied by all the papers in this country and Great Britain and was even translated into the German and French press. It was a great ad and did me a world of good in the publicity line but it was mean to do it; that is: it was mean treatment for my relatives, who are so proud of the Sousa name, one of the oldest in Portuguese history. The story went well, nevertheless, but there was nothing to it. I was born in Washington, D. C., on November 6, just forty-six years ago, almost in the shadow of the capital."

**His Three Distinguished Medals.**

Mr. Sousa wears three medals on his breast on all public occasions. One of them is the Vietnamese Medal; the other is from the French government for his part in the World War. He volunteered for service in that war and was elected honorary musical director of the Sixth army corps, the corps that the commander in chief, Miles, took to Porto Rico.

CLEVELAND PRESS, NOV. 6, 1932—PAGE 3

**SOLOISTS WITH SOUSA.**

John Philip Sousa has always been fortunate in securing talented soloists to accompany his band on its tours. This year, he has Miss Estelle Lieblich, a soprano of marked ability, and Miss Grace Jenkins, a violinist, two young women whose work has been generously praised wherever they have appeared. Both soloists will be here with the band, Nov. 22.

Sousa's band holds the world's record for globe trotting. It is now completing its sixth transcontinental tour of this country, to say nothing of the score of shorter tours. It has made two extended tours of Europe, and sails in December for another, that will last five months.

FROM

**SOCIAL ITEMS.****Luncheon for Musicians.**

After the Sousa concert Wednesday night the members of the Sousa band were invited to the headquarters of the Repast band and tendered a luncheon by the members of the latter organization. Mr. Sousa was present, and as he explained, it was very seldom he accepted invitations at night, yet he said he felt he was compelled to make an exception in the case of the famous old Repast, for which band he has always had the warmest feeling. The visitors were warm in their praise of the hospitality shown and very grateful for the thoughtfulness in arranging the impromptu affair for fellow members of the craft. Entertainment of this kind, they said, was something seldom experienced in their travels. While discussing the bill of fare those assembled indulged in an interchange of views, musical and otherwise, and taken all in all a most enjoyable evening was passed. In bidding good night it was "Long live Sousa," and "Long live the Repast."

Shaffer-Hann.

Warrior at the passage of the Red-



## PLAYS TO, NOT ABOVE, PEOPLE

Sousa's Band is Typically  
American.

### A GREAT ORGANIZATION.

Few Classical Numbers Were Included in Program Rendered Last Night at Auditorium—Something About Sousa.

The thing about Sousa's band is that it is characteristically American. All the way through a Sousa program you can see the old flag waving, hear the clothes flapping on the line in the back yard, and smell the pork and beans cooking in the kitchen. The principal soloist was born in St. Joseph, Mo., and the average man can pronounce the names of the members of the organization as they appear on the hotel register. True, there is here and there a suggestion of "Die Wacht am Rhine," and now and then a suspicion of macaroni in the personnel of the organization. But mostly Sousa's band is for Tom Jones and John Smith and their families.

The musicians say Sousa's stuff is not music, which is probably true. But there can be no exception taken to the statement that Sousa is a great band master. He gets the work out of his men. You may not like all of the things he plays, but you'll like the way his band plays them. Sousa, himself, came up out of the subsoil. He used to play the violin in a theater orchestra. It wasn't a very good theater, nor yet a very good orchestra, which is an humble enough beginning, goodness knows. After while, when his fame grew broader, he took hold of the Marine band and straightened the kinks out of it. Before Sousa took hold of the Marine band it was a one-two-three organization. Sousa put its name on the billboards in letters a foot long, and worked it up to the point where its countrymen did not blush for it. Then he began getting his own peerless organization together. That was ten years ago last September. Now Sousa and his band are better known, both at home and abroad, than Scotch Oats or Uneeda Biscuit.

The Sousa program at the Auditorium ran from Sousa to Rubenstein and back again. Sousa was much in evidence in the encore numbers, which were countless. Sometimes it appears that Sousa plays encores on too slight provocation, but he is so willing, so obliging, and so anxious to please that this is scarcely a fault. The best adjective to apply to Sousa personally is dapper. He wears white gloves when conducting, and looks as though the porter in the barber shop had just let him go. He makes an odd little bow in response to applause. In his conducting Sousa reminds one of the man who is keeping two little rubber balls and an Indian club in the air all at the same time. His work is as deft as the man with three shells and a small pea, and as neat as a spinster's kitchen.

Last night's program opened with Liszt's "Les Preludes" and closed with Kolling's "Chase of the Lion." Nevin's "Country Dance," a new composition, Rubenstein's "Kammermusik," and several Sousa things were sandwiched between. Arthur Pryor's trombone solo was "Love's Enchantment," his own composition. His encore numbers, of which there were two and ample provocation for a third, were familiar airs. Pryor is the greatest trombone player in the world. He can take his trombone and turn a cheerless winter's night into a paradise peopled with white robed angels and singing birds, colored with all the tints of the rainbow, and decorated with precious stones. Pryor is a fair haired lad of twenty-six or so. He was born in St. Joe and took his first lessons in Pryor's military band, an organization of which his father was the head for twenty years or more. Sam Pryor, Arthur's father, was the John Marshall of St. Joe. He passed on not long since, and in his dying hours his band stood under his window and played a requiem to his soul.

Sousa's "Imperial Edward" march, which was dedicated to His Majesty, the King of England, with a good deal of

recollection, "I should say so, am I?" "Yes, Ann, Hiram an' me's been et out twice in a week."—Exchange.

### SOUSA AS A PITCHER.

He Lasted Half an Inning and Then Quit.

John Philip Sousa made his debut as a baseball pitcher today in a game between members of his band and the old Riverside team, played for the benefit of the Atlantic City hospital and the Jewish Children's Seaside home. Quite a number of society people turned out to see Mr. Sousa, who lasted about half an inning, twirl the sphere.

He was given a great ovation when he made his appearance on the diamond. He wore the regulation baseball suit. It was of grey material, and looked fresh and clean from the manufacturer. The first inning Sousa's team managed to score one run. When Sousa stepped into the box there was another outburst of applause and the popular bandmaster was obliged to doff his cap in acknowledgment.

The first ball Sousa pitched the River-ton man made a wild strike at and missed it by a foot. More applause. The second ball was the same way. Then Sousa took a jump in the air and pitched three bad balls. The man had now two strikes and three balls. Sousa took a firm hold on the sphere, looked at the batter, drew back the arm that has so long directed his hand and sent the ball shooting in. "Three strikes! you are out!" yelled the umpire, and the roof of the grand stand was almost raised by the vociferous applause and yells that went up.

The next two men up Sousa was kind to, and they both took their base on balls. The third batter up had evidently not been instructed before the game, or if so he heeded not, for he was cruel enough to knock a slashing single into left field, scoring both men. The fourth man sent the ball sailing over the shortstop's head. The fifth batter proceeded to knock a board out of the Horse Show stables away out near the left field fence.

Sousa saw the white sphere sailing in the air; he observed that the River-ton men were making good time around the bases. He heard some little "kid" call out, "Dey ain't doin' a thing to Sousa!" and, with one last look at the departing ball, and noting two more runs crossing the plate, the famous bandmaster looked at John Philip, Jr., and said:

"My boy, this will be about all, and I guess it will be about enough. Fudge!"

Thus speaking, Sousa, amid greater applause than ever, left the box and took a seat amid the shade and cool sea breezes of the grandstand.

When the nine innings were over Sousa's team won by the score of 9 to 6.—New York World.

CASTORIA.

you." She paused and caught her breath. "Does this make any difference, dear Jasper?"

She read the answer in his shining eyes.

### SOUSA PITCHED

BUT NOT VERY LONG

Atlantic correspondence New York World: John Philip Sousa made his debut as a baseball pitcher today in a game between members of his band and the old River-ton team, played for the benefit of the Atlantic City Hospital and the Jewish Children's Seaside home. Quite a number of society people turned out to see Mr. Sousa, who lasted about half an inning, twirl the sphere.

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### SOUSA'S CONCERTS.

Fine Program Rendered at Yesterday's Opening of the Series in Tremont Temple.

Sousa and his band yesterday afternoon began the series of four concerts to be given at Tremont Temple, and the great audience in attendance enjoyed a fine programme of popular selections played in the best style of this organization. The numbers for the day included many compositions new to the Boston public, all of which proved eminently worthy the prominence given them. One of the novelties, the love scene from "Feuer und Wasser," gave an interesting opportunity of a hearing of the masterful orchestration characteristic of this composer's works, and the band has seldom been more successful in its interpretation than in the presentation of this number. The three remaining concerts are to be given this and tomorrow afternoons and tomorrow evening, and a most interesting programme, has been arranged for each of these occasions. This afternoon's novelty will be the symphonic ballad "Voyage," which has never been heard in this city. Miss Grace Courtney Jenkins, the violinist, will be heard again at the Wednesday matinee and on Wednesday evening, and Miss Estelle Liebling, soprano, who was received with so much favor Sunday evening, will take part in all of the concerts.



SARATOGA, SPES. N. Y. SARATOGIAN

our modern playwrights, chief among them Clyde Fitch.

Fortunate Princeton; Fortunate Vassar! Chicago has Professor Triggs and large endowment; Harvard has Barrett Wendell and an excellent checker team. But Princeton and Vassar are to have John Phillip Sousa. He will take his entire band to Princeton University, where his son, John Phillip Sousa, Jr., is a member of the junior class, for a concert to the students on Monday afternoon. The next day he will be found in Poughkeepsie, where he will give a matinee concert in honor of his elder daughter, Miss Jane Priscilla Sousa, who is a member of the senior class at Vassar College. Mr. Sousa has never played at either Princeton or Vassar, but has previously given concerts at Smith College and the University of Michigan. He will round out this series of "intercollegiate" concerts by playing for the Yale students at the end of his American tour in New Haven on December 13. Mr. Sousa is just returning from his seventh trip to the Pacific Coast. But he should have been in New Haven last Saturday.

Last year Mr. Mansfield was not pleased nor could any lover of light

ELMIRA, N. Y. ADVERTISER

#### Sousa Demonstrated a New Idea.

This season's only American tour by Sousa and his band is limited to 12 weeks. In spite of the restricted time, the tour will cover much of the continent, no less than 125 principal places having dates for concerts. Europe is putting in such strong bids for Sousa seasons that America suddenly finds it necessary to hustle a bit to hold her own in the division of time. This, by the way, is prime evidence that Sousa has demonstrated some things with seismic effects during his two European tours heretofore made, one of which is that the old land of big bands and orchestras, prestige and tradition, are not the only and altogether and that America has a way of doing things—Mirabile dictu, even in music—all her own. Minister Schenck convulsed Europe by teaching it to play poker, but Sousa astounded all European musical scholarship by demonstrating that a concert band can be made to amply substitute for a full orchestra. This young maestro that came out of the west overturned old world tradition and by astounding precedence demonstrated that his own reclassification of the instruments of the band proper gave it largely and more nearly the prerogative of the stringed orchestra. Sousa, the innovator, became the Sousa the marvel, "and those who came to scoff remained to pray." Europe heard, and was convinced. There, as here, the name of Sousa is now a magnet.

The present American tour is the 21st semi-annual and the sixth trans-continental. It will be followed by Sousa's third European tour beginning January 2 in London. The famous organization will be here in concert on to-morrow evening at the Lyceum. The soloists are Estelle Liebling, soprano; Grace Courtney Jenkins, violinist; Arthur Pryor, trombone.

Liebler & Co.

Cleveland Press  
Nov. 24-1902

## SPECTACULAR AND THEATRIC, BUT LACKING IN FINESSE.

Sousa's Performances Summed Up by Wilson G. Smith—The Soloists Acquitted Themselves Well.

(Wilson G. Smith heard Sousa's band for "The Press," Saturday, and submits the following criticism of the performances.—Ed. "Press.")

The votaries of the popular and sensational in music were out in full force, at the two Sousa concerts, and it must be confessed that they are not only sincere in their admiration, but demonstrative in their appreciation.

The march themes of Sousa, trivial and commonplace though they be, still possess so catchy and suggestive a quality that one's ears tingle, and the feet unconsciously respond to their rhythms. So one may as well bow submissively to the popular verdict and exclaim: "Great is Sousa, and marches are his profit."

The two compositions of Tschai-kowski—a symphonic ballad based upon a poem of Pushkin, and the Russian festival march, intensely Slavonic in character, were the illuminating features of the programs. Some prophetic writer has said: "Beware the Muscovite," and unless present signs fail, his warning is well timed. Such creative minds as Tschai-kowski, will exert a dominating influence upon the trend of musical thought. He is essentially Slavonic in all that he writes. His Tartar themes run riot through his scores, like a band of Cossack riders rushing amuck over the steppes.

Moszkowski's suite of characteristic national dances also served to

add dignity to the program, and received an excellent reading.

Mr. Pryor, the trombone soloist, proved himself a virtuoso. His tone is mellow and never obtrusive, and his compositions well adapted to display his immense technique.

Miss Estelle Liebling, while by no means an exceptional singer, has a voice of pleasing character and high range. Her selections were well chosen and displayed her coloratura to the best advantage. While lacking resonance, her voice possesses a flute quality that was highly effective in the excerpt from David's opera. Miss Grace Jenkins, the violin soloist, is the possessor of a rather facile technique, although her tone is small and not very convincing. Her best work was done in the Papini "Sultarella," which she played with excellent dash and brilliancy. She, too, received the inevitable encore.

Sousa's suite, "Looking Upward," was, as is usual with its author, a medley of dance and march rhythms. Why it was called "new" was not apparent. It suggested a study in musical reincarnation, and its title might aptly have been "Looking Backward."

I was somewhat curious to hear Elgar's "Pomp and Circumstance," as his "Cockney Overture," illustrative of sham life in London, has provoked much criticism, pro and con. But while there was "pomp" of a certain character in the composition, I failed to see any convincing "circumstance" to account for its reaching the dignity of print.

The "Country Dance" of Nevin was thoroughly rural in character, and displayed the melodic gifts of its composer, whose untimely death was a direct loss to American music.

And now a few words about the general performance: Sousa is spectacular and theatric in all that he does. His band, while possessing esprit and dash, is sadly lacking in refinement and finesse. Everything is played after the formula—loud, louder, loudest. There is never any delicacy. It is always quantity rather than quality. Gilmore far surpassed Sousa in this respect. I have heard Gilmore's band play with a delicacy that rivaled a string orchestra. It was a positive relief to hear the vocalist and violinist after the incessant and obtrusive reedy tones of the clarionets, and the blatant assertiveness of the brass. The artistic value of dynamic shading evidently does not enter into the musical philosophy of King Sousa.

WILSON G. SMITH.

ELMIRA, N. Y. DEMOCRAT

for be the nominee but I can tell governor and legislature are elected.

### AS SOUSA

#### Low Cunningham Made a Hit at Findlay.

The Elks' Minstrel, at Findlay, is spoken of by the press of that city as being the most successful entertainment of the kind ever attempted by home talent. It was but natural that L. C. Cunningham, now managing the Marvin theatre should make a hit in whatever part he might take and the Findlay Courier speaks it over him as follows:

The unexpected appearance of John

Philip Sousa, the "March King," was greeted with tremendous applause. Attired in his uniform of blue, and decorated in innumerable badges, won in every quarter of the globe, the celebrated composer led Prof. Leon Wine-hart's celebrated orchestra, which he appropriated to his own use for the time being, through a difficult composition—by Sousa of course. Soon it happened was genial L. C. Cunningham, manager of the Marvin. He played his part so well that it would not have been surprising to have seen Sousa, himself, giving a little if he had been present. "Dance music" was one of the big hits of the evening.



ANN. VAN, N. Y. CHRONICLE

11 400 30 912

### The Sousa Concert.



There were few vacant seats in the Yates Lyceum yesterday afternoon when John Philip Sousa and his fifty-four trained musicians entertained the people. It was a rare treat and the audience was most appreciative. In addition to the printed program the following selections were given as encores:

Stars and Stripes Forever.  
Honeysuckle and the Bee.  
Passing of Ragtime.  
The Nightingale.  
The Warbler Serenade.  
The Banjo.  
El Capitan.  
The Invincible Eagle.  
Madrigal for Violin.

The management are to be congratulated upon bringing such an excellent company of musicians here. The audience present, represented about \$450, and shows plainly that people are willing to pay for a first class concert.

Sousa and his company played in Rochester Monday night, and came by special train to Penn Yan, going to Elmira to fill an evening engagement. The company is making a flying tour through the United States before going to Europe next month.

### At Fifth Regiment Armory, November 27.



JOHN PHILIP SOUSA—IN ACTION.

### MISS GRACE JENKINS.



Violinist with Sousa at Fifth Regiment Armory.

SATURDAY, NOVEMBER 29, 1902.

### THE TIMES, WASHINGTON.

## SOUSA GIVEN OVATION AT FAREWELL CONCERT

### Compelled to Respond to Numerous Encores.

From the first number on the program, Technicowsky's Russian festival march to the last selection, John Philip Sousa and his band were kept busy at Convention Hall last night satisfying the demands of the large audience for encores. The program was liberal enough, but the audience appreciated the playing of the band so much that it was nothing unusual for the musicians to have to play two encores. And, as customary, Mr. Sousa displayed much cheerfulness in complying with the requests for additional numbers.

The idea of having Sousa play in the immense Convention Hall was excellent, for the crowd that listened to the program never could have found accommodation in the largest of the local theaters.

The program included several new numbers, notably Sousa's "In the Realm of the Dance," a mazurka, founded on waltz themes. The Sousa marches, too, came in for much praise, especially the latest, "The Imperial Edward."

The soloists were Estelle Liebking, a soprano of pleasing quality, but whose work was sadly marred by a tendency to wander from the key at times; Grace Jenkins, a young violinist, with a remarkably good technical skill, and a personality that will win for her almost as much success as her art, and Arthur Pryor, who still plays his own "Love's Enchantment," and "The Honeysuckle and the Bee," as if there were no later compositions available.

Witness what the English critic has to say of the "March King" and his men: "The latest importation from America has proved an inordinate success. Anything more thoroughly and typical American it would be difficult to imagine. Mr. Sousa's band is not a military band at all. It is a Sousa band pure and simple, and that is the only name one can give it, because, as far as I am aware, there is no other body of performers in existence that resembles it in the least." Sousa comes here shortly with the same band as recently played before the King of England, and his concerts will be given at the Fifth Regiment Armory on Thanksgiving Day and night. Estelle Liebking, soprano; Grace Jenkins, violinist, and Arthur Pryor, trombone, will also be heard.

FROM

It is incompetent to manage his affairs and a committee will be appointed to look after his property.

### THE SOUSA CONCERT.

Music lovers were nicely entertained Tuesday afternoon by the fine concert given at the Collingwood Opera House by John Philip Sousa and his incomparable band. The audience was not as large as the merit of the performance deserved but it was certainly appreciative. Every number was enjoyed and Mr. Sousa and his men responded to the compliment with a cheerful readiness that still further stirred pulses warmed by the music. The singing of Miss Liebking was highly praised as was Miss Grace Jenkins's violin solo and Arthur Pryor's trombone solo. Several of the numbers were new creations by Sousa and were characterized by the spirit and dash that marks his compositions. Miss Sousa, a daughter of the "March King," who is a Senior t Vassar and several of the students from the College, attended the concert.

SOCIAL SESSION OF THE ELKS.

BOSTON TRAVELLER

very fine and filled with beautiful colored illustrations. Be sure and get one for the children.

### THE SOUSA CONCERT.

Sousa gave his second band concert in Tremont Temple yesterday, and, although the weather interfered with the attendance, the programme was one of unusual excellence, and those who heard it were well repaid for the hardship they underwent in venturing out of their homes.

It was a characteristic Sousa programme, with a variety of bright numbers and Sousa marches. Nine selections were announced on the programme, but the applause was so generous that Sousa gave more than double that number of selections. Miss Estelle Liebking, who caused so much favorable comment for her magnificent singing was heard in the "Bell Song" from "Lakme," which she rendered with artistic effect. She contributed a delicate encore. Miss Grace C. Jenkins, violinist, played a caprice by Musini with rare taste and finish, and she also gave a pretty encore selection. Arthur Pryor, he of trombone fame, delighted the audience with one of his trombone solos that have always delighted attendants of Sousa's concert.

The evening Sousa will give his farewell concert in Tremont Temple. It will be the last concert in this city by the famous band prior to its departure. The announced programme is one of exceptional interest and will surely please all lovers of music.



## SOUSA FILLS CONVENTION HALL.

Immense Auditorium None Too Large to Hold Admirers of March King.

The capacity of Convention Hall was tested last night by the Washington friends and admirers of John Philip Sousa and his artistic and unique methods of directorship over one of the best bands in the country. Scores of those present came only to see the composer of the marches that have made his name famous world-wide, lead his band through them. His inimitable swing of the arms when the crashing melody sets all hands to beating brought storms of applause. Mr. Sousa has lost none of his mannerisms and has added at least two new ones. In two of the encore numbers, which were frequent and welcome, he gave a cake walk motion of the arms and body that caught the fancy of the audience.

Mr. Sousa has never had his band of musicians in better shape. Every number was one of delight. Reed, brass, and cymbal were most delightfully combined, and the programme was one of interest to the hearers, especially as, a Sousa march came for every first encore.

Tschaikowsky's Russian festival march, "Slav," was the opening number. It was a clever bit of that composer's work in the expression of patriotic feeling. While the piece was one of barbaric splendor, here and there after a trumpet call would sound the Russian national hymn, which continued as a strain until the end of the march. Mr. Arthur Pryor, for many seasons Mr. Sousa's trombone soloist, as usual, pleased the audience with a beautiful rendition of his own composition, "Love's Enchantment." He responded to an encore with "The Honeysuckle and the Bee," with a whistling chorus by the band.

The other soloists, Miss Estelle Liebling, soprano, and Miss Grace Jenkins, violinist, were both pleasing. Miss Liebling sang to flute obligato, "Thou Brilliant Bird," from "Pearl of Brazil." Miss Jenkins rendered Papini's "Souvenir de Sorrento," with infinite skill of touch.

Mr. Sousa's new "Looking Upward" received a spontaneous round of applause, as did his march "Imperial Edward," dedicated by special permission to his gracious majesty, Edward VII. He brought out the brass to the front for the after rendition of this now popular march. Nevins' new "Country Dance" and Sousa's mosaic, "In the Realm of the Dance," which was founded on famous waltz themes, were likewise hugely enjoyed.

With Darmody and Coreno, Collins Moriarty, Madeline Burnett, Deane and Shurtz, Coleman and War-Florence Cook, Threlkeld and Violette Gleason, Rogers and Arguerite and the mechanical invention the "Dance World."

## MANY HEAR SOUSA.

Sousa and his band began the series of four concerts to be given at Tremont Temple, yesterday afternoon, and the great audience in attendance enjoyed a fine program of popular selections played in the best style of this organization. The numbers for the day included many compositions, new to the Boston public, all of which proved eminently worthy the prominence given them. One of the novelties, the love scene from Richard Strauss's song poem in one act, "Feuersnot," gave an interesting opportunity of a hearing of the masterful orchestration characteristic of this composer's works, and the band has seldom been more successful in its interpretation of the most difficult compositions than in the presentation of this number.

## SOUSA'S GREAT BAND

Concert Criticized by William Alfred White.

## A DISTINCT TRIUMPH

Mrs. Anna Otten-Duble Fully Sustains Her Reputation as One of the Best Violinists in America—The Men Shout "Bravo!"

The strength and unique distinction accorded to the Sousa band, outside the personality of the conductor, is owing to the predominance of reed instruments and the subordination of the brass, in this way endeavoring to approach the great symphony orchestra whose main strength lies in the mass of stringed instruments. Sousa's reeds are excellent, the precision of attack and ensemble being well nigh perfect, and his brass never being obstreperous. The oboe, flute and bassoons, among the wood, deserve special mention and the French horns and that cross between a clarinet and a horn, the saxophone, were also very good. Sousa gets some splendid tonal effects from his forces. One which struck me forcibly, and which I had never heard him achieve before, was after a big fortissimo chord had been sounded by the brass and was diminishing in power; the wood section took up the chord and the effect was particularly pleasing and good. Another thing which struck me was the good effect from the bassoons when playing with the wood section alone. One or two things savored entirely of clap trap and the most noticeable one was the long roll of the snare drum all alone, which is noise pure and simple and caused the audience to crane their necks. I suppose to see if the drum head would stand much more of such hard usage. Arthur Pryor is guilty of bad taste in getting entirely illegitimate low notes from his trombone which no player can ever make good, and Wednesday they sounded like the bellowing of a yearling suffering from an extremely bad cold in the head.

Again I do not like the method of having cornets, trombones, piccolos, etc., standing up in front, for it destroys entirely the ensemble of the band, and savors too much of "now you see me, now you don't; now you have me, now you don't." Sousa is always generous in his encores, Wednesday night playing as many as four to one regular program number.

The best things played by the band here were the "Kammenoi Ostrow," by Rubinstein; the Mosaic by Sousa; an encore after his new march, played entirely by the wood winds, which gave the oboe and saxophone a splendid chance to distinguish themselves, and the last number, which is really a piece de virtuosity. Miss Liebling's solo was delightful and her long duet with the flute was pleasing, the two parts blending as one instrument. The range of her voice is also remarkable, being very high, and true throughout though without much strength.

Mrs. Duble, in professional life Miss Anna Otten, played Wednesday without any rehearsing whatever and fully sustained her reputation as one of the best violinists in America.

BOSTON, MASS.

and very friendly in its approach. Alfredo Voto, who played the accompaniment, is deserving of high praise for his skilful assistance.

## Sousa's Farewell.

Sousa and his band brought their series of five concerts in this city to a close last evening in Tremont temple. It was Boston's last opportunity to see and hear the great march king for more than a year, as he is to sail for Europe soon.

The program contained many gems, representative of the best composers. His new march, "Imperial Edward," was played again, and the encore was "The New Invincible Eagle," which delighted the audience. Liebling's "La Favorita" was sung by Miss Estelle Liebling, in a captivating style, and Arthur Pryor, in his trombone solo, "Love Thoughts," composed by himself, was received with great enthusiasm.

Two other specially attractive numbers were Miss Grace Courtney Jenkins' violin solo, "Saltarella," by Papini, played with a great deal of sympathy, and Moszkowski's "Serenade," played by the band, the air being carried by the clarinets.

The program for the afternoon concert was no less attractive. It contained the "Tannhauser" overture, cornet solo, "Souvenir de Mexico," by E. Kennecke, and grand scene and chorus from "Faust."

## NEW YORK PEOPLE

the means whereby the capitalist... his exploitation while living in luxury and ease.

The predicament of Sousa and his band confronting an angry audience while waiting for their belated instruments, was very much like that of the working class when it faces witter with the mines and machinery in the possession of the capitalist class: both are without the essentials of relief.

A writer in the Times intimates that the jolly sights in Central Park last Sunday showed that sleigh riding is becoming a luxury of the few instead of the pleasure of the many. So are other things, dear sir;

## Sousa's Latest.

Sousa's latest march, "Imperial Edward," has made a great hit. It is one of the march king's very best. Have you heard it played by a phonograph? It's great. Sounds like a genuine orchestra. Step into P. A. Power's 643 Main Street, and hear it.

The Illinois Central Railroad Company want the public to enquire into the lands for sale on the line between Louisville, Ky., and Memphis, Tenn., the lands in Mississippi and other States. A card with your address will be promptly replied to. Recollect this railroad company has lines reaching the following cities: Omaha, Neb.; St. Paul, Minneapolis, Minn.; Hot Springs, Ark.; Memphis, Tenn.; Cincinnati, O.; Louisville, Ky.; New Orleans, La.; Chicago, Ill.; St. Louis, Mo.; Peoria, Ill.; Evansville, Ind.; Nashville, Tenn.; Atlanta, Ga.; Jacksonville, Fla.; Vicksburg, Miss. Look at our map. Shaped like a scythe: give it a swing and what a swath of country it covers. All agents sell tickets over this line. G. B. Wyllie, 210 Ellicott Square, dec2/11



## SOUSA HAS ILL-FORTUNE; HIS PATRONS ANGERED

Failure of the Players' Instruments to Arrive Disappoints the Sunday Afternoon Audience.

Yesterday's music was more popular in design than in accomplishment. Sousa's band instruments were lacking in the afternoon, and a disappointed audience departed vowing vengeance on the suave bandmaster and all his ilk. In the evening but a half house greeted him at the Casino in consequence.

But those who came forgot their grievance under the spell of "Dixie" and other favorites, and duly endorsed their favorite selections, as well as the two soloists, Miss Estelle Liebling, soprano, and Miss Grace Courtney Jenkins, violiniste.

Creatore played to a wonderful row of empty seats in Carnegie Hall in the afternoon, and needed all of his gymnastic eloquence to warm up the small company of listeners that was strung from orchestra to upper gallery into proper enthusiasm over his weird interpretations of the "Tannhauser" overture and Chopin's "Funeral March."

### Two Conductors Meet.

In the audience was Conductor William R. Chapman, known as the man who directs more and larger aggregations of singers than any man in the country. The two met. Said Conductor Chapman:

"I have been told that I am over eloquent in gesture, but I must say

that I resemble a marble statue compared with your energy."

And then Creatore proceeded to outdo himself in the "William Tell" overture.

Mme. Barilli, announced to sing, failed to appear, her manager giving as the reason of her failure "a slight indisposition." Mme. Barilli comes heralded as a niece of Mme. Patti. Patti never made her marvellous success by disappointing her audiences.

At the Metropolitan there was an evening of jollity and good cheer. Mme. Schumann-Heink, temporarily hiding her merriment under the cloak of an oratorio selection, flashed out a moment later in a bolero by Bizet, and later with Mme. Fritz-Scheff aroused no end of laughter in a duo from "The Merry Wives of Windsor."

### Dances Through Melody.

Fritzi Scheff had her brand new husband in the audience, and fairly danced through her waltz song. M. Glibert was another welcome singer, and Sig. Dani, in his first appearance in these concerts, added to the good impression he had made in "Rigoletto," and "Favorita." Judging from his singing of the "Faust" aria Mr. Grau has no reason for further delaying the production of Gounod's favorite opera for lack of a tenor who can sing the music.

### SOUSA'S TOUR ENDS.

SOUSA has ended his long and successful transcontinental tour. Last Sunday he was booked for two concerts in New York, but owing to the snowstorm the band's belongings did not reach town until too late for the afternoon session at the Metropolitan Theatre, across the Harlem River. However, the evening concert at the Casino was given with Sousa's accustomed and unabating success before an audience whose size taxed the house to its utmost capacity. The popular leader was in fine form, and the audience insisted on so many encores that the program became almost three times as long as originally scheduled. Sousa's intimate knowledge of his men makes the playing of the band marvelous in accuracy and unanimity. On December 24 the organization will sail for a long tour in England, France and Germany.

## ATHOL, MASS. CHRONICLE

were given in this, the greatest railroad plays. The complete freight train of fourteen cars, illuminated ca boose and practical working engine; the flight of "The Fast Mail" running at a rate of forty miles an hour, a scene of the Niagara Falls by moonlight and a realistic steamboat race on the Mississippi River are among the novel effects.

The Sousa concert last Thursday afternoon drew a fair attendance. He brought with him his band of 50 musicians and gave a concert which pleased all; nine numbers and several encores were given. On the program were three new selections, "The Mosaic," "In the Realm of the Dance" and his new march, "Imperial Edward." There were three soloists, Estelle Liebling, soprano, Grace Jenkins, violinist and the popular trombonist Arthur Pryor, who gave fine numbers and responded to encores. The band came on special train from Springfield and went to Fitchburg at close of concert.

her she must be called Madame, Schumann-Heink, who need not strain her voice to satisfy any concert crowd; Dani, beautiful in a plain evening suit, and Glibert, who took Scotti's place, all sang well. Hertz led the orchestra by its heartstrings.

Sousa's Band, for once, had a frost, not to say a blizzard. It came to town. Its instruments came not. And when others could not be borrowed in haste, all idea of a matinee up in the Bronx had to be abandoned. The band played walking parts from 2 until 4 o'clock on the Metropolitan Theatre stage. Then Sousa made a speech. People who thought that this in itself wasn't worth the price of admission, were invited to get their money back at the box office.

## NEW YORK EVENING TELEGRAM

ural selections were not the least interesting and enjoyable features of the programme.

E. H. Sothern, who begins an engagement at the Garden Theatre in "Hamlet" on Monday, December 29, is now rehearsing on tour while playing "If I Were King" at night.

Company B. Twenty-second regiment, has arranged with John Philip Sousa to give one of his popular concerts in the big armory, Broadway and Sixty-seventh street, next Saturday evening. This will be the only week night concert of the Sousa band in New York this season. The soloists will be Miss Estelle Liebling, soprano; Miss Grace Jenkins, contralto, and Arthur Pryor, trombone. Dancing will follow the concert.

The fourth matinee of the season to be given by the American Academy of Dramatic Arts, Thursday afternoon, December 18, at the Empire Theatre, will consist of five one-act plays, written by John Oliver Hobbes (Mrs. Craigie), Arthur Hornblow, Edith Wharton, Elmer Rice, and...

### SOUSA AND HIS BAND.

March King and His Organization in a Concert at Symphony Hall.

John Philip Sousa, spic and span, and dignified and impressive, led his great band in the first of the return concerts at Symphony Hall last night. A very fine audience was present. The March King has not lost any of his standing, and his band holds to the proud standard established by the composer of the Liberty Bell and other marches. Encores were requested on every number.

The concert opened with Tchaikowsky's Grand Russian Festival March. A dirge was introduced and in the finale the Russian National Hymn was played. For encores the Stars and Stripes and Director marches were given. Miss Estelle Liebling was heard in a soprano solo, "Thou Brilliant Fool," from the "Pearl of Brazil," with flute obligato by Mr. D. A. Lyon. She sang very cleverly indeed and was well received. Miss Grace Courtney Jenkins, violinist, also assisted in the concert, as did Arthur Pryor of the band in a trombone solo.

One of the popular numbers was the second part of No. 7, Sousa's "Imperial Edward," dedicated by special permission to Edward VII. It is good music, but there is not the swing to it that there is to his American-themed compositions.



## OPINIONS OF CONN INSTRUMENTS.

Among the most conspicuous features of interest in the latest issue of C. G. Conn's "Truth" is the "translation page." It contains translations by Col. Geo. Frederick Hinton, press agent of Sousa's Band, from newspapers published on the European continent. They refer to the tonal quality of the Conn instruments used by Sousa's Band during two trips abroad. Here are a few:

**Zeitung, Baden Baden:**—The combination of the band is faultless. Such harmony and surprising blending of the different instruments as was produced by the Sousa Band, one but seldom encounters. The sweetness of tone and delicate shadings, so different from the German bands, attracted immediate attention, while the absence of deafening sounds and the presence of the most enchanting piano, now and then reminding one of the pipe organ, distinguished the Sousa Band from all others. These desirable circumstances may, however, be due to the manufacture of the instruments. The "Sousaphone" was named after the director.

**Dresdener Anzeiger, Dresden:**—A wonderful, soft, noble tone of the brass, never blatant or boisterous, but always the smoothest intonation, the richest tone volume.

**Hamburger Nachrichten, Hamburg:**—Such tone volume and tone purity is not to be found elsewhere, even in our very best military bands.

**Berliner Zeitung, Berlin:**—The pleasant characteristic of the brass is its softness of tone. This is noticeable in the horn, the trumpet and the trombone equally. The ear is never disturbed by the sharpness of the sounds which dwell in these instruments.

**La Gazette, Liege:**—The wood instruments have ideal purity and refinement, the brass have superb strength.

**Die Anzeiger, Mains:**—What gives to the Sousa Band its particular distinction, aside from the technical finish of its playing, is the extraordinary smoothness of its tone color and the soft fullness of its basses, the like of which one hardly expects to find in a German military band. While there are at times mighty bursts of tone, there is never an ear-splitting rawness of sound. Some of the deep bass instruments are of individual shape.

PAWTUCKET, R.I., TIMES.

40 DEC 28

## LARGE CROWDS GREETED SOUSA

Noted March King and Band  
Gave Two Concerts—Solos  
a Feature of Programme.

John Philip Sousa, king of march writers and noted bandmaster, gave two concerts at Infantry Hall, Providence, yesterday which were generously attended. The inclement weather in the afternoon didn't prevent a large attendance, and the evening's concert must have been very gratifying to the management from the box office standpoint in receipts. Nearly every seat in the hall was filled in the evening and Infantry Hall seats a few thousands.

That Sousa's marches have made him and his aggregation of musicians, 60 in number, famous, was evidenced last night by the hearty applause bestowed upon the conclusion of each march, especially the new march, "Imperial Edward VII," which was dedicated to King Edward VII., and which was played before his majesty in London when Sousa was touring England. The programme was well arranged and the music was, as it always is, excellent. With the band was Arthur Pryor, trombone soloist, whose playing has made him a favorite throughout the country. His solos last evening were received with hearty applause and his encores appreciated. He is one of the few trombone players who has full command of the instrument as well as expression. Miss Estelle Liebling is one of the best sopranos that has accompanied the band. She has a voice of great power and range and excellent control. Accompanied by flute obligato both selections were heartily encored.

Miss Grace Courtney Jenkins is a violinist of promise. Her technique is excellent and she played with considerable expression. She was, as were the previous soloists, heartily applauded. The evening programme was as follows:

Grand Russian Festival March, "Slav," Tchaikowsky; 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," from "The Pearl of Brazil," David, Miss Estelle Liebling, flute obligato by D. A. Lyons; nocturne, "Kammenoi Ostrow," Rubenstein; Mosaic, "In the Realm of the Dance," Sousa, (founded on famous waltz themes); (a) "Country Dance" (new), Nevin; (b) march, "Imperial Edward," (new), Sousa. (Dedicated by special permission to His Gracious Majesty, Edward VII.); violin solo, "Souvenir de Sorrento," Pabini, Miss Grace Courtney Jenkins; grand galop de concert, "Chase of the Lion," Kolling.

The afternoon programme constituted the following numbers:

Symphonic ballad, "Voyvode," Tchaikowsky; soprano solo, "Indian Bell Song," from "Lakme," Delibes, Miss E. Liebling; fantasia, "El Capitan," Sousa; intermission; military scenes, "Pomp and Circumstance," Elgar; (a) intermezzo, "Siziletta," von Blon; (b) march, "The Invincible Eagle," Sousa; violin solo, "Caprice de Concert," Musin, Miss Grace Courtney Jenkins; nocturne, "William Tell," Rossini.

BOSTON TRAVELLER

DEC

to beat 24 hours of the 72 with part of the already dead.

## SOUSA'S BAND GIVES DELIGHT

There is but one Sousa's band, and that organization was at Symphony Hall last evening. After an experience with foreign institutions it was a relief to hear an American band with an American leader. It was also a decided relief to get away from the heavy brass of the foreign bands for the melodious softened instruments of the American band.

Sousa's programme last night was the finest he has ever given in Boston. It opened with Tchaikowsky's Russian festival march "Slav."

Sousa also gave a new suite by himself, named "Looking Upward." It consists of three movements, each of the two first being delicate strains, with just enough Sousasque in them to make it noticeable. The third movement "Mars and Venus" has a Sousa swing that fairies come from his feet.

Sousa is generous to the extreme, and he gave encore after encore.

The soloists are without doubt the finest that Sousa has ever brought to Boston. Arthur Pryor, everybody knows, and his trombone work of last night was brought to a close with the rendition of "The Cellarman."

Miss Estelle Liebling rendered "Thou Brilliant Bird" from "The Pearl of Brazil." This number is an aria giving exquisite opportunities. Miss Liebling possesses a flexible voice of great range and she met every demand, her coloring of the work being perfect. Miss Grace C. Jenkins, violinist, executed Papine's "Saltarella" in a manner demanded an encore.

MERIDEN, CT. - JOURNAL

40 DEC 28

## SOUSA AND HIS BAND.

March King in Meriden for Matinee Concert, To-day.

HIS EUROPEAN TRIP.

Will Sail From New York the Day Before Christmas

John Philip Sousa and his band arrived in Meriden this afternoon on the 1:33 train and in less than an hour afterwards were giving one of their magnificent concerts at the Jacques opera house.

Sousa changes but little in appearance from year to year, in fact he appears to be growing younger if anything.

In a brief talk with a Journal reporter before the concert Mr. Sousa said that he has engaged Miss Maud Powell, the American violinist, to accompany the Sousa band as principal soloist on their third European tour, which will open at Queen's hall, London, on Friday evening, January 2, next.

Miss Estelle Liebling, soprano, at present with the band on tour, will continue as soprano soloist on the European trip.

Sousa will sail for Southampton on the American liner St. Louis on Wednesday, December 24, the day before Christmas.

The band will number fifty-two musicians. The trip will cover twenty or more weeks and will embrace considerable territory in which the band has not yet been heard.

Mr. Sousa said after returning from Europe the band would play its usual summer engagements around New York.

Asked if he had been working on any new operas Mr. Sousa said that he had not. "The last thing I wrote is the suite 'Looking Upward' and the next newest one is the 'Imperial Edward March,' both of which are on the afternoon programme," said Mr. Sousa.

HENDERSON, KY.

JOURNAL

the gubernatorial contest before the legislature.

## SOUSA'S GREAT MUSIC.

Unlike the civil war, the recent passage at arms with Spain was not productive of any new song destined to live. The gallant soldiers and sailors of the United States forces apparently being content with two ready-made war tunes that seemed to fit every occasion. Before every skirmish or battle our boys sang with the fire spirit of prophecy "There Will Be a Hot Time in the Old Town," and each successive victory was made complete to the stirring strains of Sousa's Stars and Stripes Forever and his great "El Capitan" march, both of which are sung in his great opera of "El Capitan."

This will mark the first appearance in Henderson of Grau's Big Opera Company, Monday, Dec. 19.

ROCHESTER, N.Y. - CHRONICLE

11 DEC 28

## No Music at This Concert.

John Philip Sousa gave a very unusual form of concert in this city recently. It was an afternoon affair, and the audience was in the house and seated at the usual time. After a delay of fifteen or twenty minutes, Mr. Sousa and his band arrived, but they didn't present their usual appearance in coming on to the stage. They carried no instruments. Instruments and music were somewhere in the deep mysteries of baggage transportation. At five o'clock, after sitting out the entire afternoon, hoping every minute the delayed

instruments would arrive, the disgusted audience was refunded its ticket money and without hearing a note dispersed.

## Cyclists Not Injured.

Everybody is amazed at the condition of the bicycle riders who participated in the six days long distance bicycle race at Madison Square Garden last week. Not one of them appears to be injured.



DEC 12 1902

POST, FRIDAY, DECEMBER 12, 1902

## SOUSA'S BAND.

The inimitable Sousa and his peerless band visited Hartford again for concerts yesterday afternoon and last evening. As is customary the public rushed to Foot Guard armory with anticipation of hearing once more this great bandmaster and being entertained by his characteristic music. Having heard Creatore and his Italian band so recently it was only natural that comparisons between the two organizations should be heard on all sides throughout the audience. The band, which is in better form than ever before, has many familiar faces amongst its players, including, of course, the celebrated trombonist, Arthur Pryor. They played number after number in rapid succession, including many encores with every indication of enjoyment equal to that of their auditors.

The programs of the matinee and evening concerts were composed of nine numbers each, but at each concert were increased to nearly double that number on account of the many encores which were given. Several selections of Mr. Sousa's own composition were played, including a suite "Looking Upward," which was composed of three parts, descriptive in style and written with the intent of displaying the peculiar effects produced by the wind and reed instruments. One of the most pleasing of the Sousa marches was his new "Imperial Edward," dedicated by special permission to his majesty, Edward VII. This march is full of life and the Sousa style and was immensely pleasing. The Tschalkowsky Grand Russian-Festival march "Slav," was without doubt the most elaborate selection played during the evening. The beautiful effects of this piece were delightfully brought out and each feature of the story was emphatically told in an instrumental manner, full of ferocious intensity and barbaric splendor. All of the orchestral effects were produced by this marvelous band from the dull tramp of the slave, to the triumphal and marshal trumpet calls and the Russian national hymn. The individual and sectional playing of the band was as near perfection as could be desired and the peculiar mannerisms of its leader, Mr. Sousa, were altogether graceful in comparison to the wild antics of the Italian bandmaster, Creatore, yet all the fire of enthusiasm was manifested in the response of his musicians, and the effects were in every sense not only equal, but superior from the artistic view-point. It is a mistake for Mr. Sousa to choose his selections from the greater composers, as it is not that class of music that is most desirable from his band, but rather his own compositions and bright and energetic marches with a spirited rhythm that are characteristic of the Sousa band.

Soloists for the evening and afternoon were Arthur Pryor, trombonist, Estelle Leibling, soprano, and Grace Jenkins, violin soloist. With the exception of Mr. Pryor these artists were not up to Mr. Sousa's usual standard, although Miss Leibling has made somewhat of a mark as a coloratura singer. Her Indian Bell song in the afternoon concert and "Thou Brilliant Bird" of the evening program were sung with excellent voice execution, especially the answering phrases with flute. These were especially well rendered, the voice being somewhat weak in this work, but strong and robust on the high notes and pleasing and artistic, though at no time extraordinary.

Miss Grace Jenkins, as violin soloist, gave her best number in the afternoon program. It was the "Caprice de Concert" by Ovid Musin and was full of great possibilities in execution which were made with fire and spirit, but lacking in tone and perfection in detail. Her harmonics were clear, tones well rounded, but without finish. In fact, it is a trying test for any violinist to immediately follow the full brass band march with a violin selection of any description. Her evening selection was a show of technical ability, but was followed by a simple selection entitled "The Dream" by Hauser as an encore.

Arthur Pryor, who has been with the band for many years, was accorded his warm welcome last evening when he stepped to the front of the stage to play the well known selection "Love's Enchantment," one of his own compositions. The beauty of Mr. Pryor's playing lies chiefly in the remarkably soft and mellow tones which he is able to produce from the loud and "blatty" instrument. It is quite unusual for a trombone player to accomplish what Mr. Pryor does in tone and in execution, many of his feats being looked upon as impossible by the ordinary player. Mr. Pryor was heartily encored and played a selection of the "Nancy Brown" style which was very catchy in rhythm and delightfully executed.

The First company, Governor's Foot Guard, has been accustomed to bring

## THE HARTFORD TELEGRAM

FRIDAY, DECEMBER 12, 1902

## PLAYS AND PLAYERS

Despite the storm last evening, a large audience greeted Sousa and his famous band at Foot Guard armory, and demonstrated by vigorous applause their keen enjoyment of good music rendered by artists. As to Sousa himself, what can be said that has not been repeated again and again? He is now, as he ever was and will be, the king of leaders. And the band—each artist is like a note of a perfect organ, responding to the slightest touch of the player and re-producing his feeling, his conception of the selection. And there is not a note that is not absolutely true. The opening march, "Slav," by Tschalkowsky, is a wonderful production of a most versatile composer and it lost nothing through Mr. Sousa's interpretation. The melody, now soft yet impassioned, now loud and intense, carried the audience through a gamut of emotions, and the wonderful climax was the signal for a great burst of applause, to which Mr. Sousa generously responded with the ever welcome "Stars and Stripes." A trombone solo, composed and played by Arthur Pryor, was a revelation of the possibilities of that instrument in the hands of a true artist.

Miss Estelle Ziebling, the soprano soloist, has a magnificent voice and most wonderful control. Her rendition of "Thou Brilliant Bird" from "Pearl of Brazil," with a flute obligato by D. A. Lyon, was one of the most pleasing events of the evening.

A violin solo by Miss Grace Jenkins was played as only an artist could play it and was heartily encored.

Mr. Sousa's two new compositions, "Looking Upward," and the march "Imperial Edward," were enthusiastically received and the resulting applause brought as encores some more of the old favorites which never seem to grow old—"El Capitan," and "Hands Across the Sea."

## JOURNAL

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## THIS AFTERNOON'S CONCERT

ONE OF THE BEST EVER GIVEN  
HERE BY SOUSA.

There was a good sized matinee audience at the opera house this afternoon to hear Sousa's band. The concert included many of the novelties that the March King has planned for the European trip, and was one of the very best he has ever given here.

The opening number of the concert, the grand Russian festival march, "Slav" by Tschalkowsky, was a most enjoyable feature. When Tschalkowsky was at liberty to follow the individual natural bent of his inspiration, and to apply his extraordinary cleverness of musical workmanship to ideas which appealed to his patriotic feelings, then it was that he could allow his enthusiasm free scope and give free rein to his inborn love for almost ferocious intensity and barbaric splendor. The march "Slav" affords a striking illustration of Tschalkowsky in such a mood. The bassoons softly sigh a plaintive, yet impassioned melody of a funeral march, the Slavic character of which in its peculiar progression is not to be mistaken. This is soon joined by martial trumpet calls, and followed by a little motive which is well calculated for the production of orchestral effects and for the gradual development of a climacteric repetition of the principal theme by the full orchestra. The trio is constructed largely on the same general plan, but here an additional stirring feature is provided by the introduction of a strain of the Russian national hymn the continuation of which is preserved for the end of the march.

Arthur Pryor, probably the best trombone soloist in America, furnished the second number of the programme, "Love's Enchantment," his own composition splendidly given and deservedly encored.

The new Sousa suite "Looking Upward" was greatly enjoyed. It included "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus."

Miss Estelle Leibling, the soprano soloist, sang "Thou Brilliant Bird" from the "Pearl of Brazil," by David D. A. Lyon furnishing a flute obligato. The first part concluded with a nocturne by Rubenstein, beautifully played by the band.

The second part included two Sousa numbers, a mosaic "In the Realm of Dance," founded on famous waltz themes and the new "Imperial Edward march," dedicated to King Edward VII. of England.

Miss Grace Jenkins played as a violin solo, Papini's "Saltarella" in a most artistic manner. Another new selection was "A Country Dance" by Nevin and it was played in a rollicking fashion. The concert concluded with the "Chase of the Lion," a grand

COURANT: FRIDAY

THE HARTFORD DAILY

DECEMBER 12, 1902.

## SOUSA AND HIS BAND.

John Philip Sousa and his band gave two concerts, both well attended, at Foot Guard Hall yesterday afternoon and evening. As usual in Sousa concerts, there was generosity of music. The program was indicative of certain numbers, but the encores were so frequently worked in that the program soon became but an incident and the music the real thing, and it matters little what was being played, the people liked it and called for more, and Sousa always had more to give.

The program of last evening had one or two ambitious numbers, the opening interpretation being that of Tschalkowsky's "Slav," a Russian festival march, that had a great variety in its movements and depicted all sorts of life among the Russians, a funeral march with a beautiful melody, the military march proper, all working out into the Russian national hymn, which is inspiring. The instruments of the band were well adapted to the playing of such a number, the bassoons and tubas giving fine effect to the opening passages, and the clarionets reproducing the screeching wildness the composer had in mind as he told of the peasant festival life. An encore followed and the inevitable march swung into line. Indeed, all through the concert the march was the thing, in its variety, and mostly in additional numbers.

The new suite, "Looking Upward," by Sousa, was a description of conditions of life by the light of the polar star, under the southern cross and when Mars and Venus are at odds. The best of the three movements was the second, in which the languor and dreaminess of the tropics, and the native dances with their sinuousness were well portrayed. The passages between Mars and Venus were very like other things of the sort, the triumphant song of victory at the close of the carnage of battle being very effective. The Rubenstein nocturne "Kammenoi Ostrow" gave the reed section, which was very strong, an opportunity to do some excellent work, and musically it was the best thing the band played.

The soloists were, first and foremost, Arthur Pryor, the trombone player, who had his usual welcome and who played charmingly, showing a mastery of the instrument and of expression. The vocalist, Miss Estelle Leibling, proved to be a soprano with a high range, and a control of her voice which was remarkable in its way. Her solo "Thou Brilliant Bird" gave an opportunity for a pretty dialogue between the singer and the flute played by D. A. Lyon, and it was a catchy number, well done. The violinist, Miss Grace Jenkins, played Papini's "Saltarella," a composition which afforded an opportunity to show rapid bowing and fingering, and but little chance to display the breadth and power of the artist. She was well received. The concert closed with Kolling's "Chase of the Lion," a descriptive piece in which the roar of the lion and the galloping of the horses, preceded a bandsman's "farewell shot," which disposed of the beast effectually.

The afternoon concert had for its notable numbers Tschalkowsky's symphonic ballad "Voyvode," a military set with camp scenes interwoven, by Elgan, "The Invincible Eagle March" and Rossini's overture to "William Tell" as a closing number, familiar to hearers of Sousa's Band but never stale nor unprofitable. Arthur Pryor's solo was the musical "Blue Bells of Scotland," Miss Leibling sang the "Indian Bell Song" from Lakme, by Delibes, and Miss Jenkins played a caprice by Musin, making up a concert of much variety and one which was greatly enjoyed. Sousa continues to be the march king and to give pleasure to the hearers of his band.



POST, FRIDAY, DECEMBER 12, 1902

## SOUSA'S BAND.

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Soloists for the evening and afternoon were Arthur Pryor, trombonist, Estelle Leibling, soprano, and Grace Jenkins, violin soloist. With the exception of Mr. Pryor these artists were not up to Mr. Sousa's usual standard, although Miss Leibling has made somewhat of a mark as a coloratura singer. Her Indian Bell song in the afternoon concert and "Thou Brilliant Bird" of the evening program were sung with excellent voice execution, especially the answering phrases with flute. These were especially well rendered, the voice being somewhat weak in this work, but strong and robust on the high notes and pleasing and artistic, though at no time extraordinary.

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Pryor, who has been with the band for many years, was accorded his warm welcome last evening when he stepped to the front of the stage to play the well known selection "Love's Enchantment," one of his own compositions. The beauty of Mr. Pryor's playing lies chiefly in the remarkably soft and mellow tones which he is able to produce from the loud and "blatty" instrument. It is quite unusual for a trombone player to accomplish what Mr. Pryor does in tone and in execution, many of his feats being looked upon as impossible by the ordinary player. Mr. Pryor was heartily encored and played a selection of the "Nancy Brown" style which was very catchy in rhythm and delightfully executed.

The First company, Governor's Foot Guard, has been accustomed to bring Mr. Sousa and his band to this city in past seasons and it is most gratifying to feel that we are in line with the larger cities in being able to hear this world-famous bandmaster and his most excellent band of musicians.

FRIDAY, DECEMBER 12, 1902

## PLAYS AND PLAYERS

Despite the storm last evening, a large audience greeted Sousa and his famous band at Foot Guard armory, and demonstrated by vigorous applause their keen enjoyment of good music rendered by artists. As to Sousa himself, what can be said that has not been repeated again and again? He is now, as he ever was and will be, the king of leaders. And the band—each artist is like a note of a perfect organ, responding to the slightest touch of the player and re-producing his feeling, his conception of the selection. And there is not a note that is not absolutely true. The opening march, "Slav," by Tschalkowsky, is a wonderful production of a most versatile composer and it lost nothing through Mr. Sousa's interpretation. The melody, now soft yet impassioned, now loud and intense, carried the audience through a gamut of emotions, and the wonderful climax was the signal for a great burst of applause, to which Mr. Sousa generously responded with the ever welcome "Stars and Stripes." A trombone solo, composed and played by Arthur Pryor, was a revelation of the possibilities of that instrument in the hands of a true artist.

Miss Estelle Ziebling, the soprano soloist, has a magnificent voice and most wonderful control. Her rendition of "Thou Brilliant Bird" from "Pearl of Brazil," with a flute obligato by D. A. Lyon, was one of the most pleasing events of the evening.

A violin solo by Miss Grace Jenkins was played as only an artist could play it and was heartily encored.

Mr. Sousa's two new compositions, "Looking Upward," and the march "Imperial Edward," were enthusiastically received and the resulting applause brought as encores some more of the old favorites which never seem to grow old—"El Capitan," and "Hands Across the Sea."

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## THIS AFTERNOON'S CONCERT

ONE OF THE BEST EVER GIVEN  
HERE BY SOUSA.

There was a good sized matinee audience at the opera house this afternoon to hear Sousa's band. The concert included many of the novelties that the March King has planned for the European trip, and was one of the very best he has ever given here.

The opening number of the concert, the grand Russian festival march, "Slav" by Tschalkowsky, was a most enjoyable feature. When Tschalkowsky was at liberty to follow the individual natural bent of his inspiration, and to apply his extraordinary cleverness of musical workmanship to ideas which appealed to his patriotic feelings, then it was that he could allow his enthusiasm free scope and give free rein to his inborn love for almost ferocious intensity and barbaric splendor. The march "Slav" affords a striking illustration of Tschalkowsky in such a mood. The bassoons softly sigh a plaintiff, yet impassioned melody of a funeral march, the Slavic character of which in its peculiar progression is not to be mistaken. This is soon joined by martial trumpet calls, and followed by a little motive which is well calculated for the production of orchestral effects and for the gradual development of a climactic repetition of the principal theme by the full orchestra. The trio is constructed largely on the same general plan, but here an additional stirring feature is provided by the introduction of a strain of the Russian national hymn the continuation of which is preserved for the end of the march.

Arthur Pryor, probably the best trombone soloist in America, furnished the second number of the programme, "Love's Enchantment," his own composition splendidly given and deservedly encored.

The new Sousa suite "Looking Upward" was greatly enjoyed. It included "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus."

Miss Estelle Leibling, the soprano soloist, sang "Thou Brilliant Bird" from the "Pearl of Brazil" by David D. A. Lyon furnishing a flute obligato. The first part concluded with a nocturne by Rubenstein, beautifully played by the band.

The second part included two Sousa numbers, a mosaic "In the Realm of Dance," founded on famous waltz themes and the new "Imperial Edward march," dedicated to King Edward VII. of England.

Miss Grace Jenkins played as a violin solo, Papini's "Saltarella" in a most artistic manner. Another new selection was "A Country Dance" by Nevin and it was played in a rollicking fashion. The concert concluded with the "Chase of the Lion," a grand galop de concert by Kolling.

The band left here after the concert for Waterbury where a concert will be given to-night. A special train over the Meriden & Waterbury road conveyed the musicians.

KING'S COUSIN BANKRUPT

London, Dec. 12.—The action in bankruptcy against Colonel Fitz

COURANT: FRIDAY

THE HARTFORD DAILY

DECEMBER 12, 1902.

## SOUSA AND HIS BAND.

John Philip Sousa and his band gave two concerts, both well attended, at Foot Guard Hall yesterday afternoon and evening. As usual in Sousa concerts, there was generosity of music. The program was indicative of certain numbers, but the encores were so frequently worked in that the program soon became but an incident and the music the real thing, and it matters little what was being played, the people liked it and called for more, and Sousa always had more to give.

The program of last evening had one or two ambitious numbers, the opening interpretation being that of Tschalkowsky's "Slav," a Russian festival march, that had a great variety in its movements and depicted all sorts of life among the Russians, a funeral march with a beautiful melody, the military march proper, all working out into the Russian national hymn, which is inspiring. The instruments of the band were well adapted to the playing of such a number, the bassoons and tubas giving fine effect to the opening passages, and the clarionets reproducing the screeching wildness the composer had in mind as he told of the peasant festival life. An encore followed and the inevitable march swung into line. Indeed, all through the concert the march was the thing, in its variety, and mostly in additional numbers.

The new suite, "Looking Upward," by Sousa, was a description of conditions of life by the light of the polar star, under the southern cross and when Mars and Venus are at odds. The best of the three movements was the second, in which the languor and dreaminess of the tropics, and the native dances with their sinuousness were well portrayed. The passages between Mars and Venus were very like other things of the sort, the triumphant song of victory at the close of the carnage of battle being very effective. The Rubenstein nocturne "Kammenoi Ostrow" gave the reed section, which was very strong, an opportunity to do some excellent work, and musically it was the best thing the band played.

The soloists were, first and foremost, Arthur Pryor, the trombone player, who had his usual welcome and who played charmingly, showing a mastery of the instrument and of expression. The vocalist, Miss Estelle Leibling, proved to be a soprano with a high range, and a control of her voice which was remarkable in its way. Her solo "Thou Brilliant Bird" gave an opportunity for a pretty dialogue between the singer and the flute played by D. A. Lyon, and it was a catchy number, well done. The violinist, Miss Grace Jenkins, played Papini's "Saltarella," a composition which afforded an opportunity to show rapid bowing and fingering, and but little chance to display the breadth and power of the artist. She was well received. The concert closed with Kolling's "Chase of the Lion," a descriptive piece in which the roar of the lion and the galloping of the horses, preceded a bandsman's "farewell shot," which disposed of the beast effectually.

The afternoon concert had for its notable numbers Tschalkowsky's symphonic ballad "Voyvode," a military set with camp scenes interwoven, by Elgan, "The Invincible Eagle March" and Rossini's overture to "William Tell" as a closing number, familiar to hearers of Sousa's Band but never stale nor unprofitable. Arthur Pryor's solo was the musical "Blue Bells of Scotland," Miss Leibling sang the "Indian Bell Song" from Lakme, by Delibes, and Miss Jenkins played a caprice by Musin, making up a concert of much variety and one which was greatly enjoyed. Sousa continues to be the march king and to give pleasure to the hearers of his band.



19 DEC 18

Cunningham, J. K. Parker and J. A. Holman.

## SOUSA'S LAND.

March King's Concert at the Auditorium Pleases a Goodly Audience.

John Philip Sousa and his band paid Waterbury music lovers a visit last evening and at the same time paid the city a pretty compliment in playing one of the compositions of J. E. Fulton, the American Band's leader. The march king erected his temporary throne in the Auditorium last evening and those present to do him homage, while not numerous enough to entirely fill the hall, were dutiful in this regard and every number on the program received an encore.

Perhaps at no time during the evening was Sousa more like Sousa than when he played some of his older compositions, those which popular demand has caused to become familiar to all. His new productions, while received with much eagerness, did not seem to thrill his audience with quite the same fervor as his older marches. Indeed there may be a question as to whether his more recent marches will ever become as popular as those which have sounded from the fireplaces of Waterbury homes for the past few years. There is music in them but they lack the catchy refrains which will make them pleasing to the popular ear.

The concert program last evening opened with a descriptive overture, Tchaikowsky's Russian Festival March. Life among the Russians was depicted in its varied forms. A funeral march was followed by a more inspiring military march and all ended with the Russian national anthem. The encore which followed carried the band into the ever popular "Stars and Stripes Forever." Arthur Pryor next rendered a trombone solo entitled "Love's Enchantment," an original composition. Mr. Pryor was fully as well received as he played "A Piece of

Ragtime," another of his productions, as an encore.

"Looking Upward" was the first of Sousa's new productions to be heard. It consisted of three movements entitled "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The contrast offered by the three movements was very decided. In this number the drums were given their share of the work. Miss Estelle Liebling sang "Thou Brilliant Bird," from David's "Pearl of Brazil." Miss Liebling possesses a voice of wide range and wonderful control. She sang "The Nightingale" as an encore.

The band next rendered Rubenstein's nocturne "Kammenot Ostrow," in which the reed section of the band was heard to the best advantage. It was at the conclusion of this delightful number that Sousa paid his tribute to J. E. Fulton by rendering "The Tipperary March." It was a pleasant surprise to the local bandmaster and his friends.

In the second part of the program Sousa's "In the Realm of the Dance,"

PATERSON, N. J. — PRESS

DEC 2

agreed to it. We now believe that it is generally accepted as the truth, and that it goes very far—perhaps further than any other one influence—to account for the complete and radical redemption of New Jersey from its old Democratic principles.

Is Paterson growing tired of his bands of music? Both the Kilties and Sousa failed to draw paying houses. The fact that the former had been here twice before, and the latter, if we remember aright, three times, may have had a good deal to do with the "frost," as theatrical folk term it. There are many who think that Duss would have done much better if his concert had not fallen through owing to military red

tape. It would have been Paterson's first hearing of that more recently renowned bandmaster, and there is a good deal in this city of the spirit that Paul found among the men of Athens. He desired for "some new thing."

A NEW KIND OF "TRUST."

1 DEC 19 1912

throughout was on a high plane.

## ELGIE BOWEN HAS CAUSED WONDER

Prima Donna of the "San Toy" Company Suddenly Disappeared.

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, Md., Dec. 18.—Miss Elgie Bowen, the prima donna of the "San Toy" company, playing at Ford's this week, went to Philadelphia after the performance on Tuesday night, and so did Mr. Simoni Mantia, who was formerly connected with Sousa's band.

Mr. Mantia arrived in this city on Monday and stopped at the St. James Hotel, where Miss Bowen was also a guest. They had supper together on Tuesday night after the play and took a train about 1 o'clock yesterday morning for the Quaker City. The manager of the company, Mr. F. Price, was not informed of the disappearance of his leading lady until a short time before the matinee yesterday afternoon, when he received a telegram from Philadelphia signed by Miss Bowen and stating that she could not appear at the matinee as her train had been delayed.

Fortunately, there was an understudy in the person of Miss Isabel Hall, and she went on for the character of San Toy and sang it remarkably well. It is supposed that Miss Bowen and Mr. Mantia were married in Philadelphia yesterday.

Mr. Price, however, received a telegram from Miss Bowen denying that rumor. She is detained, she says, in Philadelphia by illness.

Miss Hall will continue to play the part of San Toy.

Miss Bowen is about 20 years old, and has been with the Augustin Daly company three years. She is a daughter of Mr. Forsythe, who is well known in Chicago musical circles.

NEW YORK COUNSEL IS

LOWELL, MASS. — CITIZEN

DEC 2

coming in contact with a dry, warm neck, than the good, clean article would.

John Philip Sousa comes to the city next Monday night but there were a number of people who thought that he came last night, and circumstantial evidence about Huntington hall was so well in support of the supposition for a time, that several of them went into the hall and were unexpectedly present when the curtain was rung for an amateur French play. The Garde Nationale was giving the affair, and had a band playing in front of the door. Of course it wasn't a Sousa band, but in the crowd that had collected, it lent a suggestion of his organization, and this was further carried out by the presence of a good looking young man in uniform and helmet in the box office, and more men in uniform at the entrance above. The people who held the Sousa tickets gave them up, and entered the hall with the coupons. The ushers were busy, and it was several minutes before the mistake was discovered. Then the Sousa people found that more than half of their ticket was reposing in the bottom of the locked box that is used when tickets are collected. The key was not in the hands of the young men taking tickets, and it required considerable running about to get the necessary pieces out again. Several people bought tickets for the comedy under the impression that it was the concert; but they took the joke in good grace, and remained to get their money's worth, though they took it in a language that they did not fully understand.

When coal does come to the city it appears to be delivered to several dealers at about the same time. I know of one man who wanted half a ton and left his order in three places, no one of which had it on hand. A few days later the three half tons were all delivered within a few hours of one another.

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The new suite, "Looking Upward," by Sousa, was a description of conditions of life by the light of the polar star, under the southern cross and when Mars and Venus are at odds. The best of the three movements was the second, in which the languor and dreaminess of the tropics, and the native dances with their sinuousness were well portrayed. The passages between Mars and Venus were very like other things of the sort, the triumphant song of victory at the close of the carnage of battle being very effective. The Rubenstein nocturne "Kammenot Ostrow" gave the reed section, which was very strong, an opportunity to do some excellent work, and musically it was the best thing the band played.

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The Rights of Married Women

TRENTON, N. J. — TRUE AMERICAN

DEC 2

Sousa's Band at Princeton.

By Publishers' Press Leased Wire.

Princeton, Dec. 1.—John Philip Sousa's band gave a concert in Alexander hall at the university this afternoon. All the selections played were enthusiastically received by the students with whom the hall was crowded. It was the first time Sousa has brought his musicians to Princeton and occurred in part because of his son, John H. Sousa, now a member of the junior class.



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In the second part of the program Sousa's "In the Realm of the Dance," founded on famous waltz themes, presented a sweet melody of catchy airs. "The Warblers," in which the piccolos were heard to an advantage, followed as an encore. Nevin's "A Country Dance" was followed by Sousa's latest march, "Imperial Edward." There was a pretty contrast between this march and the "Invincible Eagle" which followed it as an encore.

To those who enjoy violin music no portion of the evening's program was more pleasing than the rendition of Papini's "Saltarella," by Miss Grace Jenkins. Her number was heartily encored and for a second piece she played "The Madrigal," by Simonetti. Kolli's grand gallop de concert, "Chase of the Lion," ended the concert program.

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PATERSON, N. J. - CALI

## ATTRACTED SMALL CROWD.

SOUSA AND HIS BAND PLAYED  
BEFORE 600 PEOPLE.Company C, Under Whose Auspices  
the Concert Was Held, Will Lose  
More Than \$500—Programme  
Given Was a Meritorious One.

Judging from the experiences of Companies C and D, band concerts are not profitable enterprises in this city, for the amusement loving public of Paterson seems to have tired of that sort of enjoyment. Like the engagement of the "Kilties" by D company last week, the Sousa concert given at the armory last evening under the auspices of Company C, was a "frost."

The term "frost" applies solely to the attendance, for the concert given by the world-famed bandmaster was in every way the artistic success anticipated. With the assistance of Miss Estelle Liebling, soprano; Miss Grace Jenkins, violinist, and Arthur Pryor, trombone, the peerless band rendered a programme of high-class music that from a critical standpoint was well night faultless.

The one drawback of the evening was the poor attendance, and this circumstance will embarrass the company to the tune of some \$600. The members of the company had worked hard to insure success of the concert, it had been well advertised and the reputation of the musicians was unquestioned, yet the public failed to respond, and the only explanation that can be advanced is, as stated above, that the people are beginning to tire of these big band concerts.

An estimate of 600 people is considered about the correct number in attendance at the armory, this figure being taken from returns at the box office and from a survey of the big hall. More than 2,000 seats had been provided and less than one-third were occupied.

In the anticipation of a big crush at the armory precautions had been taken to handle the crowd. Police Sergeant Keppler and a detail of five men were sent to the armory by Captain Bimson and Chief Stagg had firemen with extinguishers sent from Engine company 6, opposite the armory.

Nine selections in all were played by the band, including two of John Philip Sousa's own compositions, "Looking Upward" and "In the Realm of Dance." All were appreciated by the audience and time and again the armory reverberated with waves of applause.

One of the pleasing features was Miss Liebling's soprano solo, "Thou Brilliant Bird From the Pearl of Brazil," with flute obligato by D. A. Lyons. Miss Jenkins also won favor in her violin solo as did Mr. Pryor, who gave "Love's Enchantment" as a trombone solo.

The forty musicians, all wearing the uniforms of dark blue, were seated on a large platform erected at the westerly side of the drill shed. Banners were used in the decoration of the stand and there was a display of silk flags.

## THE MORNING TELEGRAPH,

MONDAY, DECEMBER 1, 1902.

SOUSA GREETED BY  
PACKED HOUSES

GRACE COURTNEY-JENKINS

Grace Jenkins Excites Enthusiasm  
of Audience with Violin Solo.

## NEW "MARCH" BY THE LEADER

John Philip Sousa and his band made their first New York appearance for the present season at the West End Theatre, and later in the evening at the Herald Square, where they were greeted by a packed house despite the inclement weather.

The programme opened with "Slav," a grand Russian festival march, by Tschai-kowsky. Then Arthur Pryor played "Love's Enchantment," his own composition, as a trombone solo; the third number was a new Sousa march, entitled "Looking Upward," which was followed by three encores of Sousa's own composition: "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus." The fourth number, "Thou Brilliant Bird," from "Pearl of Brazil," was sung by Estelle Liebling, with a flute obligato by D. A. Lyons. The first part of the programme closed with Rubinstein's nocturne, "Kammenoi Ostrow," by the band.

Following the intermission, the second part of the programme opened with "In the Realm of the Dance," by Sousa; "Country Dance," by Nevin, and "Imperial Edward," by Sousa, and dedicated by special permission to King Edward VII. The third number in the second part of the programme was one of the best of the evening. It was a violin solo, "Souvenir de Sorrento," by Papini, played by Grace Jenkins.

Miss Jenkins is an excellent violinist and compares quite favorably with many of the high priced, loudly heralded virtuosi who come from Europe with long hair and a press agent with a large vocabulary. The audience testified its appreciation by enthusiastic applause. The programme concluded with a grand gallop concert from "The Chase of the Lion," by Kelling, which the audience cheered to the echo.

PATERSON, N. J. - PRESS

DEC

## COMPANY C OUT OF POCKET.

Sousa Concert Slimly Attended.—Fine Performance Given.

The concert in the armory last evening by Sousa's band was slimly attended, and Company C will lose something like \$300. Like the engagement of the "Kilties" a week ago, the affair was a decided "frost." Otherwise, the famous bandmaster with his threescore trained instrumentalists, achieved an artistic success and captivated all present. Capably assisted by Miss Estelle Liebling, soprano; Miss Grace Jenkins, violinist, and Arthur Pryor, trombone, the band rendered a program of exceeding merit.

Nine selections in all were played, including two of Sousa's compositions, "Looking Upward" and "In the Realm of Dance." Miss Liebling sang very effectively, "Thou Brilliant Bird," from Felicien David's "The Pearl of Brazil," with flute obligato by D. A. Lyons. Miss Jenkins and Mr. Pryor were also heard in solo selections, the latter rendering very sweetly "Love's Enchantment" on the trombone.

Captain Bimson had detailed Sergeant Keppler and five policemen to handle the crowd, while Chief Stagg also sent men from engine No. 6 with fire extinguishers. The members of the company had worked hard to insure the success of the concert, and the failure of the public to respond comes as a grievous disappointment.

## SOUSA'S SUNDAY CONCERTS.

SOUSA the genial, Sousa the incomparable, was in New York on Sunday for an afternoon concert at the West End Theatre, Harlem, and for an evening appearance at the Herald Square Theatre. Packed houses on both occasions testified to the undiminished popularity of the peerless "March King." He has just been across the continent, and on December 24 will sail for a five months' tour in Europe, beginning with a concert before King Edward in London.

On Sunday Sousa demonstrated his directorial virtuosity in Tschai-kowsky's "March Slave," and gave us a taste of his gift for serious composition in the new suite "Looking Upward." It is a work rich in thematic material, skillfully colored, and orchestrated with a sure and brilliant hand. The piece received an enthusiastic reception. The new "Imperial Edward" march is splendid in popularity of theme and effectiveness of arrangement. It will undoubtedly rank in public favor with Sousa's other memorable marches.

## NEWS IN BUFFALO.

BUFFALO, November 27, 1902.



HE popularity of Sousa and his band always secures a hearty welcome in this city. The concert Sunday night at the Teck Theatre attracted a large audience. The concert was one of Sousa's best, and with characteristic good nature he responded to the rapturous applause with full a dozen encores, notwithstanding the length of the original program of nine numbers. The new march, "Imperial Edward," proved a pleasing composition.

## SOUSA'S BIRTHDAY, 1856-1902.

THE London (England) Chronicle of November 6 paid this pretty compliment to John Philip Sousa on his birthday anniversary:

This is my birthday.—Shakespeare.

JOHN PHILIP SOUSA, November 6, 1856.

I live an American; I shall die an American.—Daniel Webster.

The master stands,

And holds a . . . rebeck in hand,

. . . and spreads his musical commands.—Francesco Redi.

The master's hand in . . . universal minstrelsy.—Somerville.

Noble architect . . . of noise.—Crashaw.

He would turn on avalanches of music at his audience till he in his turn was overwhelmed with applause.—Felix Moscheles.

A thousand open eyes, and thousand listening ears.—Pope.

Loudness and strength of sounds.—Burke.

Sometimes a thousand twanging instruments.—Shakespeare.

And bass and treble . . . strike the skies.—Pope.

You, with your talent, have succeeded in America.—W. D. Howells.



ROGHKEEPSIE, N. Y. - ENTERPRISE.

DEC

## VASSAR GIVES SOUSA THE COLD SHOULDER



John Philip Sousa.

The attempt of John Philip Sousa, the great bandmaster, to interest Vassar college in the concert given by his famous band at the opera house this afternoon was a failure. There were not more than twenty Vassar girls in the audience and of the whole number ten were guests of Miss Jane Priscilla Sousa, daughter of the bandmaster, who is a member of the Vassar senior class and had a box for her friends.

The explanation given for the small attendance of Miss Sousa's schoolmates was the unwillingness of the faculty to suspend studies to permit the students to attend, the concert coming so close to the Thanksgiving and Christmas vacations.

For some inexplicable reason, unless it be that the concert came in the afternoon, the audience of town people was very small, but what was lacking in numbers was made up in enthusiasm and when the band finished the magnificent "Tannhauser" overture and started for an encore "The Stars and Stripes" forever the applause could be heard even above the stirring sounds of the brass and crash of the symbols. Every number was encored, which Sousa granted as cheerfully as if the

house had been crowded.

The band will give a concert at Troy tonight.

The soloists were Estelle Liebling, soprano, Grace Jenkins, violinist, and Arthur Pryor, trombone.

The following program was rendered:

Overture—"Tannhauser," .....Wagner  
Trombone Solo—"Love's Enchantment," .....Pryor  
Mr. Arthur Pryor.

Suite—"Looking Upward," (new) Sousa  
(a) By the Light of the Polar Star.  
(b) Under the Southern Cross.  
(c) Mars and Venus.

Soprano Solo—"Thou Brilliant Bird," (from "Pearl of Brazil") .....David

Miss Estelle Liebling.  
Flute Obligato by Mr. D. A. Lyons.

Nocturne—"Kammenoi Ostrow," Rubenstein

Intermission.  
Mosaic—"In the Realm of the Dance," .....Sousa  
(Founded on famous waltz themes.)

(a) Country Dance, (new) .....Nevin  
(b) March—"Imperial Edward," (new) .....Sousa

(Dedicated by special permission to His Gracious Majesty, Edward VII.)

Violin Solo—"Saltarella," .....Papini  
Miss Grace Jenkins.

Grand Galop de Concert—"Chase of the Lion," .....Kolling

FROM  
SCRANTON, PA. TRIBUNE

DEC

2

1911

### PRINCETON.

Special to the Scranton Tribune.

Princeton, N. J., Dec. 1.—The first local concert was given here last Monday night, when the Kneisel quartette delighted an audience in University hall. Today John Philip Sousa and his band gave a matinee concert in Alexander hall. This is the first public appearance in Princeton of the great bandmaster, and the students have been eagerly anticipating it. Mr. Sousa has a son, who is a popular member of the class of 1904 here.

The long strained relations between Princeton and the University of Pennsylvania seem to be gradually adjusting themselves, and from present indications it will not be long before the two are once again in perfect amity. For several years, the very mention of the big Philadelphia university has been painful to the partisans of the Orange and Black, and feelings of anything but respect and admiration have been entertained by the Quakers towards Princeton. A more friendly feeling is now being evidenced. One of the first indications of this was in the frequent presence of ex-Captain John Mims, of the University of Pennsylvania, on the local football field, as an official at the minor games. The Pennsylvanians evidently appreciated the courtesy and reciprocated by inviting Quarterback Pearson, of the Tigers, to act as time-keeper at their Thanksgiving game with Cornell.

A large delegation of Princetonians were present at both the Pennsylvania-Cornell and West Point-Annapolis football games held last week in Philadelphia. The most prominent of the Nassau representatives at the Army-Navy game were, of course, ex-President and Mrs. Grover Cleveland.

Considerable interest is being manifested by the student body, in the partial controversy which has arisen through the condemnation of mass plays in football, by Chancellor Day of Syracuse University, and the spirited defense of the great college game, by President Woodrow Wilson. Princeton's "prexy" is a staunch supporter of football, and his candid, outspoken opinions on the subject have only served to enhance his great popularity with the students at large.

The team which will meet in the annual inter-collegiate debate has been chosen. It consists of Messrs.

The Wednesday Club of All Saints Church met with Mrs. E. J. Somers the evening of November 19. The regular business meeting was followed by a musicale. Those who helped to entertain were Miss Pratt, Miss Barker, Mrs. Brand and Miss Brand.

The annual visit of John Philip Sousa and his band arouses if possible more than the usual interest here, for it is well known that Mr. Sousa starts December 24 for his long projected trip around the world. The soprano with this band is Miss Estelle Liebling, who made her American debut in Worcester at last year's festival. The Sousa date here is December 6.



PATERSON, N. J. — PRESS

DEC 2

country has been retired from business.

THE PRESS yesterday, discussing the slim audiences at the two last band concerts in the armory, ventured the query whether Paterson was getting tired of Sousa and the Kilties. A Paterson woman advances another motive. She says there is a deep feeling of resentment in this city against the military powers because of the persistent refusal during the past two years to let the Orphan Asylum have the shed for its annual supper, for which it has no adequate place, and that a great many people, for this reason, are practically

"boycotting" all armory entertainments. Of course the blame for the Orphan Asylum snub lies with the state militia authorities, and not with the local companies, under whose auspices the band concerts have been given; but the public is not apt to be as discriminating as all that.

PATERSON, N. J. — GUARDIAN

DEC 2

"MARCH KING" AND HIS MUSICAL MEN.

Sousa's Band Gave a Great Concert in the Armory—Financial Loss for Company C.

An audience which would have filled any other place in Paterson enjoyed the concert given by Sousa's band in the armory last evening, and the "March King" and his musical men received a royal welcome. The programme as printed did not appeal to the love for popular music for which Paterson is famous, but an encore was given with every number, and these consisted largely of the stirring marches which have made Sousa famous all over the world.

The band was assisted by two soloists. Miss Grace Jenkins proved herself to be a violinist of ability, and her marvelous execution in one of Pappini's difficult numbers won deserved recognition from the audience. Miss Estelle Liebling gave an exhibition of vocal gymnastics which was artistic to the last degree, if not wholly satisfying to the audience.

It is a matter of regret that Company C, under whose auspices the concert was given, will be a financial loser by the venture. They had to pay a fancy price to induce Sousa to visit Paterson, and the comparatively small attendance was a surprise and a disappointment.

NEW YORK DRAMATIC MIRROR

DEC

Genevieve Williams, who was suddenly called upon to sing the leading role last Wednesday and made a distinct success after only one rehearsal.

Dessa Gibson and Edith Whitney sailed for Europe last Wednesday.

Sousa and his band gave a concert Sunday afternoon at the new West End Theatre and a Sunday evening concert at the Herald Square Theatre. Estelle Liebling, Grace Jenkins, and Arthur Pryor were the soloists.

The first concert by the operatic forces was given at the Metropolitan Opera House Sunday evening, with the new German conductor, Herr Hertz, wielding the baton.

Herbert Sleath and Maud Hobson, of Weedon Grossmith's company, and Al. Canby will sail for London on the Teutonic on Dec. 10.

PRINCETON, N. J. — PRESS

Respectfully submitted,  
ELEANOR S. MARQUAND,  
Chairman Public Schools Committee.

THE WEEK'S ENTERTAINMENTS.

The opportunities of residence in a university town have been illustrated again this week. The celebrated military band conducted by Mr. John P. Sousa, gave a concert in Alexander Hall, on Monday at one o'clock in the afternoon. It was very largely attended and greatly enjoyed. While the character of the music presented by such a band is of a different class from that given by the Kneisel Quartette, yet it is thoroughly enjoyed and appeals strongly to the popular taste. Mr. Sousa's band probably has no superior of its kind. Besides the full band performances there were solos on the trombone by Mr. Arthur Pryor, and on the violin by Miss Grace Jenkins and soprano solos by Miss Estelle Liebling.

On Wednesday evening the celebrated Shakespearean scholar, Dr. Horace Howard Furness, of Wallingford, Pa., gave a reading of Shakespeare's "Twelfth Night," in Alexander Hall. This entertainment was especially instructive as well as enjoyable and was greeted by a very large audience. It was a task which greatly tried the powers of the speaker but Dr. Furness proved equal to his undertaking. The sober and the humorous passages were brought out effectively and the telling points of the great dramatist's art were duly emphasized. The thanks of the community as well as of the University are due to Dr. Furness as well as to the many distinguished lecturers who have preceded him.

To-day there was opportunity to hear some noted speakers in connection with the anniversary of the Student Y. M. C. A. movement of which some availed themselves, making altogether a week of special attractions.

PROY, N. Y. — TIMES

Accounts were adopted.

Sousa.

It was a Sousa concert. Something doing all the time. And a very good something. Volume and vivacity. Power and precision. Resonance of clarinet. Rippling of flute. Roar of brass. Remarks by the fifers. Rattle of the drums. Report of pistol—just once. And for encores the month of March instead of dull December. And the marshal of all this pomp of melody was in his graceful gestures an interpreter to his audience as well as to his musicians. Occasionally he took a rest, but the band played on. That's the kind of music we all like. If it had not been for a high tide of counter attractions, there would have been the usual Sousa audience, overflowing in numbers, at Music Hall last night. But there were enough to keep the hand-clapping responses vigorous and prompt.

It was not all the strenuous and the merry. There were dignified numbers admirably performed, and the effects in the pianissimo were almost of orchestral nicety. Tschalkowsky and Rubinstein were there. Mr. Sousa's own suite, "Looking Upward," was of superb quality, particularly the first movement. His "Mosaic," founded on famous waltz themes, also was a brilliant medley of charming passages. As for the marches—they go without saying. If the music box in the average human brain were scientifically dissected, there would be traces of Beethoven et al., but the largest percentage in the report of analysts would very likely go to Sousa marches.

An interesting and worthy feature of the concert was the performance of the new caprice, "Poppyland," by our townsman, F. A. Tolhurst. It is unique in treatment, and has a spontaneous and easily flowing movement that is the sign manual of a genuine composer.

Miss Estelle Liebling, soprano, confirmed the impression made at her former appearance by a voice of phenomenal elevation and beautiful purity, but lacking in color. Miss Grace Jenkins was a newcomer with her violin, but showed quickness that promises a future. Arthur Pryor in his solo made the slide trombone dance like a fiddle.

Sousa is going to Europe again. There should be an export duty on such a band. It is needed at home. But he will return. And Troy must be kept in his itinerary.

Dr. and Mrs. J. B. Harvie gave a box party at the concert last evening, and entertained after the concert at a dinner at which John Philip Sousa was the guest of honor.

An Old Mortgage Discharged.  
Judge Nason issued an order this morn-

BOSTON HERALD

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SOUSA TO GIRLDE THE EARTH.

Round-the-World Tour of the Great March King.

Australia, Japan, China, India, and Even the Fiji Islands, to Hear the American Maestro and His Band —Another Visit to Europe First—Boston Concerts.

Not content with having supplied music for every nook and corner of the United States and a large number of European cities, John Philip Sousa has long been planning the most extensive musical pilgrimage ever attempted by any organization, and he is about to set forth on a concert tour of the entire world. After his great successes in Europe on his first two tours it was a foregone conclusion that Sousa would at an early date invade every other available musical field. It was stated some time ago that this representative American organization would sail for England late in December to inaugurate a six months' European tour, but Mr. Sousa's plans have so far developed that a further announcement of his intention to continue this trip completely around the globe was made yesterday by Col. George Frederic Hinton, assistant manager of the Sousa band. He said:

Sousa and His Band.

The usual enthusiasm, if not quite the usually large audience, greeted Sousa and his very fine band in City hall last evening. The famous leader was in his customary genial mood and responded most generously to the applause, playing several double encores. With the exception of the Tschalkowsky Russian march, named "Slav," and Rubinstein's "Kammenoi Ostroy," the program was light and full of the catchy bits and unique effects always to be heard at these concerts.

The Tschalkowsky is a beautiful work and was well played. It is remarkable, the orchestral coloring, with a distinct suggestion of the strings, which a good leader can get from a well-trained band. There were times last evening when it seemed incredible that there were no stringed instruments contributing to the sound. The "Kammenoi Ostroy" was perhaps the best rendered number of the entire program—a fact which says much for Sousa, since it is a somewhat exacting composition and needs exceeding delicacy in the flowing figures of the accompaniment.

Arthur Pryor was as warmly received as ever, and deservedly so in much of his work. This player surely manages to draw very velvety tones from an instrument which it is difficult to coax such sounds. Indeed his control of the trombone is more interesting than his interpretations of the music.

In the new suite, "Looking Upward," Sousa showed a rather more serious side and a somewhat imaginative one. Another of his new compositions was played—a stirring march, "Imperial Edward," which that august personage has permitted to be dedicated to himself. This was preceded by a delightfully dainty "Country Dance," by Nevin.

The band was assisted by Estelle Liebling, soprano, and Grace Jenkins, violinist, both of whom did some very clever and charming work. Miss Liebling has a pleasing voice and her execution is unusually clear and controlled. In the famous aria from the "Pearl of Brazil," her voice seemed a veritable flute. Her high fine tones were subdued to a really remarkable strand of sound.

Miss Jenkins is a player with a light tone, but that tone is decidedly pure and of a sweet quality. Both her concert piece and encore were told with interesting expression if not intense feeling.

The concert was a success, as a Sousa concert always is, and although there is not the ambitious result of a Creator's concert, there is not the attempt to make such of it, and no need for it, since it fulfils the part. Long may Sousa delight audiences with his various sets of motions and curls of the same.

SPRINGFIELD, MASS. — UNION

DEC

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Clare Lorraine all have songs which they sing remarkably well.



### Success in Tour.

Mr. Sousa said that the present had been the most successful of his career and that the people seemed to care more for his music now than ever. The audiences, he says, have been larger and his treasurer reports a large percentage increase in the receipts from the concerts. He says he is this time playing several new compositions of his own and that as has always been his custom, he never gives a concert without presenting a good piece of rag time and playing Dixie.

### Dixie a National Musical Ward.

"Dixie," said the great musician, "seems to be one of the musical wards of the nation and there is as much applause when I play it in Boston or New York as when it is played in the south. I have never played it any place where there was not applause from somebody. No matter in what section of the world I played Dixie there was always a shout if only from a single throat. I have always played the Star Spangled Banner and Dixie as typical American pieces in all my European concerts and I believe that I sowed the seeds for the popularity which these two pieces have attained on the continent.

### Ragtime is Good.

Asked if he had heard of the order prohibiting rag time in army bands, Mr. Sousa said that he had not and that if such an order had been issued, he thought it untimely. "I think it would be treating the American soldier very badly," said he. "He is too good a man to be robbed of any pleasure. It would be a good thing to keep the prostituted rag time out of the army, but the genuine rag time is liked by all classes of people. I play it at every



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The amount received from private subscription for this purpose, is to be provided by an issue of bonds, the order authorizing the same to be introduced later and the amount limited to \$125,000.

### SOUSA AND HIS BAND.

A successful concert in City Hall by the Sousa Band and his men.

The third good-sized concert audience within a week assembled last night in City hall to hear Sousa and his band, whose concert apparently closes the almost unprecedented rush of musical events for the past fortnight. The program was of the typical Sousa sort, the usual ambitious and rather unsuccessful attempts to rival the orchestra, alternated with stirring marches and giddy two-steps, the whole well sprinkled with popular encores. The first number, a festival march, "Slav," by Tchaikowsky, which oddly enough opens with a funeral march, was a marked example of the failure of a band to sound like an orchestra. No number of clarinets can take the place in brilliant work of the bright and thrilling tone of strings. In the Rubinstein selection, "Kammenoi Ostivo" (a nocturne for the piano), the oboe and clarinet in the first part wailed in vain against an overwhelming accompaniment and unconvincing portrait of "the loveliest woman in Russia." The second portion, with the church bells, was much better adapted to the band and produced a really thrilling effect. As an encore to this, "Nearer, My God, to Thee," was played with a most realistic obligato of jangling, pealing, discordant church bells. It was, however, in the real band music and the solos that the true enjoyment of the evening came. There is a great degree of pleasure to be obtained from the solid precision with which Sousa and his men attack a vigorous march, and if one misses the wild excitement of last week's supple, sinuous Italian, with his swarthy compatriots and their electrifying accents and crescendos, there is a certain self-respecting serious dignity about Sousa and his trim and well-disciplined organization that is very satisfactory. Of new things by Sousa there was the suite, "Looking Upward," made up of "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus," the last-named containing one of Sousa's most stunning marches, and a very pretty duet between oboe and trombone. Then there was the march, "Imperial Edward," when five trumpets and five trombones lined up and announced the theme with great vigor. This was followed by an encore, in which five piccolos assisted the other 10 instruments in a brilliant selection.

The soloists of the evening were three, Miss Estelle Liebling, soprano; Miss Grace Jenkins, violinist, and Arthur Pryor, trombone. Miss Liebling, who made her American debut, after her European studies, at the Worcester festival in 1901, sang the familiar, "Brilliant Bird," so beloved of coloratura sopranos, by David, from "The Pearl of Brazil." In this she displayed a voice of great range and much beauty, especially in the upper register, when her notes were of delightful and unusual purity. The delicate flute obligato to this song was well played by D. A. Lyon. For an encore she sang charmingly Alabiet's "Russian Nightingale." The real quality of Miss Jenkins's playing in the Papini "Saltarello" was difficult to judge because of her unfortunately heavy accompaniment. That she played with facility and spirit could be seen, and that her tone in the muted selection she gave as an encore was smooth and pleasant could be heard. But it is to be regretted that the real voice of the instrument could not have been exhibited. With the remarkable playing of Mr Pryor Springfield is already most familiar, and the double encore he received last night only indicated that music gives as much pleasure as ever.

PROVIDENCE, R. I. - BULLETIN

Department will inform the...  
partment of the Consul's advice and the latter will notify...  
Miggonson.

### SOUSA'S BAND.

Two Concerts given yesterday in Infantry Hall.

The admirers of John Philip Sousa and his band turned out in full force yesterday afternoon and evening, notwithstanding the unpleasant weather, Infantry Hall being well filled at both concerts. At the matinee the following programme was given:

Symphonic ballad, "Voyvode" (new), Tchaikowsky; trombone solo, "Blue bells of Scotland," Pryor, Mr. Arthur Pryor; suite, "From Foreign Lands," Muszkowski; soprano solo, "Indian Song from Lakme," Delibes, Miss Estelle Liebling; fantasia, "El Capitan," Sousa; military scenes, "Pomp and Circumstance" (new), Elgar; (a) intermez-zo "Sizietta" (new), Von Blon; (b) march, "The Invincible Eagle," Sousa; violin solo, "Caprice de Concert," Musin, Miss Grace Courtney Jenkins; overture, "William Tell," Rossini.

The band played with its well-known dash and precision, the leader was the old familiar figure, graceful in gesture and gorgeous as to raiment, and the audience was as hungry as ever for encores. It was all just as we have seen and heard it many times before. The soloists were very satisfactory. Miss Estelle Liebling is one of the best sopranos that has ever accompanied the band. She has a voice of great power and range, flexible in coloratura and under perfect control. Her performance was brilliant. The violinist, Miss Grace Courtney Jenkins, is a young player of much promise. Already she has a well-developed technique, and she plays with tasteful expression. Mr. Arthur Pryor, the trombone soloist of the band, is a fine performer, as all patrons of the Sousa concerts know. All the solo performers were applauded to the echo.

The following programme was presented at the evening concert:

Grand Russian festival march, "Slav," Tchaikowsky; trombone solo, "Love's Enchantment," Pryor, Mr. Arthur Pryor; suite, "Looking Upward" (new), Sousa; (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," soprano solo, "Thou Brilliant Bird," from "Pearl of Brazil," David, Miss Estelle Liebling (flute obligato by D. A. Lyons); nocturne, "Kammenoi Ostrow," Rubinstein; mosaic, "In the Realm of the Dance," Sousa (founded on famous waltz themes); (a) "Country Dance" (new), Nevin, (b) march, "Imperial Edward" (new), Sousa (dedicated by special permission to His Gracious Majesty, Edward VII.); violin solo, "Souvenir de Sorrento," Papini, Miss Grace Courtney Jenkins; Grand Galop de Concert, "Chase of the Lion," Kolling.

A larger audience than that of the afternoon attended this concert and was equally enthusiastic over the performance of the band and the soloists. The concerts, which were highly successful in every way, were under the local management of D. W. Reeves.

SPRINGFIELD, MASS. - REPUBLICAN

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### SHIRE COUNTY.

PITTSFIELD.

DEATH AT SOUSA'S CONCERT.

Miss Elsie C. Allen, a member of the hand-dressing firm of Mitchell & Allen, died suddenly at the Casino opera house yesterday afternoon about 2 while attending the Sousa band concert with a young woman friend. Soon after they were shown to their seats in the east balcony Miss Allen complained of feeling ill, and in attempting to rise to go out of doors she fell back in her chair unconscious. Many in the audience believed that Miss Allen had only fainted, and she was carried to the manager's office in the main lobby, while one of the ushers telephoned for physicians. Drs. Fred Roberts and E. H. Howard quickly responded, but their services were not needed, as she had died before they arrived. The news quickly spread among the audience and members of the band, and general sympathy was expressed. Medical Examiner Colt viewed the body, and gave apoplexy as the cause of death, and the body was taken to the home of the young woman's mother, Mrs. H. C. Grant, 13 Silver street. Miss Allen was well known in the city, and for several years and until recently had been a member of the Methodist church choir. She had been employed

in different manufacturing establishments until 1900, when she entered the employ of Miss Mitchell, and was soon after taken into partnership. She was a member of the woman's missionary society of the Methodist church, and was prominent in church work. The funeral arrangements have not yet been made.

### THE CHANGES AT THE CITY HALL.

It is understood that there will be at least six changes in the different offices at the city hall under the new administration, the city hall under the new administration, will be filled by

NEW YORK DRAMATIC MIRROR

STANLEY MCKEOWN BROWN.

### COLUMBUS.

There's Many a Slip played to very light business at the Southern Nov. 20. Sousa's Band was the attraction, and the number of admirers of the March King were sufficient to comfortably fill the house. The work of the organization, in a lengthy and varied programme, was fully up to the standard for which the composer-director is famed, and every number elicited generous and enthusiastic applause. The soloist of the occasion was Estelle Liebling, a voice, the most marked characteristics of which were her purity and beauty of tone. Grace Jenkins, a young woman, rendered violin solos that were pleasing and effective, but not particularly difficult. Arthur Pryor, with his trombone, was the real constellation of the soloists, and again demonstrated his mastery and mastery of tone. Mr. Sousa's contribution to the home of the music and his mannerisms in directing the orchestra appeared in all of Old Vincennes 22. Sousa's band did well at the Grand 24-26. The band was given admirable support by a capable co. For Love and Honor 20-22 and Honor Hoolligan 24-26 did heavy business at the High Street. W. W. PROSSER.

### The Baton in the Mailed Fist.

rival who will dominate the Halls of Harmony as he has controlled the Councils of Kings.

Be content, Sire, to make the laws for your nation, even though your Reichstag promptly pronounces them unconstitutional. Do not attempt to write the songs for all nations, and then have Jose Van den Berg or Arthur Weill, or even Walter Damrosch, decide that they are badly annotated and not truly singable.

We are informed that the band you led was that of a famous cavalry regiment. Sire, this represents your conduct as even more foolish than we at first regarded it.

Such organizations are prone to regard their tunes as traditional. Why did you not simply exchange seats with a comic operatic leader.

When you treated our own John Philip Sousa with such distinguished consideration it is evident now that you did so less as the magnanimous monarch than as the appreciative colleague.

As such accept our expressions of personal thanks, in addition to the awe with which every one, of necessity, looks upon you.

And, Kaiser! (which, we believe, is merely the Teutonization of Caesar—glorious Caesar, title worn by the celebrated violinist Nere!) while you are writing and composing, pray write a pianissimo effect for your own expressions and compose yourself for some extended period of silence.

You have painted pictures better than Chaucer; chiseled statues a J. Q. A. Ward might have envied (but did not); written books a W. D. Howells could but marvel at.

Great Wilhelm, leave to us the supremacy of Ludwig. Ludwig!

NEW YORK DRAMATIC MIRROR.

### LOUISVILLE.

Macaulay's will be dark until Thanksgiving matinee Nov. 27, when The Wizard of Oz will begin a three days' engagement to assured large business, as the advance sale indicates. William H. Crane will open 1 in David Harum, and will divide the week with the opera Dolly Garden.

Hurtig and Seamon's Williams and Walker co. drew very large business week commencing 23 at the Avenue Theatre in In Dahomey. The songs, "The Car of Dixie" and "Every Darkie a King," scored heavily. The attraction is a pleasing one. Lost in the Desert will open 30.

The two concerts given by Sousa's Band at the Auditorium were thoroughly enjoyed by the two large audiences attracted. The programme was Sousaesque and encores were plentiful; the soloists, Estelle Liebling, Grace Jenkins, and Arthur Pryor, were favorably received.

The third of the series of popular concerts will occur



SPRINGFIELD, MASS. - REPUBLICAN  
DEC 16 1920

The expense increased under the amounts received from private subscription for this purpose, is to be provided by an issue of bonds, the order authorizing the same to be introduced later and the amount limited to \$125,000.

### SOUSA AND HIS BAND.

A Successful Concert in City Hall by the Sousa Band and His Men.

The third good-sized concert audience within a week assembled last night in City hall to hear Sousa and his band, whose concert apparently closes the almost unprecedented rush of musical events for the past fortnight. The program was of the typical Sousa sort, the usual ambitious and rather unsuccessful attempts to rival the orchestra, alternated with stirring marches and giddy two-steps, the whole well sprinkled with popular encores. The first number, a festival march, "Slav," by Tschaiakowsky, which oddly enough opens with a funeral march, was a marked example of the failure of a band to sound like an orchestra. No number of clarinets can take the place in brilliant work of the bright and thrilling tone of strings. In the Rubinstein selection, "Kammenoi Ostvio" (a nocturne for the piano), the oboe and clarinet in the first part waited in vain against an overwhelming accompaniment and unconvincing portrait of "the loveliest woman in Russia." The second portion, with the church bells, was much better adapted to the band and produced a really thrilling effect. As an encore to this, "Nearer, My God, to Thee," was played with a most realistic obligato of jangling, pealing, discordant church bells. It was, however, in the real band music and the solos that the true enjoyment of the evening came. There is a great degree of pleasure to be obtained from the solid precision with which Sousa and his men attack a vigorous march, and if one misses the wild excitement of last week's supple, sinuous Italian, with his swarthy compatriots and their electrifying accents and crescendos, there is a certain self-respecting serious dignity about Sousa and his trim and well-disciplined organization that is very satisfactory. Of new things by Sousa there was the suite, "Looking Upward," made up of "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus," the last-named containing one of Sousa's most stunning marches, and a very pretty duet between oboe and trombone. Then there was the march, "Imperial Edward," when five trumpets and five trombones lined up and announced the theme with great vigor. This was followed by an encore, in which five piccolos assisted the other 10 instruments in a brilliant selection.

The soloists of the evening were three, Miss Estelle Liebling, soprano; Miss Grace Jenkins, violinist, and Arthur Pryor, trombone. Miss Liebling, who made her American debut, after her European studies, at the Worcester festival in 1901, sang the familiar, "Brilliant Bird," so beloved of coloratura sopranos, by David, from "The Pearl of Brazil." In this she displayed a voice of great range and much beauty, especially in the upper register, when her notes were of delightful and unusual purity. The delicate flute obligato to this song was well played by D. A. Lyon. For an encore she sang charmingly Alabieff's "Russian Nightingale." The real quality of Miss Jenkins's playing in the Papini "Saltarello" was difficult to judge because of her unfortunately heavy accompaniment. That she played with facility and spirit could be seen, and that her tone in the muted selection she gave as an encore was smooth and pleasant could be heard. But it is to be regretted that the real voice of the instrument could not have been exhibited. With the remarkable playing of Mr Pryor Springfield is already most familiar, and the double encore he received last night only indicated that music gives as much pleasure as ever.

PROVIDENCE, R. I. - BULLETIN

16 DEC 1920

Department of the Consul's advice and the latter will notify Rear Admiral Higginson.

### SOUSA'S BAND.

Two Concerts Given Yesterday in Infantry Hall.

The admirers of John Philip Sousa and his band turned out in full force yesterday afternoon and evening, notwithstanding the unpleasant weather, Infantry Hall being well filled at both concerts. At the matinee the following programme was given:

Symphonic ballad, "Voyvode" (new), Tschaiakowsky; trombone solo, "Blue Bells of Scotland," Pryor, Mr. Arthur Pryor; suite, "From Foreign Lands," Moszkowski; soprano solo, "Indian Bell Song from Lakme," Deibes, Miss Estelle Liebling; fantasia, "El Capitan," Sousa; military scenes, "Pomp and Circumstance" (new), Elgar; (a) intermezzo "Sizietta" (new), Von Blon; (b) march, "The Invincible Eagle," Sousa; violin solo, "Caprice de Concert," Musin; Miss Grace Courtney Jenkins; overture, "William Tell," Rossini.

The band played with its well-known dash and precision, the leader was the old familiar figure, graceful in gesture and gorgeous as to raiment, and the audience was as hungry as ever for encores. It was all just as we have seen and heard it many times before. The soloists were very satisfactory. Miss Estelle Liebling is one of the best sopranos that has ever accompanied the band. She has a voice of great power and range, flexible in coloratura and under perfect control. Her performance was brilliant. The violinist, Miss Grace Courtney Jenkins, is a young player of much promise. Already she has a well-developed technique, and she plays with tasteful expression. Mr. Arthur Pryor, the trombone soloist of the band, is a fine performer, as all patrons of the Sousa concerts know. All the solo performers were applauded to the echo.

The following programme was presented at the evening concert:

Grand Russian festival march, "Slav," Tschaiakowsky; trombone solo, "Love's Enchantment," Pryor, Mr. Arthur Pryor; suite, "Looking Upward" (new), Sousa; (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," soprano solo, "Thou Brilliant Bird," from "Pearl of Brazil," David, Miss Estelle Liebling (flute obligato by D. A. Lyons); nocturne, "Kammenoi Ostrow," Rubenstein; mosaic, "In the Realm of the Dance," Sousa (founded on famous waltz themes); (a) "Country Dance" (new), Nevin, (b) march, "Imperial Edward" (new), Sousa (dedicated by special permission to His Gracious Majesty, Edward VII.); violin solo, "Souvenir de Sorrento," Papini, Miss Grace Courtney Jenkins; Grand Galop de Concert, "Chase of the Lion," Kolling.

A larger audience than that of the afternoon attended this concert and was equally enthusiastic over the performance of the band and the soloists. The concerts, which were highly successful in every way, were under the local management of D. W. Reaves.

SPRINGFIELD, MASS. - REPUBLICAN

DEC 16 1920

### BERKSHIRE COUNTY.

#### PITTSFIELD.

DIED AT SOUSA'S BAND CONCERT.

Miss Elsie C. Allen, a member of the hairdressing firm of Mitchell & Allen, died suddenly at the Casino opera house yesterday afternoon about 2 while attending the Sousa band concert with a young woman friend. Soon after they were shown to their seats in the east balcony Miss Allen complained of feeling ill, and in attempting to rise to go out of doors she fell back in her chair unconscious. Many in the audience believed that Miss Allen had only fainted, and she was carried to the manager's office in the main lobby, while one of the ushers telephoned for physicians. Drs. Fred Roberts and E. H. Howard quickly responded, but their services were not needed, as she had died before they arrived. The news quickly spread among the audience and members of the band, and general sympathy was expressed. Medical Examiner Colt viewed the body, and gave apoplexy as the cause of death, and the body was taken to the home of the young woman's mother, Mrs. H. C. Grant, 13 Silver street. Miss Allen was well known in the city, and for several years and until recently had been a member of the Methodist church choir. She had been employed

in different manufacturing establishments until 1890, when she entered the employ of Miss Mitchell, and was soon after taken into partnership. She was a member of the woman's missionary society of the Methodist church, and was prominent in church work. The funeral arrangements have not yet been made.

#### THE CHANGES AT THE CITY HALL.

It is understood that there will be at least six changes in the different offices at the city hall under the new administration, and that the positions will be filled by capable men, who assisted the democrats Tuesday to win such a brilliant victory. "Resignations" will be received or asked for before January 1 in the board of pub-

### The Baton in the Mailed Fist.

rival who will dominate the Halls of Harmony as he has controlled the Councils of Kings.

Be content, Sire, to make the laws for your nation, even though your Reichstag promptly pronounces them unconstitutional. Do not attempt to write the songs for all nations, and then have Jose Van den Berg or Arthur Weld, or even Walter Damosch, decide that they are badly annotated and not truly singable.

We are informed that the band you led was that of a famous cavalry regiment. Sire, this represents your conduct as even more foolish than we at first regarded it.

Such organizations are prone to regard their tunes as traditional. Why did you not simply exchange seats with a comic operatic leader.

When you treated our own John Philip Sousa with such distinguished consideration it is evident now that you did so less as the magnanimous monarch than as the appreciative colleague.

As such accept our expressions of personal thanks, in addition to the awe with which every one, of necessity, looks upon you.

And, Kaiser! (which, we believe, is merely the Teutonization of Caesar—glorious Caesar, title worn by the celebrated violinist Nero!) while you are writing and composing, pray write a pianissimo effect for your own expressions and compose yourself for some extended period of silence.

You have painted pictures better than Chase; chiseled statues a J. Q. A. Ward might have envied (but did not); written books a W. D. Howells could but marvel at.

Great Wilhelm, leave to us the supremacy of Ludwig Engländer—Ach, Ludwig!

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The third of the series of popular concerts will occur



NEW YORK MORNING TELEGRAPH

DEC 7

## WHEN SOUSA PLAYED IN PARIS

(This original poem was presented to Sousa, the bandmaster, on the occasion of his visit recently to Decatur, Ill. It was read by the author, "Dad" Stearns, of the Decatur Hotel, widely known as the "poet-hotelman." It will be recalled that Sousa was the only director who ever had the nerve or courage to play the German national song in Paris, but he did, and the people had him repeat it thrice. Mr. Sousa was presented with an engrossed copy of the poem, and thanked Mr. Stearns heartily for the kindly sentiments therein expressed.)

Dot day, I vos in Paris, ven Sousa's Bandt dit blay  
Die "Wacht am Rhein"; you pet mine life I dond forgot dot day—  
Mine heardt vos filled mit habbiness, I nefer vos so prouddt  
As ven I heard der beoples schust glap der handts und shoudt.

I schust stoodt, und lookdt at Sousa, mit his leedle sthick in handt,  
Und ven he wafed it, dwo, dree dimes, "Gott in Himmel!" Den dot Bandt  
Like some mighty soul of moosick, dot nefer vos pefore,  
Hat gome to join dot Sousa's Bandt from Gott's eternal schore.

Den I dond could setv dot Sousa, mine eyes got filled mit dears.  
I dond could hear der beoples shoudt, I dond could hear der cheers.  
I dank I saw old Fritz himself, der fatter uf our landt,  
Und Voltaire mit Von Blucher all marching by dot Bandt.

Den Wagner, Schiller, Schubert, und Von Moltke joinedt dot thron—  
Beethoven, Handel, Bismarck, vent marching to dot song—  
I dond could toldt you, how I feldt, put it vas most define—  
Dose feelings vot filled oop mine heardt fon Sousa's "Wacht am Rhein."

Den I heardt the drampt of legions, der foodsteps schook der air,  
Each vone dot fell mit Waterloo, day too vas marching dare,  
Und all der hosts of Germany dot had diedt fon Fatterlandt  
Marchedt to der song of "Wacht am Rhein," dot tay mit Sousa's Bandt.

If dot Sousa dond been German, der schure vas some mischstake,  
For der vay he blayed die "Wacht am Rhein," der deadt schust hat to vake;  
No grafes could effer holdt dem, ven such moosick filled der air,  
Day schust voked up, like Gabriel's drump hadt blowed und calledt dem dare.

"DAD" STEARNS.

BOSTON HERALD

DEC 9 1907

Mr. Frank Christianer, manager of the band, who has just returned from Europe, writes me that the world's tour is fast assuming shape. After our six months' visit to Europe, which begins Jan. 2 in London, and will include every musical centre in Europe, the band will return to New York, make a flying trip across the continent, and sail thence to the far east. Concerts have been arranged for at Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Hongkong and Manila, on the way to Australia.

The season in Australia, which will be under the direction of Mr. J. C. Williamson, the leading manager of that commonwealth, will extend over 10 weeks, commencing Oct. 1 of next year. He will play the band in every important town in Australia, New Zealand and Tasmania. After the Australian season, Mr. Sousa and his men will make an extended tour through South Africa, going thence to India and back to Europe via the Red sea and the Suez canal. Mr. George C. Tallis, who is Mr. Williamson's representative, is now in New York arranging the details of the tour.

Mr. Sousa will take with him on his trip around the world a band of 60 men, together with an American singer and violinist, and will give the same characteristic Sousa concerts which have proved so popular in all the cities he has visited. The band, you know, has already played in the four greatest capitals in the world—London, Paris, New York and Berlin—and it is a far cry to the islands of the South Pacific, but it is a fact that Mr. Williamson has secured a very large guarantee for a Sousa concert at the Fiji Islands, when the band reaches that remote latitude. The band reaches that remote latitude.

BOSTON, MASS. - POST

DEC 9 1907

## SOUSA IN TREMONT TEMPLE

The first of the series of the four concerts announced at Tremont Temple by Sousa's Band was given yesterday afternoon, and the large audience in attendance was most enthusiastic. One of the novelties of the day was the descriptive love scene from "Feuersnot," a song poem, music by Richard Strauss, first played at the Royal Opera House, Dresden, about a year ago. This example of the elaborate orchestration for which this composer is noted afforded an excellent opportunity to display the technical abilities of the band and the test put upon the musician was most satisfactorily met.

The concerts in Tremont Temple are to be continued this and tomorrow afternoon and tomorrow evening. Grace Courtney Jenkins, violinist, appears again in the Wednesday afternoon concert and on Wednesday evening, and Estelle Lieblich, who made such a distinct success of Sunday evening, appears in each of the concerts.

BOSTON - TRANSCRIPT

Symphony Hall: Sousa

Sousa made his reëntree in Boston yesterday evening, giving a concert in Symphony Hall before a moderate-sized and unreservedly delighted audience. The programme, including a new suite in three movements, "Looking Upward," and a new march, "Imperial Edward," dedicated to his majesty Edward VII., both by Sousa, ranged from Ethelbert Nevin to Tschalkowsky, taking in Rubinstein by the way. For soloists there were Miss Estelle Lieblich, soprano, Miss Grace Courtney Jenkins, violinist, and Mr. Arthur Pryor, trombone player.

Luckily for the success of the concert, there were encores galore, consisting mostly of marches by Sousa. It is, after all, these marches that people come to hear. They are, indeed, well worth while. Sousa displays a cunning in the writing for wind instruments that no other composer can rival. He contrives a body of tone so sonorous and so richly and variedly colored that not for an instant does one feel the want of strings. He not only writes his marches more cleverly than anyone else, but he plays them inimitably, with a sweep of melody that moves any audience, and with a decisive rhythm that sets all feet a-dancing. It is a satisfaction, furthermore, to find the best-sounding band we have heard here playing with more precision, finish and spirit than any other organization of the same kind, and that without undue demonstrations from the conductor. In his own way Sousa is still unequalled.

R. R. G.

TROY, N. Y. RECORD

DEC 8 1907

die for their opening again, nor do I think that he should be expected to close them again under the circumstances."

## SOUSA'S CONCERT.

## Appreciative Audience Gathered at Music Hall Last Evening—Great Bandmaster Warmly Received.

John Philip Sousa and his band were complimented last night at Music hall by an audience that made up in appreciative capacity what it lacked in numbers. A cordial welcome was given the bandmaster. Graceful, happy, generous, Sousa provides just the kind of music one would expect. The man and his music are alike—rollicking, animated, keen of spirit and with a charming verve that suggests the leader. To be sure this applies only to his own music. On the other hand, when he takes his band into the realm of Tschalkowsky and Rubenstein he becomes more serious of sentiment and directs in a manner more suggestive of musical scholarship. He was most generous in answering demands and delighted the irrepressible encore fiend by doubling his program.

Sousa's players as a band are remarkable for their even balance of the parts, their unity of method, and the precision of reading attained. They are all accomplished executants, and through their leader have come to a high plane of technical perfection. They achieve different things in the nature of tone effects, and at times in pianissimo passages approach the color of an orchestra. Of course there are many persons who, with good reason, prefer organizations that make music less of an amusement and more of an art. These the leader and his band may not satisfy. They aim to strike a popular chord and draw crowds, and in both they are successful.

The program presented was varied. The most notable number was the "Slav" march, by Tschalkowsky, which is in the strange, mystifying style of the great Russian composer. The ideas of the composer were revealed with especial effectiveness. One of the interesting numbers was a caprice entitled "Poppyland," a work of Fred H. Tolhurst of this city. The composition has many meritorious features, which were brought forward with customary excellence by the band. It found favor at once with the audience, and the approbation expressed in the unstinted applause was particularly gratifying to Mr. Tolhurst's friends.

Rubenstein was represented in a tuneful nocturne, "Kammenoi Ostrow," and the lamented Ethelbert Nevin in a "Country Dance." The other selections were of a lighter vein and included the bandmaster's latest, "Imperial Edward."

Miss Estelle Lieblich, a young soprano, who appeared in Troy last season at a Vocal society concert, sang "Thou Brilliant Bird," from David's "Pearl of Brazil." The flute obligato was played by D. A. Lyons. Miss Lieblich sang with dexterity and showed a pretty voice developed to more maturity than when she was here last. Miss Grace Courtney Jenkins put to her credit a capable performance of Papini's "Saltarella." Arthur Pryor was heard in the trombone solo, "Love's Enchantment," played the last time he was here. All three soloists were recalled and gave added numbers.

BOSTON - TRANSCRIPT

DEC 9 1907

the ingenuous character of Virginia Carver a freshness and unconventionality which an older actress, more skilled in technique, might strive for in vain."

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TRENTON N. J. - TIMES

DEC 9 1907

left today to keep the door for many a day. Erne's winnings since the time he defeated Joe Gans at the Broadway A. C., New York city, over two years ago, exceed \$22,000.

Aside from this source of revenue, Erne has given boxing lessons at the Buffalo Club, and has had a private class of boxing pupils from which he must have derived considerable cash.

## Sousa's Band at Princeton.

Princeton, Dec. 2.—John Phillip Sousa's band gave a concert in Alexander Hall at the university yesterday afternoon. All the selections played were enthusiastically received by the students with whom the hall was crowded. It was the first time Sousa has brought his musicians to Princeton and occurred in part because of his son, John P. Sousa, now a member of the junior class.



NEW YORK MORNING TELEGRAPH

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"Notwithstanding the enormous expense that this tour around the world will entail, Mr. Sousa is already assured of a great financial success. Music is the one universal language of the world, and the Sousa band will speak to the natives of the far east in a language that will be as readily understood there as it is at home. The Sousa music is known in every civilized country on the globe, and his fame as a conductor and the renown of his organization have spread to the most remote ends of the world."

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John Phillip Sousa and his band were complimented last night at Music hall by an audience that made up in appreciative capacity what it lacked in numbers. A cordial welcome was given the bandmaster. Graceful, happy, generous, Sousa provides just the kind of music one would expect. The man and his music are alike—rollicking, animated, keen of spirit and with a charming verve that suggests the leader. To be sure this applies only to his own music. On the other hand, when he takes his band into the realm of Tschalkowsky and Rubenstein he becomes more serious of sentiment and directs in a manner more suggestive of musical scholarship. He was most generous in answering demands and delighted the irrepressible encore fiend by doubling his program.

Sousa's players as a band are remarkable for their even balance of the parts, their unity of method, and the precision of reading attained. They are all accomplished executants, and through their leader have come to a high plane of technical perfection. They achieve different things in the nature of tone effects, and at times in pianissimo passages approach the color of an orchestra. Of course there are many persons who, with good reason, prefer organizations that make music less of an amusement and more of an art. These the leader and his band may not satisfy. They aim to strike a popular chord and draw crowds, and in both they are successful.

The program presented was varied. The most notable number was the "Slav" march, by Tschalkowsky, which is in the strange, mystifying style of the great Russian composer. The ideas of the composer were revealed with especial effectiveness. One of the interesting numbers was a caprice entitled "Poppyland," a work of Fred H. Tolhurst of this city. The composition has many meritorious features, which were brought forward with customary excellence by the band. It found favor at once with the audience, and the approbation expressed in the unstinted applause was particularly gratifying to Mr. Tolhurst's friends.

Rubenstein was represented in a tuneful nocturne, "Kammenoi Ostrow," and the lamented Ethelbert Nevin in a "Country Dance." The other selections were of a lighter vein and included the bandmaster's latest, "Imperial Edward."

Miss Estelle Liebling, a young soprano, who appeared in Troy last season at a Vocal society concert, sang "Thou Brilliant Bird," from David's "Pearl of Brazil." The flute obligato was played by D. A. Lyons. Miss Liebling sang with dexterity and showed a pretty voice developed to more maturity than when she was here last. Miss Grace Jenkins put to her credit a capable performance of Papini's "Saltarella." Arthur Pryor was heard in the trombone solo, "Love's Enchantment," played the last time he was here. All three soloists were recalled and gave added numbers.

BOSTON TRANSCRIPT

DEC 8

the ingenuous character of Virginia Carver a freshness and unconventionality which an older actress, more skilled in technique, might strive for in vain."

The first of the series of four concerts at Tremont Temple by Sousa's Band was given yesterday afternoon and the large audience in attendance was most enthusiastic in expressing its enjoyment of the admirable programme presented. One of the specialties of the day was the descriptive love scene from "Feuersnot," a song poem, music by Richard Strauss, first played at the Royal Opera House, Dresden, about a year ago. This example of the elaborate orchestration for which this composer is noted afforded an excellent opportunity to display the technical abilities of the band and the test put upon the musician was most satisfactorily met. The concerts in the Temple are to be continued this and tomorrow afternoon and tomorrow evening, and for each of these events some notable programmes have been arranged. Miss Grace Courtney Jenkins, violinist, appears again in the Wednesday afternoon concert and on Wednesday evening, and Miss Estelle Liebling, who made such a distinct success on Sunday evening, appears in each of the concerts announced. Sousa's Band begins its European tour at an early day and will not appear in Boston again until after its tour around the world.



## PROVIDENCE, R.I. - JOURNAL

Man's Mountain and ...  
all of this city; Edward Newton ...  
and Shubel Herman Goff of Maple Cot-  
tage.

## SOUSA'S BAND.

## Two Concerts Given Yesterday in Infantry Hall.

The admirers of John Philip Sousa and his band turned out in full force yesterday afternoon and evening, notwithstanding the unpleasant weather, Infantry Hall being well filled at both concerts. At the matinee the following programme was given:

Symphonic ballad, "Voyvode" (new), Tschakowsky; trombone solo, "Blue bells of Scotland," Pryor, Mr. Arthur Pryor; suite, "From Foreign Lands," Tschakowsky; soprano solo, "Indian Bell Song from Lakme," Debussy, Miss Estelle Liebling; fantasia, "El Capitan," Sousa; military scenes, "Pomp and Circumstance" (new), Elgar; (a) intermezzo, "Sinfonia" (new), Von Bion; (b) march, "The Invincible Eagle," Sousa; violin solo, "Caprice de Concert," Musin, Miss Grace Courtney Jenkins; overture, "William Tell," Rossini.

The band played with its well-known dash and precision, the leader was the old familiar figure, graceful in gesture and gorgeous as to raiment, and the audience was as hungry as ever for encores. It was all just as we have seen and heard it many times before. The soloists were very satisfactory. Miss Estelle Liebling is one of the best sopranos that has ever accompanied the band. She has a voice of great power and range, flexible in coloratura and under perfect control. Her performance was brilliant. The violinist, Miss Grace Courtney Jenkins, is a young player of much promise. Already she has a well-developed technique, and she plays with tasteful expression. Mr. Arthur Pryor, the trombone soloist of the band, is a fine performer, as all patrons of the Sousa concerts know. All the solo performers were applauded to the echo.

The following programme was presented at the evening concert:  
(Grand Russian festival march, "Slav," Tschakowsky; trombone solo, "Love's Enchantment," Pryor, Mr. Arthur Pryor; suite, "Looking Upward" (new), Sousa; (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," soprano solo, "Thou Brilliant Bird," from "Pearl of Brazil," David, Miss Estelle Liebling (flute obligato by D. A. Lyon); nocturne, "Kammenoi Ostrow," Rubinstein; mosaic, "In the Realm of the Dance," Sousa (founded on famous waltz themes); (a) "Country Dance" (new), Nevin, (b) march, "Imperial Edward" (new), Sousa (dedicated by special permission to His Gracious Majesty, Edward VII.); violin solo, "Souvenir de Serenata," Papini, Miss Grace Courtney Jenkins; Grand Galop de Concert, "Chase of the Lion," Kolling.

A larger audience than that of the afternoon attended this concert and was equally enthusiastic over the performance of the band and the soloists. The concerts, which were highly successful in every way, were under the local management of D. W. Reeves, Jr.

## ATHOL, MASS. TRANSCRIPT

## The Sousa Concert.

Sousa and his royal band of 50 men came to Athol and gave a delightful concert at the Opera House last Thursday afternoon before a very good audience. Of course it was not as large as would have gathered at an evening performance, in fact the house would have been easily filled at such a concert. But as it was, the attendance was very satisfactory, and those who attended were treated to a fine program of nine numbers, with more than that number of encores. Sousa has as usual surrounded himself with a lot of eminent players, any one of whom can give a solo perfectly acceptable to the "March King." He is always kind in responding to appreciative applause, and on Thursday afternoon he gave three encores to one number. There were several new pieces. The Mosaic, "In the Realm of the Dance," written by Sousa, was one of the most beautiful things ever heard here, while his new march, "Imperial Edward," at once caught the fancy of the audience. Sousa carries three soloists, Estelle Liebling, soprano, Grace Jenkins, violinist, and the well known trombonist, Arthur Pryor. All gave fine numbers and responded to hearty encores.

The band came to Athol on a special train from Springfield which arrived soon after noon. It gathered in about 100 people from Enfield to Athol, who took advantage of the special to attend the concert. The special returned to Springfield at 5.30, and the band gave a concert at Fitchburg in the evening.

## BOSTON HERALD

DEC

## SOUSA AND THE SLAV MOTIVE.

## John Philip and His Band do Wonders with It.

They Also Play an "Opus" and a Lot of Other Good Things in the Concert Programme at the Hall on Huntington Avenue Dedicated to the Symphony.

Sousa, the John Philip of bandmaster fame, has turned professor. Hitherto we have all followed that hypnotic baton, and the hypnotist, sure of a hint of what was going on, if the music was over our heads, by watching the order and amplitude of the deviations of the inverse Sousa profile, from the perpendicular. Everybody listened with the ears when he directed straight music; listened with the eye when he wandered off into a piece that in default of any word more definite, the composer called an "opus"; a forbidding word to the average citizen, who finds it enough to do to avoid colds and to understand referendums.

Last night Sousa appeared in Symphony Hall and gave an object lesson, suggesting a definition of a "Slav" motive. He played an "opus."

Some people may have known before what a "Slav" motive was. There is no need of further uncertainty, for a ticket to a Sousa concert, in which he plays Tschakowsky's grand Russian festival march, "Slav," will solve all doubts. Every listener will know thereafter. Some day the musical dictionaries will have a concrete expression for the thing, but that takes time. For the present, the Sousa definition of a "Slav" motive makes it a reproduction of the efforts of a fiddler playing for a lot of energetic dancers having no ear for music, under certain conditions, to wit, the fiddler has fallen behind the dancers and is trying to catch up.

Tschakowsky's work is, of course, beyond reproach. He did wonders with the "Slav" motives, frequently dropping into music despite the self-imposed handicap, and Sousa made the most of what appeared on the score. As a study in direction, the event was most interesting. Sousa's band, whatever else it is, has always been a highly disciplined organization. Every man has been trained apparently to keep step and alignment, speaking figuratively, so that any contemplated evolution goes through at the double quick, if necessary, with no laggards or broken lines. They may be rushed along at a hot pace, but they never slacken in their thoroughly disciplined precision. They have always kept up with the procession—often, indeed, making the marching host hustle to keep up with them.

Now take this band, able to "stay" with the swiftest and never miss a foot and put it on "Slav" motives, where it must be a block behind where it should be. The Tschakowsky march is a melody of the noble Russian national hymn, and the "Slav" motives. The hymn and its orchestral development, about half the whole, is a treat indeed—when you catch it. The hustling band lagged on the motives suitably, for it is well disciplined, and, as was said before, there were frequent lapses into music, even on the "Slav" motives, for any band, however far behind, must be in time with somebody.

Sousa's interpretation of what they were given by a process of differences on the first encore, "The Stars and Stripes Forever." He went into the stirring piece with a gusto that betrayed the professional suggestion. It was as much as saying, "Now the difference constitutes a 'Slav' motive." The band, as if to redeem its reputation, responded with a verve and vim that made the difference as plain as it well could be. Was there any lagging here? Did the front ranks of the procession disturb the hold of any band player's "rubbers"? Was the file of mounted police in front a vanishing quantity? Not much. Again Sousa responded with a Mexican serenade by G. D. Wilson, a lively, odd sort of tune, just suited for a last encore and that emphasized the definition already ventured.

The concert was a success, as it could hardly help being with Sousa, and there was all the characteristic marks of the bandmaster's musical bent. Plenty of rousing, rushing music, played in a way that evinced a perfect control of the great body of players before him. It was a profuse feast of harmony, what with the generous responses to encores. The prompt, business-like way of polishing off the regular programme left plenty of time for the interspersed pieces, so that a wide variety of selections were given in the 2½ hours.

Sousa himself was the same friend of the toneless, when the score got complicated. There was, for instance, a nocturne by Rubinstein, when the average hearer needs the director's assistance. Sousa lets it run on for a while, and then with an expressive movement, in which the baton and his gloved left hand work together, we are let into the secret: it is the unwinding of those big skeins of wool that worried our boyhood. It was a deep thought of Rubinstein's to associate unwinding wool skeins and the night in a nocturne, and Sousa gave the master's hint with a certainty that may well be believed by those who have watched his informing pantomime.

The solo interludes were good. Mr. Pryor, on the trombone, showed the capabilities of that difficult instrument as perhaps few others can do; Miss Estelle Liebling, a florid soprano, sang delightfully and Miss Grace Courtney Jenkins, in two very "high" selections, evinced a wonderful skill on the violin.

## LOWELL, MASS. - CITIZEN

DEC

## SOUSA'S BAND.

## March King Proves Popular as Ever.

## DRAWS LARGE AUDIENCE.

Conducts His Musicians With All His Former Grace and Skill—Soloists All Capable Artists.

After an absence of two years, John Philip Sousa and his famous band came to Lowell last night, and with the thermometer as low as it has been this winter, attracted an audience of 1200 people to Huntington hall.

When all has been said in the band line, there is just one Sousa, and there is no Sousa music like that of the Sousa band. For this reason the audience was delighted with the programme, and charmed as of yore with the personality of the handsome leader.

Sousa himself has lost none of his grace in the past two years. There may be a suspicion of a little more baldness upon the top of the head, but it has not taken a hair from his fine beard; he is as well dressed and as immaculate as ever, and his grace of movement has lost none of the rhythm that has made him the object of such frequent imitation.

The band was present with its full strength of 50 musicians, and presented the following programme:

Grand Russian Festival March, "Slav" ..... Tschakowsky  
Trombone Solo, "Love's Enchantment," ..... Pryor  
Suite, "Looking Upward" (new) ..... Sousa  
a. By the Light of the Polar Star.  
b. Under the Southern Cross.  
c. Mars and Venus.  
Soprano solo, "Thou Brilliant Bird," ..... David  
from "Pearl of Brazil" ..... Miss Estelle Liebling  
Flute obligato by Mr. D. A. Lyon.  
Nocturne, "Kammenoi Ostrow" ..... Rubinstein  
Mosaic, "In the Realm of the Dance" ..... Sousa  
a. Country Dance (new) ..... Nevin  
b. March, "Imperial Edward" (new) ..... Sousa  
Violin solo, "Saltarella" ..... Papini  
Miss Grace Courtney Jenkins.  
Grand Galop de Concert, "Chase of the Lion" ..... Kolling

The opening Festival March was played in fine spirit. It is a wonderful composition, capable of the most serious interpretation, and it is in such effects that Sousa and his musicians are at their best. The other serious number was the Rubinstein, which was presented in a very delightful manner.

But what the audience wanted was the Sousa compositions, and there were plenty of these—encores in addition to the regular numbers—and they had the fine swing and the smashing climaxes; and Sousa turned the melody by a turn of his finger, or a wave of his hand, or a nod of his head.

The soloists were also enjoyed and heartily encored, Miss Jenkins especially proving a favorite. Miss Liebling sang "Thou Brilliant Bird" from "The Pearl of Brazil" with unusual forcefulness. This aria is a wonderful study in contrasts, yet in its closing measures it was impossible to distinguish between the flute and voice notes in the obligato part. For encore she sang an exquisite "Nightingale" song by Alex. Alabieff, in which the trills were done delightfully. Miss Jenkins played a tricksome and fantastic "Saltarella" by Papini so well that she was compelled to give an encore. Simoniella's "Madrigale," which enabled her to prove a greater degree of appassionato than was possible in her first number.

It should also be said in passing that the new Sousa march, "Imperial Edward," was heard with considerable interest, and was voted a worthy successor to the martial gems that have preceded it. The final number on the programme was as perfect a thing as has ever been played in the city.



LOWELL, MASS. MAIL

14 DEC

# SOSA SUCCESS

TOOK LOWELL AUDIENCE BY STORM LAST NIGHT.

GRACEFUL RESPONSES TO EXTENDED APPLAUSE.

Creator came to Lowell with his band, and strutted, ran, and scraped across the stage. He tore his hair and waved his arms. And the people applauded. They applauded the man.

Last night Sousa came with his band. He did not run, he did not scrape, or tear his hair. He conducted with dignity and force. The people applauded. They applauded the music.

The audience was a large one and appreciative, and the programme was an exceedingly well arranged and played. Lowell was indeed fortunate to have an opportunity of hearing the band after an absence of about five years, and particularly so in view of the fact that they go to Europe in a few weeks for a three years' tour.

One of the most prominent features on last night's programme was a suite, "Looking Upward," a composition of Sousa's. It was what perhaps, might be termed descriptive, and was played with good very effect by the band. It was very dainty and effervescent throughout, the best part of it being the third, "Mars and Venus." In this the emotions of the God and Goddess of war and love respectively were displayed in a very apt manner. Opening with the clarinets, and flutes, came a soft, complaining, petitioning treble, dainty and throbbing with passion. Then the oboe took it up with a solo of soft pleading, till suddenly the spirit of Mars asserted itself and the band crashed out an ensemble that carried along upon its crest, beckoning, as it were, to the field of strife beyond. It was all very nice and pretty.

Another notable number was "Kammenoi Ostrow," put down as a nocturne by Rubenstein, when in fact it is one, No. 22 of a series of 21 piano compositions by Rubenstein, inspired by the revelings of the people on the island of Kammenoi in the Hera river near St. Petersburg. It was amplified into an orchestral selection and went very well indeed.

Of course the new march of Sousa's "Imperial Edward," dedicated by special permission to King Edward, was a hit, and demanded an encore. In fact there were several encores, all of them being responded to with the famous Sousa marches, played as no other organization can play them. The new march is snappy and in a little different strain. In it are introduced a double sextette of brasses, cornets and trombones, and four wood-wings, piccolos.

The soloists of the occasion were Arthur Pryor, trombone, Miss Estelle Liebbling, soprano, and Miss Grace Jenkins, violinist. All played ably, and Estelle Liebbling displayed a but not es-

NEW YORK EVENING SUN

14 DEC

Journet, Bars and other popular artists. The ballet in the third act will, as usual, be a feature of the performance.

Maud Powell, the leading American woman violinist, has been engaged to accompany Sousa's Band as principal soloist on its third European tour, which will open at Queen's Hall, London, on Jan. 2. Estelle Liebbling will continue as soprano soloist. Sousa will sail for Southampton on the St. Louis on Dec. 24. The band will number fifty-two musicians. This

rection of Philip Yorke, of London, and James Ashburnham France, of Newcastle-on-Tyne. The trip will cover twenty or more weeks. The first five weeks' bookings include Brighton, Liverpool, Manchester, Reading, Cardiff, Worcester, Gloucester, Leamington, Stratford-on-Avon, Derby, Burton-on-Trent, Preston, Birmingham, Dublin, Belfast, Cork and Glasgow. The Sousa offices in London have been opened at 33 Haymarket, W. The final concerts in New York will be given at the Casino on Dec. 14 and 31.

Blauvelt, this country's most famous soprano in recent years, engaged in London for the

HARRISBURG, PA. STAR-INDEPENDENT

2 DEC

cluded not to leave his home which was destroyed by fire about a month ago. He has sold the lot and old wall to Mr. Bartels, of Mohn street, who will erect a dwelling house on the lot. Mr. Shultz will make his future home in Steelton.

## SOSA'S CONCERT AT PRINCETON

Gives Matinee At the University Where His Son Is a Student.

Special to the Star-Independent. Princeton, N. J., Dec. 1.—President Woodrow Wilson left Princeton on Thursday afternoon for Chicago, where he addressed the alumni of that city on the "Future of the University." On Friday evening he addressed the Chicago commercial club on the "Relation of the University to Commerce." This evening he will speak before the Presbyterian union of New York City, taking for his subject "The University and the Church." President Wilson has a number of other similar engagements for the near future.

The base ball schedule for the season of 1903 will be announced this week. The Yale games will be played on May 30 at New Haven, June 6 at Princeton, June 13 at New York, in case of a tie.

John Philip Sousa and his band gave a matinee concert this afternoon in Alexander hall. Mr. Sousa, whose son is a member of the junior class of the university, is greatly interested in Princeton.

The Stinnecke scholarship of \$1,500, the largest prize offered in the university, has been awarded to Donald Blythe Durham, of Reading.

There are at present twenty Harrisburgers among the students of the university. In proportion to Harrisburg's population this is the largest representation of any city in the country.

NEW YORK EVENING POST

16 DEC

or men than one usually seen at Carnegie Hall, was genuinely appreciative both of the solos and of Mr. Wetzler's orchestral performances.

## Sousa Engages Maud Powell.

John Philip Sousa has made a wise move in engaging Miss Maud Powell, the American violinist, undoubtedly the greatest living woman performer on that instrument, to accompany the Sousa Band as principal soloist on Sousa's third European tour, which will open at Queen's Hall, London, on Friday evening, January 2 next. Miss Estelle Liebbling, coloratura soprano, at present with the band on tour, will continue as soprano soloist on the European trip. Mr. Sousa will sail for Southampton on the American liner St. Louis on Wednesday December 24. The band will number fifty-

NEW YORK MORNING TELEGRAPH

1 DEC

Maud Hobson, Joan Burnett, Oscar Ashe and Al Canby.

All the members of the Weedon Grossmith company were present to bid their fellow players, Mr. Sleath and the Misses Hobson and Burnett, bon voyage. The theatre business staff of Liebler & Co.'s office was also present to start Tyler and Bradford properly on their way.

Managers who have Poughkeepsie on the routes of their attractions can expect little patronage from the girls of Vassar this season. The new principal of the college has set her face against theatres during the college term. Inasmuch as there are eighteen hundred girls at Vassar, this means no little loss to the visiting managers.

Sousa's daughter is one of the Vassar students, yet when her father played in Poughkeepsie recently she was able to bring only six of her sister students to the concert, and these six had to sneak past the lines.

Harry Doel Parker, who is ahead of "Under Southern Skies," heard of this ban

NEW YORK MORNING TELEGRAPH

1 DEC

# SOSA ENGAGES AMERICAN TALENT

Maud Powell and Estelle Liebbling to Go Abroad.

## BAND TO TOUR GREAT BRITAIN

When Sousa opens his forthcoming European engagement he will have, among other soloists, Miss Maud Powell, the young American violinist, and Miss Estelle Liebbling, the young American soprano. Miss Powell has only just been engaged, though Miss Liebbling has been under contract for some time.

The third foreign tour of the bandman and his musicians will begin at Queen's Hall, London, Friday evening, January 2. The leader and his men sail for Southampton on the American liner St. Louis, Wednesday, December 24. The band this year will number fifty-two instrumentalists.

Philip Yorke, of London, and James Ashburnham France, of Newcastle-on-Tyne, managers of Sousa's previous invasions of Europe, will have the direction of this one. The trip will take more than twenty weeks, and will extend into vicinities never yet visited by the black bearded American conductor.

Sousa will give fifteen concerts in London at Queen's Hall before going on tour in the British provinces. The first five weeks' bookings have been received at the Sousa Band offices, Astor Court, and include concerts in Brighton, Liverpool, Manchester, Reading, Cardiff, Worcester, Gloucester, Leamington, Stratford-on-Avon, Derby, Burton-on-Trent, Preston, Birmingham, Dublin, Belfast, Cork and Glasgow. The Sousa offices have been opened in London at 33 Haymarket W.

Sousa's final concerts in New York will be given at the Casino, December 14 and 21.

NEW YORK MAIL & EXPRESS



GRACE COURTNEY JENKINS, WITH SOSA.



LOWELL, MASS. - WATE.  
14 DEC 10 1908

# SOUSA SUCCESS

THREE LOWELL AUDIENCES BY  
STORM LAST NIGHT.

GRACIOUS RESPONSES TO EX-  
TENDED APPEAL.

Creation came to Lowell with his band, and struts, ran, and sang across the stage. He tore his hair and waved his arms. And the people applauded. They applauded the man.

Last night Sousa came with his band. He did not run, he did not sing, or tear his hair. He conducted with dignity and force. The people applauded. They applauded the music.

The audience was a large one and appreciative, and the programme was an exceedingly well arranged and played. Lowell was indeed fortunate to have an opportunity of hearing the band after an absence of about five years, and particularly so in view of the fact that they go to Europe in a few weeks for a three years' tour.

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Another notable number was "Kam-meh-ni Ostrov," put down as a march by Rubenstein, when in fact it is one. No. 12 of a series of 12 piano compositions by Rubenstein, inspired by the revels of the people on the island of Kam-meh-ni in the Horn of near St. Petersburg. It was amplified into an orchestral selection and went very well indeed.

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The soloists of the occasion were Arthur Pryor, trombone, Miss Estelle Lieblich, soprano, and Miss Grace Courtney Jenkins, violinist. All played well and Miss Lieblich displayed a voice of rare cultivation, but not especially flexible. She sang the old song, "Thou Brilliant Bird," from "Peach of Brazil," with a fine obbligato by Mr. D. A. Lyon. Lowell music taken with recollect hearing Miss Mary Howe sing this with a fine obbligato by the late Walter Owen, in Huntington Hall some eight or ten years ago.

Miss Jenkins played an allegro "Scherzetto" by Paganini. She went through the difficult bowing with ease and dexterity, displaying a brilliant execution. For an encore she played "Rhapsody" in a sweet little thing of a waltz. Mr. Pryor played one of his own compositions, "Love's Enchantment" in his own virtuosic style.

FROM  
HARRISBURG, PA. STATE INDEPENDENT  
2 DEC 10 1908

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NEW YORK MORNING TELEGRAPH  
1 DEC 10 1908

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The third foreign tour of the bandman and his musicians will begin at Queen's Hall, London, Friday evening, January 2. The leader and his men sail for Southampton on the American liner St. Louis, Wednesday, December 24. The band this year will number fifty-two instrumentalists.

Philip Yorke, of London, and James Ashburnham France, of Newcastle-on-Tyne, managers of Sousa's previous invasions of Europe, will have the direction of this one. The trip will take more than twenty weeks, and will extend into vicinities never yet visited by the black bearded American conductor.

Sousa will give fifteen concerts in London at Queen's Hall before going on tour in the British provinces. The first five weeks' bookings have been received at the Sousa Band offices, Astor Court, and include concerts in Brighton, Liverpool, Manchester, Reading, Cardiff, Worcester, Gloucester, Leamington, Stratford-on-Avon, Derby, Burton-on-Trent, Preston, Birmingham, Dublin, Belfast, Cork and Glasgow. The Sousa offices have been opened in London at 33 Haymarket W.

Sousa's final concerts in New York will be given at the Casino, December 14 and 21.

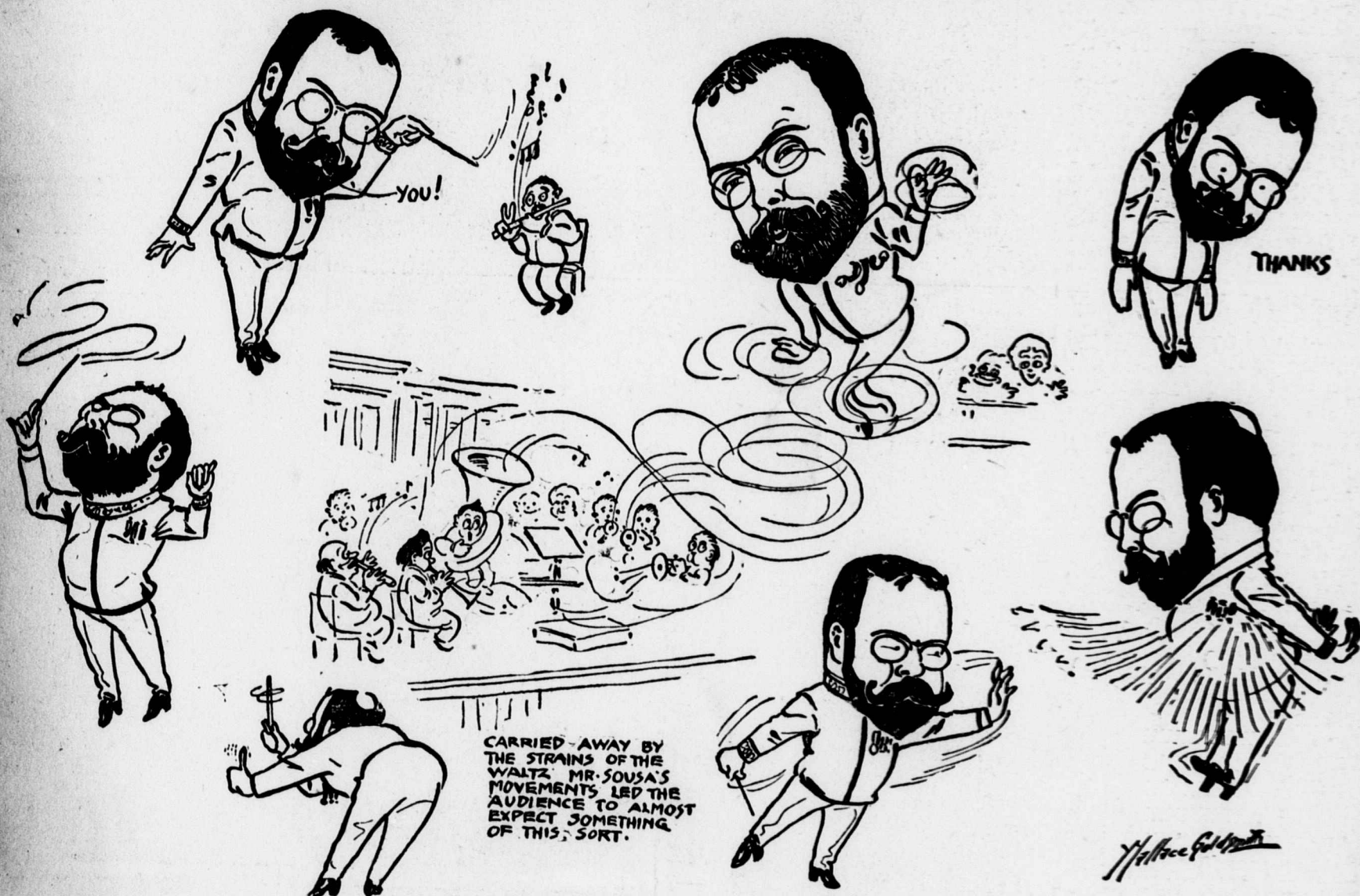
NEW YORK MAIL & EXPRESS  
14 DEC 10 1908



GRACE COURTNEY JENKINS, WITH SOUSA.



## BANDMASTER SOUSA PICTURED IN SOME NEW POSES.



FRANKO first saw light in Orleans, 1861, and made his to the public in company with the age of 8, when he played a in New York. After studying al Academy, Berlin, 1870-78, he o the United States and made promise of his youth.

o Fanciulli was born in Italy ago and educated in Florence, afterward led grand opera. this country in 1876, he finally Sousa as leader of the Marine id, and five years ago became er of the Seventy-first Resi ew York.

Francisco Fanciulli

ty

NEW YORK MAIL & EXPRESS

DEC 13

A very pretty and talented young violinist is Miss Grace Jenkins, who two weeks ago played with Sousa's band at two Sunday concerts, and tomorrow will be heard again, also with Sousa's band.

WORCESTER, MASS. TELEGRAM

14 DEC

Police officer David W. Whittemore was sent to the Day-street school grounds this morning to investigate a complaint that an agent for a Fitchburg theater was violating the city ordinance by distributing water and notices. The agent was warned to discontinue and did so at once.

Sousa's band attracted a full house at the Fitchburg theater, tonight.

Word was received in Fitchburg, today, of the death of John L. Culver, for many years a summer resident at Whalom, at his home in Brooklyn, Nov. 28.

These officers of Fitchburg council, K. of C., have been elected: James H. McMahon, grand knight; John F. Bresnahan, deputy grand knight; John T. Burke, chancellor; John R. Smith, financial sec-

NEW YORK HERALD

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against the railroad company to her were made.

## SNOW DRIFTS STOP A SOUSA CONCERT

Instruments on a Stalled Train Do Not Reach City in Time for Performance.

Snowdrifts along the line of the New York, New Haven and Hartford Railroad between here and Hartford, Conn., prevented John Philip Sousa and his band from giving the concert they intended in the Metropolitan Theatre, in Harlem, yesterday. Their musical instruments were on a stalled train and did not arrive until late in the afternoon. Mr. Sousa gave his concert at the Casino, in Broadway, last night, however, to a large and appreciative audience.

Mr. Sousa and his musicians reached this city in the morning, but when the doors of the Metropolitan Theatre were opened nothing had been heard of the instruments. A big audience, meanwhile, had filled the theatre. Messages were sent to the railroad yard at 133d street and Harlem River, but there it was learned that the train on which the instruments had been stalled in heavy snowdrifts.

Mr. Sousa and the members of his band appeared on the stage at two o'clock. The musicians were empty handed. Messengers were meantime speeding over Harlem and the Bronx on the quest for instruments, but their search was in vain. Mr. Sousa waited until four o'clock, and then made an address in which he regretted his inability to go on with the concert, as his musicians had no instruments, and it had not been possible to obtain substitute ones. Then everybody went to the box office, and got his money back.

NEW YORK PRESS

13 DEC

Some time ago, and it is said, she was being slippery from the snow, she fell through the opening. In the bundles found near Mrs. Richter were toys, candies, clothing for the children and decorations for a Christmas tree.

## SOUSA'S MUSIC STILL CHARMS.

Word of Admirers in the Casino at March Man's Concert.

John Philip Sousa's steadfast admirers gathered in the Casino last night to hear the March King and his incomparable band in a programme which left little to be desired. The soloists were the favorite trombone, Arthur Pryor, whose delivery of "The Blue Bells of Scotland" never fades from the memory; Miss Estelle Liebling, who gave with excellent effect the Indian Bell song from Delibes's "Lakme," with flute obligato by Marshall Lufsky, and Miss Grace Jenkins, violinist. Other numbers by Liszt, Moszkowski, Von Blon and Musin, and, as usual at all Sousa concerts, a half dozen of the time-worn but ever-popular Sousa marches, which age does not seem to wither nor custom stale.

Sousa's stay on this continent will last little longer, for he sails away soon to circle the globe, including Australia and many other countries where the charm of the Sousa march may have preceded him to make the way easier but where the baton of the composer has not been swung. We miss him by the waves of Manhattan, for solace on winter Sunday nights we are forced to look to other musical wizards.

WORCESTER, MASS. TELEGRAM

14 DEC

Worcester will be an ax factory, Tuesday.

All men are honest until you trust them.

The political season closes Tuesday night.

The Sousa girl was plainly evident yesterday.

Money won't buy everything, coal for instance.

Some people can resist everything, but temptation.

The polo team appears to have gone tobogganing.

Axes are being sharpened.



ens Co.

# THE WONDERFUL CAREER OF SOUSA THE MARCH KING

Is Only Forty-Six and Has  
Been Before the Public  
as a Conductor 23  
Years.

Says Rag Time Is all Right  
If Not Prostituted and  
That He Will Write  
Another Book.

John Philip Sousa, the march king of the world, is here. He arrived at the head of his magnificent band in a special train this morning and is this afternoon conducting his famous band in one of his brilliant concerts at the Myer opera house. He will play another concert tonight and then depart for the north, going by way of New York back to the east, where on the 25th of December he will sail for Europe to begin another triumphal tour of that country.

On this tour he will play in all the countries heretofore visited and will take in a number of new ones. The tour will open on the second of January in London and after playing all over the United Kingdom, the band will then go to France, Spain, Germany, Denmark, Sweden, Austria, Hungary and a part of Holland.

On the last tour of the band it only played Great Britain, Germany, France, Belgium and part of Holland. It caused a great furor and Mr. Sousa was created a member of the Victorian order by King Edward, before whom he played by royal command, and also made a member of the French Royal academy by the French government. Only one other man in the United States is a member of the French academy and he is an artist residing in San Francisco. There is no other man in the country that is a member of the Victorian order. Mr. Sousa alone has this distinction. He was also honored in Belgium by being made a member of the fine arts academy.

## Long Before the Public.

The great musician has been at the head of a band and before the public for over twenty years. He first became popular as the leader of the U. S. Marine band in Washington, but about ten years ago he took charge of his own band. He made two tours of the country with the Marine band, and is now on his twenty-first tour with his own band.

He will celebrate his forty-sixth birthday anniversary next Thursday, November 6. He was born in Washington, D. C., in 1855, and is a genuine American, of Portuguese descent. The Sousas have figured prominently in the history of Portugal for centuries and the name is one of the oldest in that country, of which Mr. Sousa is very proud, but he is prouder still that he is an American citizen.

## Courteous and Gentlemanly.

For such a man of note and ability, a man that has been fetted by the entire music loving world, Mr. Sousa is one of the friendliest and most agreeable men it is possible to meet. He is dignified, but friendly, cordial and gentlemanly always. This morning he received a Frenchman in a very genial way and conversed in his room at the Sheldon for some time, asking many questions about the section of country in which he resided.

concert, one piece or so.

## Rag Time Not a New Method.

"Ragtime pure and simple is no more a new method of music than anything else, but some recent clever writers happened to make a hit with some of their pieces in this strain and then the imitators jumped up. Every form of music when it becomes popular suffers at the hands of imitators and I have noticed during my twenty odd years before the public that whenever a man with some talent makes a hit with a certain class of music there are imitators who jump up and prostitute the style and try to drag it down to the gutters."

## Musical Prostitutes.

"This was first so with the waltz, then with the gavotte and then with the Sousa march. Later there came the rag time and it will be just so as long as there are compositions. It would not perhaps be a bad idea for the army to take steps to prohibit the playing of some of the stuff that is called rag time but I think there are many other things that might be given attention before the soldier's music is taken up officially."

## Will Write Another Book.

Mr. Sousa was then asked what suggested his story. The Fifth String, and he replied: "The suggestion came from my inner consciousness. It is just as much a part of me as my finger or ear or any other part of my body. I nursed the idea for years, brooded it and talked baby talk to it, and finally when I got the time, put it on paper. It has been a great success and I have a contract to write another book. I have the idea but do not know when I will have a chance to put it on paper. It has been said by the critics that the book could not have been written by a person other than a musician thoroughly acquainted with all technicalities of music. I think a writer should be familiar with any question before he attempts to write about it."

Mr. Sousa appears greatly impressed with El Paso and the west in general.

He received an invitation this morning from a friend in Glasgow, Scotland, to visit him with Mrs. Sousa when he reaches that city and was promised an excursion in the Highlands.

He was treated to a horse back ride at Phoenix, yesterday and will visit Duraz this afternoon.

# SOUSA AND BAND GIVE CONCERTS.

His Marches Have all of  
Former Swing and Rhyme.

SMALL AUDIENCE AT FIRST  
PERFORMANCE OF DAY.

Miss Estelle Lebling Makes  
New Friends.

John Philip Sousa and his band gave two concerts in Mechanics Hall yesterday afternoon and evening before an audience of 2500. It was their last appearance in Worcester prior to their departure, Dec. 24, on a tour which will take them round the world. The concerts were on the usual high plan characteristic of Sousa's appearances in Worcester for a number of years.

The people were delighted with the magnificent swing of his marches, heartily enjoyed all the numbers, whether it depicted the aurora borealis in "By the Light of the Polar Star," or the strains of a little waltz with its rhythmic, catchy music, which related a story of Scottish patriotism in the familiar notes of "Blue Bells of Scotland."

The attendance in the afternoon was somewhat disappointing. In recent years Sousa has not been in the habit of playing to a half empty house at a matinee performance, as he did yesterday afternoon, and it only goes to show that the people of Worcester have had a surfeit of band music and are now willing to take a rest. At night there was a much better attendance, probably 1500 being present.

The first number at the afternoon performance was from a Russian composer, Tchaikowsky, a symphonic ballad, "Vogelode" which was heartily enjoyed and to which Sousa responded with "Stars and Stripes Forever."

Arthur Pryor is said to be one of the finest trombone players in the country, and his selection in the afternoon was "Blue Bells of Scotland" to which he replied with "The passing of ragtime," which was equally well received. After a number by Moszkowski by the band, Miss Estelle Lebling, a soprano of New York, who has accompanied the band on its present tour, gave with fine effect the mad scene from Donizetti's "Tosca." Miss Lebling was known to many in the hall. During the music festival week of last year she had been hurriedly engaged to take the place of Suzanne Adams in case of that soprano not being able to reach Worcester in time to take part in the festival.

It was a great disappointment to Miss Lebling's friends that she was unable to show what she was capable of accomplishing, but she was not at all discouraged, and yesterday her voice was heard to great advantage.

Accompanied by the band she showed a delicacy of execution and rare musicianship not often found in such a young soprano. Miss Lebling was enraptured and showed her acknowledgments. One of the features of the afternoon was the performance of Sousa's new march, "The invincible eagle," which was given with stunning effect, to which he responded with another new march, "Tiger's Head," dedicated by special permission to King Edward VII. It is full of that dash and rhythm and swing so characteristic of all of Sousa's march compositions.

Miss Grace Courtney, violinist, played Muzak's "Caprice de concert," showing complete mastery over the violin, and a player of rare accomplishments.

The afternoon program concluded with a grand performance of Rossini's "William Tell," a work which has been played a number of times this season by visiting bands. Yesterday's concerts were the 10th and 11th band concerts given in Worcester so early this season, but by none was the famous overture so well played as by Sousa's aggregation.

Another number which was enjoyed was the military scenes, "Pomp and circumstance," by Elgar, the real number being "Warrior serenade," by Perry.

The final number of the evening program, grand Russian festival march, "Slav," by Tchaikowsky, brought out an encore, "Stars and Stripes Forever," which was also enjoyed. One of the features was the wonderful trombone solo playing of Mr. Pryor. He played "Love's enchantment," a composition of his own in which there was a beautiful amount of superb tone production, and in response to the encore, he played the music of a military drinking song, which also was readily appreciated.

Then followed a suite of numbers by Sousa, "By the light of the polar star," "Under the southern cross," and "Stars and Stripes," and the concert for that evening was closed.

FROM

NEW YORK MORNING WORLD.

12 DEC 25 1905

## SOUSA'S BAND SAT MUTE.

Express Company Failed to Deliver Instruments on Time.

Sousa's Band was scheduled to give a concert beginning at 2 o'clock yesterday afternoon in the Metropolitan Theatre, one hundred and forty-second street and Third avenue. The band played in New Haven Saturday night and their instruments were sent from there by express, addressed to the Metropolitan Theatre. They had not arrived at 2 o'clock and for three hours Sousa and his music makers sat on the stage behind the lowered curtain while a crowded house stamped and cat-called.

At 5 o'clock, when an express wagon drove up with the instruments, most of the audience had recovered the price of admission from the box-office and gone home. The concert was postponed. Sousa threatens to sue the express company.



EMBER 21, 1902

# THEIR XMAS TREE

Kriss Finds Everybody, from the Stars Down to the Dear Girlies, Whooping It Up 'Round the Tree and He Becomes Enthusiastic

And keep our hands at rest.  
Of course, they might be on your heart,  
But in your pockets is best.  
Please look at Me, the model man,  
Well groomed and dapper shod,  
A thousand Macy belles declare  
That I'm an actor god.

(There is a commotion in the crowd and a nurse takes Baby Faversham into the tea room to change his costume. Santa Claus in the meantime, with one hand on his coat over the precious photo of Cissy Cemetrica, smiles benignly.)

KRIS—It pleases me to think the presents are satisfactory, children; but may I inquire if there is a young lady— (A very old man in ragged clothing suddenly places his wrinkled hand on Santa's shoulder.)

JOEY JEFFERSON (as Rip Van Winkle)—Beg pardon, old chap, but may I have the pleasure of introducing you to some of those present? You see, I take this privilege because I have met you before, although you don't remember it, perhaps. It was in the Winter of '32, and I gave "Rip Van Winkle" at Esquimaux Villa. You had the third seat from the

possible, should be appropriately demure. Joey J. introduces them and Tiny Edna Wallace Hopper comes tripping forward.)

EDNA (singing)—  
We are Stars, every one of us, Stars, let me tell,

Each in a particular line;  
But it's nice for to head all the programmes as "Swell"

And the Stars have a privileged shine.  
If it chances you haven't a voice or a shape

Or a face that would count above par,  
Do not fret about that, for the adage stands pat,

That "A Manager Maketh the Star."

CHORUS

Stars! Stars! Stars! With your "Rep" soaring round about Mars

You can snap 'em up quick

If they don't watch the trick,

Oh, it's cute to be known as the Stars.

We illumine the skies of theatrical globes,  
And the up to date novel we make.

We are found on the turf with our coin and our robes,

And our claims have a money lined stake.

Do not fret if your hair is inclined to be red

And your voice sitting down at the bar,  
It is known far and wide by the cult that has tried

That "A Manager Maketh the Star."

Stars! Stars! Stars! Hit the rail on your own private cars,

It's a salaried cinch

When your creditors pinch—

Ship ahoy! for a cargo of Stars.

(Every one clamors at once to be introduced, and Santa Claus stuffs cornucopias into his ears to deaden the noise. He looks with pleading eyes over the assembly in the hope that he may find some one who resembles his photo, but it is futile. A very wee baby girl, with a Japanese doll in her arms, toddles up and there is a momentary lull in the storm.)

BLANCHE BATES—

Blanche had a lit-tle play,

"The Dar-ling of the Gods,"

She followed it to fame one day

For which the play-wright plods.

And now the cit-i-zens who try

To pur-chase seats relate

That they can only tickets buy

A year or two from date.

This simply proves Bel-as-co is

An Ang-ler of the "Fates,"

When out for fish he knows his biz

And has the proper Bates.

SANTA CLAUS (nervously)—I think I must go now.

It's getting late and promised to take a wax figure of Mrs.

Osborn around to the Eden Musee. Be-

fore I go would you be good enough to tell

me if there is a young lady here by the name of— (Another interruption.)

JOEY JEFFERSON—Nonsense; you are here for all night. What do you think

of this for a juvenile wonder? He likes

that new drum you sent him. (Energetic

lad comes marching by in a uniform, playing his new drum.)

SOUSA—

Rat-tat-tat rat-i-tat-tat! Music hath

charms for me,

And the tunes I write

Please the Way that's White,

Which is money on tap, you see.

Oh, rat-ti-ti-bum

I can make 'em hum

When I grapple and prance and stab;

For the folks declare

As I swipe the air

"It's a Sousa march, by grab!"

Rat-tle-te-plink. Rat-tle-te-plunk. Off

for the other side!

It's an easy trick

Just to wave a stick

(They could play if my hands were tied.)

Oh, rat-tle-te-plink,

And I have to wink

As I wiggle and warp and dab.

You can hear them say

As my fellows play

"That's a Sousa march, by grab!"

(The strains of melody have scarcely died out when the merry band makes a dash for Santa Claus, and he is rushed in the direction of the punch bowl. Here may follow a very pretty little bit of stage business. While colored lights are turned on, crowd may be seen telling Santa Claus not to "Renig." The opalescent drops of hot stuff scintillate and glow with a wealth of color on his venerable whiskers. Another bowl is brought out and another, and then Little Richard Mansfield runs out to the corner for a can of beer.)

KRIS (coming to front)—Whazer matter wish zer profession? Hoopla! And Cissy shays she'll take me home in her automobile—

(RED FIRE—SLOW CURTAIN.)

W. LIVINGSTON LARNED

To Sam Bernard.

front, orchestra, right side. Am I correct?

KRIS—Yes, I do recollect, but— (In a whisper.) Is that stunning blonde over there Miss Ci—

JOEY J.—I knew you would remember, and now for the introduction. This is little Jamie Hackett—now, Jamie, be a good boy or mama won't give you a three sheet portrait poster next season—and this is Willie Faversham. They feel out of place here, for the nurse forgot to bring their white gloves.

(The Little Misses Allen, Gilman, Bates and Barry—more shyly step to the front. Their costumes, if





NEW YORK NEWS

DEC 14



GRACE JENKINS  
VIOLINIST  
WITH SOUSA  
CASINO THEATER

LOWELL, MASS.

14 DEC

## SOUSA'S BAND

### One of the Best Concerts Ever Heard Here

Fully twelve hundred people braved the zero weather last night and piled into Huntington hall to see John Philip Sousa, the march king and his famous band. Sousa had not been in this city before for the past two years but his band has lost none of its sweetness, and if anything is better than when last here. Everyone present was delighted with the program and also the manner in which it was carried out, this being evident by the hearty applause given after each selection. After each selection on the program an encore was given, the latter consisting of some of Sousa's own compositions, such as "The Stars and Stripes," "Manhattan Beach," and others.

The grace and ease with which the great leader directed his band was the cause of much favorable comment, his movements and methods of beating time being very interesting to the spectators. Especially were his movements in directing "The Stars and Stripes" characteristic.

The band with its full strength of fifty musicians presented the following program:

Grand Russian Festival March.... "Slav"  
Trombone solo, "Love's Enchantment."  
Mr. Arthur Pryor.  
Suite, "Looking Upward" (new).... Sousa  
a. By the Light of the Polar Star.  
b. Under the Southern Cross.  
c. Mars and Venus.  
Soprano Solo, "Thou Brilliant Bird,"  
from "Pearl of Brazil"..... David  
Miss Estelle Liebbling.  
Flute obligato by Mr. D. A. Lyons.  
Nocturne, "Kammenoi Ostrow"  
Rubinstein  
Mosaic, "In the Realm of the Dance"  
Sousa  
a. Country Dance (new)..... Nevin  
b. March, "Imperial Edward" (new)  
Sousa  
Violin solo, "Saltarella"..... Papini  
Miss Grace Courtney Jenkins.  
Grand Galop de Concert, "Chase of the  
Lion"..... Kolling  
The program was rich in the march  
music for which Sousa is famous. The

Festival march and the Imperial march, the latter dedicated to King Edward, were rendered with grand volume and effect. In the latter the musicians with large wind instruments left their seats and lined across the platform front from which they sent forth the strains of the march with wonderful effect.

The trombone solo by Arthur Pryor was the best ever heard in Lowell, or perhaps in this country, as it is doubtful if he ever has an equal in his art.

But what the audience wanted was the Sousa compositions, and there were plenty of these—encores in addition to the regular numbers—and they had the fine swing and the smashing climaxes; and Sousa turned the melody by a turn of his finger, or a wave of his hand, or a nod of his head.

The soloists were also enjoyed and heartily encored, Miss Jenkins especially proving a favorite. Miss Liebbling sang "Thou Brilliant Bird" from "The Pearl of Brazil" with unusual forcefulness. This aria is a wonderful study in contrasts, yet in its closing measures it was impossible to distinguish between the flute and the voice notes in the obligato part. For encore she sang an exquisite "Nightingale" song by Alex. Alabieff, in which the trills were done delightfully. Miss Jenkins played a tricksome and fantastic "Saltarella" by Papini so well that she was compelled to give an encore. Simoniella's "Madrigale," which enabled her to prove a greater degree of appassionate than was possible in her first number.

NEW YORK N. Y. AMERICA

14 DEC

### SOUSA'S BAND AGAIN PLAYS AN 'AU REVOIR.'

John Philip Sousa and his band gave another "farewell" concert at the Casino Theatre last night. The soloists were Estelle Liebbling, soprano; Grace Courtney Jenkins, violin; and Arthur Pryor, trombone.

ROCHESTER, N. Y. UNION ADVERTISER

## THEATRICAL AMUSEMENTS

### Splendid Concert at Lyceum by Sousa's Band.

"Over Niagara Falls," a Thrilling  
Melodrama, Presented at the  
Baker Theater.

Excellent Bill of Vaudeville at Cook  
Opera House—Burlesquers at  
Empire.

The concert given at the Lyceum Theatre last night by Sousa and his band was perhaps the best concert ever given by that organization in this city. The audience, while only of fair size, was a thoroughly appreciative one, and what it lacked in numbers it more than made up in enthusiasm over the work of the famous conductor and his band. The concert was opened with Tschaiakowsky's "Grand Russian Festival March," and so enthusiastic was the audience over the work of the band in this that two encores were demanded and familiar Sousa compositions were rendered in response to them. Arthur Pryor followed with a trombone solo, "Love's Enchantment," one of his own compositions. The audience showed its appreciation of the trombone soloist's splendid work by encoring him. A group of three numbers, all Sousa's compositions, was next rendered by the band. "Under the Southern Cross" was easily the gem of the group and probably the gem of the evening's programme. A soprano solo, "Thou Brilliant Bird," from "Pearl of Brazil," was rendered with beautiful effect by Miss Estelle Liebbling, who has a wonderful voice over which she has remarkable control. The song was given with flute obligato by D. A. Lyons. Miss Liebbling was obliged to respond to an encore. "Kammenoi Ostrow," by Rubinstein, was next rendered by the band and in response to an encore "Nearer, My God, to Thee," was rendered in an inspiring manner, the soft tone of the chimes used being most effective. Following the intermission, "In the Realm of the Dance," by Sousa, founded on famous waltz themes, was rendered. Then came "Country Dance," a new composition by Sousa, and this was followed by "Imperial Edward," also by Sousa and dedicated to Edward VII. Miss Grace Jenkins gave a violin solo, "Souvenir Sorrento," and the band closed the concert with Kolling's "Chase of the Lion," a grand galop de concert.

SPRINGFIELD, MASS. NEWS

DE

Engine Stop Company was  
by the jury yesterday and a verdict  
for the defendant ordered.

### SOUSA CONCERT.

Evidently Sousa's friends are still loyal to him despite strong competition, for City hall was well filled last evening when the march king appeared in connection with his band. The rush of musical events did not interfere seriously with the attendance and the applause showed that the march king still holds his place in the affections of the people, although he seemed a bit tame after the appearance of the acrobatic Creature. The feature of the evening was a new march by Sousa, "Imperial Edward," in which trumpets and trombones had full sway. It was well received. The soloists were Estelle Liebbling, soprano; Grace Jenkins violin, and Arthur Pryor, trombone. All three were musical.

### SOUSA'S BAND DID NOT PLAY.

Audience Waited Over Two Hours for  
Instruments Which Did Not Come  
—Got Its Money Back.

Prof. John Philip Sousa and his band were expected at the Metropolis Theatre, Third Avenue and One Hundred and Forty-second Street, yesterday afternoon, and practically a full house did the expecting. Prof. John Philip Sousa and his band came at 2:30 o'clock, just when the audience was becoming impatient. The curtain remained intact for so long that all helped to swell the hand-clapping chorus, aided by shouts from the gallery.

At 3 o'clock Prof. Sousa stepped to the stage and announced that he and band were present, but that the instruments were not. A howl went up. He said the instruments were expected every minute. They were shipped, as he supposed, from New Haven with him and his band, but inquiry developed them as being "down town." The audience waited until 4 o'clock. There was not a sign of cymbal, triangle or otherwise, not a sign of a drum, nor of brass or wooden melody producers. At 5 o'clock the same conditions prevailed. The money taken in for tickets was refunded to an angry lot of patrons.



## TEDDY MARKS GIVES SPEECH AND CONCERT AT NEW YORK

Teddy Marks gave his first Sunday night concert at the New York Theatre last night, provided an excellent bill, gained the plaudits of his audience and responded with a typical Marks speech.

When Louis Wesley, who was one of the strongest hits on the bill, closed, with his act, the first part of the programme, the applause continued, and, after responding with several bows, the comedian gracefully led Marks before the footlights.

As Marks appeared, leaning a trifle to one side on account of the recent injury to his ribs, the applause spread from the orchestra to the gallery.

"I'm a little doctored," he said, "but still in the ring. I am glad you appreciate the performance. Every effort of mine has been directed towards delivering the goods, and I judge from your applause that I have succeeded."

"In order to please every one, I would like to have suggestions from any one about the making of my programme for the Sunday performances here, and whenever I receive a request from numerous people for a man, I promise that he will appear here, if we have to bring him in on a stretcher."

"I don't know it all and don't claim to; besides it doesn't make any difference what I like, because I am not here to see this show and amuse myself, but to manage it and amuse you. Now, if you people want anything that I can possibly get, you bet your life I'll provide it for you."

Every one applauded Teddy again, and the second part of the performance began. Margaret Ashton made a decisive hit in a new ballad entitled "In the Clare of Old Broadway," the chorus of which was printed on the satin programmes which Teddy presented as a souvenir to each lady in the audience.

In addition to Louis Wesley and Margaret Ashton, there were on the programme Maud Raymond, Dolan and Lenhart, Mable Fox, Joe Morris, Empire City Quartette, Crawford and Manning, The 4 Hills and Jordan and Crouch.

### Sousa and His Band.

Sousa and his band appeared at the Casino Theatre last evening for their second Sunday concert. They rendered an

excellent Sousa programme, well interspersed with carefully selected pieces from other composers and pleased the big audience.

At Carnegie Hall Creatore and his Italian military band competed with Sousa for popular favor in the afternoon. He rendered an excellent programme, closing with "The Star Spangled Banner" that brought the house to its feet. Later in the evening Creatore appeared at the West End Theatre.

In the afternoon Sousa appeared at the Metropolis Theatre and gave practically the same concert that he gave at the Casino in the evening.

At the Metropolis, in addition to others, there appeared The Russell Brothers, Duffy and Sawtelle and Duffy.

There were the usual concerts at Hurtig & Seamon's in the afternoon and evening, and next door, at the Harlem Opera House, a large audience applauded an excellent bill.

In addition to his concert at the New York Theatre, Ted Marks offered the following bill to his patrons at the American Theatre: Dolan and Lenhart, George W. Day, Gilson and Countess, Mr. and Mrs. A. Young, Mooney and Holbein, McAvoy and Patterson, Clark and Florette, Bancroft, Barlow and Nicholson and Henry and Gallot.

The other houses, including the New Star, Proctor's four theatres, the Circle, the Dewey, the Third Avenue and the Grand Opera House, also had large audiences.

## SOUSA COULDN'T PLA

HIS INSTRUMENTS WERE  
STALLED ON CONSOLIDATED.

The Audience Was Paid Back the Money Which Had Been Given For Tickets at the Box Office in Harlem.

New York, Dec. 15.—Snowdrift along the line of the New York, New Haven and Hartford railroad between here and Hartford, Conn., prevented John Philip Sousa and his band from giving the concert they intended in the Metropolis Theatre, in Harlem, yesterday. Their musical instruments were on a stalled train and did not arrive until late in the afternoon. Mr. Sousa gave his concert at the Casino, Broadway, last night, however, to a large and appreciative audience.

BOSTON, MASS.—BEACON

turn to New England. In such an event concerts will be given in the principal cities and towns, in conjunction with prominent vocal soloists. Mrs. Nichols has been meeting with great success in all the leading vaudeville theatres.

The severe weather interfered somewhat with the attendance at the "Grand Sousa Music Festival" at Tremont Temple this week, but on the whole the audiences were good, and those who went heard several very interesting novelties, including a Love Scene from Feuersnot by R. Strauss and Tchaikowsky's weird and thrilling symphonic ballad, Voyvode. Sousa's Imperial Edward March, a tremendous aggregation of multitudinous sound, was given at every performance. Mr. Arthur Pryor's trombone playing was exceptionally good; Miss Estelle Liebling, soprano, displayed a clever if somewhat florid technique; and Miss Grace Courtney Jenkins touched all hearts by her graceful and sympathetic violin playing. Sousa himself was in great form and conducted with all his accustomed verve and brilliancy.

NEW HAVEN, CT. — UNION.

long ago.

### SOUSA DELAYED.

Band's Instruments on Stalled Train from this City.

New York, Dec. 15.—Snowdrifts along the line of the New York, New Haven and Hartford railroad between here and New Haven, prevented John Philip Sousa and his band from giving the concert they intended in the Metropolis Theatre, in Harlem, yesterday. Their musical instruments were on the stalled train and did not arrive until late in the afternoon. Mr. Sousa gave his concert at the Casino, in Broadway, last night, however, to a large and appreciative audience.

Mr. Sousa and his musicians reached this city in the morning, but when the doors of the Metropolis theater were opened nothing had been heard of the instruments. A big audience, meanwhile, had filled the theater. Messages were sent to the railroad yard at 133d street and Harlem river, but there it was learned that the train on which the instruments were had been stalled in heavy snowdrifts.

Mr. Sousa and the members of his band appeared on the stage at 2 o'clock. The musicians were empty handed. Messengers were meantime speeding over Harlem and the Bronx on the quest for instruments, but their search was in vain. Mr. Sousa waited until 4 o'clock, and then made an address in which he regretted his inability to go on with the concert, as his musicians had no instruments, and it had not been possible to obtain substitute ones. Then everybody went to the box office and got his money back.

67. That was a day

A primary election law, constructed on practical and honest lines, is one of the state's crying needs.

### SOUSA AND HIS BAND.

All There, but Instruments All Gone.  
(New York Times, Monday.)

Professor John Philip Sousa and his band were expected at the Metropolitan Theater, Third avenue and One Hundred and Forty-second street, yesterday afternoon, and practically a full house did the expecting. Professor John Philip Sousa and his band came at 2:30 o'clock, just when the audience was becoming impatient. The curtain remained intact for so long that all helped to swell the hand-clapping chorus, aided by shouts from the gallery. At 3 o'clock Professor Sousa stepped to the stage and announced that he and band were present, but that the instruments were not. A howl went up. He said the instruments were expected every minute. They were shipped, as he supposed, from New Haven with him and his band, but inquiry developed them as being "down town." The audience waited until 4 o'clock. There was not a sign of cymbal, tinkling or otherwise, not a sign of a drum, nor of brass or wooden melody producers. At 5 o'clock the same conditions prevailed. The money taken in for tickets was refunded to an angry lot of patrons.

NEW YORK MORNING SUN.

come, as she sings "La Dancin' and had appeared on Saturday in "Traviata."

### SOUSA'S BAND COULDN'T PLAY.

Bronx Concert Given Up Because the Instruments Didn't Come.

Sousa and his band were to have given a concert at the Metropolis Theatre in The Bronx yesterday afternoon, but the band instruments didn't arrive in time from New Haven, where Sousa last appeared.

An audience which filled the theatre waited until 5 P. M. for the missing instruments. At that time Leader Sousa told what the trouble was and ticket holders got their money back.

### ACCEPTABLE GIFT FOR SOUSA.

If any admirer of the March King, John Philip Sousa, wishes to give him a Christmas present that he will thoroughly appreciate, procure for him a hair restorer. On the top of the bandmaster's head is a tiny bald spot, which, without doubt, is the cause of much keen grief to the composer and leader. At the Sunday night concerts now being given at the Casino Mr. Sousa betrays the emotion he feels over this threatened baldness by not infrequently stopping in the midst of his baton swinging to feel the tiny polished spot. During the softer passages he rubs it tenderly; during the forte movements he passes his hand over it briskly in a rotary movement. Inasmuch as the back of Mr. Sousa's head is more often turned toward the audience than his face, he will find it difficult to deceive the great public much longer unless he follows the method approved by Dr. Hopper.



## SOUSA GIVES HIS FAREWELL CONCERT

Spirit of Music and Performance Are Distinct, and Leader's Compositions Are Rendered Capitally.

### OTHER SUNDAY CONCERT BILLS

Sousa gave his farewell concert at the Casino Theatre last night before his contemplated European tour. The spirit of the music and the performance were distinctly Sousaesque, and a number of the popular leader's compositions were rendered as they are never rendered by any other musical organization.

Anna E. Otten, the young violiniste, played and the applause that marked her efforts much have been highly encouraging. Despite the unpleasant weather a large audience was present, and when Sousa gave his final bow and made his exit he was given a volley of applause that should continue to ring in his ears until he gives his next farewell performance.

## NEW YORK HERALD.

### SOUSA'S MUSIC IS ENJOYED.

Others' Compositions Applauded so as to Hear the Composer's Own Marches.

To the audience at the Casino last night there was no musical god but Sousa, and his band was his prophet. The names of Mascagni, Saint-Saëns, Sullivan and other composers appeared on the programme, but the selections from their works rendered served but to lead up to Sousa marches, everything being religiously applauded so that some one or other of the conductor's compositions could be given as an encore.

Miss Estelle Lieblich contributed two songs and Miss Anna E. Otten a couple of violin solos to the programme.

## NEW YORK MORNING SUN.

14

DE 22 1907

He regards himself as ill-treated. He is receiving serious consideration in England. He never got it here. He ought to be able to make his own deduction from those two facts.

Sousa has engaged Maud Powell. Well, it is a good thing that some one has engaged her. Sousa's press agent describes

## NEW YORK, N. Y. - AMERICA.

DE 22 1907

An order for two more bottles of ginger and a pound of soda crackers. Then she held high revel in the flat.

## OOMPAH SOUSA STORMS CASINO

Brass Wins the House Without Much Difficulty—Famous Marches Catch Crowd.

Sousa's Band again marched triumphantly into the Casino last night and took the house by storm. All the famous marches were rendered. When "America" was played the audience rose and cheered vociferously.

Sousa is undoubtedly a winner on Broadway—on Sunday.

Anna E. Otten, violinist, and Estelle Lieblich, soprano, were the soloists.



## SOUSA AND BAND SAFELY LAUNCHED

They Depart for England on a World Tour of Many Months.

Don't stand like that with legs. The Matinee Girls' god. A bunch of fuzz like that. That trailed the blooming. Now how would I in wool and And mauls would only see. The cut they have demureness. And shave those faces off. If I were you I'd get an ax. The Matinee Girls' god. For you will note that tailors. My Christmas-legend. This hint is but a kindly one. Some cloth less antique. Just a Few of 'Em.

y launched yesterday. s manager, Press agents, d for South- is. It will all have ap- again enter-

a, but for a several of hind. Cupid, rinks of late uld not con- them for id not want Some posi- a skirmished ctorially filled



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NEW YORK MORNING SUN.

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gards himself as ill-treated. ceiving serious consideration in England. He never got it here. He ought to be able to make his own deduction from those two facts.

Sousa has engaged Maud Powell. Well, it is a good thing that some one has engaged her. Sousa's press agent describes her as the greatest woman violinist. Not having heard every woman violinist in the world, we do not know whether she is or not, but she is great enough. She ought to be heard often.

When she was in England, where they properly adore that sterling artist Lady Halle, she was praised most cordially and awarded a seat among the queens of art.

Here in her own city she is prized by the few who know what high art is, but she is not given opportunities to be heard. Instead, children and pigmies are imported from abroad. This sort of thing crowds the sensitive soul with a dull weariness.

## SOUSA AND BAND SAFELY LAUNCHED

They Depart for England on a World Tour of Many Months.

Sousa and his band got safely launched on their tour around the world yesterday. With sixty-eight men, a business manager, a private secretary and two press agents, the bewhiskered bandsman sailed for Southampton on the steamer St. Louis. It will be many months and they will have appeared in many lands before again entertaining an American audience.

A full band went with Sousa, but for a couple of days it looked as if several of the musicians would be left behind. Cupid has been invading the band ranks of late and several of the brides would not consent to their husbands leaving them for so long a period. The men did not want to go without their spouses. Some positively refused to leave. Sousa skirmished about, however, and satisfactorily filled the vacant places.

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That Way  
Breaking  
out of its  
Are Back



# ACTORS GATHER AROUND

**Cissy Cemetrical's Photograph Entices Kris Kringle from His Home and Leads Him a Merry Chase for the Elusive Original**

TITLE—Within Glimmer of Christmas.  
PLACE—Any Civilized Section.  
CAST OF CHARACTERS—Why Give It—They Need No Introduction.

## SCENE I.

A Rough Log Cabin Built by Santa Claus in the Wilderness—Gentleman in Blue White Whiskers is Discovered Sitting at a Modern Writing Desk—Letters Strown Around Freely and a Self-Portrait Secretary Opening Them with a Pair of Curling Tongs.

**KRIS KRINGLE** (sniffing grimly)—Listen (in the language of our immortal Kib) how is this year's stock of automobiles, Soc? My morning mail from New York, Southside Row, West, is enough to warm the heart of a ginger bread dog. Have Sara get out my new linen duster and that red tie. I have an invitation to spend Christmas Eve with certain young women in the theatrical profession.

(Reads)—  
Dear Santa Claus, sweet Santa Claus:  
Is etiquette upset  
Or any of the other hows  
That form our social code,  
If I should write a line to you  
And drink a shag to wine to you  
And call you "Muzzer's Pet?"  
We rent a little actor flat and have our  
little fun;  
The girls work very hard at that to keep  
the wolf from  
So I have ventured, Santa, just to send  
a wish or two—  
It voices all the other wants and we can  
make them do.

And now to business, if you please. The  
girls we want this year  
Are NOT extravagant. Say, these would  
bring us Xmas cheer.  
A liberal, unstinted, amber tinted  
string o' pearls;  
A bolster and a cushion full of wine;  
A variegated obsequious chap to blow  
the girls  
And a rosy little cozy place to dine;  
Add a dress of silk and satin,  
Or a cloak to sit and chat in,  
And a sock that's done in dollar marks  
and seals.

But I want a horseless carriage  
With a duke to dupe in marriage,  
So that he may buy the stuff that turns  
the wheels.  
The milliner has offers that your coffers  
might deny;  
But I want a dozen bonnets, if you  
please.  
All the towers filled with flowers on the  
avenue, pray buy,  
For they make us bow and beg them on  
our knees.  
Don't forget the bonbons, Nicky,  
With your pudgy fingers sticky  
(If he only had a book on Wall Street  
deals).

But connect my horseless carriage  
With that duke I want in marriage,  
And we'll make the chorus business turn  
the wheels.

All the girls send love and greetings,  
We will warm you up a bit. Tea lu lu,  
old Fuzzy Whiskers.

Yours, with hope,  
**THE CHORUS BUNCH.**  
Per C. C.

**SEC**—Mark me, sir, if you get tangled  
up with a bunch of chorus girls you will  
be selling your automobile and mortgag-  
ing your home to get home to open wine be-  
fore 6 o'clock. What would Childhood say  
if they could catch sight of you, sir, an-  
chored to a hammock in the early dawn  
with your whiskers tied up like a Summer  
resort hammock? They have no respect  
for age in Southsideville, for experience  
teaches them that years of discretion are  
marked by horizontal white lines, and the  
fewer the better the better the man.

**KRIS**—On to London with your idle  
prate of ministerial things. A man needs  
some recreation after painting the stripes  
on three thousand four hundred toy  
zebras.

**SEC**—That is pick up compared with  
painting the town, sir. With one you put  
the stripes on the town; with the other—on  
myself. You won't be painting the town  
cellency, will you? You won't be painting  
zebras at 5.30 in the morning, and the  
stripes were people at that. Do you still  
persist, sir?

**KRIS** (opening a little package and  
taking out something)—Doubly so. See,  
how is that? (He holds aloft the photo-  
graph of a very stunning girl in fancy  
costume.) Cissy Cemetrical—that's her  
name. Back up my auto, Sec—and Sec,  
put another crate of bank notes under the  
dashboard. Some stylish color of green,  
now mind you. I'm an old man, Sec, but  
I don't have to be pushed off the platform  
by a passing freight to know what it  
means when a chorus girl sends me her  
photograph.

(Secretary is seen subtly venturing his way outward)

\*\*\*\*\*  
**To Blanche Ring.**

between a row of hand painted neckties and home-  
made slippers. Curtain slowly descends as Santa  
Claus grows with loving abstraction at the photo  
of his charmer. It might be well to slightly darken  
the stage—they always do—and the church choir may  
sing some appropriate ditties.)

## SCENE II.

Interior of Immense Hall—Gigantic Tree Occupies  
Centre, and Around This a Merry Band is Gath-  
ered—Door at Side Opens Softly and Santa Claus  
Comes in Looking Rather Confused.

**KRIS**—I've been to the flats mention-  
ed, but every one seems to have flown. The  
janitor at the last one suggested that I  
run over here, and, by jinks, I guess this  
explains it. A sort of holiday ball? I  
wonder if I shall find Her here? (He  
slinks along the wall unnoticed and con-  
ceals himself behind a screen.)

**OPENING CHORUS:**  
We have asked to be remembered by the  
one who has in stock  
All the goodies of the holly berry time;  
And the dear old whiskered cuss threw  
a jolly wink at us,  
For to say he knew us of course would  
be a crime.  
Set the merry bowl to flowing,  
For our appetites are growing.



Here They Are

Brother Applejack is glowing with de-  
light:

We who spend our days in acting  
Cannot be at all exacting.  
And we're "On Again" for keeps to-mor-  
row night.

(A very pretty blonde in abbreviated skirts trips  
over Kris as she swings gaily around the chair be-  
hind which he is concealed—she recognizes him and  
drags him out into the crowd by his whiskers.)

**THE GIRL** (sincerely):  
Why, here is Mr. Santa Claus, the jolly  
Mr. Santa Claus.  
I found him there sitting in the dark.

You bashful old kind hearted one, you  
and apple tarted one.

Come out with us and have a little lar-  
**KRIS**—I fixed up these little presents  
for you; had no idea my secretary had or-  
dered them all put on one tree. I am de-  
lighted to meet the profession. By the  
way, may I ask if there is a young  
woman you named— (He is interrupted  
by Baby Faversham, who sings the fol-  
lowing lines):

**FAVERSHAM**—  
What have we here? A chappie lad  
In garments most unique.  
It would be better if he had

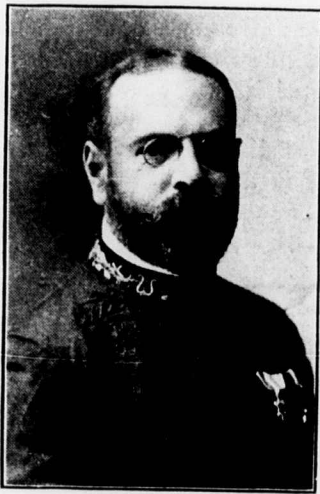


## NEW YORK MUSICAL COURIER.

11 DEC 24 1903

## SOUSA'S FAREWELL.

**A**T the Casino on Sunday evening Sousa and his band gave their farewell concert before sailing for Europe. There was unbridled enthusiasm in the house, and the scene must have warmed the cockles of Mr. Sousa's heart, accustomed though he is to demonstrative welcome everywhere. The regular numbers on the program interest the musician while the march encores please the public. In both departments of music Sousa is a master. Indeed it is this ability to meet all demands, from the popular to the classical, that has enabled the distinguished composer and leader to achieve his present universal popularity. In numbers by Mascagni, Sullivan and Saint-Saëns Sousa was at his best on Sunday. He con-



JOHN PHILIP SOUSA.

ducted with clear musical insight, but his readings never became pedantic. He always knows how to retain proper orchestral balance. The soloists were Miss Anna E. Otten, violinist, and Estelle Liebbling, the coloratura soprano. Miss Liebbling sang with spirit and brilliancy a new valse, "Felicità," by Arditi. She was heartily endorsed. Miss Otten has a pure tone and reliable technic. Sousa was given an ovation after the last number on the program. His well wishers are legion.

## NEW YORK EVENING JOURNAL

14 DEC 24 1903

## SOUSA SAILS AWAY

Takes His Band on the St. Louis Today for a Continental Tour.

John Philip Sousa and his band sailed today for Southampton on the American Line steamship St. Louis. They will be abroad until the first of May. The first concert will be given in the Queen's Hall, London, on January 12. A tour of the provinces and the Continent will follow.

Rear Admiral Frederick Rodgers, recently in command of the China station, also sailed on the St. Louis. He goes abroad to join his family in Paris. He will return in three months and will take command at the Brooklyn Navy Yard. Others sailing were Lieutenant Colonel Herbert M. Campbell, Mrs. Sousa, Captain R. Eoff and Dr. L. F. Psotta.

From Wm. W. [unclear]  
Address Hotel [unclear]  
Date DEC 28 1903

**JOHN PHILIP SOUSA** and his company are on the other side for a few weeks' cruise. Colonel Sousa is a big gun across the blue Atlantic, and is coining money. Well, a fair exchange is no robbery. Foreign artists visit America to gather in the ducats. The American band master believes in reciprocity.

## NEW YORK MORNING TELEGRAPH.

DEC 28 1903

"You may as well go about to ice with fanning in his

Sousa will write a new march, entitled "My Farewell," perhaps.

The Earl of Rosslyn lost \$1,550 in the cabin of a transatlantic steamer. Probably his lordship was playing by system.

From NASHVILLE, TENN.  
Address NASHVILLE, TENN.  
Date JAN 1 - 1903

## SOUSA ON BELATED STEAMER.

SOUTHAMPTON, Jan. 1.—The American liner St. Louis, which was due yesterday evening, has not yet arrived. Among the notables aboard is John Philip Sousa, the band leader.

From WASHINGTON, D. C.  
Address WASHINGTON, D. C.  
Date JAN 1 - 1903

ST. LOUIS NOT SIGHTED  
AND LONDON WORRIES

1884.

Sousa's Band, Aboard Ship,  
Billed to Appear Tonight.

LONDON, Jan. 1.—The "Pall Mall Gazette" says there is some concern over the non-arrival of the American Line steamship St. Louis. It was expected that she would be sighted last night, but nothing has yet been heard of her.

Sousa's band, which is on board, is booked for three nights at Queen's Hall, London, beginning tonight.

NEW YORK, Jan. 1.—The American liner St. Louis cleared the bar here at noon on December 24.

From STAR  
Address CINCINNATI, O.  
Date JAN 2 - 1903

## SOUSA AND HIS BAND ARRIVE AT SOUTHAMPTON.

SOUTHAMPTON, January 2.—The American line steamer St. Louis, from New York December 24, arrived here at about 6 o'clock this morning having been delayed by bad weather. Sousa and his band, who were passengers on the St. Louis, will have their opening performance in London tonight.

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 special company was organized in Philadelphia to play the famous Gilbert-Sullivan opera. The members were chosen from various famous church choirs, and the company was, in consequence, known as "the Church 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 J. C. Williamson produced "Pinafore" in Australia it was Sousa's orchestration that he used.

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

## BALTIMORE SUN.

16 DEC 25 1903

## Sousa And His Band Sail.

John Philip Sousa and his band of 50 pieces sailed for Southampton this morning on the American Line steamship St. Louis. The band will be abroad until next May. Their first concert will be given in the Queen's Hall, London, on January 12. A tour of Great Britain and the Continent will follow.

## Slayer Of Mr. Fish Gets 10 Years.

Thomas J. Sharkey, the private detective who was indicted for manslaughter in the second degree for having killed Nicholas Fish, the banker, on September 27, was today sentenced to State's prison for 10 years. He will appeal the case.

Baltimoreans At Hotels.

Astor-Ten [unclear]



# Estelle Liebling With Sousa.

**Estelle Liebling, the coloratura soprano, has just finished with Sousa and his Band their twelfth Transcontinental tour. Miss Liebling left New York in August and has since then sung at 197 concerts. On the strength of her great success the singer was engaged for Sousa's European tour, and today, December 24, she will sail for London with the organization. Special concerts are to be given before King Edward, President Loubet and Emperor William. At random some short excerpts are selected from Estelle Liebling's recent American press notices and herewith appended:**

Golden voiced Estelle Liebling has been heard in Pittsburg. The New Exposition management promised its patrons a vocal star of first magnitude, and the tens of thousands who have been spell-bound by the perfection of her vocal powers since Wednesday evening are a unit in declaring that faith has more than been kept with the public. Music Hall was again jammed last night when she appeared to sing the famous Bell Song from "Lakmé." Rapturous applause brought as encore "Die Nachtigall," in which she revealed new beauties of her marvelous voice. —Pittsburg Press.

She achieved a notable triumph. —New York World.

Miss Liebling took Exposition patrons by storm. Her singing conjured up visions of the great Sembrich, Melba and Eames. Estelle Liebling is a superb artist, with a voice that reaches with ease high F sharp, and has a quality that absolutely ravishes throughout the entire compass. —Pittsburg Press.

Estelle Liebling is one of the world's really great coloratura sopranos. —Pittsburg Presbyterian.

Miss Estelle Liebling sang "Thou Brilliant Bird," from "The Pearl of Brazil," with unusual forcefulness. This aria is a wonderful study in contrasts, yet in its closing measures it was impossible to distinguish between the flute and voice notes in the obligato part. For encore she sang an exquisite "Nightingale Song," by Alabiotti, in which the trills were done delightfully. —Boston Globe.

Miss Estelle Liebling's singing of the Mad Scene from "Lucia" with the flute obligato was exquisitely sweet. The trills and broken cadences were delicately given, the flute and voice in perfect harmony. Miss Liebling displayed unusual repression in her art. She keeps her velvet tones down to the soft shading of the music and is never guilty of striving for effect. —San Francisco Bulletin.

Estelle Liebling scored a tremendous hit. —New York Evening Journal.

The addition of Miss Estelle Liebling to Mr. Sousa's forces has proven a master stroke that apparently has been appreciated to the full by the 50,000 people who for the past four nights have crowded Music Hall to suffocation. The applause accorded her last evening for her superb work in the Mad Scene from "Lucia" was indeed an eloquent testimonial of the impression her singing has made upon Pittsburg hearts. Her encore number, "The Nightingale," brought such applause as is seldom heard in any concert hall the world over. —Pittsburg Post.

Miss Liebling, the soprano soloist, proved a delight to her hearers. She has perfect enunciation, a strong and absolutely certain voice, without a note of hesitation in it, with no effortfulness discernible, and with power to touch the sympathies. It is graced by the charm of a fine style—in fact, we have heard very few sopranos as brilliant as this one who were equally suited for the concert stage. The quality of her voice is fine, it is rich, carrying and with no perceptible thinness. The very long and intricate "Thou Brilliant Bird" was sustained to the last note with perfect ease and unbroken enthusiasm. The effect of the number was wonderful. —Sacramento Record-Union.

Miss Estelle Liebling, the soprano, was a delight. Prepossessing personally, she completed her conquest of her audiences with brilliant renditions of her solos. —Cleveland Leader.

In Estelle Liebling was presented a high soprano splendidly equipped for the concert stage. She sang "Thou Brilliant Bird," from David's "Pearl of Brazil," as it has not been sung in Rochester since Marie Decca sang it here in the days when Sousa appeared at the head of the United States Marine Band. Miss Liebling's voice is of tremendous range, clear and pure and simply ideal in its execution of the brilliant passages in altissimo that formed the chief part of her selections last evening. It is a treat to hear this singer conclude a brilliant and lengthy cadenza absolutely true to key. That is something some singers never learn to do. —Rochester Herald.

Miss Liebling has a remarkably sympathetic voice of wide range and exquisite clearness. —New York Dramatic Mirror.

Miss Estelle Liebling won resounding applause for her song, the famous Mad Scene from "Lucia." Miss Liebling is graced with a soprano voice of fine quality. She has all the range that is necessary for opera. —San Francisco Call.

She has a voice of velvety quality. Her singing is marked by exquisite care and technical excellence, and it is difficult to find a

more faultily taken. Her encore was equally charming, revealing Miss Liebling to be a true artist. —San Francisco Evening Bulletin.

Exceptionally sweet soprano voice, with high tones clear as crystal. —Tucson (Vixen) Citizen.

Estelle Liebling's voice is a rich and well trained dramatic soprano. While Miss Liebling's voice is distinctively dramatic in character, her selections were coloratura. They included the Mad Song from "Lucia" and Ophelia's Song in "Hamlet." Miss Liebling's training has been extremely good, hence her really excellent execution of the staccato runs and brilliant high tones in these compositions. —St. Paul Dispatch.

Miss Estelle Liebling rendered "Thou Brilliant Bird," from "The Pearl of Brazil." This number is an aria giving exquisite oppor-

of Brazil," was admirably rendered and she was enthusiastically recalled. —Milwaukee News.

A soprano solo was rendered with beautiful effect by Miss Estelle Liebling, who has a wonderful voice, over which she has remarkable control. —Rochester Union.

Miss Estelle Liebling, soprano, sang Sousa's "Maid of the Meadow," filled with vocal gymnastics, which the singer took with confidence and extreme skill. Her voice is remarkably pure. —Chicago Inter-Ocean.

The story of last night's concert would be but half told without reference to Miss Estelle Liebling, the solo artist of the evening. She has the artistic temperament, is magnetic, is endowed with a pure soprano voice of exceptional range and adequate power and is blessed with a most attractive stage presence. In her singing she displayed warmth, refinement and finesse. No singer who has appeared in Indianapolis for many seasons has more easily and completely captivated her audience. —Indianapolis Sentinel.

Miss Estelle Liebling is a coloratura soprano with a high, true and even voice, capable of brilliant execution, well trained and thoroughly at command. She was recalled so insistently after singing Sousa's "Maid of the Meadow" that bowing thanks would not serve. She had to sing again. —Chicago Chronicle.

Estelle Liebling is established. She is without doubt one of the sweetest sopranos on the stage today and has had the finest of culture. —Butte (Mont.) Inter-Mountain.

Miss Liebling's voice and artistic powers grow with repeated hearings, and enthusiastic as was her first reception it has been paled by the ovations tendered her since. Her technique and intonation are flawless, while the quality of her voice is of that rich yet penetrating quality that fairly eats its way into the heart and sets it all aflame. —Pittsburg Post.

Estelle Liebling revealed a voice of remarkable cultivation and flute-like quality in its upper register. —Denver Republican.

Miss Estelle Liebling was heard in the "Indian Bell Song," from Delibes' "Lakmé," and "Thou Brilliant Bird," from David's "Pearl of Brazil," which revealed a soprano voice of beautiful quality, very flexible and of remarkable range and tonal purity. She is an adept at coloratura work, and her staccato is exceptionally limpid and brilliant. —Louisville Commercial.

Of the soloists, Estelle Liebling, the soprano, made a distinct sensation. Her voice has an almost perfect clearness and purity. —Des Moines Register.

The feature of the program was the soprano, who, besides showing a well cultivated, fresh and musical voice, also evinced the rarer quality of a distinct and clear enunciation. —Los Angeles Herald.

Mr. Sousa's chief soloist this season is Miss Liebling. She has a clear, high soprano, capable of very beautiful modulations within a large range. —Kansas City Times.

Estelle Liebling is the best soprano that has ever accompanied the band. She has a voice of great power and range, flexible in coloratura and under perfect control. Her performance was brilliant. —Providence (R. I.) Journal.

Estelle Liebling has a pure, sweet, high voice, with an apparently limitless upper register. Her very highest notes are sweet and pure musical tones—neither shrieks nor whistles—and she produces them so effortlessly as to suggest an impression that the only reason she doesn't go a couple of octaves higher is the fact that the composer hasn't written any higher notes for her to sing. She sang against a flute obligato and triumphantly passed that test of correct intonation. She pleased the audience greatly. No number on the program was more heartily applauded than the soprano solo. —Rochester Democrat.

Estelle Liebling's voice is all gold. —Pittsburg Chronicle and Telegraph.

Estelle Liebling, the soprano, has a remarkably sympathetic coloratura soprano voice of wide range and a most exquisite bell like clearness. She sang a selection from Delibes' "Lakmé" and the superb "Thou Brilliant Bird," from the "Pearl of Brazil," which revealed the rare quality of her higher notes. —Baltimore Herald.



ESTELLE LIEBLING.

unities. Miss Liebling possesses a flexible voice of great range, and she met every demand, her coloring of the work being perfect. —Boston Traveller.

Miss Liebling's voice entranced her listeners, her echo of the flute obligato revealing a nightingale in sweetness of melody. —Quincy (Ill.) Journal.

Her voice was of magnificent quality, pure, vibrant and sweet, with a peculiar flute like quality that was especially noticeable in the many pianissimo passages. It showed remarkable carrying power, even the faintest notes and the lowest tones being distinctly heard at the extreme corners of the large hall. —Pittsburg Times.

Miss Estelle Liebling, of New York, is one of the most finished coloratura sopranos of the present day. Miss Liebling's first appearance on Wednesday evening last recorded a triumph that was little short of sensational. The ravishing beauty of her voice in every register, her faultless execution, her perfect intonation and her temperamental interpretations won the complete sympathy and devotion of her audience. —Pittsburg Index.

A remarkable voice of great facility and range. —Chicago Daily News.

Miss Estelle Liebling demonstrated the possession of a wonderfully clear and well modulated voice, which she evidently knows how to use. Her soprano solo, "Thou Brilliant Bird," from "The Pearl



18

## SOUSA'S TRIUMPHAL TOUR.

**J**OHAN PHILLIP SOUSA today stands at the pinnacle of popularity. His rise was extraordinary and his lasting success is phenomenal. His whole career has never been duplicated in the history of music. There is not a civilized spot on the globe today where the man Sousa and his melodies are unknown. Strictly speaking, this is more than can be said of Beethoven.

This morning Sousa and his band will sail for Europe. They are no strangers there. Our American composer made a sensation abroad some years ago, and has always repeated it on his later tours through the Old World. The coming of Sousa to any English or Continental city is always regarded there as one of the chief musical events of the season. This winter's foreign tour will open in Queen's Hall, London, on January 2, and will then continue for four months through England, Ireland, Wales and the Continent. Concerts have been arranged to take place before several royal personages.

The twelfth American Transcontinental tour of Sousa and his band was a huge financial success. Everywhere the records for receipts were broken. The business done on the Pacific Coast was sensational. One week alone netted over \$17,000. In the month of November the band played forty-eight towns and gave fifty performances.

Anybody conversant with the business side of Sousa's enterprise knows how much of its great success the band owes to the untiring energy and keen judgement of Frank G. Christianer, the manager in chief. Mr. Christianer is nearly always on the road, and when he is not making two dates per day, he is buying special trains, chartering ferryboats or leasing hotels. Following is a complete list of the cities and towns visited on the recent tour:

## SEPTEMBER.

June 28 to September 1, Atlantic City, N. J.  
 Tuesday, 2d, Hagerstown, Md., matinee, and Winchester, Va., evening.  
 Wednesday, 3d, to Tuesday, 16th, Pittsburg, Pa., matinee and evening.  
 Wednesday, 17th, and Tuesday, 18th, Indianapolis, Ind., matinee and evening.  
 Friday, 19th, Bloomington, Ill., matinee, and Peoria, Ill., evening.  
 Saturday, 20th, Peoria, Ill., matinee and evening.  
 Sunday, 21st, Peoria, Ill., evening.  
 Monday, 22d, Abingdon, Ill., matinee, and Galesburg, Ill., evening.  
 Tuesday, 23d, Streator, Ill., matinee, and Joliet, Ill., evening.  
 Wednesday, 24th, Ottawa, Ill., matinee, and Aurora, Ill., evening.  
 Thursday, 25th, Milwaukee, Wis., matinee and evening.  
 Friday, 26th, Chicago, Ill., evening.  
 Saturday, 27th, Chicago, Ill., matinee and evening.  
 Sunday, 28th, Chicago, Ill., evening.  
 Monday, 29th, Clinton, Ia., matinee.  
 Monday, 29th, Dubuque, Ia., evening.  
 Tuesday, 30th, Prairie du Chien, Wis., matinee.  
 Tuesday, 30th, La Crosse, Wis., evening.

## OCTOBER.

Wednesday, 1st, St. Paul, Minn., matinee and evening.  
 Thursday, 2d, Minneapolis, Minn., matinee and evening.  
 Friday, 3d, Jamestown, N. Dak., matinee, and Bismarck, N. Dak., evening.  
 Saturday, 4th, Billings, Mon., matinee, and Livingston, Mon., evening.  
 Sunday, 5th, Bozeman, Mon., matinee, and Helena, Mon., evening.  
 Monday, 6th, Butte, Mon., matinee and evening.  
 Tuesday, 7th, Spokane, Wash., matinee and evening.  
 Wednesday, 8th, Tacoma, Wash., matinee and evening.  
 Thursday, 9th, Seattle, Wash., matinee and evening.  
 Friday, 10th, Portland, Ore., matinee and evening.  
 Saturday, 11th, Albany, Ore., matinee, and Salem, Ore., evening.  
 Sunday, 12th, en route.  
 Monday, 13th, Marysville, Cal., matinee, and Sacramento, Cal., evening.  
 Tuesday, 14th, Sacramento, Cal., matinee, and Stockton, Cal., evening.  
 Wednesday, 15th, Oakland, Cal., matinee and evening.  
 Thursday, 16th, San Jose, Cal., matinee and evening.

## THE MUSICAL COURIER.

Friday, 17th, San Francisco, Cal., matinee and evening.  
 Saturday, 18th, San Francisco, Cal., matinee and evening.  
 Sunday, 19th, San Francisco, Cal., matinee and evening.  
 Monday, 20th, San Luis Obispo, Cal., evening.  
 Tuesday, 21st, Ventura, Cal., matinee, and Santa Barbara, Cal., evening.  
 Wednesday, 22d, Redlands, Cal., matinee, and Riverside, Cal., evening.  
 Thursday, 23d, Santa Ana, Cal., matinee, and Los Angeles, Cal., evening.  
 Friday, 24th, Los Angeles, Cal., matinee and evening.  
 Saturday, 25th, Los Angeles, Cal., matinee and evening.  
 Sunday, 26th, en route.  
 Monday, 27th, Phoenix, Ariz., matinee and evening.  
 Tuesday, 28th, Tucson, Ariz., matinee and evening.  
 Wednesday, 29th, El Paso, Tex., matinee and evening.  
 Thursday, 30th, Albuquerque, N. M., matinee, and Santa Fe, N. M., evening.  
 Friday, 31st, Trinidad, Col., matinee, and La Junta, Col., evening.

## NOVEMBER.

Saturday, 1st, Denver, Col., matinee and evening.  
 Sunday, 2d, Denver, Col., matinee and evening.  
 Monday, 3d, Victor, Col., matinee and Cripple Creek, Col., evening.  
 Tuesday, 4th, Colorado Springs, Col., matinee and evening.  
 Wednesday, 5th, Canon City, Col., matinee, and Pueblo, Col., evening.  
 Thursday, 6th, Hutchinson, Kan., matinee, and Wichita, Kan., evening.  
 Friday, 7th, Strong City, Kan., matinee, and Topeka, Kan., evening.  
 Saturday, 8th, Lawrence, Kan., matinee, and Ottawa, Kan., evening.  
 Sunday, 9th, Kansas City, Mo., matinee and evening.  
 Monday, 10th, Richmond, Mo., matinee, and St. Joseph, Mo., evening.  
 Tuesday, 11th, Osceola, Ia., matinee, and Des Moines, Ia., evening.  
 Wednesday, 12th, Oskaloosa, Ia., matinee, and Ottumwa, Ia., evening.  
 Thursday, 13th, Washington, Ia., matinee, and Rock Island, Ill., evening.  
 Friday, 14th, Monmouth, Ill., matinee, and Burlington, Ill., evening.  
 Saturday, 15th, Keokuk, Ia., matinee, and Quincy, Ill., evening.  
 Sunday, 16th, Springfield, Ill., matinee, and Decatur, Ill., evening.  
 Monday, 17th, Anna, Ill., matinee, and Cairo, Ill., evening.  
 Tuesday, 18th, Fulton, Ky., matinee, and Paducah, Ky., evening.  
 Wednesday, 19th, Louisville, Ky., matinee and evening.  
 Thursday, 20th, Cincinnati, Ohio, matinee and evening.  
 Friday, 21st, Springfield, Ohio, matinee, and Columbus, Ohio, evening.  
 Saturday, 22d, Cleveland, Ohio, matinee and evening.  
 Sunday, 23d, Buffalo, N. Y., evening.  
 Monday, 24th, Lockport, N. Y., matinee, and Rochester, N. Y., evening.  
 Tuesday, 25th, Penn Yan, N. Y., matinee, and Elmira, N. Y., evening.  
 Wednesday, 26th, Lock Haven, Pa., matinee, and Williamsport, Pa., evening.  
 Thursday, 27th, Baltimore, Md., matinee and evening.  
 Friday, 28th, Washington, D. C., evening.  
 Saturday, 29th, Elizabeth, N. J., matinee, and Orange, N. J., evening.  
 Sunday, 30th, New York, N. Y., matinee, and evening.

## DECEMBER.

Monday, 1st, Paterson, N. J., evening.  
 Tuesday, 2d, Poughkeepsie, N. Y., matinee, and Troy, N. Y., evening.  
 Wednesday, 3d, Pittsfield, Mass., matinee, and Springfield, Mass., evening.  
 Thursday, 4th, Athol, Mass., matinee, and Fitchburg, Mass., evening.  
 Friday, 5th, Providence, R. I., matinee and evening.  
 Saturday, 6th, Worcester, Mass., matinee and evening.  
 Sunday, 7th, Boston, Mass., evening.  
 Monday, 8th, Boston, Mass., matinee, and Lowell, Mass., evening.  
 Tuesday, 9th, Boston, Mass., matinee, and Malden, Mass., evening.  
 Wednesday, 10th, Boston, Mass., matinee and evening.  
 Thursday, 11th, Hartford, Conn., matinee and evening.  
 Friday, 12th, Meriden, Conn., matinee, and 12th, Waterbury, Conn., evening.  
 Saturday, 13th, New Haven, Conn., matinee and evening.  
 Sunday, 14th, New York, N. Y., matinee and evening.  
 Sunday, 21st, Mount Vernon, N. Y., matinee, and New York, N. Y., evening.  
 Monday, 22d, New York, N. Y., evening.

A quick voyage, much success and a speedy return to Sousa and his band!



JOURNAL  
LEWISTON, ME.  
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1903  
**SOUSA'S TOUR AHEAD.**  
Sousa and his bandmen, who sailed for Europe last week, by the steamer St. Louis, arrived at Southampton on Thursday. The Sousa tour will open January 2 with a series of concerts at Queen's Hall, London, after which among other concerts will be one given at Sandringham Palace before King Edward and Queen Alexandra.  
In addition to the artists who have been engaged by Sousa who have been already mentioned, Miss Caroline Montefiore of New York, has been specially engaged to sing in concerts to be given in the larger cities, the first concerts also being in London. Subsequently she will be heard in concerts in Berlin, Paris, Dresden, Frankfurt and other cities.

JOURNAL  
CHICAGO  
From  
Address  
Date JAN 3 1903

**SOUSA WELCOMED IN LONDON**  
"Star-Spangled Banner" Not Popular with Audience, However  
E London, Jan. 3.—A large audience welcomed the reappearance of Sousa and his band in London. A curious incident was noted at the beginning of the programme. The band broke out with "God Save the King," and the whole audience stood up, but when, without stopping the music merged into "The Star-Spangled Banner," the majority of those present sat down.

From  
Address  
Date JAN 3 1903

EST The great "coon" craze was in its prime when Sousa was with us last, and our drawing-rooms, no less than our variety and musical comedy theatres, echoed with the biographies of black babies and languishing "honeys" (lady loves) of the same uncompromising shade. A lady who was deeply interested in male love-sick coons, as represented on our stage, took the opportunity afforded by an introduction to Sousa to ask the composer of the "Washington Post" a lot of questions about these interesting creatures.  
"Of course," said the lady, "you have lived for a long time in their country, and must have met them so often and noted their picturesque ways. How lovely to hear them singing in the moonlight about the cotton and the cabin-doors and the picaninies, and all I suppose they are awfully interesting?"  
"You are speaking, of course, of the coon who says 'ma' for 'my' and 'baby' for 'baby,' and 'piccaniny' for 'either,'" said Sousa.  
"Yes," said the lady.  
"And who wear cart-wheel hats on the backs of their heads and knickerbockers on one leg and trousers on the other?" said Sousa.  
"Yes," said the lady.  
"And who walk like your cooter men from the east of London?" said Sousa.  
"Yes," said the lady.  
"Well," said Sousa, "when I go again into the country where they are supposed to live, I'll search about for a real one and let you know him. I have certainly in Coonland."

From  
Address  
Date JAN 3 1903

**SOUSA'S RECEPTION IN LONDON ENTHUSIASTIC**  
(Special Cable to THE REVIEW.)  
LONDON, Jan. 2.—Queen's Hall was well filled tonight on the occasion of the first performance of Sousa's band and the audience was most enthusiastic. Sousa was given a notably cordial personal reception. Maud Powell was also heartily received and her violin solo drew forth an enthusiastic reception. The "Imperial Edward March" was repeated three times.

PUBLIC  
LEDGER  
ess  
JAN 3 - 1903

**ROSE FOR BRITISH, SAT FOR AMERICAN ANTHEM.**  
London Audience Provided an Incident at Sousa Band Concert.  
LONDON, Jan. 2.—A large audience, which, however, did not fill the Queen's Hall, welcomed the reappearance of John Philip Sousa and his band in London tonight. Many Americans, including Consul General Evans, were present.  
A curious incident was noted at the beginning of the programme. When Sousa, punctual to the minute, stepped upon the platform and waved his baton, the band broke out with "God Save the King" and the entire audience stood up, but when, without stopping, the music merged into "The Star Spangled Banner," the majority of those present sat down.  
The playing throughout the evening was enthusiastically applauded.

NEW YORK WORLD  
JAN 3 - 1903

**SOUSA OPENS IN LONDON.**  
Large Audience Greeted the Band and Applauds Its Music.  
LONDON, Jan. 2.—A large audience at Queen's Hall welcomed the reappearance of Sousa and his band in London tonight. Many Americans, including Consul General Evans, were present.  
A curious incident was noted at the beginning of the programme. When Sousa, punctual to the minute, stepped upon the platform and waved his baton the band broke out with "God Save the King," and the whole audience stood up; but when, without stopping, the music merged into "The Star-Spangled Banner," the majority of those present sat down.  
The playing throughout the evening went with its usual vim and the band was enthusiastically applauded. Estelle Liebling, of New York, the soloist, was successful in her numbers.

Address  
Date JAN - 3 1903

**SOUSA'S REAPPEARANCE IN LONDON.**  
London, Jan. 2.—A large audience, which, however, did not fill the Queen's Hall, welcomed the reappearance of Sousa and his band in London tonight. Many Americans, including Consul General Evans, were present.  
A curious incident was noted at the beginning of the programme. When Sousa, punctual to the minute, stepped upon the platform and waved his baton the band broke out with "God Save the King," and the whole audience stood up, but when, without stopping, the music merged into "The Star Spangled Banner," the majority of these present sat down.

From  
Address  
Date JAN 3 - 1903

**SOUSA'S BAND SCORES WELL OVER IN LONDON**  
On Occasion of First Performance Audience Demands Repetitions of "Imperial Edward March."  
EST (Special Cable Dispatch to The Morning Telegraph.)  
LONDON, Jan. 2.—Queen's Hall was well filled to-night on the occasion of the first performance of Sousa's Band, and the audience was enthusiastic.  
Sousa was given a notably cordial reception. Maud Powell was also heartily received, and her violin solo drew forth an enthusiastic reception.  
The "Imperial Edward March" was repeated three times.

From  
Address  
Date JAN 3 - 1903

**Sousa is in London.**  
SOUTHAMPTON, Jan. 2.—The American line steamer St. Louis, from New York, December 24, arrived here about 6 o'clock this morning, having been delayed by bad weather. Sousa and his band, who were passengers on St. Louis, will have their opening performance in London tonight.

From  
Address  
Date

**SOUSA ON BAND INSTRUMENTS.**  
Some Rare Ones—The Arrangement of His Orchestra—Big Values of First-Class Instruments—The American Boy Excels.  
In a recent article in the Boston Herald, John Philip Sousa, speaking of the origin, evolution and relative importance of the various band instruments, remarks concerning the French horn that it is a valuable and very important instrument in the concert band, as it carries the harmony. The tone of the French horn is one of the most expressive and perhaps the most poetic and romantic of any in military bands. Though sometimes used for lively solos, hunting calls, etc., it is far better adapted for dreamy and melancholy passages. The French horn is also an extremely difficult instrument to play.  
The "Sousaphone" is a BB tube of modified helicon shape adapted to concert purposes.  
The arrangement of my forces is modeled upon the orchestral formation, a great body of clarinets taking the place of the first and second violins and violas of the string band. The instrumentation of the Sousa band includes 12 B-flat clarinets, one E-flat, one alto and one bass clarinet, two bassoons, two oboes, one surrusophone, four flutes and piccolo, one English horn, four saxophones, four cornets two trumpets, one fluegelhorn, two ephoniuns, four trombones, four French horns, four tubas and three drums (tympani, small drum and bass drum).

The fluegelhorn is the contralto voice of the cornet family and is distinguished for its broad singing tone. The surrusophone, which is found in no other band but Sousa's in this country, is a French invention, and practically a brass contra-bassoon. It is pitched an octave below the ordinary bassoon, to which it bears the name relation that the string double bass bears to the cello. The surrusophone gives great sustaining power to the lower register of the band.  
Good band instruments are expensive. A cornet of the best make costs anywhere from \$65 to \$130, according to the finish; slide trombones cost from \$45 to \$75; French horns, from \$85 to \$125; double bell, euphoniums, from \$125 to \$155; BB tubas, from \$165 to \$175; helicons, from \$210 to \$265, while a "Sousaphone" will cost from \$300 to \$350. Saxophones cost from \$90 to \$100, according to size; B-flat clarinets are \$40 to \$100; oboes, \$40 to \$75; bassoons, \$110 to \$135, and flutes, from the commonest quality at \$2.50 to one made of solid silver at \$200. Tympani cost about \$125 for a good pair. Snare drums may be purchased from \$3 to \$60, and bass drums from \$60 to \$100.

The nursery of the great concert bands of America is the village band, composed of lusty-lunged country boys, with more vigor than technique, more ambition than temperament. The American youth is naturally musical and to his virile nature the brass band appeals with singular potency.  
The enormous brass bands in America are developing a new school of performers that bids fair to dominate military music in this country. The American boy is being attracted to the less conspicuous but equally important instruments of the band that have until recently been played solely by foreigners, and by reason of his intelligence, energy and ambition, he speedily outstrips his competitors.

A good new band in the world.  
Register + Leader  
From  
Address  
Date

**Could Not Stand for American Tune.**  
London, Jan. 2.—A large audience which, however, did not fill the Queen's hall, welcomed the reappearance of Sousa and his band in London tonight. Many Americans, including Consul General Evans, were present.  
A curious incident was noted at the beginning of the programme. When Sousa, punctual to the minute, stepped upon the platform and waved his baton the band broke out with "God Save the King," and the whole audience stood up, but when, without stopping, the music merged into "The Star Spangled Banner," the majority of those present sat down.  
The playing throughout the evening went with its usual vim and the band was enthusiastically applauded.

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As Barclay Byrd and Palestrina, and editing them very ably, it is refreshing to find a serious musician who does not feel it incumbent upon himself to set his face against all frivolity.

"For, after all, art has many pinnacles, and there is plenty of room for everyone. Who shall say that Dan Leno, the low comedian, is not as great an artist in his way as Anton van Rooy, and who shall say that Sousa's band is not as remarkable in its own particular line as the Meiningen orchestra? I hold him narrow minded who cannot find a place in his affections for artists of every style, for perfect light music is as admirable in its way as is perfect serious music.

"Sousa's band is so different from any other band in the world, and Sousa's marches form so strong a contrast to any other music I know of that, if one is content not to adopt too high and mighty an attitude, one's enjoyment can be full and complete.

"I am not prepared to deny that a protracted course of Sousa might possibly pall. Sousa's music, clever though it be, is not the kind for which I have the strongest predilection, and Sousa's band, though it be remarkable, is not the sort of band which I should care to hear every day of the week. But, admitting all this, I do not see that it is necessary to sniff at Sousa and all his works or to deny that he has a very serious claim upon our attention. For he set out with an end in view, that of providing the general public with healthy music which they could appreciate, and, since he has achieved that end, I think he deserves all possible credit. Whatever critics may say to his disparagement, they must admit that he has formed a remarkable band, and one that deserves very careful study. Regarded purely as an instrument it can have few rivals, even among the most famous orchestras of the day. It would, indeed, be difficult to name another band which can play with such dash, such crispness and such perfect ensemble. The instrumentalists have been perfectly chosen and they are all practically virtuos; they have been perfectly trained, and form an instrument which many other conductors might well covet. If this is not art, one is inclined to ask what is?"



From **STAR.**  
**CHICAGO, IND.**  
 Address  
 Date **JAN 3 1903**

# AUDIENCE STOOD UP, AUDIENCE SAT DOWN

ESTABLISHED:

What the Band Played Made a Difference With Them.

[BY ASSOCIATED PRESS.]  
**L**ONDON, Jan. 2.—A large audience welcomed the reappearance of Sousa and his band in London tonight. Many Americans, including Consul General Evans, were present. A curious incident was noted at the beginning of the program. When Sousa waved his

baton the band broke out with "God Save the King," and the whole audience stood up, but when, without stopping, the music merged into "The Star Spangled Banner" the majority of those present sat down.  
 The rest of the evening the band was enthusiastically applauded.

From **DISPATCH.**  
 Address  
 Date

## SOUSA'S BAND IS BACK IN LONDON

Played in Queen's Hall Few Hours After Voyage Ended.

**EST** London, Jan. 3.—For the next week the band of the "March King," Mr. Sousa, will occupy the platform of Queen's hall. Last night he received an enthusiastic welcome back to London from a large, though not by any means, crowded, audience. 1884.

"Both conductor and instrumentalists were in fine form," says this morning's Daily Telegraph, "although they had only set foot on British soil a few short hours before. A variety of composers were named in the programme, the most eminent contributors being Rubinstein, who furnished a piece seldom heard in London, and Signor Mascagni. Mr. Sousa's compliment to Britain's King, his 'Imperial Edward March,' created a great demonstration among the audience, in which were many Americans, the conductor being called upon to bow his acknowledgments three times and repeat the performance. The whole evening, however, laid stress upon Mr. Sousa's popularity in London and showed the clever conductor that he has not returned to us in vain."

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

From **OSHKOSH, WIS.**  
 Address  
 Date **JAN 3 1903**

### GIFT FOR SOUSA.

**ES** New York, Jan. 3.—If any admirer of the March King, John Philip Sousa, had wished to give him a Christmas present that he would thoroughly appreciate, he should have procured for him a hair restorer. On the top of the bandmaster's head is a tiny bald spot which, without doubt, is the cause of much keen grief to the composer and leader. At the Sunday night concert now being given at the Casino, Mr. Sousa betrays the emotion he feels over this threatened baldness by not infrequently stopping in the midst of his baton swinging to feel the tiny polished spot. During the softer passages he rubs it tenderly; during the forte movements he passes his hand over it briskly in a rotary movement. Inasmuch as the back of Mr. Sousa's head is more often turned toward the audience than his face, he will find it difficult to deceive the great public much longer unless he follows the method approved by De Wolf Hopper.

From **GAZETTE.**  
 Address  
 Date

### SOUSA IN LONDON.

By Associated Press.

**EST** London, Jan. 2.—A large audience which, however, did not fill the Queen's hall, welcomed the reappearance of Sousa and his band in London tonight. Many Americans, including Consul General Evans, were present. A curious incident was noted at the beginning of the program. When Sousa stepped upon the platform and waved his baton the band broke out with "God Save the King," the whole audience stood up, but when, without stopping, the music merged into "The Star Spangled Banner," the majority of those present sat down. The playing throughout the evening went with its usual vim and the band was enthusiastically applauded. 1884.

From **STAR.**  
 Address **KANSAS CITY, MO.**  
 Date **JAN 4 1903**

**EST** Efforts to make an "insult" out of the fact that a London audience did not stand and root when Sousa played "The Star Spangled Banner" are far-fetched, in view of the fact that American audiences do not take the trouble to do so. 1884.

From **REPUBLIC.**  
 Address **ST. LOUIS, MO.**  
 Date **JAN 4 1903**

## SOUSA ROYALLY WELCOMED ON RETURN TO LONDON.

**EST** SPECIAL BY CABLE TO THE NEW YORK HERALD AND THE ST. LOUIS REPUBLIC. London, Jan. 3.—(Copyright, 1903.)—For the next week the band of the March King, Mr. Sousa, will occupy the platform of Queen's Hall. Last night he received an enthusiastic welcome back to London from a large, though not by any means crowded, audience.

"Both conductor and instrumentalists were in fine form," says this morning's 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 contributor being Rubinstein, who furnished a piece seldom heard in London. 'Sousa's compliment to Britain's King, his 'Imperial Edward March,' created a great demonstration among the audience, in which were many Americans, the conductor being called to bow his acknowledgments three times and repeat the performance. The whole evening, however, laid stress upon Mr. Sousa's popularity in London, and showed the clever conductor that he has not returned to us in vain."

From **Benjamin**  
 Address **WICHITA, KAN.**  
 Date **JAN 3 - 1903**

## CURIOUS INCIDENT

Audience Stood for "God Save the King"; Sat for American Air.

**EST** London, Jan. 3.—A large audience, which, however, did not fill the Queen's hall, welcomed the reappearance of Sousa and his band in London last night. Many Americans, including Consul General Evans were present. A curious incident was noted at the beginning of the programme. When Sousa, punctual to the minute, stepped upon the platform and waved his baton, the band broke out with "God save the King," and the whole audience stood up, but when, without stopping, the music merged into the "Star Spangled Banner," the majority of those present sat down. The playing throughout the evening went with its usual vim and the band was enthusiastically applauded. 1884.

From **GAZETTE.**  
 Address **PHILADELPHIA, PA.**  
 Date **JAN 4 1903**

When Sousa played "God Save the King" in London the other night the audience arose from their seats and when he began "The Star Spangled Banner" they sat down. Though the Britishers love us very dearly, they can stand for but one national anthem.

Several citizens of Virginia who report that they

From **GAZETTE.**  
 Address **PHILADELPHIA, PA.**  
 Date **JAN 4 1903**

On the sides of the London omnibuses is to be seen, in startling red letters, the magic word, "Sousa," while the billboards are covered with the lithographs of another well-known American—"Buffalo Bill."

ESTABLISHED: LONDON, 1881. NEW YORK, 1884.

From **RECORD.**  
 Address **CHICAGO, ILL.**

## AMERICAN SHOWS DRAW WELL

Londoners Flock to Buffalo Bill Show and Sousa's Concerts.

[SPECIAL CABLE DISPATCH TO THE CHICAGO RECORD-HERALD.]

**EST** LONDON, Jan. 10.—America is at present very much to the fore in the London amusement world, Buffalo Bill and Sousa occupying big boardings and signs to the exclusion of almost all other attractions. Thousands upon thousands throng to the Olympia to see the Wild West Show, while Queen's Hall has been packed twice daily this week by admirers of the march king and his band. 1884.

Mr. Sousa, who finds himself more popular than ever with everyone except the musical critics, is greatly pleased with his reception. It is said that the English syndicate which handles the band's tour of the United Kingdom and the continent expects to make much more money than it did during the first tour, which was itself a big financial success. At any rate, the records of attendance for the first tour are all smashed by the present audiences.

It would appear, however, that among a certain class of Londoners there is a rather hazy idea prevailing concerning these American amusement purveyors, as a conversation overheard in the Criterion will show. One of those smart London barmaids asked an admiring customer if he had heard Sousa.

"Not yet," was the reply. "Is he still in the Buffalo Bill Show?"  
 "Oh, no," said the barmaid, "he has left the circus and has started out on his own hook."



From TOWN & COUNTRY.  
Address New York City  
Date JAN 10 1903

### SOUSA'S DIFFICULT UNDERTAKING

Sousa's return to London, where he opened his engagement last week, is greeted with a friendly prophesy in "M. A. P.," which relates the following incident of his previous appearance in London:

"The great 'coon' craze was in its prime when Sousa was with us last, and our drawing-rooms, no less than our variety and musical comedy theaters, echoed with the biographies of black babies and languishing 'honeys' (lady-loves) of the same uncompromising shade. A lady who was deeply interested in male love-sick coons, as represented on our stage, took the opportunity afforded by an introduction to Sousa to ask the composer of the 'Washington Post' a lot of questions about these interesting creatures.

"Of course," said the lady, 'you have lived for so long in their country, and must have met them so often and noted their picturesque ways. How lovely to hear them singing in the moonlight about the cotton and the cabin-doors, and the picaninies and all that! I suppose they are awfully interesting?"

"You are speaking, of course, of the coon who says 'ma' for 'my,' and 'baby' for 'baby,' and 'picaninny' for either?" said Sousa.

"Yes," said the lady.

"And who wear cart-wheel hats on the back of their heads

and knickerbockers on one leg and trousers on the other?" said Sousa.

"Yes," said the lady.

"And who walk like your coster men from the east of London?" said Sousa.

"Yes," said the lady.

"Well," said Sousa, 'when I go again into the country where they are supposed to live, I'll search about for a real one, and let you know all about him. I have certainly spent many years in Coonland, but I have never come across a coon!"

From GAZETTE  
Address PITTSBURGH, PA.  
Date JAN 11 1903

### AMERICAN TALENT CAPTURES LONDON

Sousa's Band and Buffalo Bill's Show Obscure Other Attractions.

[SPECIAL CABLE TO THE GAZETTE.]  
(Copyright, 1903, by New York Herald Co.)

LONDON, Jan. 10.—Very much to the fore in the London amusement world, Buffalo Bill and Sousa occupy the big boardings and signs to the exclusion of almost all the other attractions. Thousands upon thousands throng to the Olympia to see the "Wild West show," while Queen's hall has been packed twice daily this week by the admirers of the march king and his band.

Sousa, who finds himself more popular than ever, with everyone except the musical critics, is greatly pleased with his reception in London, and has told the English syndicate which handles bands that tour the United Kingdom and the continent, that he expects to make much more money than he did during his first tour, which was itself a big financial success. At any rate, the records of the attendance on the first tour are all smashed by the present audiences.

It would appear, however, that among a certain class of Londoners there is a rather hazy idea prevailing concerning these American amusement purveyors, as a conversation overheard in the Criterion will show. One of those smart London barmaids asked an admiring customer if he had heard Sousa.

"Not yet," was the reply. "Is he still in the Buffalo Bill show?"  
"Oh, no," said the barmaid, "he left the circus and started out on his own account."

TRIBUNE  
ISS. LAKE CITY, UTAH

PHILIP SOUSA is in London with his band, and he tried to do a smart thing but failed. He thought he would get the audience, mostly English, of course, on its feet by playing "God Save the King," and keep it there while passing on quickly to the "Star-Spangled Banner." The people stood for the first number, as they always do, but the majority of them subsided for the second. There is nothing whatever significant in the action of this average English audience, except to furnish an example of John Bull's ingrained dis-

like of being trapped into doing something he doesn't want to do, or, what amounts to the same thing with him, something he hadn't thought of himself. For John really seems to have none but kind feelings for Jonathan, and would nearly as soon stand up for our national air as his own. In fact he has done so before now, spontaneously and without suggestion. It was the sudden merging of one air into the other, without giving John a chance to do the handsome of his own accord, that probably aroused the old bulldog spirit of contraity.

INQUIRER.

ISS. PHILADELPHIA, PA.

### AMERICAN SHOWS DRAW IN LONDON

"Wild West" and Sousa Winning Cards in England's Capital

#### MISS TERRY'S NEW PARTS

American Playwright's Version of Tolstoi's "Resurrection" to Be Produced on February 17

Special Cable to The Inquirer. Copyright, 1903, by the New York Herald Company.

LONDON, Jan. 11.—America is at present very much to the fore in the London amusement world, Buffalo Bill and Sousa occupying big boardings and signs to the exclusion of almost all other attractions. Thousands upon thousands throng to the Olympia to see the Wild West Show, while Queen's Hall was packed twice daily last week by admirers of the March King and his band.

The English syndicate which handles the band's tour of the United Kingdom and the Continent expects to make much more money than it did during the first tour, which was itself a big financial success.

#### Sousa Left Buffalo Bill

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"Oh, no," said the barmaid, "he has left the circus and has started out on his own hook."

Mr. Beerbohm will revive "Merry Wives of Windsor" this week. Miss Ellen Terry resumes the role of Mrs. Page. At the same time Miss Terry hasn't abandoned her idea of having a London season of her own.

In addition to the production of Ibsen's "Viking," which seems now practically settled, she has secured a four-act romantic comedy by Miss Clo Graves, which she wishes to present before departing for America in the autumn.

om UNION  
Address JAN 16 1903  
ite

#### PHILLIP SOUSA'S AIRS PIRATED

London, Jan. 16.—Bandmaster Sousa has written to the newspapers complaining that pirated editions of his compositions are sold by hawkers in the streets of London.

COURIER  
dress ATLANTA, N. Y.

## MONOPOLY IN AMUSEMENT WORLD

Buffalo Bill and Sousa, During London Season, Force Other Attractions Across the Water Into Retirement.

### SOME GOSSIP FROM GREENROOM AND STAGE

Miss Terry Plans to Create a New Part Even Without the Aid of Her Co-Star—Marie George the Hit of Pantomime.

By Special Cable to the New York Herald and Buffalo Courier.

London, Jan. 10.—America is at present very much to the fore in the London amusement world, Buffalo Bill and Sousa occupying big boardings and signs to the exclusion of almost all other attractions. Thousands upon thousands throng to the Olympia to see the Wild West show, while Queen's Hall has been packed twice daily this week by admirers of the March King and his band.

Mr. Sousa, who finds himself more popular than ever with every one except the musical critics, is greatly pleased with his reception. I am told that the English syndicate, which handles the band's tour of the United Kingdom and the Continent, expects to make much more money than it did during the first tour, which was itself a big financial success. At any rate, the records of attendance for the first tour are all smashed by the present audiences.

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Mr. Beerbohm Tree will revive "Merry Wives of Windsor," next week. Miss Ellen Terry resuming the role of Mrs. Page. At the same time Miss Terry hasn't abandoned her idea of having a London season of her own and, in addition to the production of Ibsen's "Viking," which seems now practically settled, she has secured a four-act romantic comedy by Miss Clo Graves, which she wishes to present before departing for America in the autumn.

London is waiting with considerable interest to see what the result will be of Miss Terry's creating new parts at this stage of her career, as there are many who believe that her successes in the past have undoubtedly been greatly influenced by the fact that she appeared with Sir Henry Irving and had the support of the Lyceum company.

#### MARIE GEORGE'S HIT.

After a short season of the "Merry Wives," Mr. Tree will put on Tolstoi's "Resurrection," on February 17th. Mr. Michael Morton, an American playwright, who is responsible for the version which Mr. Tree will produce, has been in London for several weeks attending rehearsals. Mr. Morton says Mr. Tree shows remarkable powers for work. He has been engaged upon the details of the production until 4 o'clock almost every morning for the last ten days.

Miss Marie George, who made the hit of the pantomime at the Drury Lane, is now one of the most popular figures on the London stage. At the conclusion of the pantomime she will appear at the Palace Theatre, having signed a contract which calls for the payment of a weekly amount large enough to make her one of the most highly paid actresses in any American



TIMES

Press

JAN 17 1903

That American invasion of Europe continues. For several years the "greatest show on earth" captured European fancy and coin. Now Sousa's Band and Buffalo Bill's Wild West show are located in London for the winter and later will go "on the road" through the old world. Those are distinctly American products and Europe has nothing to match them.

1884.

CLIPPER

New York City

ess

JAN 17 1903

The band of the Grenadier Guards will receive the members of the Sousa Band on their arrival at Waterloo station tomorrow 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 organizations 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 bandsmen returned the compliment. John Philip Sousa will be accompanied by Mrs. Sousa, and they will make their London home at the Carlton Hotel.

NORTH AMERICAN.

From

Address

JAN 18 1903

## SOUSA COMPLAINS OF MUSICAL PIRATES

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RK, 1884.

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LONDON, January 17.—Sousa has written to the London Times, complaining bitterly that he finds pirated editions of his compositions selling broadcast in London. He says:

"I have been laboring under the delusion that I had complied with the requirements of the international copyright laws and that your government would assume the responsibility to protect my property. Apparently no such responsibility exists. There surely must be a remedy to protect a composer from such deplorable injustice."

Nevertheless there is none, except through Sousa's instituting proceedings against the pirates.

NEW YORK EVENING JOURNAL JAN 19 1903

## SOUSA'S BAND IN DIFFICULTIES

Lost Music, but Played for Two Hours from Memory in Warwick Castle.

LONDON, Monday.—Mr. Sousa and his band have just had a very trying experience, which has resulted in a great triumph, though mixed with suffering. Five performances in four different places, all a considerable distance apart, within the space of thirty hours, is a big record in itself, but that is nothing to the difficulties which they had to overcome.

On Saturday afternoon they visited Stratford-on-Avon and played at the Shakespeare Memorial Theatre there. Then they travelled to Leamington and gave a concert at the Spa there. Then the trouble began.

They had been engaged to give a performance late at night in Warwick Castle before the Earl and Countess of Warwick and their guests. The roads were coated with ice and it was with difficulty that the cabs carrying the band reached the castle.

When they got there Mr. Sousa found to his consternation that the wagon carrying their music had been lost. It did not arrive and the musicians had to play the entire programme, lasting two hours, from memory, which they accomplished successfully, to the great delight of the distinguished audience, who were most enthusiastic over the performance accomplished under such unusual difficulties.

But more trouble was yet to come. The band left the castle in the small hours of Sunday morning and found to its consternation that the cabmen had evidently got tired of waiting in the cold and had deserted their fares, so the bandsmen had to foot it over the icy roads in biting winds.

Notwithstanding all this, Mr. Sousa and the members of his band arrived in London and were on time at the Alhambra, where they gave two concerts.

From NEW YORK HERALD

Address

Date

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## TRAMPED OVER ICY ROADS

Cabmen, Tired of Waiting, Deserted, but Musicians Kept All Their Engagements.

[SPECIAL CABLE TO THE HERALD.]

The Herald's European edition publishes the following from its correspondent:—

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INQUIRER

From

Address

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YORK, 1884.

NEW YORK SUN

Press

JAN 19 1903

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Band Played From Memory at Warwick Castle Concert.

Special Cable Despatch to THE SUN.

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THE MORNING TELEGRAPH

New York City

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REPUBLICAN

From

Address

Date

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One season at the Pittsburg exposition both of the bands were engaged. Brooke and his famous Chicago Marine Band opened the exposition and played the first half, Sousa and his band immediately following and closing the exposition. In advertising the various other features of the exposition in the newspapers the ads. were more or less run together, forming some rather ludicrous combinations. The last week of Brooke's engagement both the bands were advertised, and each was printed just over another attraction of the exposition. Mr. Brooke clipped the ads out of the paper and pasted them on one of his letter-heads and addressed it to Sousa. The following is a copy of what he sent:

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"Yours faithfully,  
TOM BROOKE."

TRIBUNE

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SIOUX CITY, IOWA.

JAN 17 1903

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Pirated Editions of His Music Rouses Bandmaster's Ire.

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884.



TIMES

From **NEW YORK**  
 Address  
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London, Jan. 17.—Bandmaster Sousa has written to the newspapers complaining that pirated editions of his compositions are sold by hawkers in the streets of London. He says: "We have a tradition in America that the English law is a model to be emulated by all people. I have been laboring under the delusion that, as I have complied with the international copyright law, your government assumes the responsibility of finding a way to protect my property. Apparently no such responsibility exists."

884.



GLOBE.

BOSTON, MASS.

JAN 18 1903

355

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Has Just Discovered That His Works Have Been Pirated by British Publishers.

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Nevertheless there is none except through Sousa's instituting proceedings against the pirates.

(Copyright, 1903, New York World.)

REVIEW.

355

BUFFALO, N. Y.

JAN 19 1903

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(Special to THE REVIEW.)

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RECORD HERALD

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dress

JAN 19 1903

## SOUSA'S HARD EXPERIENCE.

Nevertheless, the American Band Came Out Triumphant and Won Many Fresh Laurels.

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And now Sousa complains of British piracy of his copyrights. This balances Kipling's complaint against American piracy.

From

Address

## WONDERFUL DRUMHEAD

One of the most ingenious inventions of recent years recently came to light in the shape of a new rainproof drumhead, which is the discovery of W. Heybeck, of Wilkesbarre, Pa., and threatens to revolutionize the entire trade. The heads are made from a chemically prepared fabric, which not only renders them waterproof, but also improves their tone and responsiveness, and last, but not least, makes them much more durable than the average skin-heads now in use.

As they possess an even and regular finish, they are equally serviceable for tympanies, drums, banjos, tambourines, etc.

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He was at once invited to examine and test one of the heads himself, and, after treating one of the drums to a generous dose of very "wet" water, he was surprised to find that even while water was still dripping from the sides it gave just as clear and crisp a tone as at first.

All who have the pleasure of an acquaintance with the dignified bandmaster of the United States Marine Band know what a precise and careful gentleman he is. His next remark was, "How Will it Last?" and "Is it Really Strong Enough to Stand a Heavy Strain?"

This was met with a polite invitation that he test one of the drums himself by standing on same, which struck him rather funny, as he weighs 240 pounds, and it looked rather risky.

However, upon the assurance that there was really no risk of the head giving, he placed one foot with care and much misgiving, and at once, with much more care and misgiving, raised its fellow beside same, but to His Unutterable Astonishment and Surprise it Never Yielded in the Least, and his first words, upon his recovery, were:

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57

REPUBLICAN

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From *Focus*  
Address *CHICAGO*  
JAN 17 1903

## A POEM WITH A MORAL

Editor THE RAM'S HORN:

I DO not know as you in the West feel the coal famine as we in New England do, but in our cities where we have depended upon anthracite coal for domestic purposes there has been much anxiety and many tears shed on account of the shortage.

I had an order in and money had been paid for some weeks, but I did not feel like pressing my claim, knowing that others were worse off than myself. A week ago, late on Saturday afternoon in the midst of a driving snow-storm, a load came to us and brought good cheer to our home, but we never knew before what a heavenly gift the shining black coal was. I wrote these little lines as prompted at the time:

## NEW MUSIC

I've listened oft to Sousa's band,  
And many others too;  
I've heard the "Hands Across the Sea,"  
And "Yankee Doodle-doo,"  
With variations, and a vim  
That thrilled my heart with joy;  
And songs, the very latest,  
Composed since "Pat Malloy;"

But sweeter music far than these  
Came to my ears of late,  
'Twas when the man with dusky face,  
Drove in the open gate,  
The snow was falling thick and fast,  
And drifts were getting high,  
But he just set his music-box  
Up to the house quite nigh.

Then with his iron chute he made  
Connection with the bin,  
The music it was rattling good  
As it came rolling in.  
We offered him a prompt encore  
He didn't seem to take;  
One tune was all he came to play,  
(Rich blessings on his pate.)

## Moral:

We never miss the water, till  
The well is running dry,  
And coal is "awful dirty stuff"  
Until it's scarce and high.  
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RECORD HERALD  
CHICAGO, ILL.

ress

JAN 19 1903

## SOUSA IN TRIUMPH AND TRIAL.

Bandmaster Loses Music but Plays and Makes Decided Hit.

[SPECIAL CABLE DISPATCH TO THE CHICAGO RECORD-HERALD.]

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GLOBE.

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REPUBLICAN.

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W. Annis Horn  
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For if He hadn't furnished it,  
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Fitchburg, Mass.

J. Warren White.

x

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JAN 10 1903

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HERALD

ROCHESTER, N. Y.

JAN 10 1903

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But Sousa's Band Carried Out Programme, Playing From Memory.

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TELEGRAPH

Philadelphia, Pa.  
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REPUBLICAN

SCRANTON, PA.  
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TRIBUNE

CHICAGO  
JAN 19 1903

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RECORD

CHICAGO, ILL.

JAN 20 1903

## JOHN PHILIP SOUSA AND HIS SUCCESS IN ENGLAND.



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TIMES

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JAN 20 1903

If Mascagni has his troubles in America Sousa does not find existence in Europe one grand, sweet song without any discord. The famous bandmaster is so stirred up that he has written to The London Times complaining bitterly that he finds "pirated" editions of his compositions selling broadcast in London. He says: "I have been laboring under the delusion that I had complied with the international copyright laws, and that your government would assume the responsibility of protecting my property. Apparently no such responsibility exists. There surely must be a remedy to protect a composer from such deplorable injustice." It seems, however, that there is no remedy except for Mr. Sousa to institute suits against individual offenders—manifestly a tedious, cumbersome and very uncertain way of getting justice. The copyright arrangements between the United States and Great Britain must certainly be very defective if the musical and literary products of one country can be appropriated in another, with no chance of calling a halt on a practice which robs the author of his fair due.

From LEADAR  
Address DAVENPORT, IOWA  
Date JAN 20 1903

Now that Sousa's American band has played within the sacred precincts of the Shakespeare theater at Stratford-on-Avon, what other triumph is there left for American music to achieve.

Newspaper Cutting Bureau in the World

From MUSICAL COURIER  
Address New York City  
Date JAN 21 1903

After London had been placarded for weeks with posters to the effect that Sousa was coming, he has arrived. It was, however, inconsiderate of him to select Friday evening for the first concert of his present tour, as, owing to the exigencies of the mail, I find myself unable to do that justice to him which I should like to do, and I must in consequence reserve the full discussion of his concerts till next week, confining myself now to a bare notice of his opening success. Sousa is one of those exceedingly fortunate individuals who can count upon success wherever they go. No doubt as to whether a concert or a tour will pay or not need ever harass him, for his band is so famous and his name as a composer so widely known that people are sure to flock to his standard wherever he chooses to raise it. The Queen's Hall was, in consequence, very well filled for the first concert of the series, and the audience was tremendously enthusiastic. All the favorite marches were brought forward one after the other. We had "El Capitan," "Stars and Stripes," "Hands Across the Sea," "Imperial Edward" and all the other marches that have contributed to making the name of Sousa a household word in England as well as in America. Encores were as frequent as they always are at a Sousa concert, both for the band and for the soloists, Miss Estelle Lieblich, Miss Maud Powell and Arthur Pryor. The concert was, indeed, a huge success, and presaged well for the tour. But I should, as

I have said, like to deal with Sousa rather more fully than is now possible, and I will therefore leave the subject for the present, hoping to return to it next week.

TIMES

KANSAS CITY, MO.  
JAN 21 1903

Schline palace.

Sousa's second season in England began with a hurrah at Queen's Hall in London. Marked evidences of approval were accorded to the director's new march, "Imperial Edward," and apparently it is to become even more popular here than "The Washington Post," to the strains of which the king and queen rode up to Westminster to be crowned.

CLIPPER

New York City  
JAN 24 1903

John Philip Sousa and his band arrived yesterday in London late on Friday afternoon, and on that same evening appeared at the Queen's Hall, before an audience composed of patriotic Americans, of whom there were many, and enthusiastic Britishers, of whom there were more. In this first concert the chief interest was in the encores. The programme proper was made up of nine numbers, most of them more or less classical, and it was only as a reward for their appearance of these pieces that Sousa gave his audience what they had come to hear—his own incomparable compositions. The band is, as it always has been, perfect in ensemble, and the conductor himself has lost none of the brilliant even touches which have made him a gold mine to the music hall managers. A special feature of the programme is Sousa's new march, "Imperial Edward," which the composer has dedicated, by special permission, to the king. In this second season of "Good Bye the King" one should be doubly guarded, but on the whole the march is neither as musical nor as stirring as some of Sousa's previous compositions. However, it seems destined to achieve a considerable success, as it had to be repeated three times. Arthur Pryor, a member of the band, made a most favorable impression. Estelle Lieblich sang, and Maud Powell contributed violin solos, with equal success.



John Philip Sousa and his band had a strenuous day in England Saturday. In the afternoon they visited Stratford-on-Avon and played at the Shakespeare Memorial Theater there. Then they traveled to Leamington and gave a concert at the Spa there. They had been engaged also to give a performance late at night in Warwick Castle before the Earl and Countess of Warwick and their guests. The roads were coated with ice and it was with difficulty that the cabs carrying the band reached the castle. When they got there Mr. Sousa found that the wagon carrying their music had been lost. The musicians had to play the entire programme, lasting two hours, from memory, which they accomplished successfully. This didn't end their troubles. The band left the castle in the small hours of Sunday morning and had to foot it over the icy roads because the cabmen, tired of waiting in the wind, had deserted their fares. With all this, the band was on time yesterday at the Alhambra in London, where it gave two concerts. Such is the spirit of the American invaders of Europe.

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CHICAGO, ILL.

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PHILADELPHIA, PA.

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Gave the First Instrumental Performance in Shakespeare Theater.

LONDON, Jan. 18.—Sousa's band played last night in the Shakespeare theater at Stratford-on-Avon. This was the first instrumental performance ever given there. Afterwards the band played at a concert at Leamington, whence the musicians went to Warwick castle to play at a private midnight concert given by the Earl and Countess of Warwick.

Owing to the roads being covered with ice the music did not arrive, but the programme was carried out, the band playing from memory.

From

LEADNA

Address

DAVENPORT, IOWA.

Date

JAN 20 1903

Now that Sousa's American band has played within the sacred precincts of the Shakespeare theater at Stratford-on-Avon, what other triumph is there left for American music to achieve.

Newspaper Cutting Bureau in the World.

From

MUSICAL COURIER

Address

New York City

Date

JAN 21 1903

After London had been placarded for weeks with posters to the effect that Sousa was coming, he has arrived. It was, however, inconsiderate of him to select Friday evening for the first concert of his present tour, as, owing to the exigencies of the mail, I find myself unable to do that justice to him which I should like to do, and I must in consequence reserve the full discussion of his concerts till next week, confining myself now to a bare notice of his opening success. Sousa is one of those exceedingly fortunate individuals who can count upon success wherever they go. No doubts as to whether a concert or a tour will pay or not need ever harass him, for his band is so famous and his name as a composer so widely known that people are sure to flock to his standard wherever he chooses to raise it. The Queen's Hall was, in consequence, very well filled for the first concert of the series, and the audience was tremendously enthusiastic. All the favorite marches were brought forward one after the other. We had "El Capitan," "Stars and Stripes," "Hands Across the Sea," "Imperial Edward" and all the other marches that have contributed to making the name of Sousa a household word in England as well as in America. Encores were as frequent as they always are at a Sousa concert, both for the band and for the soloists, Miss Estelle Liebling, Miss Maud Powell and Arthur Pryor. The concert was, indeed, a huge success, and presaged well for the tour. But I should, as I have said, like to deal with Sousa rather more fully than is now possible, and I will therefore leave the subject for the present, hoping to return to it next week.

Newspaper Cutting Bureau in the World.

m

KANSAS CITY, MO.

Address

KANSAS CITY, MO.

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JAN 21 1903

schine palace.

Sousa's second season in England began with a hurrah at Queen's Hall in London. Marked evidences of approval were accorded to the director's new march, "Imperial Edward," and apparently it is to become even more popular here than "The Washington Post," to the strains of which the king and queen rode up to Westminster to be crowned.

CLIPPER

SS

New York City

JAN 24 1903

JAN. 7, 1903.

John Philip Sousa and his band arrived belatedly in London late on Friday afternoon, and on that same evening appeared spick and span and in all their customary splendor at the Queen's Hall, before an audience composed of patriotic Americans, of whom there were many, and enthusiastic Britishers, of whom there were more. In this first concert the chief interest was in the encores. The programme proper was made up of nine numbers, most of them more or less classical, and it was only as a reward for their applause of these pieces that Sousa gave his audience what they had come to hear—his own incomparable compositions. The band is, as it always has been, perfect in ensemble, and the conductor himself has lost none of the delightful eccentricities which have made him a gold mine to the music hall parodists. A special feature of the programme is Sousa's new march, "Imperial Edward," which the composer has dedicated, by special permission, to the king. In this several phrases of "God Save the King" are skillfully blended, but on the whole the march is neither as tuneful nor as stirring as some of Sousa's previous compositions. However, it seems destined to achieve a considerable success, as it had to be repeated three times. Arthur Pryor, trombone soloist, made a most favorable impression. Estelle Liebling sang, and Maud Powell contributed violin solos, with equal success.

"would assume the protecting my property. Apparently no such responsibility exists. There surely must be a remedy to protect a composer from such deplorable injustice." It seems, however, that there is no remedy except for Mr. Sousa to institute suits against individual offenders—manifestly a tedious, cumbersome and very uncertain way of getting justice. The copyright arrangements between the United States and Great Britain must certainly be very defective if the musical and literary products of one country can be appropriated in another, with no chance of calling a halt on a practice which robs the author of his fair due.



From **MUSICAL COURIER**  
Address **New York City**  
Date

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*James H. H. H.*  
JAN 24 1903

What with Sousa and Buffalo Bill touring England, the Brits have object lessons in the strenuous life.

From **WEEKLY**  
Address **New York City**  
Date **JAN 24 1903**

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#### He Says that the British Pirate His Music in a Shameful Manner

A special cable despatch from London to the "World" under date of January 17, says that Sousa has written to the London "Times" complaining bitterly that he finds "pirated" editions of his compositions selling broadcast in London. He says:

"I have been laboring under the delusion that I had complied with the requirements of the international copyright laws and that your Government would assume the responsibility to protect my property. Apparently no such responsibility exists. There surely must be a remedy to protect a composer from such deplorable injustice."

Nevertheless there is none except through Sousa's instituting proceedings against the pirates.

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Address **New York City**  
Date **JAN 24 1903**

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.

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An item of interest to Thespians, since it concerns one of the best actors now alive, is that Sousa is knocking the cold in London with his high comedy stunts as leader of that big band of his.

In spite of the fact that the grouty leaders of the swaggy English bands refuse to play our John Philip's "Imperial Edward" march, the crowds who nightly pack Queen's Hall shout themselves hoarse over the number, which never gets less than a half dozen encores.

From **BULLETIN**  
Address **PITTSBURGH**  
Date **JAN 21 1903**

As long as Buffalo Bill and John Philip Sousa can give the Londoners such frenzies of delight we need not be much disturbed by the charge that England's intellectual life is higher than ours.

Published: London.

From **DINAPATON**  
Address **PITTSBURGH**  
Date **JAN 18 1903**

With Sousa's bandmen and Buffalo Bill's untamed cowboys fraternizing in London the resident American does not feel altogether forsaken these days. Captures London. Sousa had a race against time when he landed at Southampton.

ton last Wednesday, hurrying to town by special train and giving a performance in Queen's Hall the same evening. "Ragtime" is pleasing West End audiences mightily and the latest Sousa march can be heard everywhere. It is really wonderful the popularity Sousa and his music new enjoy in England.

The newspapers issued special editions when the band reached town, and in the windows flaming posters that would make any Yankee press agent jealous declared in the blackest of type that "Sousa is here." The "Imperial Edward" march was played five times last night before the audience at Queen's Hall would permit the genial conductor to continue his programme. That is a better record than the prize Coronation march achieved last June, when it was played in the music halls twice every evening.

Sousa will be "commanded" to take his band to Sandringham and play before the King within the next two weeks, if the King does not change his mind. That merry monarch has a wholesome liking for "ragtime" and he was greatly amused at the characteristic rendition of some Southern melodies by the band at Windsor last year.

The King, by the way, has decided to follow Mrs. Schenley's plan and spend a part of the winter at Cannes. A villa has been prepared for him, but doubtless he will live on the royal yacht most of the time. March is to be devoted to cruising around the English coast.

Apocryphal of Cannes, I hear that Mrs. Schenley has been almost completely restored to health by her sojourn on the shores of the Mediterranean. The Villa Montauriol, which she has taken for the winter, is delightfully situated, facing the sea. Mrs. Schenley's house near Hyde Park has been closed until spring. All of her servants have gone to Cannes.

From **POST**  
Address **WASHINGTON, D.C.**  
Date **JAN 25 1903**

It should be a matter of much pride to Americans to read the press notices of the soloists now with the Sousa Band in England. They are all Americans, and have made splendid successes each time they have been heard. Mr. Sousa gave a series of eleven concerts in London, before going on a tour through the provinces. The soloists are Miss Estelle Liebling, who sang with so much success here with the Saengerbund last year, and Miss Caroline Montefiore, both of New York; Miss Maud Powell, violinist, formerly of this city, who has earned international fame as an artist, and Mr. Arthur Pryor, who is also well-known in Washington, and who is called by the London critics the Kubelik among trombone players.

From **REPUBLIC**  
Address

St. Louis. The band will be delighted to learn that the organization is scoring a distinguished success in England. There seems, however, to have been a flagrant neglect of an exceptional opportunity to test the pedestrian inspiration of a Sousa march on a recent occasion.

This was after the band had played at Warwick Castle, when, to their dismay, the performers found that the cabs which took them thither were missing, in consequence of which they had to foot it to the railway station to catch their London train. Surely that was a time to bring out the "March King's" most stirring composition for self-comfort and the shortening of a weary walk!

From **PRESS**  
Address **NEW YORK**  
Date **JAN 26 1903**

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From **POST**  
Address **DENVER, COLO.**  
Date **JAN 26**

#### Sousa's Troubles.

London.—Mr. Sousa and his band have just had a very trying experience, which has resulted in a great triumph, though mixed with suffering. Five performances in four different places, all a considerable distance apart, within the space of thirty hours, is a big record in itself, but that is nothing to the difficulties which they had to overcome.

On Saturday afternoon they visited Stratford-on-Avon and played at the Shakespeare Memorial theater there. Then they traveled to Leamington and gave a concert at the Spa there. Then the trouble began.

They had been engaged to give a performance late at night in Warwick castle before the earl and countess of Warwick and their guests. The roads were coated with ice and it was with difficulty that the cabs carrying the band reached the castle.

When they got there Mr. Sousa found to his consternation that the wagon carrying their music had been lost. It did not arrive and the musicians had to play the entire program, lasting two hours, from memory, which they accomplished successfully, to the great delight of the distinguished audience, who were most enthusiastic over the performance accomplished under such unusual difficulties.

But more trouble was yet to come. The band left the castle in the small hours of Sunday morning and found to its consternation that the cabmen had evidently gone tired of waiting in the cold and had deserted their fares, so the bandmen had to foot it over the icy roads in biting winds.

Notwithstanding all this, Mr. Sousa and the members of his band arrived in London and were on time at the Alhambra today, where they gave two concerts. Sousa resumes his tour tomorrow.

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Address **TOPEKA, KAN.**  
Date **JAN 27 1903**

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YORK, 1884.



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Address **New York City**  
Date

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The King, by the way, has decided to follow Mrs. Schenley's plan and spend a part of the winter at Cannes. A villa has been prepared for him, but doubtless he will live on the royal yacht most of the time. March is to be devoted to cruising around the English coast. Apropos of Cannes, I hear that Mrs. Schenley has been almost completely restored to health by her sojourn on the shores of the Mediterranean. The Villa Montseuril, which she has taken for the winter, is delightfully situated, facing the sea. Mrs. Schenley's house near Hyde Park has been closed until spring. All of her servants have gone to Cannes.

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## STORIES ABOUT SOUSA.

**London Raving Over His Band and Looking Up His Pedigree—Sold His First Marches for \$35 Each—Presence of Mind Averted a Panic.**

It will be of particular interest to Brooklynites to know that John Philip Sousa, whose summer concerts at Manhattan Beach have delighted tens of thousands, has been having the same brilliant success in Great Britain this winter as he did on his previous tour, and the popularity of himself and his productions is quite as pronounced there as in this country. Chief among the honors he enjoyed last season was the "command" of his Majesty, the King, that Sousa and his band play before him. One can readily picture the great leader going through his strenuous and effective bodily maneuvers and gestures with a special amount of vigor. Then, too, Sousa has had the papers go wild over him, publishing columns concerning him and his men, and all sorts of stories concerning his career.

In connection with Sousa's recent appearance in Queen's Hall, London, one of the papers, after referring to him as the "March King," says that this 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, the article continues, 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.

When he began writing, a music publisher said to him one day: "I am willing to buy whatever you write, and will pay you \$35 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 recognized 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."

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. S." 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.

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 "he was to rest and the night for sleep."

Presidents, Hayes, Garfield, Arthur, Cleveland, and Harrison. It was during the term of the last named that he obtained permission to go on tour in the United States, and his success was so great that he resigned his position and organized his present band in 1892. During the ten years which have elapsed since then he has visited 630 cities and towns in Europe and America, and given over 4,500 concerts, for which purpose he has traveled 350,000 miles by land and sea. It is not without interest that the cost of the band is \$125,000 a year.

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 programme 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, realizing 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 "Walt Till the Clouds Roll By." The effect was immediate. The audience roared with laughter and sat still until the lights went up again.

### TELEGRAPH

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

### SOUSA AGAIN HONORED.

**Commanded by the King to Play at Windsor Castle.**

London, Jan. 29.—Mr. Sousa's band is again to be honored by the King. His Majesty had the band at Sandringham as a surprise for the Queen on her birthday. All the members of the Royal family were so delighted with Mr. Sousa and the performance of the band on that occasion that the King has commanded them to play at Windsor Castle on Saturday night, when there will be a large number of guests.

### PRESS

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Date \_\_\_\_\_

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### JOURNAL

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

The Referee says of Sousa in London: "The metronome-like regularity with which the accentuations are marked results in a didactic expression suggestive of St. Cecilia in a suit of armor, but as a soldier remarked to me, 'the marches carry you up the hills,' and on these compositions the attractiveness of Mr. Sousa and his orchestra rests. One march is very much like another, especially the other."

They say that Leoncavallo has written an opera-bouffe with the Chevalier d'Eon as chief character. Will the part be taken by a woman or a man?

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

We can almost see Sousa swinging his baton before King Edward at Windsor Castle tomorrow. The sway of the royal sceptre will not be in it with the band-master's swoop.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

SOUSA, Gen. MILES and Mr. HENRY WHITE are guests of King EDWARD at Windsor this "week end." But it was unfortunate that arrangements could not be made to have the March King's band in the quadrangle to play "Hail to the Chief" as the greatest designer of military costumes in the world stepped from his carriage.

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

### GUESTS OF THE KING

**Gen. Miles to Follow Sousa's Band at Windsor.**

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From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

### SOUSA'S TRIUMPH IN ENGLAND

**Receiving Heartiest Applause Wherever His Band Appears. Numerous Obstacles**

The New York Herald of recent date says that Mr. Sousa and his band have just had a very trying experience abroad which has resulted in a great triumph, though mixed with suffering. Five performances in four different places, all a considerable distance apart, within the space of thirty hours, is a big record in itself, but that is nothing to the difficulties which they had to overcome.

On Saturday afternoon they visited Stratford-on-Avon and played at the Shakespeare Memorial Theatre there. Then they traveled to Leamington, where they gave a concert at the spa.

Then the trouble began. They had been engaged to give a performance late at night at Warwick Castle before the Earl and Countess of Warwick and their guests. The roads were coated with ice and it was with difficulty that cabs carrying the band reached the castle.

When they got there Mr. Sousa found to his consternation that the wagon carrying their music had been lost. It never arrived at all, and the musicians had to play the entire programme, lasting two hours, from memory, which they accomplished successfully, to the great delight of the distinguished audience, who were most enthusiastic over the performance accomplished under such unusual difficulties.

But more trouble was yet to come. The band left the castle in the small hours of Sunday morning and found to its consternation that the cabmen had evidently got tired waiting in the cold and had deserted their fares, so the bandsmen had to foot it over the icy roads in biting winds. Notwithstanding all this, Mr. Sousa and his band arrived in London and were on time at the Alhambra, where they gave two concerts.



From Focus  
Address New York City  
Date Jan 31 1903

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NEW YORK SUN

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Address NEW YORK SUN  
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From NEW YORK HERALD  
Address NEW YORK HERALD  
Date 1884

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Mr. Sousa travelled by special train from Sheffield to Windsor, arriving shortly before nine o'clock this evening, for the King's dinner party. About forty guests assembled in the Waterloo Chamber about ten o'clock, Mr. Sousa leading the band with the national anthem as the King entered. The concert lasted an hour and a half and then

From NEW YORK TRIBUNE  
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Date 1884

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NEW YORK WORLD

From NEW YORK WORLD  
Address NEW YORK WORLD  
Date FEB 1 - 1903

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NEW YORK JOURNAL  
FEB 1 1903

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Their Majesties applauded Sousa's "King

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NEW YORK SUN

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As the music ended Sousa turned and faced the King, and his Majesty and the Queen heartily shook his hand and thanked him. The King has signified his desire for another concert, stipulating that all the music played shall be American.

NEW YORK HERALD  
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From NEW YORK JOURNAL  
Address FEB 2- 1903  
Date

# KING WOULDN'T LET SOUSA STOP.

Entire Royal Family Seemed  
to Be in a Pleasant League  
to Make the Band Concert  
a Continuous Performance

## MADE UP A REGULAR REQUEST PROGRAMME

Edward Told the Bandmaster  
with a Smile That He Had  
Placed His Favorite Musi-  
cians in a Gallery to Listen

### SOUSA'S ROYAL RE- QUEST PROGRAMME.

The King asks for:

"Hands Across the Sea,"  
"Stars and Stripes Forever,"  
"The Coon Band Contest"  
and the "Star Spangled Ban-  
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The Queen asked for:

"Washington Post March."

The Prince of Wales asks for:

"Way Down South in Dixie"  
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### Special Cable to New York American

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Mrs. Sousa was then presented to the King and Queen. The King then spoke to the band, saying:

"Your playing is very fine, very fine." Later he told Sousa, with a smile: "I invited the band of the Scots Guards to the gallery to hear you play." This band is the King's favorite. Henry White and wife were guests of the King, Mrs. White sitting at the King's left throughout the concert.

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The Royal Family Present—King Expresses  
His Pleasure.

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# KING INVITES GEN. MILES TO DINE AT WINDSOR.

Henry White of the U. S. Legation  
and Mrs. White Guests  
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Extended Yachting Cruise and Trip to  
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His majesty received Bandmaster Sousa in the most pleasant manner and expressed

From THE MORNING TELEGRAPH

Address NEW YORK CITY

Date FEB 2- 1903

### SOUSA TRIUMPHS AT WINDSOR

King Asks for Encores and Desires  
Another Concert.

LONDON, Feb. 1.—The audience at the concert given yesterday at Windsor Castle by Sousa's band numbered about sixty persons, including the King and Queen, the Prince and Princess of Wales, Princess Victoria, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig, and Henry White, Secretary of the American Embassy, and Mrs. White.

The latter sat at the King's left hand. His Majesty asked for several encores, which included the "Washington Post March" and "Hands Across the Sea." He desired as the final piece "The Star Spangled Banner," throughout the playing of which the King and court stood. As the music ended Sousa turned and faced the King, and His Majesty and the Queen heartily shook his hand and thanked him.

The King has notified his desire for another concert, stipulating that all the music played shall be American.

Our foreign dispatches abounded yesterday with stories about Americans of one sort or another hobnobbing with the assorted High Mightinesses of Europe. One told how Mr. and Mrs. Sousa entered into the sprightly conversation at Windsor with the King of England—and of several other parts of the world, let us hasten to add before the Scotch get after us. A second cable pictured Mr. ALLISON ARMOUR of Chicago cozily lunching with the Kaiser and discussing with him many things. A third told how Gen. MILES also had been at Windsor and dined there with all the assembled royalties, including, besides the King, the Prince and Princess of WALES. In Rome, the father, mother, and sister of Mr. Charles M. Schwab, President of the United States Steel Corporation, were received by the Pope, and in Calcutta Mr. HENRY PHIPPS had a heart-to-heart talk with the Viceroy, and in the course of it handed over to Lord CURZON what he had "in his clothes," a trifle of \$1,000, to be used in advancing scientific research in India. There were two or three more dispatches of the same kind which we haven't time to hunt up now, but these are enough to show the grade of society open to Americans abroad, and to please folks to whom such things are pleasing. And we do not know of any whom they need displease. The incidents prove, so far as they prove anything, that our claim of sovereignty for every American citizen is admitted by the potentates of Europe, at least when it serves their interests or adds to their pleasure to do so. And the Americans need not hesitate to admit that they really are honored by the attentions and courtesies of royal hosts, for intention counts for much, if not for everything, in such cases, and in these the intention certainly was to show honor.

From PUBLIC

Address FEB 2- 1903

Date FEB 2- 1903

### SOUSA'S BAND AT WINDSOR.

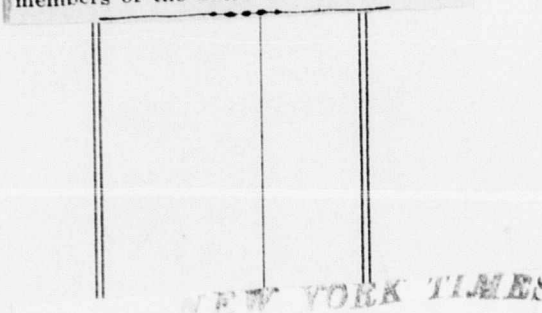
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"I shall be with you again, and I want all American music on the programme the next time."

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An elaborate supper was served to the members of the band.



From NEW YORK TIMES

Address FEB 2- 1903

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From NEW YORK JOURNAL  
Address FEB 2- 1903  
Date

# KING WOULDN'T LET SOUSA STOP.

ARK, 1894.

Entire Royal Family Seemed  
to Be in a Pleasant League  
to Make the Band Concert  
a Continuous Performance

## MADE UP A REGULAR REQUEST PROGRAMME

Edward Told the Bandmaster  
with a Smile That He Had  
Placed His Favorite Musi-  
cians in a Gallery to Listen

### SOUSA'S ROYAL RE- QUEST PROGRAMME.

The King asks for:

"Hands Across the Sea,"  
"Stars and Stripes Forever,"  
"The Coon Band Contest"  
and the "Star Spangled Ban-  
ner."

The Queen asked for:

"Washington Post March."

The Prince of Wales asks for:

"Way Down South in Dixie"  
and "any coon song."

### Special Cable to New York American

London, Feb. 1.—Sousa and his band captured the King and Queen, the Prince of Wales, the royal family and their guests last night when they played at Windsor Castle. The King and Queen and Prince of Wales requested that special numbers be played as encores. The King requested Lord Farquhar to ask Sousa to play "Hands Across the Sea" and "The Stars and Stripes Forever." The Queen asked for "The Washington Post March." The Prince of Wales wanted "Away Down South in Dixie" and "any coon song." At the end of the programme the King requested still another encore and wanted "The Coon Band Contest." Then he requested "The Star Spangled Banner." This the band played with enormous vim, the King, royal family and entire court remaining standing until it was finished. As a finale Sousa played "God Save the King."

When the last measure was finished the King walked forward and met Sousa. The Queen followed the King, shook Sousa's hand heartily and complimented him on the superb work of the band.

Mrs. Sousa was then presented to the King and Queen. The King then spoke to the band, saying:

"Your playing is very fine, very fine." Later he told Sousa, with a smile:

"I invited the band of the Scots Guards to the gallery to hear you play."

This band is the King's favorite. Henry White and wife were guests of the King, Mrs. White sitting at the King's left throughout the concert.

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From PUBLIC

LEDGER

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ddress NEW YORK WORLD  
ate FEB 3- 1903

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From  
Address NEW YORK WORLD

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**A Case of Royal Chills and Fever.**  
How will the Court Journal deal with this sequence of events?—On Saturday King EDWARD shook hands with JOHN PHILIP SOUSA. On Sunday he grasped the warlike right fist of Gen. MILES. Yesterday his Majesty was suffering from a mild attack of chills and fever. The question arises, Was the march king responsible for the chills, and the soldier and sartorial expert for the fever, or is the other way about?

THE MORNING TELEGRAPH  
New York City  
FEB 4- 1903

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Some Details Which Have Hitherto Escaped the Newspapers.

"I well remember," John Philip Sousa observed off hand at the close of the Castle dinner—"I well remember of your majesty's distinguished had no earthly use for 'bainting' it," interposed King Edward, altogether. That was a long en it was still the fashion at e to speak and think in Ger-

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*My American Journal Sunday Feb 1.*

**Sousa Gives King Two Hours of Yankee Tunes.**

**Special Cable to New York American.**  
Windsor, Jan. 31.—The royal carriages met Sousa and his band at the station to night and carried them to the castle, where the King is entertaining a large party. The musicians ate dinner at the castle, and after the royal family and guests had dined they adjourned to the Waterloo room, where Sousa's Band played a two-hours programme composed entirely of American compositions. Their Majesties applauded Sousa's "King

Edward" march and the soloists, Estelle Liebling and Maud Powell. After the concert Sousa and the soloists were introduced to Their Majesties. The King presented Sousa with a jewelled souvenir. Afterward the band supped at the castle and left for Ireland on a special train. Among those who were at Windsor were Henry White, the United States Charge d'Affaires, and Mrs. White, who went to the Castle to-day to spend the week-end with King Edward. Lieutenant-General Miles will go to Windsor to-morrow, and will dine and sleep at the Castle by the King's special desire.

*My Sun. Feb 1.*

**MILES THE KING'S GUEST.**

Called to Windsor for a Sunday Visit—Sousa's Band Plays There.

**Special Cable Despatch to THE SUN.**  
LONDON, Jan. 31.—This will be a great American week-end at Windsor. By command of the King, Sousa's band gave a concert to-day. Mr. Henry White, the American Charge d'Affaires, and Mrs. White dined with the King and Queen to-night and will remain at the castle until Monday. Gen. Miles will join the party on Sunday at dinner time for an overnight visit.

At the request of Lieut.-Gen. Miles Mr. White asked his Majesty to receive the General in audience next week. The King, however, invited the General to visit him on Sunday, explaining that his engagement with the Duke of Devonshire to attend a house party at his seat in Chatsworth would prevent him from receiving the American commander on a week day.

*My Time*

are in a condition of some comp... I referred in a recent letter to American influence on English amusements, but I was not aware when I did so that I should be able so soon to point to royal testimony to the truth of my assertion. To-night, however, the King of England is being entertained by the King of Marches—in other words, Sousa's Band is playing before Edward "by royal command."

**AMERICAN ARRIVALS IN LONDON.**

acteristics 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 San Francisco; the same in Berlin as in Paris." Speaking of his band, Sousa said it was an essentially cosmopolitan organization. "Half of its members," he said, "are American born, and the rest are naturalized 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."

*New York World Sunday Feb 1.*

**SOUSA PLAYS AGAIN FOR KING EDWARD**

Refunds \$3,000 Paid for Concert in Manchester in Order to Obey "Command."

(Copyright, 1903, by the Press Publishing Company, New York World.)

(Special Cable Despatch to The World.)  
LONDON, Jan. 31.—Sousa and his band played to-night before King Edward and the royal household at Windsor Castle, giving a different programme from the one at the concert at Sandringham.

In order to do this, in obedience to the "command" of the King, as such royal invitations are styled after ancient custom, the band had to travel by special train from Sheffield to Windsor and Sousa had to return \$3,000 which had been paid for tickets for a concert arranged to be given in Manchester to-night. He will visit Manchester later in his tour.

Sunday morning at 2.30 o'clock Sousa and his band will leave Windsor in a special train for Holyhead, and on Monday morning will reach Cork, where a concert is to be given that night.

On Tuesday he will go to Dublin to give a "command" performance before the Viceroy and the Irish court in Dublin Castle.

Sousa's tour has been exceedingly successful, but the strain of these long night journeys—which cannot be accomplished here as comfortably as at home—is telling severely upon his artists.

*My Herald*

**SOUSA'S BAND AGAIN AT WINDSOR CASTLE**

Plays Before King Edward and Guests, Among Whom Were Mr. and Mrs. Henry White.

[SPECIAL CABLE TO THE HERALD.]  
The HERALD's European edition publishes the following from its correspondent:—

LONDON, Saturday.—Sousa's Band played stirring American marches and ragtime to-night in the historic Waterloo Chamber, at Windsor, to the great delight of the King and Queen, the members of the royal family and their Majesties' guests. King Edward congratulated Sousa after the concert and expressed his enjoyment of the programme. Arthur Pryor's trombone solo pleased him immensely, as did the singing of Estelle Liebling and a violin solo by Maud Powell.

Mr. Sousa travelled by special train from Sheffield to Windsor, arriving shortly before nine o'clock this evening, for the King's dinner party. About forty guests assembled in the Waterloo Chamber about ten o'clock. Mr. Sousa leading the band with the national anthem as the King entered. The concert lasted an hour and a half, and the band had a quick supper and left by special train for Holyhead, en route to Cork.

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for mine," promptly an- swered the Prince of Wales.

"Good boy!" rejoined the king. "Mr. Sousa, please cut loose on the latest thing in coon songs."

And the "Washington Post March" was heard no more that night.

1903  
John Philip Sousa and his wonderful band played to such business in London, at Queen's Hall, that the closing days of the engagement could have seen the huge hall sold out several times over. The personal popularity of Mr. Sousa is simply phenom-

enal, especially among people usually looked upon as so cold and lacking in enthusiasm. I hear the receipts have been so flattering that Mr. Sousa's English managers are filled with regret that the popular composer's engagements at present in England will not permit him to accept a very flattering offer to appear again in London with his splendid band.



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address **NEW YORK WORLD**  
FEB 3- 1903

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From  
Address **NEW YORK WORLD**  
Date **FEB 3- 1903**

In refunding \$1,000 ticket-money in order to play before King Edward, Sousa shows a strong preference for "royalties" rather than a lump sum.

...ing bureau in the World.

in  
dress  
to **JAN 30 1903**

**SOUSA INTERVIEWED.**

[South Wales Daily News.]  
Sousa's famous band arrived in Cardiff yesterday (January 15) 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.

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 indorsement 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 organization. "Half of its members," he said, "are American born, and the rest are naturalized 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."

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**A Case of Royal Chills and Fever.**

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The question arises, Was the march king responsible for the chills, and the soldier and sartorial expert for the fever, or was it the other way about?

It is possible, on the other hand, that Gen. MILES was the cause of both. The court had admired on other occasions the grace with which the composer conducted his musicians through the mazes of the stirring compositions which are so much appreciated by the royal family and the nobility and gentry of England. King EDWARD's taste in music, like that of his august predecessors, is what might be called "popular." He could welcome J. P. SOUSA as a master with whom he was in fullest sympathy. How he managed to refrain from knight-ing him on the spot it is hard to see.

There was a time when the King was the acknowledged dictator in the matter of masculine attire, but the supremacy has passed from him. He may have had a slight sense of his lost greatness when he saw before him the statuesque and picturesque figure of the transatlantic expert in military togs. Though cramped and tied down by official red tape, the general has stamped his personality and genius on the uniform of our service. King EDWARD, on the other hand, failed to introduce colored evening clothes and other trifling innovations of that sort, in spite of his prestige as the "first gentleman of England."

But at any rate it was a memorable meeting. On one side a potentate famous for years as the best dressed man in Europe; on the other the greatest authority on the proper disposition of gold lace in the history of the United States Army.

**EXPRESS**

BUFFALO, N. Y.

**SOUSA BEFORE THE KING.**

EDWARD WAS PLEASED WITH MARCH NAMED AFTER HIM.

By the Associated Press.

London, Jan. 31.—Sousa's Band played at Windsor Castle this evening by command of King Edward. The concert took place in the Waterloo chamber, in the presence of the royal family and a large house party.

The programme, in accordance with the King's wish, was composed entirely of American music. The soloists were Maud Powell, Estelle Liebling and Arthur Pryor.

His majesty received Bandmaster Sousa in the most pleasant manner, and expressed his appreciation of the Imperial Edward March.

**DRAMATIC NEWS.**

**FEB 7 1903**

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**THE MORNING TELEGRAPH**  
New York City  
**FEB 4- 1903**

**JOHN PHILIP AT WINDSOR.**

Some Details Which Have Hitherto Escaped the Newspapers.

"I well remember," John Philip Sousa observed off hand at the close of the Windsor Castle dinner—"I well remember that one of your majesty's distinguished ancestors had no earthly use for 'bainting and boetry.'"

"Forget it," interposed King Edward. "Cut it out altogether. That was a long time ago, when it was still the fashion at Windsor Castle to speak and think in German."

"But, your majesty," the American Strauss ventured to put in.

"Also sink that. I command you. My majesty prefers to be addressed as sir; though, between ourselves—and it is not in the least necessary that our friend Miles should hear us—I have met Americans who stopped short even of that. There was Billy Florence, for example; but we were speaking of the German period in our royal history. As you were saying, one of the revered Georges used to speak English with a pronounced Frankfurter accent and had a juster taste in smarkase and beer than in the fine arts. But nowadays the German thing, as you Yankees say, doesn't go at Windsor Castle. Except when that Berlin nephew of mine comes over here, we emphatically turn down the smarkase and speak English, French or United States, according to circumstances over which we have no control—I beg pardon—according to the nationality of our guests."

"What do you say then," John Philip suggested, nervously fingering his baton, "to a little jag from one of Haydn's oratorios?"

"What do I say? Why, I say no. It must be at least five years since I tried to sit through an oratorio."

"It is up to your majesty, then," said Mr. Sousa, in despair.

"It certainly is," answered the king. "It is up to my majesty. Let us have the—"

"Washington Post March?"

"Not on your oboe," retorted the king. "I heard that thing so often after your last visit that I would hate the name of Washington if our diplomatic relations permitted. Now—whisper—have you anything new in the way of rag-time?"

"Albert Edward!"

A sweetly modulated but still sub-acid voice interposed. It was the queen's. "Certainly, my dear," answered the king, not without some show of confusion; "you were saying—"

"I was saying that it might not be inappropriate to consult some other members of the party in this matter of music. Now, suppose Mr. Sousa were to play—the 'Washington Post March'?"

The American Strauss stood up and waved his baton toward his faithful minions.

The familiar strains resounded through the kingly halls. His majesty covered himself with glory by keeping awake.

It was not until after the ladies had retired that the king ventured to assert himself.

"Let us now," his majesty whispered, with a cautious glimpse in the direction of the door, "let us now appeal to the initiative and referendum on the next number by the band. What do you say?"

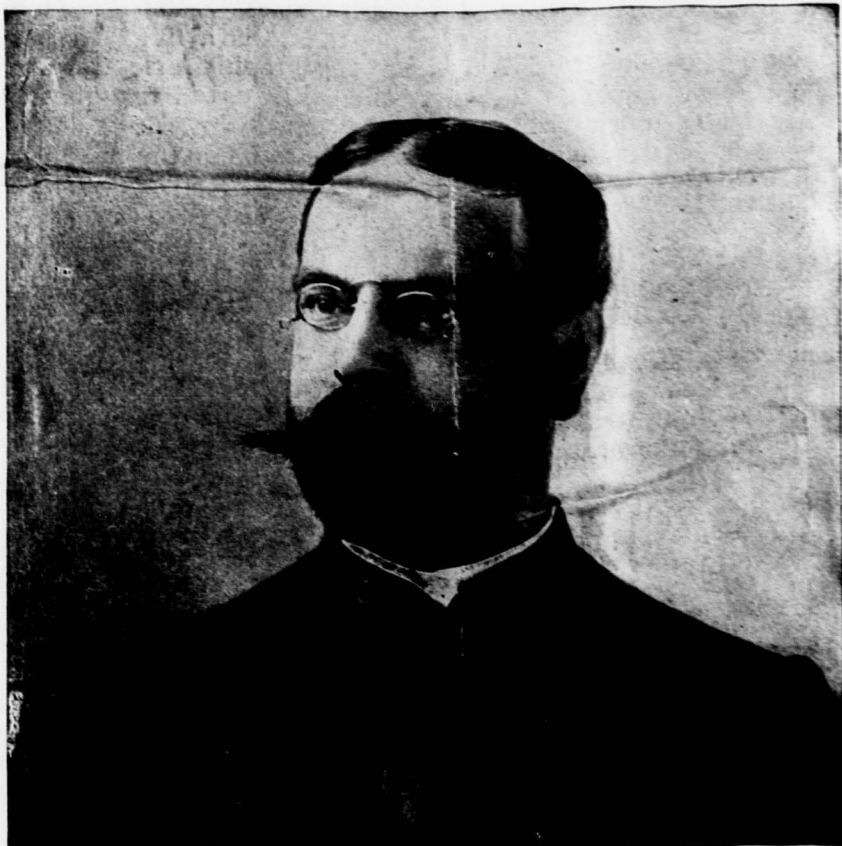
"Rag-time for mine," promptly answered the Prince of Wales.

"Good boy!" rejoined the king. "Mr. Sousa, please cut loose on the latest thing in coon songs."

And the "Washington Post March" was heard no more that night.



From *Commissioner of Education*  
 Address *New York City*  
 Date *JAN 31 1903*



JOHN PHILIP SOUSA.

Whose American Band has been "Commanded" to play before King Edward, at Windsor Castle to-day.

From *PHILADELPHIA*  
 Address *PHILADELPHIA*  
 Date *FEB 2 1903*

## SOUSA PLEASED THE KING.

## Royal Family Made the Band Concert a Continuous Performance.

London, Feb. 2.—Sousa and his band captured the King and Queen, the Prince of Wales, the Royal family, and their guests Saturday night, when they played at Windsor Castle. The King and Queen and Prince of Wales requested that special numbers be played as encores. The King requested Lord Farquhar to ask Sousa to play "Hands Across the Sea" and "The Stars and Stripes Forever." The Queen asked for "The Washington Post March." The Prince of Wales wanted "Away Down South in Dixie" and "any coon song." At the end of the programme the King requested still another encore, and wanted "The Coon Band Contest." Then he requested "The Star-Spangled Banner." This the band played with enormous vim, the King, Royal family, and entire Court remaining standing until it was finished. As a finale, Sousa played "God Save the King."

When the last measure was finished, the King walked forward and met Sousa. The Queen followed the King, shook Sousa's hand heartily, and complimented him on the superb work of the band.

Mrs. Sousa was then presented to the King and Queen. The King then spoke to the band, saying:—

"Your playing is very fine, very fine." Later he told Sousa, with a smile:—

"I invited the band of the Scots Guards to the gallery to hear you play."

This band is the King's favorite. Henry White and wife were guests of the King, Mrs. White sitting at the King's left throughout the concert.

From *Register*  
 Date *FEB 2 1903*

## SOUSA'S BAND DELIGHTS ROYALTY

King Edward Especially Pleased  
 With American Music.

## QUEEN HEARTILY THANKS LEADER

London, Feb. 2.—The audience at the concert given Saturday at Windsor Castle by Sousa's Band numbered about sixty persons, including the King and Queen, the Prince and Princess of Wales, Princess Victoria, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig, and Mr. Henry White, secretary of the American Embassy, and Mrs. White. The latter sat at the King's left hand.

The King asked for several encores, which included "The Washington Post March" and "Hands Across the Sea." He desired as the final piece "The Star Spangled Banner," throughout the playing of which the King and Court stood.

As the music ended Sousa turned and faced the King, and his Majesty and the Queen heartily shook his hand and thanked him. The King has signified his desire for another concert, stipulating that all the music played shall be American.

From *HERALD*  
 Date *FEB 3 1903*

King Edward and  
 Miles and Sousa  
 isn't difficult to see  
 clously please

## STAR.

From *WASHINGTON*  
 Date *FEB 2 1903*

## SOUSA 'PLAYS FOR THE KING

Compelled to Return Nice Sum to  
 Ticket Purchasers to Make  
 the Date.

(Copyright, 1903, by Press Publishing Co.)  
 LONDON, Jan. 31.—(New York World Cablegram—Special Telegram.)—Sousa and his band played tonight before King Edward and the royal household at Windsor castle, giving a different program from the one at the concert at Sandringham. In order to do this, in obedience to the "command" of the king, as such royal invitations are styled after ancient custom, the band had to travel by special train from Sheffield to Windsor, and Sousa had to return \$3,000 which had been paid for tickets for a concert arranged to be given in Manchester tonight. He will visit Manchester later in his tour.

Sunday morning at 2:30 Sousa and his band will leave Windsor in a special train for Holyhead and on Monday morning will reach Cork, where a concert is to be given on that night. On Tuesday he will go to Dublin and give a concert.

## POST

From *WASHINGTON*  
 Date *FEB 2 1903*

## KING APPLAUDED SOUSA.

Whole Court Stood While Band Played  
 "The Star Spangled Banner."

London, Feb. 1.—At the concert given by Sousa's band at Windsor Castle last evening in the presence of the royal family King Edward asked for encores of several of the pieces played. The whole court stood while the band rendered "The Star Spangled Banner" and "God Save the King." At the close of the concert their majesties advanced and shook hands with and complimented Sousa. The King inquired how long the band was to remain in England, and said:

"I shall have you again, and I want all American music on the programme the next time." By the King's desire Mrs. Sousa was then presented to their majesties. The Prince of Wales conversed with her and promised to attend his concert. The band returned to London in an elaborate supper was served to members of the band.

## America Abroad.

America is not at present so very unpopular abroad. Read this morning's news. General Miles at Windsor dining with King Edward, and Sousa with his band playing at the castle by the king's command and waking the echoes with the "Star Spangled Banner." A private citizen of Illinois the guest at table of the German emperor. The sister-in-law of Mr. Roosevelt received in audience by the Queen of Italy, who improved the occasion to speak words of friendship for our country. This is all by cable the same day. It makes agreeable reading, because it testifies to good feeling in ruling quarters abroad for this nation. But of course we shall continue to hear from alarmist quarters of great dangers to

## ITEM

## KING SHAKES SOUSA'S HAND

Thanks Him for Windsor  
 Concert.

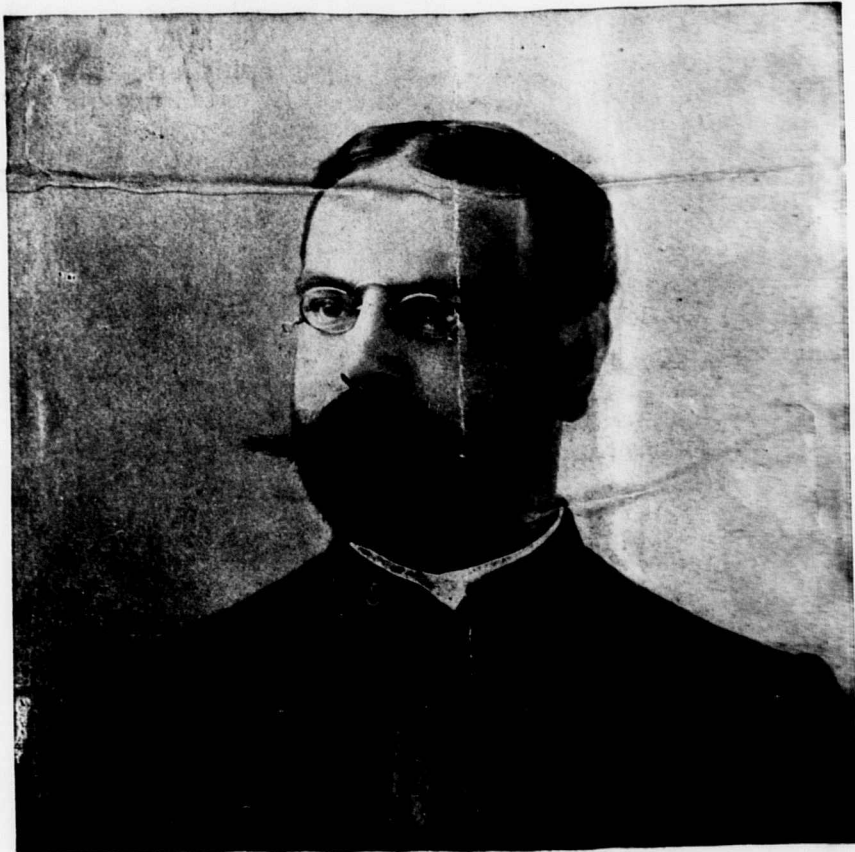
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The King asked for several encores, which included "The Washington Post March" and "Hands Across the Sea." He desired as the final piece "The Star-Spangled Banner," throughout the playing of which the King and Court stood.

As the music ended Sousa turned and faced the King, and his Majesty and the Queen heartily shook his hand and thanked him. The King has signified his desire for another concert, stipulating that all the music played shall be American.



From American Art Journal  
 Address New York City  
 Date JAN 31 1903



JOHN PHILIP SOUSA.

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From PHILADELPHIA  
 Address PHILADELPHIA PA  
 Date FEB 3 1903

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Mrs. Sousa was then presented to the King and Queen. The King then spoke to the band, saying:

"Your playing is very fine, very fine." Later he told Sousa, with a smile:

"I invited the band of the Scots Guards to the gallery to hear you play."

This band is the King's favorite. Henry White and wife were guests of the King. Mrs. White sitting at the King's left throughout the concert.

From Register  
 Date FEB 2 1903

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The King asked for several encores, which included "The Washington Post March" and "Hands Across the Sea." He desired as the final piece "The Star Spangled Banner," throughout the playing of which the King and Court stood.

As the music ended Sousa turned and faced the King, and his Majesty and the Queen heartily shook his hand and thanked him. The King has signified his desire for another concert, stipulating that all the music played shall be American.

From BRILL  
 Date FEB 3 1903

## SOUSA 'PLAYS FOR THE KING

Compelled to Return Nice Sum to Ticket Purchasers to Make the Date.

(Copyright, 1903, by Press Publishing Co.)

LONDON, Jan. 31.—(New York World Cablegram—Special Telegram.)—Sousa and his band played tonight before King Edward and the royal household at Windsor castle, giving a different program from the one at the concert at Sandringham. In order to do this, in obedience to the "command" of the king, as such royal invitations are styled after ancient custom, the band had to travel by special train from Sheffield to Windsor, and Sousa had to return \$3,000 which had been paid for tickets for a concert arranged to be given in Manchester tonight. He will visit Manchester later in his tour.

Sunday morning at 2:30 Sousa and his band will leave Windsor in a special train for Holyhead and on Monday morning will reach Cork, where a concert is to be given on that night. On Tuesday he will go to Dublin and give a "command" performance before the viceroy and Irish court in Dublin castle.

Sousa's tour has been exceedingly successful, but the train of these long night journeys, which cannot be accomplished here as comfortably as at home, is telling severely upon his artists.

## America Abroad.

America is not at present so very unpopular abroad. Read this morning's news. General Miles at Windsor dining with King Edward, and Sousa with his band playing at the castle by the king's command and waking the echoes with the "Star Spangled Banner." A private citizen of Illinois the guest at table of the German emperor. The sister-in-law of Mr. Roosevelt received in audience by the Queen of Italy, who improved the occasion to speak words of friendship for our country. This is all by cable the same day. It makes agreeable reading, because it testifies to good feeling in ruling quarters abroad for this nation. But of course we shall continue to hear from alarmist quarters of great dangers to our institutions, and be adjured to discount every civility from a foreign source and to sleep on our arms and with one eye open.

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As the music ended Sousa turned and faced the King, and His Majesty and the Queen heartily shook his hand and thanked him. The King has signified his desire for another concert, stipulating that all the music played shall be American.

King Edward and Miles and Sousa at the concert. It isn't difficult to see how much they enjoyed it.



From **PITTSBURGH, PA.**  
Address  
Date **FEB 2 1903**  
England Goes Sousa Mad.  
To Sousa, now on his third European tour, have come honors so royal as to

From **PHILADELPHIA, PA.**  
Address  
Date **FEB 2 1903**  
We who have heard Sousa, the

From **TOWN TOPICS.**  
Address  
Date **FEB 5 1903**

**New York World**  
Feb 2 1903  
**SOUSA'S CONCERT ROUSES ROYALTY.**  
**King, Queen and Wales Rise at "Star Spangled Banner" and Stand Till End.**  
(Copyright, 1902, by the Press Publishing Company, New York World.)  
(Special Cable Despatch to The World.)  
LONDON, Feb. 1.—The Visit of Sousa's Band to Windsor Castle Saturday night was marked by several most interesting incidents.  
Everything went splendidly from the start.  
Half way through the programme the King asked that several pieces be repeated, and at the end of the concert he called for another "coon" piece, with the "Star Spangled Banner" as a finale.  
At the first notes of the American national air the King and the entire royal party rose to their feet and remained standing until it ended.  
Sousa immediately followed with "God Save the King," every one still standing, and the King apparently highly gratified.  
After the concert the King heartily greeted Sousa and complimented him on his music, saying:  
"I shall have you again and want all American music on the programme."  
The Queen and the Prince of Wales also were most warm in their appreciation. The latter expressed the intention of attending Sousa's next concert in London.  
The band left this morning for Ireland, where it will play at the Vice-Regal Lodge in Dublin on Tuesday.

**New York Sun, Feb 2**  
**KING SHAKES SOUSA'S HAND.**  
Thanks Him for Windsor Concert—Court Stands During "Star-Spangled Banner."  
Special Cable Despatch to THE SUN.  
LONDON, Feb. 1.—The audience at the concert given yesterday at Windsor Castle by Sousa's Band numbered about sixty persons, including the King and Queen, the Prince and Princess of Wales, Princess Victoria, Prince and Princess Charles of Denmark, Prince and Princess Christian of Schleswig, and Mr. Henry White, secretary of the American Embassy, and Mrs. White. The latter sat at the King's left hand.  
The King asked for several encores, which included "The Washington Post March" and "Hands Across the Sea." He desired as the final piece "The Star-Spangled Banner," throughout the playing of which the King and Court stood.  
As the music ended Sousa turned and faced the King, and his Majesty and the Queen heartily shook his hand and thanked him. The King has signified his desire for another concert, stipulating that all the music played shall be American.

**New American Journal**  
**KING WOULDN'T LET SOUSA STOP.**  
Entire Royal Family Seemed to Be in a Pleasant League to Make the Band Concert a Continuous Performance  
**MADE UP A REGULAR REQUEST PROGRAMME**  
Edward Told the Bandmaster with a Smile That He Had Placed His Favorite Musicians in a Gallery to Listen

KING EDWARD and his courtiers rose and stood reverently while "Star-Spangled Banner" in Windsor His Majesty has never read, probably never heard, referring to the cHenry:  
vauntingly swore the battle's confusion leave us no more? their foul footsteps' pollution! ng and slave e gloom of the grave, r in triumph doth wave he home of the brave!

**SOUSA.**  
ED UP AT ANNER."  
the concert at Windsor ne presence of Edward ural of the court stood "The Star od Save the the concert and shook uted Sousa. g the band and said: and I want the pro- y the king's a presented Prince of Sousa and neert when on in April. served to

**PRESS**  
IND. OHIO  
EB 2 1903

**ED.**  
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**COURANT.**  
EB 3 1903

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**New York Times**  
Feb 2  
**SOUSA AT WINDSOR CASTLE.**  
**King Edward Calls for Encores, and Compliments the American Bandmaster.**  
LONDON, Feb. 1.—At the concert given by Sousa's Band at Windsor Castle last evening, in the presence of the royal family, King Edward asked for encores of several of the pieces played. The whole Court stood while the band rendered "The Star Spangled Banner" and "God Save the King."  
At the close of the concert their Majesties advanced and shook hands with and complimented Sousa. The King inquired how long the band was to remain in England and said: "I shall have you again, and I want all American music on the programme the next time."  
By the King's desire Mrs. Sousa was then presented to their Majesties. The Prince of Wales conversed with Sousa and promised to attend his concert when the band returned to London, in April.  
An elaborate supper was served to the members of the band.

**SOUSA'S ROYAL REQUEST PROGRAMME.**  
The King asks for:  
"Hands Across the Sea,"  
"Stars and Stripes Forever,"  
"The Coon Band Contest" and the "Star Spangled Banner."  
The Queen asked for:  
"Washington Post March."  
The Prince of Wales asks for:  
"Way Down South in Dixie" and "any coon song."  
Special Cable to New York American  
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"Your playing is very fine, very fine." Later he told Sousa, with a smile:  
"I invited the band of the Scots Guards to the gallery to hear you play."  
This band is the King's favorite. Henry White and wife were guests of the King. Mrs. White sitting at the King's left throughout the concert.

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Another medal for the breast of  
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jealousness, such as too many musi-  
cians are prone to suffer, Edward  
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address  
Sousa is in England playing for the  
entertainment and pleasure of the King,  
and thus doing his part to push along  
the Anglo-American alliance and the era  
of international harmony.



From 1087  
 Address PITTSBURGH, PA.  
 Date 1903

**England Goes Sousa Mad.**

To Sousa, now on his third European tour, have come honors so royal as to excite the envy of every musician catering to public acclaim, at home or abroad. After a brief but tremendously successful season at Queen's hall, London, Sousa and his band of 57 players were heard in private by the Count and Countess of Warwick, and have just been summoned to appear before the king and queen, that their majesties may hear the new Sousa march, "Imperial Edward," in their own apartments.

Through the provinces Sousa and his band have been speeding like a whirlwind, all the while being lavished with encomiums as must prepare for genial John Philip many an hour of just and glowing pride. To the writer has just come a series of notices from Cardiff, Wales, where the coming of the famous American organization was made the occasion of an outpouring simply astounding in its extent. The first quotation appeared in the "South Wales Daily News," under date of January 16:

"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 horse-shoe 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." From the "Western Mail" of same date this enthusiastic excerpt was taken.

Sousa's triumphs being compared with those of Caesar:

"Having captivated Newport with a brace of concerts, Sousa came to Cardiff and did the same as Caesar. The Park Hall was not crowded to overflowing on Thursday afternoon for the matinee, but in the evening the scramble at the ticket office was only comparable to the scene at the gates of an international football match. Those of the public who had not taken the precaution to book seats—the bookings, by the way, were complete—crowded at the back of the hall, crushed against the walls or craned their necks far back in the crush-room to catch an occasional glimpse of the little blue-uniformed figure, standing on a red baize-covered platform, and, with magic white-gloved hands, ruling a wonderful force of brass and a strangely beautiful combination of reeds.

"No conductor was ever blessed with such an appreciative audience; no conductor has more deserved to be so blessed; and no conductor could possibly be blessed with a more willing band. It might have been the inspiration which an enthusiastic audience always gives that made even Sousa and his band surpass themselves; it might have been the enthusiasm of the band which swept the audience clean off their feet, and made them all worshippers at the shrine of Sousa and his music. At any rate, those who went to the concert with soul-shattering memories of the 'Washington Post' and a dreary contempt for 'The Honeysuckle and the Bee,' came away with the sensation that in the real Sousa they had had a revelation."

The freshness and ebullience of eternal youth, it would seem, has found lodgment in the Sousa band, for though half a hundred times one has listened to its performances, at every new appearance there is the sparkle of the crystal spring that refreshes and rejuvenates.

Sousa's case is so unique as to seek parallel anywhere. In the orchestral field no single conductor monopolizes the world's plaudits; nor is this true of any instrumental virtuoso, vocal star or teaching expert. But in the band world? Let us see. It is a safe assertion that the number of bands in the universe totals fully 75,000, with an equal number of conductors in every grade of excellence from good, through fair, to unspeakably bad. It were reasonable to assume that out of 75,000 band leaders a dozen, to say the least, might be selected as of sufficient ability to merit more than passing attention. Yet the fact is that in 75,000 there is but ONE to whom, by popular adoration, is voted complete supremacy; and that all band achievements, bar none, accept measurement by his—by name this ONE is John Philip Sousa, American in fullest sense of the word.

It is refreshing to record the fairness of English criticism that awards to the great American bandmaster a proper meed of recognition as master in his chosen field. A specimen of this justice of judgment is reproduced as it appeared under the signature of "Zarathustra":

"There are those among us who profess to scoff at Mr. Sousa, and all his works, but I take it that they must be puny and poor spirited creatures who cannot derive a little enjoyment from so unique an institution as Sousa's band. In a recent issue of the 'Musical Herald' Barclay Squire, who is a most serious critic, with an exceedingly well-balanced mind, admitted that the musical organization made by Sousa was the greatest since the days of the ancient Greeks."

From 1110  
 Address SPRINGTOWN, PA.  
 Date FEB 2 1903

We who have heard Sousa, the prince of band masters, will credit King Edward of Great Britain and his queen with sincerity, when they demand encores and heartily thanked the great band master and his musicians last Saturday, when they played at Windsor castle by special request. While it is mere sentiment, perhaps, yet Americans will think all the more of King Edward, when Sousa struck up the Star Spangled Banner, the sovereign and his court rose and stood throughout the rendition, and at the close of the concert asked Sousa to give another entertainment next Saturday, at which all the music played shall be American.

can. Great is Sousa. He may not please the aesthetic and the way-up-in-G musicians, with classical pieces, but the people as well as sovereigns are satisfied with the marches and stirring pieces which Sousa and his band render.

From GLOBE  
 Address ST. PAUL, MINN.  
 Date 1903

**OUR MR. SOUSA PLAYS BEFORE KING EDWARD**

The Two Great Men Are Introduced After the Concert Ended.

LONDON, Feb. 1.—At a concert given by Sousa's band at Windsor castle last evening, in the presence of the royal family, King Edward asked for encores of the pieces played. The whole court stood while the band rendered "The Star Spangled Banner" and "God Save the King." At the close of the concert their majesties advanced and shook hands with and complimented Sousa. The king inquired how long the band was to remain in England and said:

"I shall have you again and want all American music on the programme the next time."

By the king's desire, Mr. Sousa was then presented to their majesties. The prince of Wales conversed with Sousa and promised to attend his concert when the band returned to London in April. An elaborate supper was served to the members of the band.

From POPULAR CAN  
 Date JAN 30 1903

That John Philip Sousa has begun to write stories need not be considered evidence that writing marches did not pay sufficiently well.

From JOURNAL  
 Date FEB 1 1903

Sousa's band played at Windsor castle by command of the king. The concert was held in the Waterloo chamber in the presence of the royal family and a large house party, including Henry White, the United States charge d'affaires, and Mrs. White.

From SENTINEL  
 Address ANSONIA, CONN.  
 Date FEB 2 1903

Another medal for the breast of Sousa. His band has played before the King of England. To avoid creating jealousy, such as too many musicians are prone to suffer, Edward should also toss a few compliments to the members of the band.

From TOWN TOPICS  
 Address NEW YORK CITY  
 Date FEB 5 1903

KING EDWARD and his courtiers rose and stood reverently while Sousa's Band played "The Star-Spangled Banner" in Windsor Castle. The tune is English, but His Majesty has never read, probably, the third verse of the American anthem, referring to the British force that attacked Fort McHenry:

But where is that band who so vauntingly swore  
 That the havoc of war and the battle's confusion  
 A home and a country should leave us no more?  
 Their blood has washed out their foul footsteps' pollution!  
 No refuge could save the hireling and slave  
 From the terror of flight or the gloom of the grave,  
 And the Star-Spangled Banner in triumph doth wave  
 O'er the land of the free and the home of the brave!

From FREE PRESS  
 Address DETROIT, MICH.  
 Date FEB 2 1903

**CCOMPLIMENTED SOUSA.**

ENGLISH COURT STOOD UP AT "STAR SPANGLED BANNER."

London, February 1.—At the concert given by Sousa's band at Windsor Castle last evening in the presence of the royal family, King Edward asked for encores of several of the pieces played. The whole court stood while the band rendered "The Star Spangled Banner" and "God Save the King." At the close of the concert their majesties advanced and shook hands with and complimented Sousa. The king inquired how long the band was to remain in England and said: "I shall have you again and I want all American music on the programme the next time." By the king's desire Mrs. Sousa was then presented to their majesties. The Prince of Wales conversed with Sousa and promised to attend his concert when the band returned to London in April. An elaborate supper was served to the members of the band.

From PRESS  
 Address CLEVELAND, OHIO  
 Date FEB 2 1903

**TICKLED KING ED.**

He Wants Sousa's Band to Play All American Airs, Next Time.

London, Feb. 2.—King Edward was pleased at the performance of Sousa's band, at Windsor castle, Saturday night. The entire court stood up when the band rendered "The Star Spangled Banner" and "God Save the King." King Edward shook hands with and complimented Sousa and said that he desired the band to come to the castle again, at which time he wanted all American music played. The band was given an elaborate dinner, last night, at the castle.

From COURANT  
 Address HARTFORD, CONN.  
 Date FEB 3 1903

Did the King, in the days when as yet he was the Prince, ever visit Blarney Castle? He had Sousa's band at Windsor Castle Saturday evening. When "The Star-Spangled Banner" was played, the court stood up and remained standing until the piece was finished. Afterward the King and Queen shook hands with Mr. and Mrs. Sousa. "I shall have you again," said Edward VII., "and I want all American music on the program next time." Then the members of the band got a hot supper, prepared by the castle.

From POST  
 Address CLEVELAND  
 Date FEB 3 1903

Sousa is in England playing for the entertainment and pleasure of the King, and thus doing his part to push along the Anglo-American alliance and the era of international harmony.



## MUSICAL COURIER

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

## Sousa Before King Edward.

SOUSA was invited to play at Windsor Castle on Saturday evening before King Edward, Queen Alexandra and the entire court. Cables to the New York dailies announce the great success of the concert, and add that "Sousa and his American soloists, Estelle Liebling and Maud Powell, pleased the King immensely, and both Their Majesties applauded warmly." Several numbers were redemanded. A dinner followed the concert and late that night the band left Windsor on a special train for Cork, Ireland.

CINCINNATI, OHIO  
FEB 7 - 1903

John Philip Sousa is no take his band to the  
Fiji Islands where the war has hitherto figured  
more in clothing than in music.

## To John Phillip Sousa.

Beneath the magic of your wand,  
The music with exquisite grace  
Controls our passions and desires,  
And bears us on from place to place.

With dainty two-step now we are  
Within the ball-room's brilliant light,  
The laughing crowd, the perfumes rare  
Seem quite as real as on that night.

But hark!—the march! It calls to war  
And bears bent quick in manly breasts,  
The muskets crack—the cannon roar,  
The singing of the waving crests.

Again the magic wand. At once  
The music soft in grand amen  
Leaves but the wish within the soul  
Of "Peace on earth, good will toward men."  
E. E. S.

SAN FRANCISCO, CAL.

KING EDWARD LISTENS  
TO AMERICAN MUSIC.

Sousa's Band Plays Before the Royal  
Family at Windsor  
Castle.

LONDON, January 31.—Sousa's Band played at Windsor Castle this evening by command of the King. The concert took place in the Waterloo chamber, in the presence of the royal family and a large house party, including Henry White, the United States Charge d'Affaires, and Mrs. White. The programme, in accordance with the King's wishes, was composed entirely of American music. The soloists were Maud Powell, Estelle Liebling and Arthur Pryor.

King Edward received Sousa in the most pleasant manner and expressed his appreciation of the "Immortal Edward March."

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

Sousa's band was "commanded" to play before the King. In other and saner terms, Sousa received a courteous invitation to play, and chose to accept it.

ESTABLISHED: LONDON, 1887. NEW YORK

THE MORNING TELEGRAPH  
New York City

Feb 7 - 1903

## TWO ROYAL APPENDICES.

Edward VII. Interposes a Royal Counter-gag to Germany's Latest Boast.

"Your majesty really must be more careful."

His majesty, by way of facetious rejoinder, lighted a fresh cigarette and threw the still blazing fusee in the direction of the Court Physician. The missile missed aim, but fell into a bundle lately returned from the laundry and set fire to the point d'Alencon collar of the new royal nightie.

For a few minutes there was something doing in the august chamber, and Sir Simon Squills took advantage of the interval to re-collect his ideas.

"You must be more careful, Sir, or I cannot undertake to answer for the results. The whole court observed that you sat for three-quarters of an hour in the draft of Mr. Sousa's French horn. Now, as your majesty probably knows, those American airs are not at all conducive to—"

"Sousa is all right," interposed the King. "Ahem! Precisely, your majesty. I am no judge of music, but—um—ah—at your majesty's time of life—"

"There you go again! How often must I remind you that I am no back number?"

"Ten thousand pardons, Sir! I only had in mind the operation last Summer which occasioned the postponement of the coronation festivities and, to the unspeakable grief of a loyal nation, deprived the Majesty of England of its vermiform appendix."

At the mention of this organ the King's eye brightened.

"Tell me, Squills," he whispered, laying an eager hand the while upon the leech's sleeve. "Speaking of appendixes—or appendixes, as the case may be—is it a fact that my nephew, the Kaiser, is circulating among the courts of Europe the boastful story that he—he, my nephew, you understand—is gifted by nature and by virtue of his alleged 'divine right,' with two vermiform appendixes—or appendixes?"

The Court Physician bowed his head. "I have heard, your majesty," he answered, in faltering tones: "the report has reached my ear that Germany has circulated some such report. But—"

"But me no buts," Edward VII, answered in a flash. "Let Hohenzollern brag if he will. I know—I know; I have heard it. But here is my answer, my counter-gag, which you are at liberty to publish if you see fit (and if you don't see fit you are not the man I take you for). Granted that Willy Hohenzollern has two appendixes—I concede it. But, as I read his case, one is a plain, ordinary vermiform appendix and the other is a Venezuelan appendix. See? Well, Squills, between you and me, he is welcome to both. I don't want either one of them. Eh, Sir Simon?"

And the royal leech laughed heartily as in duty bound.

SAN JOSE, CAL.

FEB 2 1903

## SOUSA'S BAND.

Plays for the King and Is Given a Dinner.

LONDON, Feb. 1.—At the concert given by Sousa's Band at Windsor Castle last evening in the presence of the royal family, King Edward asked for encores to several of the pieces. The entire company stood up when the band played "The Star Spangled Banner" and "God Save the King." At the conclusion of the concert Sousa was personally thanked by the King and Queen. By the King's desire Mrs. Sousa was then presented to Their Majesties. An elaborate supper was served to the members of the band.

from \_\_\_\_\_  
address \_\_\_\_\_  
date \_\_\_\_\_

Mlle. Calvé is of course Calvé, and people will go to hear her in anything, but in "La Carmélite" she is far from being at her best.

While in London last week it was my great pleasure to be present at a luncheon given by Mr. and Mrs. John Philip Sousa at the Carlton. Mr. Sousa is at the same genial, happy man here as in America, and with the same hosts of friends.

There were about twenty-five guests at the luncheon and they were seated at a long table in the spacious and beautiful dining-room of the Carlton. The decorations were in yellow, quantities of lovely daffodils being used. Charming Mrs. Sousa sat at the head of the table looking a picture in a large gray hat, with her beautiful gray hair and girlish face. Mr. Sousa sat at the opposite end of the table, and between, a distinguished company of musicians and journalists.

Among those present were Miss Maud Powell, whose masterly violin playing we all know; Estelle Liebling, who is winning friends and added laurels with her voice; Mr. Yorke, one of the tenors of England who has a record of singing "The Messiah" fifty-two times in one year; Mr. Williams, bandmaster of the Queen's Grenadiers; Mr. and Mrs. Snyder, Mr. and Mrs. Norman Jacobs, Mr. and Mrs. Hough, Mrs. Ellis, Miss Ellis, Miss Weir, Mrs. Hinton, Mr. Christianer, Mr. Wright, Mr. Boor, Mr. France, Mr. Smith, Mr. Leech and Mr. Streatfield.

Mr. Sousa's concerts in Queen's Hall have been a great success. KATE FOWLER.

from \_\_\_\_\_  
address \_\_\_\_\_  
date \_\_\_\_\_

Sousa refunded \$3,000 to an English audience in order to play before King Edward; and evidently he will get around in time to appreciate the value of the daily newspaper as the advertising medium par excellence.

SAN FRANCISCO, CAL.  
FEB 2 1903

KING STANDS WHEN  
SOUSA PLAYS  
OUR HYMN

Whole English Court Follow  
His Example When the Band  
Rendered the "Star Spangled  
Banner" in Windsor Castle.

[Special by cable to New York, and by leased wire, the longest in the world.]

LONDON, February 1.—Sousa and his band captured the King and Queen, the Prince of Wales, the royal family and their guests last night when they played at Windsor Castle. The King and Queen and Prince of Wales requested that special numbers be played as encores. The King requested Lord Farquhar to ask Sousa to play "Hands Across the Sea" and "The Stars and Stripes Forever." The Queen asked for "The Washington Post," the Prince of Wales wanted "Away Down South in Dixie" and "any coon song." At the end of the programme the King requested still another encore and wanted "The Coon Band Contest." Then he requested "The Star Spangled Banner." This the band played with enormous vim. The King, royal family and entire court remained standing until it was finished. As a finale Sousa played "God Save the King."



## M I S U N D E R S T O O D .

Byron D. Stillman,  
6118 Drexel Ave.  
Chicago, Ill.

A young man and a maiden fair,  
Who lately had been wed,  
Seemed happy as two turtle-doves,  
At least, the gossip said,  
Until one night the husband said,  
As he kissed her at the door,  
"I've got to meet a customer,  
Tonight down at the store."

She noticed, he had changed his dress,  
Was scented with perfume,  
A jealous feeling filled her hear,  
She ran up to his room,  
She found a letter in his coat,  
With tearful eyes she read,  
"I'll take you down to Susie, George,  
Don't disappoint me," FRED.

The husband, full of love and song,  
At midnight reached his home,  
No loving wife to welcome him,  
He entered, heard a moan,  
His wife lay sobbing on the couch,  
He quickly reached her side,  
"What is the matter, tell me dear,  
My love, my darling bride."

"Oh, do not touch me, Sir, she cried,  
Spare my feelings, if you can,  
Give SUSIE all your loving words,  
You awful, wicked man."  
He laughed, then took her in his arms,  
"Forgive me, if you can can,  
The SUSIE, that I saw tonight,  
Was SOUSA, and his Band.

Byron D. Stillman.



## SOUSA LIKE FAIRY PRINCE.

*Made Fortune of Caro Morgan  
of Summerland.*

*Bandmaster Captivated by Young  
Girl Violinist.*

*She Joins His Company at Salary  
of a Hundred Dollars  
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Los Angeles is entertaining another musical wonder, who was unexpectedly brought to light by the sensational offer of Sousa to pay her a handsome salary as solo violinist. Caro Morgan, is the girl's name, and with her mother (now Mrs. Becker) and three sisters, has taken up her residence at No. 820 West Eleventh street, this city.

The narrative of how she met Sousa, conquered him and got an engagement



MISS CARO MORGAN.

from him at sight, reads like some fairy tale of the "Beggars Maid and the Prince." It will make the thousand and one ambitious amateurs of Los Angeles almost crazy, when they learn how this girl jumped from her seclusion to a place on the platform with Sousa, at a bound.

It all happened at Santa Barbara. Caro was living at Summerland with her mother and sisters, when the great bandmaster came, and they drove over to Santa Barbara to hear him. Caro said she was going to ask Sousa to hear her play, and to request him for a recommendation, but her family doubted if she would have the courage to do it.

### THE FIRST MEETING.

They arrived at Santa Barbara some time before the opening of the Sousa concert, but the director is a busy man, and he was hard to get at. He tried to persuade the young ladies to come to Los Angeles and meet him, when he would have more time, but that was impracticable, on account of the illness of their mother, so Sousa finally said:

"Well, if you wait till after the concert, I will hear you."

It was a rainy night, and they had six miles to drive, and so they told him. The director only laughed, gave them tickets to the concert, and they waited.

Caro had a critical audience from among the players in the famous band, who looked in wonder as the girl wrung the beautiful strains from the violin, and only smiled at her innocence as she said to Sousa:

"My mother has wasted a good deal of money on my education, and I am talking of going to Germany, but before we waste any more, I want to know whether there is any hope of my being anything more than a common 'fiddler.' I came to you as one disinterested, and if you will say what other people have said, I will get up a class here in Santa Barbara to earn

the money to go to Germany." Sousa and his players looked at each other and smiled, much to the discomfort of the girl, and then Sousa said: "Young lady, you have a wonderful future before you, and you would be crazy to bury yourself here. I will pay you \$100 a week to travel with me next season," and the compliments of the great leader were so profuse that they would be almost impossible of repetition.

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Finding out just when Caro began to play the violin is like trying to learn just when a boy began to whistle. She, however, is one of those musical geniuses who can play anything, from a tin horn up. She is now 18 years of age, and so young did she begin the violin that at the age of 8 she made her first public appearance at Santa Barbara, and that is the sum total of her professional life.

Miss Morgan is a girl of queenly figure. She is of good height and broad-shouldered; has a large head, covered with a mass of dark-brown hair, and her strong face is lighted up with a pair of large, luminous, dark-gray eyes.

Her inspiration is seen in the glow of the eye and the poise of the head; her strong technique in the courage stamped upon her every feature; the depth and tone to her broad shoulders.

When in action she is lithe as a willow, but the long, firm, smooth sweeps of the bow indicate that her arms have the strength of the oak. She has not the slightest trace of self-consciousness; her eyes close or her brow knits, as the mood may suggest, and the sweet notes flow from the instrument like the ripples of a brook.

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Since she was 3 years old this genuine type of the California girl has lived at Santa Barbara and Summerland, and her fine development is in a great measure due to her love of horsemanship, and all the country roundabout is acquainted with her dashing feats, astride in the saddle. Her big, innocent eyes laughed when she told that Sousa had said that would not do.

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"Oh, yes," she exclaimed later on, "he told me I must let my hair grow and put on long skirts, as he didn't want anybody in baby-clothes."

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When the child was perhaps eight years old, her real education on the violin began, with the advent of the noted Hans Schuy at Santa Barbara, and up to the time of his death in 1899, she was under his tutelage. She made such rapid progress that it was determined to give her the best advantages her mother could afford, and since then she has been under a well-known Italian instructor in San Francisco.

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SS

DETROIT, MICH.  
FEB 3 - 1903

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Half way through the program the king asked that several pieces be repeated, and at the end of the concert he called for another "coon" piece, with the "Star Spangled Banner" as a finale. At the first notes of the American

1884.



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Whose Rendition of the "Star Spangled Banner" Brought the British Royal Family to Their Feet.

national air the king and the entire royal party rose to their feet and remained standing until it ended.

Sousa immediately followed with "God Save the King," every one still standing, and the king apparently highly gratified.

After the concert the king heartily greeted Sousa and complimented him on his music, saying:

"I am very pleased."

Press

FEB 3 1903

### EDWARD AS A "JOLLIER"

After Sousa had finished playing before King Edward the latter told the great bandmaster that next time he desired a programme containing nothing but

1884.

American music. The request of the king was given due publicity, because it is desired that the American public should believe his majesty has an abiding love and affection for the United States. Well, let us not be churlish when Edward is so civil as to compliment Uncle Sam and his music, but it is just as well to understand that all this fuss the English are making is mixed with considerable shrewd policy. We are "jollied" because we are a rich and powerful nation, not because we are "Anglo Saxon." It pays England to cultivate us, just on the same principle that individuals find it profitable and good policy to cultivate a rich and influential man. That's all there is in these pleasant little episodes. Edward probably has heard the "Star Spangled Banner" played before, and he may have heard "Dixie," and "The Old Oaken Bucket," "McSorley's Twins," "The Mulligan Guards," "My Old Kentucky Home," and other popular national American hymns, and it was never heralded abroad that he was so profoundly impressed with these gems that he wanted a repetition of them. But now is a good time to give the "Anglo Saxon" cousin a chuck under the chin, and what more effective way than to flatter us with the suggestion that we are producing musical geniuses by the gross, and that rag time, plantation ditties and "I love

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SS

DETROIT

FEB 3 - 1903

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"I shall have you again and want all American music on the program."

The queen and the prince of Wales also were most warm in their appreciation. The latter expressed the intention of attending Sousa's next concert in London.

The band is now in Ireland, where it will play at the vice regal lodge in Dublin tonight.

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SALT LAKE CITY, UTAH

FEB 3 1903

FEATHER IN SOUSA'S CAP.

American Musicians Appreciated in London.

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By the king's desire Mrs. Sousa was then presented to their majesties. The Prince of Wales conversed with Sousa, and promised to attend his concert when the band returned to London in April. An elaborate supper was served to the members of the band.

STAR

PEORIA, ILL.

FEB 4 1903

Sousa.

Sousa, the great bandmaster, has won all sorts of fame in England. He played before King Edward and the royal household at Windsor Castle, and was complimented by the king

himself. Nay more, Mrs. Sousa was introduced to royalty, and when the little leader played "God Save the King" and "The Star Spangled Banner," the whole company rose to their feet and manifested the utmost enthusiasm.

POST

STANDARD

Address

SYRACUSE, N. Y.

FEB 5 1903

When Sousa played "The Star-Spangled Banner" in Windsor Castle before the Queen, the court stood up and remained standing until the piece was finished. "Next time," said Edward VII., "I want all American music on the programme." Suspicious persons will call this a "jolly." Mr. Sousa liked it. No wonder.

SENTINEL

S

FEB 5 1903

With Miles and Sousa visiting royalty the same day, King Edward must have gotten a large dose of "Stars and Stripes" and "Liberty Bell's."

BANNER

n

NASHVILLE, TENN.

ress

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NEWS

m

dress

ATLANTA, GA.

FEB 5 1903

Having seen John Phillip Sousa, entertained General Nelson A. King Edward now has some exaggerated views concerning can brilliancy.

LEADER

CLEVELAND, OHIO

FEB 5 1903

General Miles and Sousa are in England. Furthermore, they have shaken hands with the King. Not only that, but Sousa played to him and Miles dined with him. The first thing William knows he will miss his ally.

PLAIN DEALER

ss

CLEVELAND, OHIO

FEB 5 1903

King Edward's cold seemed to reach him about the same time Gen. Miles and Bandmaster Sousa did. And yet there is nothing chilly in the manners of either of these eminent Americans.

DISPATCH

m

dress

RICHMOND, VA.

FEB 6 1903

It cost Sousa just \$3,000 to play before the King, but the advertisement was worth every cent of it.

HERALD

n

ress

DUNKIRK, N. Y.

FEB 6 1903

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TIMES

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FEB 3 1903

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By the king's desire Mrs. Sousa was then presented to their majesties. The Prince of Wales conversed with Sousa, and promised to attend his concert when the band returned to London in April. An elaborate supper was served to the members of the band.

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STANDARD

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W.A. COREY

# LIVVO

A WEEKLY DEVOTED TO THE  
MUSICAL AND THEATRICAL WORLD

Vol. I, No. 6

New York, February 7, 1903.

5cts. Per Copy  
\$2.00 Per Year

JOHN PHILIP SOUSA

Illustrious Bandmaster and Composer, who is known, respected and beloved by all classes of people, and who has done much to cement the existing friendship between the new and the old world.



FEB - 8 1903



Sousa Directing His Orchestra Before King Edward.

For the second time ten days ago the American "March King" and his orchestra, playing American compositions, were heartily applauded by the King and Queen of England. The last occasion was at Windsor Castle, whither the bandmaster and his musicians were conveyed in the royal carriages. At the close of the two-hour programme the King presented Sousa with a jewelled souvenir.

From  
Address  
Date

## PROTEST AGAINST THE PIRATING OF POPULAR SONGS

COMPOSERS of popular music are deeply agitated over the "pirating" of their work by publishers in England.

John Philip Sousa wrote to the London Telegraph not long ago a note of complaint which stirred up the hornets' nest, and now Stephen Adams, whose "Holy City" has been heard round the world, supplies the following to the flood of protest:

"I have read with much interest the correspondence respecting pirated music, which to me is a subject of vital importance, as if this wholesale robbery of authors' property is allowed to go unchecked my life work will have been in vain and my property at the tender mercy of any unscrupulous person who may choose to take it.

"The short act of Parliament passed last year in the hope of temporarily stemming the tide of this vandalism was unfortunately shorn of its principal clauses (dealing summarily with offenders) in order to facilitate its progress through the House, and we thought at the time, under pressure of events, that half a loaf was better than no bread, but now the act has come into operation, and its powers found to be totally inadequate, the evil, instead of being suppressed, is thriving even

yet more vigorously, and the law even more openly defied, much to the regret and serious personal loss of those unfortunate composers and authors whose works are so nefariously pirated.

"Surely, this pitiable state of things cannot be allowed to go on. The government, to whom we all look for protection, will surely see the injustice of the situation and put an end to this grievous scandal.

"I have before me at the present moment no less than seven pirated editions of my song, 'The Holy City,' and when I take my walks abroad I have these pirated editions of my own works thrust in my face and am powerless to act, for by the time I have found a policeman the wily purveyor of illicit print is 'over the hills and far away.'

"After having devoted thirty years of my life to musical composition, with some little success, I not unnaturally consoled myself with the idea that by the accumulation of my copyright works I had succeeded in making a modest provision for my declining years, but, alas! if these unprincipled pirates are allowed to annex my property at their own sweet will I fear the result must of necessity be my early retirement to one of the many palatial mansions so thoughtfully provided by a government which, in its poverty, is unable to provide for those

om

ldress

## THE KING HAD A COLD.

It Was a Slight One, but  
It Caused Much Fear.

Rode in His Automobile in  
a Light Overcoat.

Had to Give up Going to  
Chatsworth Mansion.

Gay Time in the Castle at  
Dublin Last Week.

Lord and Lady Dudley Held  
Series of Festivities.

[Special Cable Dispatch to the Sunday Herald.]  
[Copyright, 1903, by the New York Herald Co.]

LONDON, Feb. 7, 1903.

**W**HEN it became known, early Monday afternoon, that the King was ill, a thrill of apprehension ran through London. It was suggested by some that his majesty would have to undergo a second operation, while the fertile imagination of others insinuated that the King had had a sudden stroke of paralysis. Every one was soon relieved, however, to learn that his majesty was suffering merely from a slight cold.

It was while automobilizing on Saturday that the King caught his chill. He was out in a new machine, and, the morning being mild, wore only a light overcoat, with the result that he caught a chill.

The King was very much grieved to be compelled to give up his Chatsworth visit. The house party at Chatsworth was not given up, as the guests had arrived, and preparations for the theatricals, ball and other festivities had been made.

Very different were the scenes in Dublin at the first rich regal functions under the Dudleys, where the festivities took the shape of rejoicing over the recovery of Lady Dudley from a recent operation for appendicitis. Lady Dudley looked lovely, though rather thin.

The first levee under the new regime, with which the week's festivities began, was a magnificent scene. The new state livery of the Dudley household was very much admired.

After the gentlemen had made their bows to Lord Dudley, the scene changed to another room, where sat Lady Dudley and most of the ladies of the house party. Then came a large dinner party. A feature of the evening was the engagement of Sousa's band, which gave a concert. In the centre of St. Patrick's Hall, where the concert was held, sat Lord and Lady Dudley on large red and gold chairs, with their chief guests near them.

Wednesday night came the first drawing room of the season, which was the occasion of the largest turnout ever seen at any such gathering in Dublin Castle. The crush became awful before the function had long been in progress.

London's epidemic of oysteria is a bad one. The oyster has been completely ostracized. Not a single one arrived at the Billingsgate market for some days this week. Ordinarily the daily supply is about 150,000. It is customary for the market committee and corporation to partake of an oyster luncheon, but Capt. French, superintendent of Billingsgate market, received a telephone message from the chairman: "No oysters, please, as I don't want to die just yet."

One oyster dealer at Billingsgate has been at pains to secure a medical certificate for his oysters. This sets forth that his beds in the Thames estuary are inaccessible to sewage. At sundry city restaurants men who habitually snacked on brown bread, stout and oysters have broken with their custom of years, fearing the risk of typhoid. Stock brokers no longer treat good clients to champagne and oysters, lest they should lose them. One restaurant in Cheap-side had 60 barrels of oysters left to perish on its hands.

Although some 150 workmen are doing their best behind the scaffold inclosed walls of the new Blandford House, the gift of Mr. W. K. Vanderbilt to his daughter, the Duchess of Marlborough, it will be at least 12 months yet before the mansion is ready for occupation. The ballroom is lighted by 11 high stained glass windows. In all there are 50 rooms. The third floor is devoted to the nurseries and to bed, bath and dressing rooms for the young Marquis of Blandford and his little brother. The cost of the bare building was \$150,000.

This year's attraction for American visitors in England will be the week's revival of old scenes, games and customs at Shrewsbury, which will celebrate the 500th anniversary of the battle of Shrewsbury in July. Shrewsbury claims to have more old houses and great mansions than any other town of its size in England.

From

Address

Date

## SOUSA'S BAND PLEASES SOCIETY

PLAYED AT A BIG SOCIAL FUNCTION IN LONDON AND DELIGHTED ALL WHO ATTENDED—SOUSA COMPLIMENTED.

(Special Cable to The Journal and Herald. Copyright, 1903, N. Y. Herald.)

LONDON, Feb. 7.—The king was very much grieved to be compelled to give up his Chatsworth visit so determined was he to go that while he was suffering somewhat on Sunday night he showed no outward sign. General Miles who had the honor of dining with his majesty that night remarked that the king looked remarkably well. Mr. and Mrs. Henry White were also among the king's guests, and at dinner the night previous Mrs. White sat on the king's left.

The house party at Chatsworth was not given as the guests had arrived and arrangements for the illuminations and preparations for the theatricals, ball and other festivities had been made. But quite a damper was thrown over the whole affair by the abandoning of their visit by the king and queen.

The Chatsworth festivities went on but it was a dismal sort of a party that went out upon the beautifully prepared links to play golf. There was dullness even surrounding the dinner table, while bridge suffered as well.

Very different were the scenes at the first rich regal functions under the Sullys where the festivities took the shape of rejoicing over the recovery of Lady Dudley from a recent operation for appendicitis. Lady Dudley looked lovely though rather thin, but she did not appear to suffer fatigue from her arduous duties.

The first levee under the new regime with which the week's festivities began was a magnificent scene. Lord and Lady Dudley spared no pains or expense to do everything well.

Inside the castle the spectacle was a most brilliant one. Among the large assemblage not a few Americans were noticeable. There were Mrs. Henry White, Miss Muriel White, Lady Barrymore, Miss Post and Lady Essex.

A feature of the evening was the engagement of Sousa's band which gave a concert after dinner, playing selections from its well known repertoire of popular American pieces.

In the centre of St. Patrick's hall where the concert was held sat Lord and Lady Dudley on large red and gold chairs with their chief guests near them. On Lady Dudley's left sat Prince Francis of Teck; Lord Enneski Llen, the Duchess of Abercorn in gray satin and wearing a few diamonds in her hair, Lady Essex, in oyster gray satin with diamonds on the sleeves, Lord Lurgan and Mrs. Henry White.

Lady Barrymore looking very handsome, sat near the Duke of Abercorn. The performance of the band was received with immense enthusiasm. After the concert Lord and Lady Dudley came forward and personally complimented Mr. Sousa on having given such a charming and successful entertainment. They also talked to Mrs. Sousa, who had been invited to attend.

Lady Dudley was never seen to greater advantage. She was dressed in white crepe with some priceless laces had a train of silver white embroidered with gauze. Her jewels which were superb consisted of a huge diamond crown with pear-shaped pearls points a long chain of pearls and diamonds and twelve rows of very fine pearls. Underneath her diamond crown she wore a lovely white lace veil which fell right down to her train. The effect was most becoming to Lady Dudley's oriental style of beauty. A very striking dress was that worn by Lady Essex. It was made of creamy white embroidered gauze, with a train of brilliant rose red crepe de chine. Her ladyship's diamond tiara was lovely. She also had some beautiful diamonds round her neck. Lady Barrymore looked extremely handsome in black and white. Her diamonds were superb. Miss Post, who was seated next to Lady Dudley, was also very lovely.



FEB - 8 1903

## FEARS FOR THE KING

Slight Illness Starts Flood  
of Wild Rumors Circu-  
lating in London.

## CHECK ON FESTIVITIES

Absence of Royalty Acts as  
Damper on the House  
Party at Chatsworth.

England—  
[SPECIAL CABLE DISPATCH TO THE CHICAGO  
RECORD-HERALD.]

LONDON, Feb. 7.—When it became known early Monday afternoon that the king was ill a thrill of apprehension ran through London. Until definite information was forthcoming, some of the wildest rumors were afloat. It was suggested by some that his majesty would have to undergo a second operation, while the fertile imaginations of others insinuated that the king had had a sudden stroke of paralysis. Everyone was soon relieved, however, to learn that his majesty was suffering merely from a slight cold.

It was while automobiling on Saturday that the king caught his chill. He was out in a new machine, and, the morning being mild, wore only a light overcoat. But he would not give in that he was ill until Monday. Fortunately the attack of influenza which followed the chill was not of a serious nature and his majesty only awaited the return of pleasant weather before driving out again, as he did yesterday.

## GAVE UP CHATSWORTH VISIT.

The king was very much grieved to be compelled to give up his Chatsworth visit. So determined was he to go that, while he was suffering somewhat on Sunday night, he showed no outward sign. General Miles, who had the honor of dining with his majesty that night, remarked that the king looked remarkably well. Mr. and Mrs. Henry White were also among the king's guests, and at dinner the night previous Mrs. White sat on the king's left.

The house party at Chatsworth was not given up, as the guests had arrived and arrangements for the illumination and preparations for the theatricals, ball and other festivities had been made. But quite a damper was thrown over the whole affair by the abandonment of their visit by the king and queen. The Chatsworth festivities went on, but it was a dismal sort of party that went out on the beautifully prepared links to play golf. There was dullness even surrounding the dinner table, while bridge whist suffered as well.

## DUBLIN REGAL FUNCTION.

Very different were the scenes in Dublin at the first rich regal function under the Dudleys, where the festivities took the shape of rejoicing over the recovery of Lady Dudley from a recent operation for appendicitis. Lady Dudley looked lovely, though rather thin, but she did not appear to suffer fatigue from her arduous duties.

The first levee under the new regime, with which the week's festivities began, was a magnificent scene. Lord and Lady Dudley spared no pains or expense to do everything well. Inside the castle the spectacle was a most brilliant one. Among the large assemblage not a few Americans were noticeable. There were Mrs. Henry White, Miss Muriel White, Lady Barrymore, Miss Post and Lady Essex. After the gentlemen had made their bows to Lord Dudley the scene changed to another room, where sat Lady Dudley and most of the ladies of the house party, including the Duchess of Abercorn, Lady Alexandra Hamilton, Katherine Duchess of Westminster, Lady Mollie Grosvenor, Lady Annesley, Lady Fingall, Lady Castlerosse, Lady Mabel Crichton and the American ladies mentioned above.

## SOUSA'S BAND PLAYED.

Then came a large dinner party, at which, of course, all the members of the house party mentioned were present.

A feature of the evening was the engagement of Sousa's band, which gave a concert after dinner, playing selections from its

repertory of popular American pieces. The performance of the band was received with immense enthusiasm. After the concert Lord and Lady Dudley came forward and personally complimented Mr. Sousa on having given such a charming and successful entertainment. They also talked to Mrs. Sousa, who had been invited to attend.

## FIRST DRAWING ROOM.

Wednesday night came the first drawing room of the season, which was the occasion of the largest turn-out ever seen at any such gathering in Dublin Castle. Lady Dudley was never seen to greater advantage. She was dressed in white crepe, with some priceless lace, and had a train of silver white embroidered with gauze. Her jewels, which were superb, consisted of a huge diamond crown with pear-shaped pearl points, a long chain of pearls and diamonds, and twelve rows of very fine pearls. Underneath her diamond crown she wore a lovely white lace veil, which fell down to her train. The effect was most becoming to Lady Dudley's oriental style of beauty.

NEW YORK HERALD.

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FEB - 8 1903

ROYAL MALADY AN  
AUTOMOBILE CHILL

That Was All There Was to  
King's Illness, Which Per-  
turbed London.

## GAYETY AT DUBLIN CASTLE

American Women Conspicuous  
at Functions Given by the  
Viceroy and Lady Dudley.

[SPECIAL CABLE TO THE HERALD.]

LONDON, Saturday.—When it became known, early Monday afternoon, that the King was ill a thrill of apprehension ran through London. Until definite information was forthcoming some of the wildest rumors were afloat. It was suggested by some that His Majesty would have to undergo a second operation, while the fertile imagination of others insinuated that the King had had a sudden stroke of paralysis. Every one was soon relieved, however, to learn that His Majesty was suffering merely from a slight cold.

It was while automobiling on Saturday that the King caught his chill. He was out in a new machine, and, the morning being mild, wore only a light overcoat, with the result that he caught a chill. But he would not give in that he was ill until Monday. Fortunately the attack of influenza which followed was not of a serious nature and His Majesty only awaited the return of pleasant weather before driving out again, as he did yesterday.

The King was very much grieved to be compelled to give up his Chatsworth visit. So determined was he to go that, while he was suffering somewhat on Sunday night, he showed no outward sign. General Miles, who had the honor of dining with His Majesty that night, remarked that the King looked remarkably well. Mr. and Mrs. Henry White were also among the King's guests, and at dinner the night previous Mrs. White sat on the King's left.

The house party at Chatsworth was not given up, as the guests had arrived and arrangements for the illuminations and preparations for the theatricals, ball and other festivities had been made. But quite a damper was thrown over the whole affair by the abandonment of their visit by the King and Queen. The Chatsworth festivities went on, but it was a dismal sort of party that went out upon the beautifully prepared links to play golf. There was dullness even surrounding the dinner table, while bridge suffered as well.

## Festivities at Dublin Castle.

Very different were the scenes in Dublin at the first viceregal functions under the Dudleys, where the festivities took the shape of rejoicing over the recovery of Lady Dudley from a recent operation for appendicitis. Lady Dudley looked lovely, though rather thin, but she did not appear to suffer fatigue from her arduous duties.

The first levee under the new regime, with which the week's festivities began, was a magnificent scene. Lord and Lady Dudley spared no pains or expense to do everything well. Inside the castle the spectacle was a most brilliant one. Among the large assemblage not a few Americans were noticeable. There were Mrs. Henry White, Miss Muriel White, Lady Barrymore, Miss Post and Lady Essex.

The magnificent new state livery of the Dudley household was very much admired. The servants were dressed in a beautiful rich purplish blue, with facings of pale lemon yellow and with a coronal embroidered on the epaulets.

After the gentlemen had made their bows to Lord Dudley, the scene changed to another room, where sat Lady Dudley and most of the ladies of the house party, including the Duchess of Abercorn, Lady Alexandra Hamilton, Katherine Duchess of Westminster, Lady Mollie Grosvenor, Lady Annesley, Lady Fingall, Lady Castlerosse, Lady Mabel Crichton and the American ladies mentioned above. Then came a large dinner party, at which, of course, all the members of the house party mentioned were present.

A feature of the evening was the engagement of Sousa's Band, which gave a concert after dinner, playing selections from its well known repertory of popular American pieces. In the centre of St. Patrick's Hall, where the concert was held, sat Lord and Lady Dudley on large red and gold chairs, with their chief guests near them. On Lady Dudley's left sat Prince Francis of Teck, Lord Enniskillen, the Duchess of Abercorn, in gray satin and wearing a few diamonds in her hair; Lady Essex, in oyster gray satin, with diamonds on the sleeves; Lord Lurgan and Mrs. Henry White. Lady Barrymore, looking very handsome, sat near the Duke of Abercorn.

The performance of the band was received with immense enthusiasm. After the concert Lord and Lady Dudley came forward and personally complimented Mr. Sousa on having given such a charming and successful entertainment. They also talked to Mrs. Sousa, who had been invited to attend.

## Crush at First Drawing Room.

Wednesday night came the first drawing room of the season, which was the occasion of the largest turnout ever seen at any such gathering in Dublin Castle. The crush became awful before the function had long been in progress. One continuous stream of people passed before their Excellencies for quite a couple of hours, then into St. Patrick's Hall, which presented a very fine appearance, although crowded to excess. All the members of the viceregal party were in the throne room. All the ladies of that party were magnificently dressed, forming a remarkable contrast to the dresses of the ladies in the general circle. Among them, it must be admitted, some really magnificent toilets were to be seen, but as a rule they were not conspicuous for their beauty. In fact, the dresses in general appearance were hardly equal to those worn by the operatic chorus at Covent Garden. The less said about them the better, for it can hardly be conceived how some of these ladies had the temerity to wear such dresses at a court function.

Lady Dudley was never seen to greater advantage. She was dressed in white crepe, with some priceless lace, and had a train of silver white, embroidered with gauze. Her jewels, which were superb, consisted of a huge diamond crown with pear shaped pearl points, a long chain of pearls and diamonds and twelve rows of very fine pearls. Underneath her diamond crown she wore a lovely white lace veil, which fell right down to her train. The effect was most becoming to Lady Dudley's Oriental style of beauty.

A very striking dress was that worn by Lady Essex. It was made of creamy white embroidered gauze satin, with a train of brilliant rose red crepe de Chine. Her Ladyship's diamond tiara was lovely. She also had some beautiful diamonds round her neck. Lady Barrymore looked extremely handsome in black and white. Her daughter, Miss Post, was garbed entirely in white.

paper Cutting Bureau in the JOURNAL

LOCKPORT, N. Y.

FEB 9, 1903

Bandmaster Sousa, who is now touring Europe, is having his troubles, much after the plan of Mascagni, in this country. Several of his best songs



BANDMASTER SOUSA.

and other musical compositions have been sold on the streets by cheap hawkers and he has written the English newspapers denouncing this system in bitter tones. He claims to have complied with the international copyright law and thinks this should give



From **WORLD**  
 Address **CLEVELAND, OHIO**  
 Date **FEB 8 1903**



**SOUSA TRIUMPHS AT WINDSOR CASTLE**  
 King Edward asks for encores and desires another concert.

**DEMOCRAT**  
**ROCHESTER, N. Y.**  
**FEB - 8 1903**

**Sousa's Way.**  
 Brooklyn Standard-Union.  
 Considering Sousa's way of doing it to the royal family in England, it would seem as if Pietro Mascagni had a few things to learn.

**STAR.**  
**KANSAS CITY, MO.**  
**FEB 7 1903**

straight up, like Winheim.  
 Of course King Edward is sick. What else could result from the folly of trying to review John Philip Sousa and General Nelson A. Miles both the same week?

**REVIEW.**

**SPOKANE WASH.**  
**FEB - 3 1903**

If Sousa, on returning to the United States, will give an imitation of how he directed his band before King Edward, the theaters wherever he may go will be packed to the doors.

**EXPRESS**  
**LOS ANGELES, CAL.**  
**FEB - 7 1903**

Let Sousa alone for knowing a good advertising opportunity. He is now in England with his band and has written to the principal English newspapers, complaining that pirated editions of his songs are sold by hawkers in the London streets. He says that as he complied with the international copyright law he expected the English government to assume the responsibility of protecting his property. "Apparently," he concludes, "no such responsibility exists."

**COMMERCIAL**  
**BUFFALO, N. Y.**

In this column we published recently a "roast" that Sousa got from the London Saturday Review; the following shows that the "Band King" is all right:

But to this program several additions were made. Thus the performance began with "God Save the King." Then the first three appointed items were given, and each was heartily applauded. But Miss Liebling's trills in "Thou Brilliant Bird" provoked special appreciation, cries of "Bravo! Bravo!" arising. Amid this demonstration Lord Farquhar (Master of the Household) stepped across to Mr. Sousa with a slip of paper on which he had written the names of four pieces specially asked for by the King, the Queen, and the Princess of Wales. His Majesty wished to hear the "Washington Post" and "The Stars and Stripes for Ever." Queen Alexandra asked for "Hands Across the Sea," and the Princess of Wales' request was for "Down South." In their very best form, Sousa and his band rendered these pieces, which wrought the audience to a high pitch of enthusiasm. And this enthusiasm developed as the remaining items in the program were given. The "Imperial Edward" March, in particular, provoked delight. This was the first time that the King had heard it played by the band, though it was "run through" in his presence when, last summer, Mr. Philip Yorke secured august authority for the dedication. After "In the Realm of the Dance" had been given, once more Lord Farquhar stepped across to Mr. Sousa. This time it was to inform him that his Majesty desired to hear another "coon" piece, as well as the American National Anthem. Greatly elated at all these proofs of Royal approval, Mr. Sousa and his clever associates played "The Coon Band Contest." Then they broke into "The Star-Spangled

Banner," the King and Queen and all others present standing throughout the performance. This item, according to the King's direction, was to have concluded the performance. But Mr. Sousa dared to be disobedient. On a sudden he turned and faced the Royal gathering, the band once more playing "God Save the King;" and they played it with more fire, with more "human electricity," than they have probably ever before expended on the effort. Such was the dramatic conclusion of a memorable performance.

From **JOURNAL**  
 Address **CHICAGO, ILL.**  
**FEB 10 1903**

**On Visiting Royalty.**  
 New York Times: Our foreign dispatches abounded yesterday with stories about Americans of one sort or another hobnobbing with the assorted high mightinesses of Europe. One told how Mr. and Mrs. Sousa entered into sprightly conversation at Windsor with the King of England—and of several other parts of the world, let us hasten to add before the Scotch get after us. A second cable pictured Allison Armour of Chicago cozily lunching with the kaiser and discussing with him many things. A third told how Gen. Miles also had been at Windsor and dined there with all the assembled royalties, including, besides the king, the Prince and Princess of Wales. In Rome the father, mother and sister of Charles M. Schwab, president of the United States Steel corporation, were received by the pope, and in Calcutta Henry Phipps had a heart-to-heart talk with the vice-roy, and in the course of it handed over to Lord Curzon what he had "in his clothes," a trifle of \$1,000, to be used in advancing scientific research in India. There we haven't time to hunt up now, but these are enough to show the grade of society open to Americans abroad, and do not know of any whom they need displease. And we dents prove, so far as they prove anything. The incidents of sovereignty for every American citizen is admitted by the potentates of Europe, at least when it serves their interests or adds to their pleasure to do so. And the Americans need not hesitate to admit that they really are honored by the attentions and courtesies of royal hosts, for intention counts for much, if not for everything, in such cases, and in these the intention was certainly to show honor.

**POST**  
**SAN FRANCISCO, CAL.**

**KING EDWARD VII.** is in a bad way. One Saturday he shook hands with John Philip Sousa, the next day he grasped the hand of General Miles, and on Monday he had chills and fever. If this is to be the punishment for being democratic, then indeed, England's ruler will turn to the manner wherein royalty doth hedge itself about with safeguards which protect from chills and fever. An unkind New York paper asks this question:

"Was the March King responsible for the chills, and the soldier and sartorial expert for the fever, or was it the other way about?"

**TRIBUNE**  
**INDIANAPOLIS, IND.**

**FEB 10 1903**

King Edward gave Sousa and his band a "royal" reception at the concert at Windsor recently. The whole court stood when the band played "The Star Spangled Banner," Sousa and his wife were presented to their majesties, the band provided with an elaborate supper, and a return engagement made at which, at the King's request, only American music will be played. Thus one King welcomes the March King.

If the allied powers intended their rejection of Minister Bowen as an arbitrator to be a snub to him they should have remembered that it was equally a snub to the United States. It should have occurred to them that an American minister acting in a representative capacity at Washington must, of course, be in hourly communication with the American secretary of state and presumably acting by his advice. In declining the good offices of Minister Bowen they declined that of Secretary Hay. After this it was presumptuous in them to expect the President to act as arbitrator.



MEMORIAL  
 TIMES  
 FEB 14 1903

## A Great Bandmaster.



JOHN PHILIP SOUSA

London, Feb. 11.—Sousa, the American bandmaster, at the special request of His Majesty, gave a concert to royalty at Windsor Castle. This shows the leader in a characteristic pose as he was directing his players before King Edward, Queen Alexandra and their guests.

NEW YORK DAILY NEWS

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FEB 13 1903

## American Music in Foreign Climes

Mr. John F. Runciman gives a sour but amusing description of Sousa in London.

"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 any one 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 misconception.

"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, cafes and on street organs, but until last week I had no notion of their ear-splitting blatancy. Now I understand why Mr. James Huneker 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."

THE TIMES

SS

FEB 15 1903

The critic on the London Standard Review rubs it hard into our loved idol—Philip Sousa.

After complaining of having to see a band in an enclosed space, the critic adds "why the Sousa band has actually the audacity to accompany a song."

Sousa he declares is not properly speaking a conductor. In this the band did not look at him seemed to follow it rather than follow him and the unforgotten

singer was left to do what she would with her song.

Of Sousa's encore habit he has the following comment:

"After a piece by some lesser Sousa would lightly descend from platform and as lightly skip up, a band would uproariously break with the 'Washington Post,' and done with, the gymnastics would be repeated, and we would hear some thing of which I do not know the name. It appears to me that encores must be easily earned in Mr. Sousa's country. So astonishingly nimble is Mr. Sousa that he jumped down and up again before anyone could clap twice."

The marches are too ear-splitting for this writer, who sums up his opinion with the following:

"The Americans are, they state, a great people and apparently they like great noises. In no country in the world but America could Sousa and his band have gained the reputation they have there."

COLLIER'S WEEKLY

ESS

FEB 14 1903

## The Unpatriotism of A

PRESIDENT ROOSEVELT once wrote, in the course of a patriotic essay, that no American could produce really great results in art if he permanently exiled himself from his native land. The President was up in his wrath against the young men and women, among those who flock to Paris year by year, who instead of returning to America when their formal studies are completed, prefer to found a career for themselves in Europe—and to remain there. In the rosy glow of theory, Mr. Roosevelt's opinion may look plausible enough, but regarded through the plain spectacles of fact it has a different aspect. In the first place, art, like religion and science, as a rule takes no cognizance of nationality. Bunyan did not speak to Englishmen alone; nor did Galileo secretly whisper his discoveries into Italian ears. Heine's renowned lyric of the "little red rose on the heath" was not in the least inspired by patriotic reminiscences of Frederick the Great, and "The Raven" bears no relation whatever to the eagle hovering over the Stars and Stripes. Art knows no bounds, and none will it acknowledge. Artistic folk are almost invariably very cosmopolitan in their tastes and their views. Actors rarely talk politics, and otherwise seem little concerned about the civic affairs of their country. Musicians are perhaps still more indifferent to national, and even international, questions. Imagine Sousa as a member of Congress! "Still, he has written patriotic music," you will say. Quite so.

But if all this seems too vague to the strictly logical, and does not appear to confute the President's opinion, here are a few names that will settle the question: Gibson and Remington are draughtsmen of national reputation. They live in their own country. But Sargent, Abbey, and Whistler, on the other hand, the three greatest American painters of to-day, avoid these shores. So also do two of our most distinguished sculptors, St. Gaudens and MacMonnies. Marion Crawford, though he frequently visits America, long ago established his home at Sorrento, on the Bay of Naples. Henry James lives in London. Nordica, the star of our operatic art, and Bispham, our only baritone, are regular patrons, every spring, of steamers bound for Europe, whence they do not return until beckoned back by the golden hand of the New York impresario.

CHURCHMAN.

New York City

SS

FEB 21 1903

A LONDON religious paper describes Sousa as "the Talmage of music."

rom SOLMITAR.

ddress MEMPHIS, TENN.

ate FEB 14 1903

From COLLIER'S WEEKLY.

Address New York City

Date FEB 14 1903

The following, which will prove interesting reading to Memphians, is from the Seattle Post of recent date:

"For every empty seat in the Grand Opera House last night there should be a disappointed music lover. Never in the history of band concerts in Seattle has there been as much enthusiasm as was manifested last night on the occasion of the return engagement of Ellery's Royal Italian Band.

"The spirit manifested by the audience seemed to spur the performers on to greater effort, and as each beautiful number succeeded the other the applause increased, until the concert ended in a perfect tornado of huzzahs. Comparisons with Sousa's and other noted organizations were heard on all sides, the consensus of opinion seeming to be that Ellery's Band, under the leadership of Signor Rivalta, is vastly superior in the classic selections of the old masters, perfect in the less and the technique.

THE AMERICAN CAKE-WALK, quite as well as Mr. Sousa and his marches, is making its merry way round the world, apparently very much as the Oriental couchée-couchée did some years ago. Not long since it was rampant in Paris, where its inroads upon the popular affection became so great that a league was formed to prevent its further extension. From Paris, as it seems by the latest advices, the seductive festiveness of the thing has lifted itself over into the stately circles of Vienna; and now in the region of the waltzes of Strauss the ragtime has asserted its sway. The transplanting, of course, has been accompanied by transforming, until it is doubtful if Americans would recognize their own offspring. Guided by the enthusiasm of a certain M. Houdique of France, who was the first dancing teacher to take up the cake-walk, the "walk" is now taught just as any other dance is taught. M. Houdique is credited with having "forced it within the limitations of a regular dance, which may be taught by figures." Society goes through it in five figures, with as much aplomb and dignity as rule the minuet.



REPUBLICAN

dress

## MUSIC AND MUSICIANS

## A DURBAR OF SOUND IN THE WATERLOO GALLERY

But It Wasn't Sousa's Waterloo When a Scots Guard Band Was Commanded to Listen with the British Court, 1884, and It's Not Royalty's Fault If Sousa Plays Anything but Five Pound Notes During His Tour Abroad—A Psalm of Musical Life at the Franko Matinee—A People's Concert

In the Waterloo Gallery, before the British Court, at Windsor Castle, Mr. John Philip Sousa and His Band—we quote verbatim—gave a "command" performance. They gave up a \$3,000 paid-up audience at Manchester, the Cotton City, to do it, and the Court Circular, disguised as the London *Daily News*, has just burst into a loyal tribute of large type in reporting the affair. "Sousa at Windsor—The King's Enthusiasm—'Very Fine! Very Fine!'—Impressions of an Eye Witness." And such Pickwickian impressions as they were, too. If it was anybody's Waterloo, it was not the American bandmaster's. In a gallery, by the King's special wish, sat the Band of the Scots Guards. "I want them to hear Mr. Sousa's band," said His Majesty. Alas! the unpeakable Scots.

The Americans were made to feel democratically at home and on equal footing with royalty. "No platform was erected for the performers. The audience consisted of about eighty persons. Beside the King, in the front row, sat the Queen, Princess Charles of Denmark, the Prince and Princess of Wales, Princess Victoria, Prince and Princess Christian of Schleswig-Holstein, the Princess Victoria and Princess Louise Augusta of Schleswig-Holstein; while among those also present were the United States Chargé d'Affaires and Mrs. Henry White, the Bishop of London, Sir Nicholas O'Connor, and the Earl and Countess of Selborne. In a gallery at the back sat servants of the royal household."

Sousa chose a programme of eight numbers, exactly half devoted to his own.

But to this programme several additions were made. Thus the performance began with "God Save the King." Miss Liebling's trills in "Thou Brilliant Bird" provoked special cries of "Bravo! Bravo!" Amid this demonstration Lord Farquhar (Master of the Household) stepped across to Mr. Sousa with a slip of paper, on which he had written the names of four pieces specially asked for by the King, the Queen and the Princess of Wales. His Majesty wished to hear the "Washington Post" and "The Stars and Stripes Forever." Queen Alexandra asked for "Hands Across the Sea," and the Princess of Wales's request was for "Down South." In their very best form Sousa and his band rendered these pieces, which wrought the audience to a high pitch of enthusiasm.

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Greatly elated at all these proofs of royal approval, Mr. Sousa and his clever associates played "The Coon Band Contest." Then they broke into the "Star Spangled Banner," the King and Queen and all others present standing throughout the performance.

This item, according to the King's direction, was to have concluded the performance. But Mr. Sousa dared to be disobedient. On a sudden he turned and faced the royal gathering, the band once more playing "God Save the King"; and they played it with more fire, with more human "electricity," than they have probably ever before expended on the effort. Such was the dramatic conclusion of a memorable performance.

The King now went forward and shook Mr. Sousa by the hand, thanking him for the concert and praising it highly. "And how long, Mr. Sousa," asked his Majesty, "do you propose to remain in this country?" "Until May," the famous conductor replied. "Ah!" exclaimed the King, "then I want you here again, and next time we will have nothing but American music." Mrs. Sousa was presented to the King and Queen, and then, as his Majesty was about to quit the apartment, he paused, and, turning to the band, bowed and said: "Very fine! Very fine!"

The American musicians were entertained to supper, and, at 2:30 in the morning, they departed from Windsor in a long train of "sleeping cars." After breakfasting at Chester, they crossed to Ireland, to fulfil an engagement at Cork.

The dear old "American invasion" becomes a faded metaphor after conquest such as this. And England's food supply in war time is a side issue compared to what would happen to her if the Scots Guards were to be replaced by the Sousa band.

If he uses the royal favor for what it's worth in the tight little islands, Sousa will compose nothing lower than £5 notes hereafter, and it will be many a day before New York beholds his like again. But then—there's Duss.

Verdi's "Un Ballo in Maschera," on Monday next at the Metropolitan, will be the novelty of the fourteenth week of the Maurice Grau Opera Company's season. Mozart's "Il Flauto Magico," on Friday, Feb. 27, will also be an addition to the current repertory. Wagner's "Die Meistersinger," which has replaced "Otello" on the coming Friday, will also be repeated a week from to-night. The second "Ring" cycle will bring "Siegfried" next Tuesday and "Die Götterdämmerung" a week from Saturday night.

rom

Address

Date

## HAD TO LISTEN TO SOUSA

King Edward Compels Band of the Scots Guards to Attend Concert.

[From the New York Evening Sun.]

In the Waterloo Gallery, before the British court, at Windsor Castle, Mr. John Philip Sousa and His Band—we quote verbatim—gave a "command" performance. They gave up a \$3,000 paid-up audience at Manchester, the Cotton City, to do it, and the Court Circular, disguised as the London *Daily News*, has just burst into a loyal tribute of large type in reporting the affair. "Sousa at Windsor—The King's Enthusiasm—'Very Fine! Very Fine!'—Impressions of an Eye-Witness." And such Pickwickian impressions as they were, too! If it was anybody's Waterloo it was not the American bandmaster's. In a gallery, by the King's special wish, sat the Band of the Scots Guards. "I want them to hear Mr. Sousa's band," said His Majesty. Alas! the unpeakable Scots.

355

MR. PAUL, MINA

England has apparently just discovered that Sousa is not on the same plane, musically, with the world's greatest conductors of orchestra.

The English have evidently supposed that America took Sousa and Sousa quicksteps seriously; that "El Capitan" was an American classic, and the "Washington Post" taught in all the best American conservatories. They have believed Sousa to be a sort of Yankee Wagner, or at least a New England Richard Strauss. Like the American joke, it took Mr. Sousa's music several years ago penetrated into the critical recesses of the British mind.

King Edward has treated the brass band leader as if he were a duly accredited representative of American art ideals. As such he took Mr. Sousa to his castle and his heart. It may be that he feared an international complication did he not take Sousa and all his brass—es into the

family circle at Windsor. Yes, it is evident that the astute John Philip has hoisted very high indeed the Stars and Stripes, and that he has bull-dozed poor Edward into the belief that he, Sousa, was bandmaster laureate of America.

But even this is better than for a moment to indulge the belief that England's king really likes Sousa's music.

Of course Americans laughed in their sleeves and deplored the taste of England when Sousa's triumphs over the British heart were cabled home. They realized that Sousa was accepted as an American product just as a few stangy people were once siezed upon as typical of American culture.

In a recent issue of the London Saturday Review some writer has had the hardihood to come out with what he really thinks on the subject of Sousa and his band. The critic says very frankly:

"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 inclosed 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."

Every American is familiar with Mr. Sousa's extreme willingness in the matter of encores, so let them blame the bandmaster and not the reviewer for the following:

"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."

It is a pity that if America must have been represented musically across seas it could not have been by the Thomas orchestra, the Boston Symphony or some one of the Sousa band.

ress

## BINGHAMTON MUSICIAN WRITES FROM PARIS

Miss Kate Fowler Attended Luncheon Given by the Sousas in London.

Miss Kate Fowler, the organist, of this city, and who is now in Paris, has a brilliant news-letter from Paris in a recent number of the Concert-Goer, New York. It is made up of criticisms of concerts and notes about music and musical persons.

In the course of the letter, Miss Fowler says:

"While in London last week it was my great pleasure to be present at a luncheon given by Mr. and Mrs. John Philip Sousa at the Carlton. Mr. Sousa is the same genial, happy man here as in America, and with the same host of friends.

"There were about twenty-five guests at the luncheon and they were seated at a long table in the spacious and beautiful drawing room of the Carlton. The decorations were in yellow, quantities of beautiful daffodils being used. Charming Mrs. Sousa sat at the head of the table, looking a picture in a large gray hat, with her beautiful gray hair and girlish face. Mr. Sousa sat at the opposite end of the table, and between a distinguished company of musicians and journalists."

ress

Paris has a new grievance against the United States. The "Figaro" declares that J. Pierpont Morgan and other American millionaires have robbed the French capital of its monuments of art, pictures, statues, bronzes and jewelry, and that in return they get nothing but "the cakewalk, the kangaroo figure, a disgraceful fashion of emphasizing the stomach and throwing head and shoulders as far back as possible."

"When one looks at a party of society people doing a cakewalk," the article continues, "one must be afraid to see them topple backward, dislocate their interior arrangements or drive their knees into the small of the back of the person ahead of them. Neither monkeys nor kangaroos would permit the use of their names in connection with this dance if they could help it."

Another paper puts the blame for the cakewalk at the door of John Philip Sousa and states that the methods and music of the "March King" have served to drive from the salons the Vienna waltzes and the old French dances. This publication says:

"When we allow our women to turn themselves into acrobats, instead of teaching them the grace and dignity their parents and grandparents possessed, we have no right to deny a New York life insurance company permission to erect an ugly skyscraper on the Place de l'Opera. It is safer to do violence to French taste in public than in private."

From

Address

Date

King Edward has been having his eyes treated. It will be recalled that he recently had a view of the breastworks of Gen. Miles and John Philip Sousa.



TRIBUNE

CHICAGO, ILL.

## THE AMERICAN INVASION.

The American invasion of European countries by no means has been confined to the operations of steel and steamship companies or to the business deals of Messrs. Morgan and Yerkes. It appears to be an invasion all along the line. It was but a few years ago that a leading English periodical scornfully asked "who reads an American book?" That same periodical today sets apart a page for the special notice and review of American books. Mr. John Philip Sousa's American band gave a "command" performance the other day before the British court at Windsor palace, and was not only made to feel at home by playing without a stage, with the royal family in the front row, but personally was requested by his majesty to play the "Washington Post" and "The Stars and Stripes Forever," and by her majesty, "Hands Across the Sea" and "Dixie." And not only this, but the king stationed the band of the Scots guards in the gallery, because "I want them to hear Mr. Sousa's band."

Paris, too, has had its American invasion of Standard Oil and electric tramways, of Morganization, of a Chicago gas company seeking to obtain a contract for a municipal service, of President Roosevelt's "Strenuous Life," and, lastly, the cake walk, which is now all the rage, and has supplanted the cancan of the Mabelle and the Chahut, which came in with the exposition. An American troupe, whites and creoles, introduced it in the circus, then it was transplanted into a French version of "Florodora," and now all Paris is adopting the "kek-vallik," and even cabinet ministers and reverend bishops are using the word satirically in the case of their associates when they happen to disagree with them. The "kek vallik" is in all the minor theaters, but not yet in the Comédie Française, though one critic fearfully asks: "Shall we then see Mounet-Sully and Mme. Bartet leading in a cake walk between the acts of Racine's tragedies?"

The most remarkable feature of the invasion is noted by Lady Churchill in an article in the Pall Mall Magazine, wherein it is stated that the American women in Europe are occupying "the seats of the mighty." By their versatility, beauty, charm, and culture they are more than holding their own in the political, literary, and diplomatic world. One secret of their success is that they adapt themselves to any environment without losing their individuality. But, greatest triumph of all, "the general consensus of opinion is that the American girl is, perhaps, the best dressed woman in the world." It is cheering that while the outcome of the war with Spain forced us out into the world, we are making ourselves felt not only with concessions, contracts, and mergers, but even with two-steps, cake walks, and clothes.

NEWS

ALL WALKER, W.I.

ROSS

FEB 23 1903

Sousa gave a concert before King Edward the other day and by command of the king the band of the Scots guard was present. "I want them hear Mr. Sousa's band," the king explained. The king can't be blamed for that.

TIME

EL PASO, TEX.

MAR 4 1903

The Kaiser and the Conductor.  
"I see that Sousa's band played before King Edward last Saturday."  
"I wish he could play before the kaiser."  
"Why?"  
"The kaiser would take the conceit out of him. It would be two minutes before William would have the baton and be showing John Philip just how it should be done."—Cleveland Plain Dealer.

## SOUSA CRITICISED SHARPLY.

A Diatribe Against Sousa and American Tastes.

Chicago Evening Post.  
Recent reports from England have detailed, not without a certain gusto that justifies suspicions of press-agentry, the triumph of Mr. Sousa in the British royal family. King Edward summoned the "March King" to play in the imperial presence, and, hearing, was moved to ecstasy and called for more.

Now, this is all very well. We, no more than the British people, are responsible for the king's musical tastes; and if he likes Mr. Sousa, why, let's say no more about it. Yet let's find in the Saturday Review a diatribe not only against Mr. Sousa but against American musical taste, because it is assumed that American taste accepts and approves Mr. Sousa. Thus writes the Review:

"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 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 I see no reason why the County Council, which would not give a penny toward 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 can not imagine than this of putting a collection of strong-lunged players, each armed with his wooden or brass instrument, in an inclosed 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 are 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, cafes and on street organs, but until last week I had no notion of their ear-splitting blatancy. Now I understand why Mr. James Huneker 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."

Now is this gentleman piqued because his King likes Sousa—as the late Queen liked Marie Corelli—or is he simply characteristically ignorant of the fact that cultivated American taste, like cultivated British taste, does not approve of Mr. Sousa nor submit to his instrument of musical torture?

POST

ROSS

WASHINGTON, D. C.

## EVERY BANDMASTER GUILTY

Altering Wagner, Sousa, and Other Composers a Common Thing.

Director Santelmann's Candid Response to Mr. Espu's Impeachment—The Latter's Grievance.

When Lieut. Santelmann, leader of the Marine Band, was shown the statement made last Monday by John E. Espu, a former member of the band, and who is now petitioning the Secretary of the Navy for an honorable discharge from that organization, wherein Espu charges him with having changed the accepted score of "Tannhauser," and otherwise altered Wagner's masterpieces, Mr. Santelmann only laughed. "Why," said he to a Post reporter, "it is ludicrous to 'charge' a bandmaster with an offense of that sort. Of course, I altered Wagner's 'Tannhauser,' and I alter all the good music in order that the Marine Band may play it to its best effect, but that is the province of a bandmaster. He is supposed to infuse into the members of his particular organization his own individuality and personal ideas, as far as music is concerned. Were it not for this a band could as well play without him. Then, too, the majority of foreign band music is arranged for small bands, and in order to render it with seventy pieces, the number employed in the Marine Band, it must be rearranged. If I attempted to play the accepted score of 'Tannhauser,' which is arranged for thirty pieces, I would either have to dispense with forty of my players, or increase the volume of music until it would defy recognition."

"One thing that musicians know, and the public in general should know, is that musical effects cannot be written down; I don't care whether it is classic or ragtime. The score, as it is turned out by the publishers, is given to the band. They play it over once or twice, and then the bandmaster must apply himself to bringing out the real music. He is guided in this by a knowledge of the men who are under him, and by his own personal idea of harmony. The mere sheet of music is to me as a picture drawn in outline. The color must be added, and the brush be applied by the bandmaster."

"As to the statement that I alter Sousa's marches, let me reply that I do so only when the particular circumstances demand it. For instance, for concert purposes, Sousa's accepted score cannot be improved upon, and I always play it on such occasions just as he has written it. When we lead an organization in parade, that organization marches not by the music itself, but by its echo. The volume goes forward and then returns. To meet this difficulty some notes must be eliminated and others shortened or lengthened, as the case may be. Then for dance music, I quicken some of the strains, in order to infuse more life and action into it. It is certainly true that I alter all good music to some extent, but to 'charge' me with doing so is ludicrous. All bandmasters do, or they do not deserve the name."

Concerning the dispute between the band and Mr. Espu, Mr. Santelmann said he did not care to be quoted. "I will say, however, that I think it queer that Espu, who was discharged last July, did not bring his grievance, if he has one, to the attention of the Navy Department, until the first of the new year. Another thing, Espu has reached an age where he can hardly expect to re-enlist in any other band, and he could therefore derive no particular benefit in securing a better discharge. I cannot help but think that Espu has some ulterior motive, and that he is being aided and abetted by certain well-known enemies of the band. I do not know positively that this is the case, but I have every reason to believe so."

ENQUIRER

CINCINNATI, OHIO

Personal friendships can be made effective in the settlement of disputes between Governments. Should Great Britain assume a warlike front toward us Prof. Sousa and Dave Francis will the men to send over to settle the dispute.



DISPATCH

PITTSBURGH, PA

FEB 22 1903

British Government Takes  
a Step Toward Conciliation  
of Ireland.

## Crimes Act Revoked

Success of Land Movement  
Suggests an Industrial Con-  
ference.

By R. DONOVAN of the Freeman's Journal.  
[Special Letter to The Dispatch.]

UBLIN, Feb. 14.—The Government has taken the first step in assisting the movement of pacification. On Monday evening a special supplement to the Gazette was published, revoking the crimes act proclamations over almost the entire area of the country subject to the operation of the exceptional law. At the same time the release of several of the Nationalist leaders who had been sentenced under the crimes act was announced. Mr. Reddy, the member for Kings county, was set free Monday. William Redmond got his liberty Tuesday. The release of most of the other political prisoners is expected immediately.

There are various opinions as to the meaning of the new departure. The most prevalent is that the Chief Secretary is bent upon meeting public opinion half way and has removed a main obstacle to the co-operation expected in his measures of reform. On the other hand, Unionists contend that the measure is merely the natural sequence to the successful conflict of the executive with the United Irish League. The coercion act, they allege, has accomplished its purpose; the restoration of the ordinary law is the foregone result.

This is a mere party view. Undoubtedly, the fires of the agitation have been slackened down, but the Land Conference is the cause, not the coercion act. Exceptional laws in Ireland never have produced a pacification, and if the agitation has become less active, it is because the country stands in expectation of the results of the conference.

### The Truth of the Matter.

There are cynics on the Nationalist side who suggest that the removal of the proclamations is intended merely to get the country in a mood to be humbugged by a bad land bill. This cynicism, I believe, is as unfair to the Executive as the Unionist comment is unfair to the league. The truth of the matter I believe to be this: The coercion act was put in force originally against the will of Mr. Wyndham. He opposed the proclamations, which were demanded in the Cabinet by Lord Londonderry as the representative of the Orange and extreme landlord party. But Mr. Wyndham found no support in his opposition to the policy, save from Lord Lansdowne, the Foreign Minister. The Liberal-Unionist element in the Cabinet joined hands with the Orange representatives and Mr. Wyndham and Lord Lansdowne found themselves in a hopeless minority.

The situation that resulted in Ireland was most distasteful to the King. Sir Antony McDonnell was summoned to Buckingham Palace, and the Irish Under Secretaryship was pressed for the second time on his acceptance. He accepted the post on the assurance of strong support from the highest authorities, and the liberal sentiments of Mr. Wyndham were reinforced by the new head of the permanent officialdom of Ireland.

Some delay necessarily elapsed before the new system began to make itself felt. The old gang have been doing their best to hamper McDonnell, but he is a determined man and a born administrator. They have found it much less easy to deceive and intimidate him than when they had a philosophic litterateur like John Morley, who saw every side to every question and could not make up his mind which to choose to operate upon. The suspension of the coercion act is really a first step in a new policy.

### Effect of Lack of Bonus.

How far will it be followed up? No far, I fear, as public expectation is high. To begin with, the land bill is not likely to be on all fours with the land conference proposals. The statement of Mr. Healy's newspaper, that there is to be no state bonus, is, I hear, well founded. That being so, the price put forward as an inducement to the landlords to sell cannot be secured. The tenants cannot afford it. As the state will be neither offering a bonus nor applying compulsion, it will have no title to bargain with terms on either side. That being so, the price will be left to be bargained between the parties.

There is a prospect that the money may be advanced upon easier terms. At present the purchasing tenant's annuity is 4 per cent—2½ per cent interest, 1 per cent sinking fund and ½ per cent guarantee fund, which latter, if not called upon, goes to the County Councils. The new annuity is not likely to be more than 3½ or 3 per cent—2½ or 2 per cent interest and ½ per cent sinking fund. The lowering of the annuity, it is expected, will induce the tenants to give a higher price than hitherto for their farms. It is argued that it is

an immediate reduction in the annual rent that matters. Hitherto the price paid for farms has averaged about 18 years' purchase. Thus, a farmer paying £100 a year rent bought for £1,800; paid 4 per cent on the money, which redeemed the farm in 42½ years. He thus received an immediate reduction of 28 per cent in his rent and was transferred into an owner, with the state for mortgagee. If the price was on a 3½ per cent basis the £72 annuity would provide interest and sinking fund, not on £1,800, but on £2,050 on 20½ years' purchase. But the redemption period would be extended from 42½ to about 60 years. On a 3¼ per cent basis the same annuity would provide over 22 years' purchase.

### Drawbacks of the System.

The objection to this system is that it extends the risks over an unusually long period, and may tempt the tenants to pay more for their farms than they are really worth. Even if they offer the same annuity, however, there remains the question whether the price will induce landlords to sell. There is a big difference between even 22 years' purchase and 30. The bill, however, will offer other attractions, enabling the landlords, for example, to mortgage their demesnes to the State on the same terms as the money is advanced to tenants and thus clear their private mortgages, which have been effected at a very heavy percentage. To embarrassed landlords even such a measure will be an inducement. But the better class will remain as they are and the new bill, instead of affording a courageous solution of the whole problem, probably will only advance it a further stage toward settlement. It will never be solved until Irish revenues are made available for Irish purposes under Irish administration.

The conference on the land question has suggested a conference on the industrial question. On Thursday a preliminary meeting was held, presided over by Lord Castletown, and it was resolved to summon a conference. Several important letters were read. That from the Chief Secretary expressed the opinion "that there was a new breath of hope and energy stirring the atmosphere of Irish enterprise." "No one," he added, "will

rejoice more sincerely than I if the meeting leads many to see that, with the advent of new conditions, affecting the problems of production and transport, there is the chance of Ireland finding herself less severely handicapped than heretofore in the peaceful rivalry of commerce."

### A Practical Suggestion.

The statement has been criticised as rather too optimistic for the situation, and Mr. Wyndham has been invited to state what the new conditions are that render more favorable the chances of an industrially backward country securing a foothold in the industrial field to-day. One of the letters, however, made a practical suggestion. The question of Irish freights is vital. The Irish railroads impose tariffs that make many smaller industries impossible. Thus, a company was formed recently in Cork to develop an early flower and fruit industry on the southern coasts, where the temperature is very little lower than that of the vine-growing belt of the Continent. Support was forthcoming and inquiries as to freights were made. Then it was discovered

that the price of the products of the company in the London market would just pay their carriage thither. So the company had to disband, and Southwest Munster will not yet enter into competition with Normandy and the Channel Islands.

How reduce the freights? The companies are so overcharged with capital for a system of construction far and away beyond the needs of a sparsely populated agricultural country that they cannot afford to lower their rates in the hope that a growth of industry may make the lower freights profitable. In his letter to the conference the Archbishop of Dublin suggests State guarantee to enable the experiment to be made. It is rumored that the suggestion commends itself to those charged with the development of an industrial policy for Ireland. If so, another interesting experiment will be in operation in the near future here.

### Two Famous Military Bands.

While Sousa's band has been delighting thousands in this city, the band of the Irish Guards has been charming London

with its music. Its members are all very young men, but their performance is excellent.

Sousa and his band have had an enthusiastic reception here. There were three performances and "a command night" in the Castle. The critics were delighted with the band and rather amazed at the possibilities revealed by brass and wood unaided by the strings. One appreciator says:

"They played as one man. Their accuracy, spirit and unity of phrasing cannot be praised too highly. The wood instruments are everything, from tenderness itself to the greatest brilliance; of light shade and color there was as much as could be got from wood and brass alone; and in the ensembles, whether forte or piano, great artistic effect was always realized."

CAPITAL

From

Address

Date

Creator! Creator! there's fury in your form

That can lash the tamest music to a shrill and shrieking storm;

To every order telegraphed from that hypnotic eye

Reverberating kettledrums respectfully

reply,

While swaying like a wind-swept reed

your body cleaves the air,

Inciting boom, and crash, and crash, and

bray, and blow, and blare.

You frown upon the oboe and it grievously

moans,

You draw from the euphonium a grumb-

ling undertone;

You throw a double duckfit, just as if you

liked to work,

To get results from yonder where the

queer tympani lurk.

Meanwhile the evolutions that you set

yourself to do

Resemble macaroni while the same is in

the stew.

Old Patsy Gilmore, bless him, was a

leader who could show

Contortionists and gymnasts things they

really ought to know;

While our John Philip Sousa, with his

short but gifted arms,

And his limber neck, possesses many cap-

tivating charms;

But as spectacles, we own it, neither one

of them would do

For an instant in competing with a whale-

bone man like you.

Blessings on you, Creator; if we all

could kerk like that

We would not get results that seem trif-

ling, tame and flat.

Could we but hurl ourselves at what is

given us to do

And keep that whirlwind lick up till we

get completely through,

We'd make a noise perhaps ourselves to

echo through the land,

And get as much good out of life as you

do from that band.

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NEW

dress \_\_\_\_\_  
 MAR 1 - 1903

A writer in a recent issue of the London Saturday Review indulges in a very severe—and from an artistic standpoint probably just—diatribe on John Philip Sousa and his band. Sousa has been in England for some time, and the King has applauded his band enthusiastically, and requested that Mr. Sousa be presented. But the musical critics have not been favorably impressed with either the band or the music played by it. They cannot understand how the nerves of an American audience can stand such a noise as this band must make within four walls. The writer in the Saturday Review says:

"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 inclosed 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."

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.

"As for the marches, I have heard them in music halls, pantomimes, cafes and on street organs, but until last week I had no notion of their ear-splitting blatancy. Now I understand why Mr. James Huncker 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. Musically, we may be, as the American critics say, far behind New York. Obviously, either all or the Americans have something to learn."

The Chicago Evening Post champions the Americans as intelligent musical people and critics in the following comment on this article:

"Now is this gentleman piqued because his king likes Sousa—as the late Queen liked Marie Corelli—or is he simply characteristically ignorant of the fact that cultivated American taste, like cultivated British taste, does not approve of Mr. Sousa nor submit to his instrument of musical torture."

REGISTER

ress \_\_\_\_\_  
 ELING, W. VA.

#### Sousa Catches Ireland.

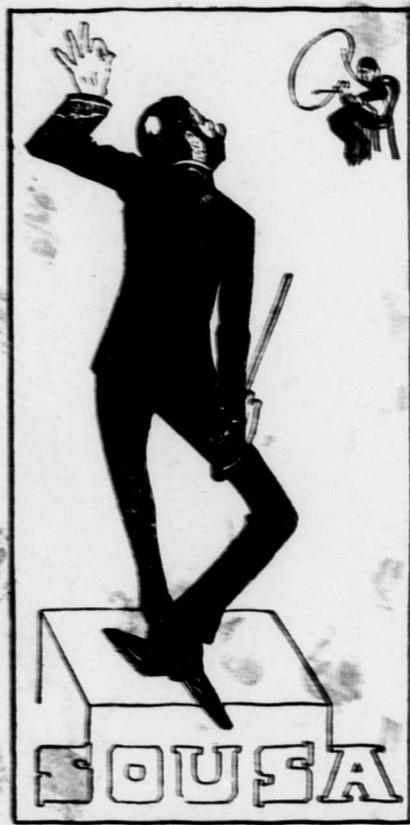
John Philip Sousa, the March King, has heralded his approach. He has been received in a royal manner. For a Tour of Ireland giving two performances each in Belfast, Dublin and Cork; he received £2,000, rather a decent sum for a three day's visit. His eccentric methods of conducting his band have caught on immensely and anything from the leader of an orchestra in a six penny music hall to a grand opera conductor, can be seen using the Sousaesque flourish. Sousa always winds up his programme with "Stars and Stripes Forever," and only on one occasion, when he played before the King, did he give the orthodox "God Save The King" at the conclusion.

PHILA. PA.  
 1903

## SOUSA FIGURES IN COMIC SKETCHES

Many English Caricaturists Make  
the Famous American Band-  
master Their Subject.

PUBLIC ENJOY PICTURES



DAVID WILSON'S LAST IMPRESSION  
OF SOUSA

Special Cable to The North American.

LONDON, March 7.

Since his arrival in England Sousa has been the subject of many caricatures and most of the comic newspapers have poked fun at him. His methods and gestures in conducting his orchestra have been somewhat cleverly portrayed and the sketches drawn of him by David Wilson, the well-known artist, have been much enjoyed by the general public, many of whom buy the comic papers to see their cartoons of the bandmaster.

When Sousa played before the King and Queen at Windsor Castle his success in this city became assured.

Since that date his concerts have become quite the rage and are nightly attended by the most fashionable people in London.

It is understood that before leaving for America he will play in many of the provincial cities. He had arranged to play in Manchester when the royal "command" was received from Windsor, and as he could not possibly disappoint the King, he was obliged to pay a forfeit to the Manchester management.

ress \_\_\_\_\_  
 MAR 1 - 1903  
 PORTER, N.Y.

An American who has been entertained to an enormous extent this season in London is John Philip Sousa, who has been unable to accept one-half the invitations to dinners and receptions that have been extended to him and his charming wife. Mrs. Sousa made a great social success when she was in England a year ago, and the social attention her by all sorts of celebrities at that time included a request from one of the most brilliant members of the Royal Academy to paint a life size portrait of her. To this exceedingly flattering request Mrs. Sousa naturally consented, and her portrait is to be among the "show pictures" of the summer this season at the Burlington House exhibition. When Mr. and Mrs. Sousa were at the Carlton hotel during their recent series of Sousa concerts they, too, returned a good many of their social obligations by giving a series of charming big luncheon and small dinner parties.

From \_\_\_\_\_  
 WASHINGTON, D.C.

### THE REAL ENGLISH FEELING.

The experience of Bandmaster Sousa in England will cure him of Anglophobia if he ever was afflicted with it. On the very opening night of his engagement he, and through him, his country, was grossly insulted. When, punctual to the minute, he stepped upon the platform and waved his baton the band broke out with "God Save the King," and the whole audience stood up; but when, without stopping, the music merged into "The Star Spangled Banner," the majority of those present sat down.

That was bad enough for a starter, but worse was to come. He was in London only a few days when he found pirated editions of his compositions selling broadcast on the streets. In a bitter letter to the London Times he writes:

"I have been laboring under the delusion that I had complied with the requirements of the international copyright laws and that your government would assume the responsibility to protect my property. Apparently no such responsibility exists. There surely must be a remedy to protect a composer from such deplorable injustice."

But there was no remedy and he had to submit to the robbery. Not content with all this—with insulting himself and his country and stealing his property—the English critics got after him with derision, denounced his band and condemned the property which they were willing enough to steal. Here is a specimen of his treatment from the London Saturday Review:

"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 learned 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 lately and am now slowly recovering. Not that his band is at all a bad one. On the contrary, it seemed to me to be quite as good as those that play by order of the London County Council in public parks. 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."

There is a sample of the love Englishmen bear their American "cousins," and that is the manner in which they treat all Americans unless they have something on hand like the Boer war, and they need food and horses for their famished and defeated army. Then they put on the mask of friendship and jolly a few American snobs until their needs are over, when they throw it off and appear again in their true colors. They treated the author of "Mr. Dooley" (Mr. P. F. Dunne) in the same way. But he was an Irishman and he dropped his Dooleyisms long enough to give them a sound tongue-lashing. He told them they were a nation of robbers, and, "not content with robbing him of his home and property in Ireland, they robbed him of his genius as well." The sooner Americans agree with Dr. Dooley the better will it be for themselves and their self-respect.

ress \_\_\_\_\_  
 PHILA. PA.

#### POOR SOUSA.

Sousa is paying the forfeit of notoriety by being caricatured by the great David Wilson, that clever man, who knows so well how to attack one's vulnerable spots in print and cartoon. Sousa is the fat in London, his being COMMANDED to play before the King with his status. He will make a grand tour before sailing for America. How will it feel to play to hostile audiences at Atlantic City after his European success?



# POST PITTSBURG

MAR 18 1903

## Enviably Honors Continue to Overwhelm John Philip Sousa.

Britons to every appearance find nothing too good for the bandmaster, and whose honors all true Americans glory. John Philip Sousa. From Liverpool there is just at hand by mail this description of notable function, following closely upon appearances before King Edward and the ruling officers of Ireland:

"The present lord mayor of Liverpool has made it a feature of his reign to entertain leading men in various walks of life. Mr. Watson Rutherford and the Lady Mayoress recently entertained Sir Henry Irving and Miss Ellen Terry at supper; on Saturday they extended the hospitality of the Town hall to Mr. and Mrs. J. Philip Sousa, and the lady soloists who are sharing with the American conductor and his band a triumphal progress through the United Kingdom.

"At Saturday's luncheon the company included Mr. and Mrs. J. Philip Sousa, Miss Enid Rutherford, Miss Derry, Miss Powell, Miss Liebling, Mr. E. Rushworth, Mr. and Mrs. H. E. Rensburg, Dr. and Mrs. A. L. Peace, Mr. Adolph Meyer, Mr. John Hargreaves, Miss Hargreaves, Mr. and Mrs. Sanxay, Dr. and Mrs. Ryder, Colonel G. F. Hinton, Mr. and Mrs. W. Houlding, Mr. Mignot, Mr. and Mrs. P. E. J. Hemelryk, Mr. and Mrs. Eckes, Mr. F. C. Weingaertner, Mrs. and Miss Edith Rutherford, Mr. and Mrs. Arthur Rutherford, Madame Nourry, Mr. Stanley Fitzgerald, Mr. Arthur and Miss Hughes, Mr. R. B. Kilgour, Mr. E. H. K. Sanxay, Mr. J. McFarlane, Mr. E. R. Rosenheim, Mr. and Mrs. A. and Miss Sheldermine, Mr. McGregor Veitch, Mr. John and Miss Lea, Mr. and Mrs. Lloyd Williams, Rev. J. Colville, Mr. and Mrs. J. B. Colton, Chevalier and Mrs. Barbosa, Miss Webster, Miss Le Couteur, Miss Marjorie Bennett, Miss Heyworth and Mr. John Hargreaves, Jr.

"After luncheon, the toast of 'His Majesty King Edward VII.' and 'The President of the United States' was heartily honored.

"The only other toast was 'Mr. Sousa,' given by the lord mayor. His lordship, in appropriate terms, welcomed the distinguished musician, and said they all wished him continued success in his tour. He had a little presentation to make to Mr. Sousa. Several hundred years ago, one of Mr. Sousa's kinsmen was an eminent Portuguese soldier, monk, and historian, who had the distinction of being for some time a prisoner of the Turks. (Laughter.) Mr. John Hargreaves, a citizen of Liverpool, who was also a historian, some years ago came into possession of a copy of a translation of the Portuguese historian's work on the ancient Royal Cathedral Church, of Portugal; and Mr. Hargreaves now asked him to present that volume to Mr. Sousa. He had much pleasure in carrying that request into effect. His lordship then read the inscription recording the presentation and the circumstances in which it took place.

"Mr. Sousa, in a genial speech, expressed his appreciation of the kindness of the lord mayor, and his thanks for Mr. Hargreaves' gift, remarking that when one's ancestors were hunted up it was a national problem of interest, but one of international and worldwide importance.

The North Australian league has arranged to establish a bureau to which foreign contractors may apply for information as to the contract. A sub-committee has been formed, and among those to whom inquiries may be addressed are the following: G. R. McMinn, C. E., of Melbourne; V. L. Solomon, of Port Darwin, and J. J. Rendle, secretary of the league.

From MUSICAL COURIER  
New York City.

Address \_\_\_\_\_

### Sousa in Europe.

SOUSA and his band are having a phenomenal success in Great Britain. The receipts, according to a member of the English syndicate which arranged the tour, "have exceeded those of any other musical organization that ever toured the British Isles." Sousa will play a spring series of London concerts, beginning on Good Friday at Alexandra Palace. On Sunday, April 19, he will open a Continental tour in Paris, where he is booked for twenty-five concerts at the Nouveau Théâtre. After further appearances in Brussels, Amsterdam, Rotterdam, The Hague and other Continental cities, Mr. Sousa will return to England in June and play in the principal watering places. At all these concerts the soloists will be Estelle Liebling, the soprano, and Maud Powell, the violinist.

# JOURNAL LEWISTON, ME.

APR 4 1903

## MAINE MUSICIANS.

No. 7.



O. E. WARDWELL, EUPHONIUM OF SOUSA'S BAND.

Among those legion Maine musicians who have gone out of Maine and won great distinction in their chosen field of endeavor is Orlando E. Wardwell. Mr. Wardwell now has the honor of representing the State of his birth and boyhood in that world-famous organization known as Sousa's Band. He plays the beautiful and rich-toned instrument called the "euphonium" under the leadership of our Royal Commander of the Two-Step, Sir John Philip Sousa, himself.

Mr. Wardwell was born at Monmouth Nov. 20, 1873. His parents moved to Turner when he was only four years of age. It was in the old Turner Cornet Band, an organization of renown in these parts, which has developed more than one musician of high standing—it was in the old Turner Cornet Band that Mr. Wardwell received his early training and inspiration for his present calling. It is related by those who love to recall such things, that young Orlando could perform feats with Old Alto of the "Old Band" which caused the children of the village school to throw away their playthings while the elders of the village church who incidentally knew a thing or two about band music, marched along in silent admiration. All those events of happy promise transpired some fifteen years ago. Shortly afterward, Mr. Wardwell received a call to play baritone in the celebrated Tugus band and orchestra of the Soldiers' Home at Togus. Filling this responsible position for a considerable period with that increasing success which has always attended him, he received a flattering offer to play in the band and orchestra of the Bubb Comedy Company. This was some six or seven years ago. He accepted the position and traveled for a season from one end of the country to the other playing trombone in the band and violoncello in the orchestra. He was associated with such musicians as James Fulton, an admirable violinist now of Waterbury, Mass., and E. Nickerson, a young man of Holyoke, Mass., who has won more than passing mention for his fine cornet playing. True to the "ever-onward" motto of his career, thus

far, the next good news that came to the old homestead up at Turner was to the effect that our young Fortunatus of the band was with the famous Innes Band. In the Western and Middle states, this organization has a reputation second to none of the band organizations of this country. It was then that Mr. Wardwell took charge of the euphonium, the instrument which he now plays under Mr. Sousa. From Innes to Sousa was but a transposition, yet, in the eyes of the world, another upward step on the ladder of success. For at least five seasons and possibly more than that, he has been sharing with his lucky fellows, the privileges of helping Sir John Philip make American musical history. For you all know how, even now, Mr. Sousa and his bandmen are conquering the very last rows in the vast army of music-lovers of the mother country, Bonnie Scotland and jolly Ireland. Perhaps you read in these columns of the Lewiston Journal, not a fortnight ago, and from Mr. Wardwell's own pen, how the halls of Great Britain and the provinces are not large enough to hold the throngs that eagerly pay premiums for standing room near the windows on the outside of the auditoriums.

That our young Maine euphonium is having this right honorable part in the continuous glories of Sousa and his players at home and abroad, is a matter of which musicians and music-lovers throughout the State have reason to be very proud. And it is understood that when Sousa and his band shall again make their triumphal entry into New York harbor, our young Maine euphonium will be wearing on his uniform a glittering array of new medals presented to him by his numerous English, Scottish and Irish admirers. The proof of all this, together with a glimpse at the medals can be had here at home about the middle of May, when Mr. Wardwell will spend his brief vacation before the busy Sousa season of summer, at his old home up in Turner and in the band rooms of the Lewiston Brigade band. Until then and always, he has the heartiest felicitations from the Lewiston Journal to the tune of "Hands Across the Sea."



# THE FOCUS.

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## DEVELOPMENT OF MILITARY BAND

The Origin and Evolution of Band Instruments Interestingly  
Portrayed by John Philip Sousa, the Great Band Master

The origin of the military band takes us back to the most remote antiquity. Every nation in olden times had its peculiar instruments and its national songs.

The Romans took cities to the sound of the trumpet and the horn, the Egyptians, Arabians and ancient Germans met in combat to the music of the flute, the drum, the cymbal and the clarion; while the Chinese war-music employed bells and triangles.

Instruments of percussion, such as drums, cymbals, etc., which were doubtless taken from the clapping of the hands, are the oldest. Wind instruments, said to have been suggested by the blowing of the wind through reeds and bushes, came next in order, and, lastly, came the string instruments, which are comparatively modern inventions.

The drum seems to have been employed in all kinds of primitive music, and was familiar in the east from the remotest ages, when savage tribes used them in their religious rites. In ancient times each instrument had its peculiar distinction.

With the Romans the cornet called the time of decampment, the bugle announced the coming of the general, the trumpet indicated the assembling of the troops, and the horn sounded the signal of retreat.

The Hebrews also employed military music from an early date, and the Bible refers to the cornet, flute, sackbut, psalm and dulcimer. The cornet of biblical times was nothing like the modern instrument of the same name, but was fashioned with a curved tube about three feet long, increasing in diameter. The sackbut was the predecessor of the modern trombone, which it somewhat resembled.

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After the fall of the Roman empire, military music seemed to lapse, and it was not until about the middle of the 14th century that it was revived among the Italians, and soon extended itself among the other nations of Europe. At the end of the 15th century, they began to use regular band music in the army.

In 1535, the Swiss introduced into France the fife, which served to accompany the drums, and the instrument has retained its place in military service to the present day.

In the 17th century, the Germans evolved the kettledrum from the ancient cornet. From Hungary came the kettle-drum and the bassoon; the modern horn from Hanover, and the cymbals and big drum from Turkey.

The adoption of the cymbals, bass drum and the kettle-drum at one time gave the name of Turkish music to the military band.

The combination of these instruments with the trumpet constituted, at the beginning of the 18th century, practically the entire scheme of military music. The clarinet, which was invented by Johann Christoph Denner of Nuremberg in 1690, was not received into the military band until 1765, having been followed by the serpent, the triangle (which was the cymbals of the Middle Ages) and the trombone.

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It is only since the beginning of the last century that military music has been truly developed.

To Adolph Sax, a Frenchman, and William Wieprecht, a German, more than to any other men, is due the credit for the development of the military band. Sax and his father are largely responsible for the introduction of valves in wind instruments, and they also invented a number of improved methods of making clarinets.

Adolph Sax invented several entire families of brass instruments, such as the saxhorns and saxophones. Saxhorns, including the alto and baritone, the euphonium and bombardon, added greatly to the compass, richness and flexibility of the military brass and reed bands.

The saxophones are of great value in military combinations, as they reproduce on a magnificent scale the color quality of tone and give great sustaining power to the full chorus of brass instruments.

To William Wieprecht is due the evolution of the serpent and ophicleide into the modern tuba.

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Military music having obtained a high degree of excellence, it began to develop along the lines of concert music, which necessitated a rearrangement of the instrumentation of military bands for concert purposes.

Critics at home and abroad, during my various tours, have been good enough to say that the band I have conducted for the last ten years may be accepted as the ideal wind orchestra because of the richness and variety of its tone color and the artistic nuances of which it is capable, and it may, therefore, be interesting to note the instrumentation I employ.

The arrangement of my forces is modeled upon the orchestral formation, a great body of clarinets taking the place of the first and second violins and violas of the string band.

The instrumentation of the Sousa band includes twelve B-flat clarinets, one E-flat, one alto and one bass clarinet, two bassoons, two oboes, one sarrusophone, four flutes and piccolos, one English horn, four saxophones, four cornets, two trumpets, one fluegelhorn, two euphoniums, four trombones, four French horns, four tubas and three drums (tympani, small drum and bass drum.)

Many of these instruments are of strange shapes, and the

purposes and use are unfamiliar to most lovers of band music.

The various reed instruments extend, like the strings, over the whole compass of the orchestra. The clarinets and saxophones are played with a single reed, while the oboes, bassoons, etc., employ a double reed. No other wind instrument possesses in the same degree as the clarinet the power of graduating its tone. Any music from double forte to double piano is possible upon it, and for this reason the clarinet is regarded the most valuable member of the wind orchestral force.

The tone of the clarinet blends excellently with all other wind instruments. The Bb clarinet is the principal member of the reed family in the military concert band, while the Bb, or petit clarinet, is so he found only in the military instrumentation, not being adapted for orchestral work.

The alto clarinet is a perfect fifth below the Bb, while the last member of the family, the bass clarinet, is an octave in pitch below the ordinary Bb. The great feature of the bass clarinet is its rich lower register, and in sustained melody or for holding notes in the lower part of the harmony, it is of admirable effect.

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Of all existing wind instruments, the flute is probably the oddest. It is one of the most important of the wood wind group of instruments, and being the most acute of all, it takes the upper part. As a solo instrument, or in quasi-solo effects, it is heard to the best advantage, the tone being particularly soft, sweet and greenish. On account of the facility of fingering, almost any passage is possible on the flute, which has more agility than any other wind instrument.

The piccolo is a small flute, and on account of its piercing quality of tone, it is very valuable in the military combination. Rapid passages, rapid accents, etc., are just as practicable and effective upon the piccolo as on the flute.

The saxophone, although made of brass always, is reckoned among the reed, and not the brass, instruments. This instrument is practically the 'belle' of the brass orchestra, and the Sousa band employs four saxophones, two altos, one tenor and one baritone. The saxophone is not to be found in either the English or the German military bands, despite its many excellencies.

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Of the family of wood instruments, played with a double reed, the oboe is the treble. The lower notes of the oboe have a somewhat harsh quality that is excellent for artistic effects, but the best part of the instrument is the middle register, where the tone is extremely penetrating and of a reedy quality. It has been likened to a silver thread in the orchestra. The oboe is essentially an expressive and essential instrument.

The English horn is not, as its name would imply, a horn at all, but a large-sized oboe, the alto, in fact, of the usual instrument. Its tone has a peculiarly melancholy and somber character that no other instrument can replace, and its lower tones are very rich and full. The English horn is used with great effect in the "William Tell" overture and in Sousa's "Three Quotations," for example.

The bassoon is the bass of the oboe family, and, owing to its extensive compass, which exceeds any other wind instrument except the clarinet, the bassoon is capable of the most varied employment. The higher register of this instrument has some affinity to the 'belle', the most expressive part of the compass lying in the tenor octaves. The bassoon is sometimes called the comedian of the orchestra, because of the peculiar effects that may be produced upon it.

The sarrusophone, which is found in no other band but Sousa's in this country, is a French invention, and is practically a brass-contrabassoon. It is in pitch an octave below the ordinary bassoon, to which it bears the same relation that the string double bass does to the 'belle'. The sarrusophone gives great sustaining power to the lower register of the band.

Passing to brass instruments, we find that the cornet-piston, commonly called merely the cornet, is the most important in this section of the military band. Owing to the facilities of the production of its tone, the cornet is capable of greater execution than any other brass instrument, and is usually selected to carry the melody and brilliant solo passages. The trumpet, which has been largely replaced by the more easily played cornet, has a powerful and brilliant tone and adds beauty to the brass choir. The fluegelhorn is the contralto voice of the cornet family and is distinguished for its broad singing tone.

Of late years the trombone has become a particularly important instrument in the military band. It is probably the most difficult of all brass instruments to play, as the intonation of the trombone depends entirely upon the performer. His hands, lips and brain must work perfectly together, for if the slide be the eighth of an inch out of position the intonation is false. The tenor, alto and bass trombones are employed in the modern military concert band. The tone of the trombone is very broad and dignified, with a sustained singing quality.

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The euphonium is a saxhorn, an octave below the cornet and in unison with the trombone. The modern double bell euphonium has a double set of valves by which the tone

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may be shifted from the baritone to the trombone quality at will.

The French horn is a valuable and very important instrument in the concert band, as it carries the harmony. The tone of the French horn is one of the most expressive and perhaps the most poetic and romantic of all the military bands. Though sometimes used for lively solos, hunting calls, etc., it is far better adapted for dreamy and melancholy passages. The French horn is also an extremely difficult instrument to play.

The tuba is the bass instrument of the military band, the tuba being in pitch an octave below the euphonium. Its tone is rich and full, and blends well with the other brass instruments. It has an extensive compass, and can be played with great facility. The tuba double in octave with the euphoniums with great effect, performing the same combinations for the brass that the double bass and 'cello do for strings.

The "Saxophone" is a BB tuba of modified helicon shape adapted to concert purposes. The modern tuba is an evolution from the serpent, which was the bass instrument of the ancient cornet and the ophicleide, which was a brass bugle. Both of these instruments are now obsolete.

The percussion instruments of the military band include the kettle-drum or tympani, the bass drum, the small drum, the tambourine, triangle, bells, and cymbals. These kettle-drums possess one advantage over all other instruments of their class, in that they are capable of producing a distinct musical note, while all other drums produce only a noise.

Good band instruments are expensive, but as the ambitious student is usually content to start modestly, he can equip himself with a fairly good instrument at a moderate price. Becoming more skillful in its use, he will replace it by one of the best makes, such as the players in great organizations use.

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The nursery of the great concert bands of America is the village band, composed of lusty-lunged country boys, with more vigor than technique, more ambition than temperament. The American youth is naturally musical and to his wild nature the brass band appeals with singular potency.

The enormous brass bands in America are developing a new school of performers that bids fair to dominate military music in this country, for the American boy is being attracted to the less conspicuous, but equally important, instruments of the band that have until recently been played solely by foreigners, and by reason of his intelligence, energy and ambition, he speedily outstrips his competitors.

### "Not Prepared for Such a Paper"

Fort Riley, Kan., Jan. 27, 1903.

Dear Mr. Corey:

The belated copies of THE FOCUS have just reached me, and while I expected something good, I wasn't prepared for such an extraordinary publication. The first number hasn't the earmarks of the average Vol. I, No. 1, but has sprung forth—Minerva-like—full grown and armed to the teeth. With the weapon of truth and the shield of sincerity, THE FOCUS should be invincible.

I congratulate you upon the success which is already assured, and promise my hearty co-operation in every possible way.

Very truly yours,  
MARCUS B. DARNALL,  
Bandmaster, U. S. Army.

### "The Best One Yet Published"

Lynn, Mass., January 22, 1903.

Mr. W. A. Corey:

My Dear Sir THE FOCUS received; many thanks. This paper is bound to be a success, as it is the best one yet published. Wishing you success, I remain,  
Yours truly,  
S. S. LURVEY,  
Conductor Lynn Cadet Band and Orchestra.

### "You Have the Paper"

No. 237 West Twenty-second street,  
New York, January 11, 1903.

Mr. W. A. Corey, Editor THE FOCUS, New York City.

Dear Sir:—  
If any man has the paper you have. It's just what is wanting to catch both dealer and reader.

Very truly,  
GEORGE J. BECKER.



APR 5 1903

# Famous Musicians Conspicuous in America To-Day.

**W**ALTER JOHANNES DAMROSCH, famous composer, lecturer and conductor, was born in Prussia, 1862, but came to the United States with his father, whom he succeeded as director of several oratorios and symphony societies at his death in 1885. He was only 23 when he took up this labor of love, but from the first gave promise of the great attainments of his later life in the world of music.

The reputation of Frank Damrosch is second to that of his younger brother, a lecturer, organizer and music teacher, especially in choral music. "We need better music in our schools," he says. "Let us begin to have good music, for music is the ennobler of true patriotism."

**J**OHAN PHILIP SOUSA, the inimitable American now garnering laurels abroad, was born in Washington, 1854, was musical conductor at 17 and won fame as leader of the United States Marine Corps band, 1880-82. Few men living have composed so many marches, songs, waltzes and light operas as he.

Bandmaster John Duss, who is four years the junior of Sousa, is his keen rival for honors, and surpasses him in eccentricity. He taught school in Kansas, farmed in Nebraska, studied music in Germany and finally brought up as "patriarch" of the Harmony society at Economy, over which and its communistic fund of more than \$5,000,000 he rules with a rod of iron.

**H**ENRY LOUIS REGINALD DE KOVEN is one of the few "musical Yankees" living who has belted the world with comic operas. Born in Middletown, Conn., 1861, he studied music abroad, married one of ex-Senator Farwell's beautiful daughters and resides in Washington, where he composes such delightful operas as "The Begum," "Robin Hood," "Rob Roy" and "Foxy Quiller."

After a musical education in Germany, Victor Herbert, Dublin born, grandson of Lover, famous novelist, came to this country in 1866. He has been bandmaster of the Twenty-second Regiment of New York since 1894 and conductor of the Pittsburg orchestra since 1898. As a composer he is well known by his "Prince Ananias," "Idol's Eye," etc.

**H**ERR ARTHUR NIKISCH was born in Germany, but became an American musician after he had achieved a European reputation. He is 47 years old. At 11 he entered the Royal Conservatory of Music at Vienna and carried off many prizes. Coming to the United States, he reached the climax of his fame as conductor of the Boston Symphony Orchestra.

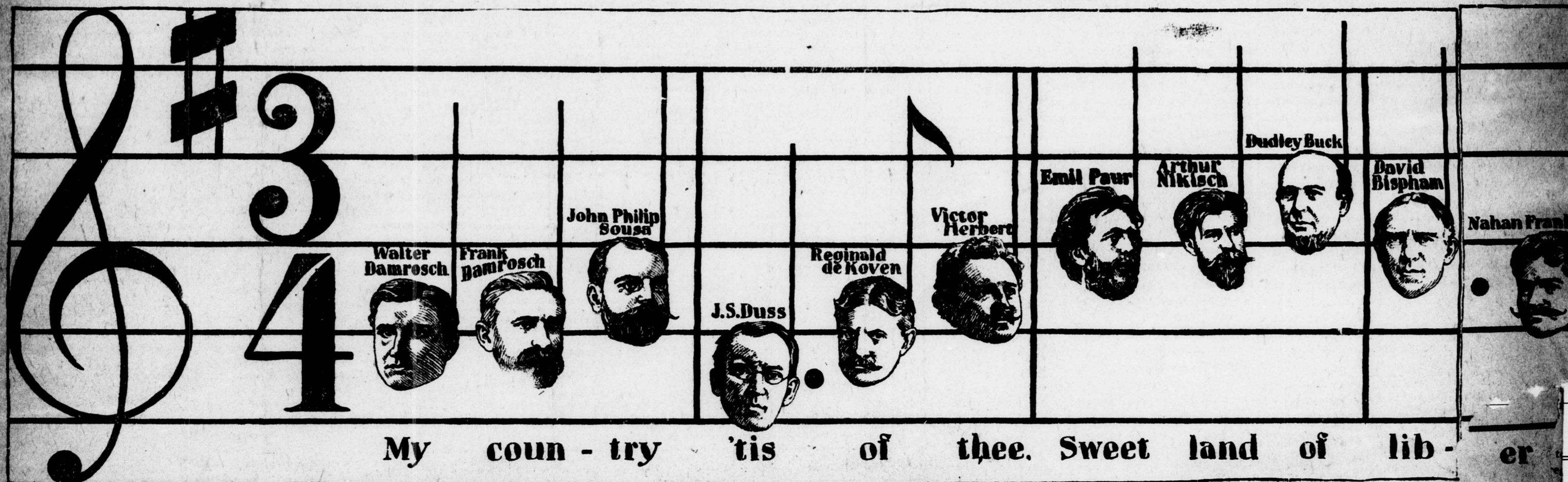
Like Herr Nikisch, Emil Paur attracted such attention in his native country, Austria, that, his fame extending to America, he also was invited over to the land of the free. Conducted the Boston Symphony 1893-95, since leader of the Paur orchestra and 1899-1900 of the Metropolitan Opera, New York. He is now a New Yorker and a first-class American.

**D**UDLEY BUCK, the oldest member of this musical coterie, is a Connecticut product, dating from 1839. He studied in Dresden and Paris, but made his great reputation in the United States. Was for several years the popular organist of Boston's Music Hall and later organist at Holy Trinity, Brooklyn. He is a famed composer of church and organ music, operas and choruses.

Reversing the usual custom, David Bispham, a native of Philadelphia, went abroad for his laurels. He got them, too, as principal baritone of the Royal Opera, London, with which he has been connected since 1891. He is 46 years old, and his baritone roles in German, French and Italian have made his fortune. Now giving recitals in America.

**N**AHAN FRANK, New York, bow Patti at the violin solo at the Royal returned good the

Francis fifty years where he Coming to succeeded Corps band bandmaster ment of





APR 12 1903

## HOW GIRLS MAKE CIGARS.

### The Hum of Machinery Mingled With Sousa's Marches.

"Anybody at home?" inquired a Morning News reporter, as he lightly tapped on the door of the office of the American Tobacco Company's factory on Bay street. It was rather an extra question, it must be admitted, because there was a sound of the hum of machinery and also a sound that is not often heard in work-day place—a piano playing one of Sousa's marches at a lively and interesting pace. And if close attention was given, even down on the first floor it was apparent that exchange of conversation was taking place among a great many people.

The inquirer was pleasantly met by the superintendent of the factory, and he was invited to walk in. The visit had been made, without notice or warning, in order that the factory and its workers might be seen in every-day dress and occupation, and the scenes presented were just such as go on every day in the week.

It was a very pleasant tour, through the rooms filled with bright-looking girls, all as busy as bees and as contented as possible. The first floor of the big brick building was not as interesting as the others, but some very important work was being done by men and boys, sorting out the tobacco and preparing it for the strippers. Then on the next floor the activity really became apparent. Here there were girls, ranging in ages from about 14 years upward and all working in the airy, bright and clean room, active, yet not evidently rushed. The girls are not all pretty, but there was a great difference between them and the common idea about the factory girl. They look well kept, neat, and there are some very pretty girls.

Over at one side of the floor a number of women were stemming the big leaves that go to make the wrappers. Further on rows and rows of younger girls were "bunching." This is clever work and requires nimble fingers and accurate judgment—but the work is not laborious. The bunchers seize a lot of "filler" tobacco in one hand and a short leaf in the other, the filler is put inside and the inner wrapper twisted around it. A little machine gives the bunch a rolling, and it is taken and

put into a mould. When the moulds are filled, twenty in a block, a cover fits down tightly and the shape is given to the cigar. The bunchers fix up five moulds, making 100, and then carry them to a press, and leave them for the wrappers. The fact that each girl leaves her table for a minute or two every time a set of five moulds are filled gives the necessary exercise and at no time are the girls kept in one position for any great length of time.

The wrappers get the moulds full of bunches and seated before their tables, pick up a wrapper, give it a twist or two and with the aid of a machine, cut the leaf into the required shape, set the bunch right, and in a wink the wrapper is on, and one more wink finds one end clipped square and the other made into a point, ready for the smokers' teeth, or the cigar cutter. The girls are not restricted about talking, but they do not let this interfere with the work.

The packing department, on the upper floor was an interesting place. Here a number of young women were sorting the various colors in the finished goods, and with deft fingers and keen perception the "Colorado," "Maduro" and the other grades known to the smoker, were placed in rows, and then packed tightly into boxes, each containing fifty cigars. The packing and color grading of the cigars requires much light, and the factory has the largest skylight in the city, directly over the workers' table. In another portion of this floor young girls are engaged in putting the bands on the cigars. "The Two Orphans" is the brand now being made exclusively at this factory, and into each of the decorated bands, two cigars are poked, and then the boxes that have been emptied, are refilled and sent to receive the last labels and caution notices. Before being shipped they are again handled by the men who put on the revenue stamps.

A point that makes an impression is the cheerfulness, the comfort and pleasant surroundings in which the girls work. Of course it is not play, but there is time enough for that outside. The girls work sixty hours each week, if they wish to. By that is meant that many of them work by the piece, and if they choose to stay away a day or two, it is their own loss. The hours are from 7 a. m. to 6 p. m. excepting Saturdays, when they get off at 4:30.

The system of paying off is such as

to have it over and done with when the hour for stopping work arrives. A table, with the money is moved about on the different floors, and there is no confusion or trouble. The slips that have been kept, showing the work done by each girl, are brought up, and the money handed to the worker, with a few feet of her work table. There are no envelopes, to cause dissatisfaction, the money is counted out into her hand. When the hour of 4:30 arrives the girls leave their tables and in a few minutes are ready to go and do their shopping or spend the afternoon in recreation.

Looking over the time slips of the girls it was found that some of them make probably as much money as their big brothers in business, and more than the average typewriter or bookkeeper. The highest amount made last week by any girl was about \$12.60 and when it is considered that she went into this business less than four months ago, with absolutely no idea of the work, it can be said that she is doing very well indeed. Of the average it would likely be fair to say that they make a dollar a day, and that is by no means bad pay. In many of the stores the girls get less than \$25 per month, and the work is much harder and longer hours.

Every inducement and privilege is offered by the manager to bring a good class of young women to work at cigar making, and so far he has succeeded admirably. There seem to be absolutely no objectionable features about the work. It is healthy, interesting and cleanly. The building promises to be one of the most comfortable in the city during the summer, and the attitude of the manager towards his employees is very pleasing. Prizes are offered for the bringing in of new girls, and this has been the means of getting a great many good workers. Some young women are expected from outside the city in a short time, for the pleasant and profitable nature of the work has been talked about and it is likely that before long the factory will be filling all the floor space with machines and have several hundred additional workers. Just now there is room for many more, and the manager will be glad to explain the work and the various features of the industry to all who desire to work, or wish to send others to assist in bringing this industry forward.

## NORTH AMERICAN.

PRESS

Sousa's American Band will play at the Philharmonic, beginning May 9. As the Philharmonic is consecrated to classical music, the critics are quite indignant at

the fact that it is a few days a The Cigar master who render many small

## N. Y. AMERICAN

address

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APR 19 1903

### KING'S FAVORITE AT METROPOLITAN TO-NIGHT

Piece Edward Asked Sousa to Play Will Be Given at Concert.

A novelty of the concert at the Metropolitan Opera House to-night will be an imitation of Sousa's Band by Maurice Levi's Orchestra, which will render the characteristic cakewalk entitled "A Coon Band Contest," by Arthur Pryor, assistant director of the band.

This composition is a favorite of King Edward, and was requested by him at a concert at Windsor Castle February 2, as announced by special cable dispatch to the New York "AMERICAN." It has become very popular in London and a Paris the past winter, and is issued to-day as a music supplement to the New York American and Journal.

From

Address

Sousa.

Sousa's band has made a great hit in Paris with his rendition of plantation songs and dance airs. The very simplicity of the entertainment captivated the public, all of which goes to show that human nature is very much alike.

STAR.

PEORIA, ILL.

APR 25 1903

BLADE.

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CHICAGO, ILL.

### Sousa's Band in Paris.

Mr. Sousa and his band struck Paris Saturday night, and despite the fact that their coming was not well advertised he was greeted by a good house at the Nouveau theater. Those Parisians who have been hearing rag-time melodies played in a time which is a cross between a dirge and a hornpipe had a chance to listen to the real thing, and enjoyed it accordingly.

APR 11 1903

## SOUSA IN ENGLAND

Famous American Bandmaster Submits to an Interview.

ANSWERS A LOT OF QUESTIONS

Says He Finds Audiences of Various Nationalities Just About Alike—Has No Favorite Composer and Regards a Wagnerian With Suspicion—His Marches Played in Turkey.

John Philip Sousa is in the midst of a triumphant tour of Great Britain. He is being feted, honored, interviewed. The following column is from the Eastern Daily Press, published at Norwich, England. We reprint it verbatim, including the elaborate and explicit three-part heading:

SOUSA IN NORWICH.

ALL ABOUT HIS BAND.

INTERVIEW YESTERDAY.

John Philip Sousa, who, with his world-famous band, appears for the first time before Norwich audiences to-day, does not belong to that class of musical geniuses that strive to accentuate an artistic superiority by surrounding themselves with a kind of mysterious awe. He has little else but ridicule for the vanity and self-consciousness that prompts the affectation in matters of personality and queer eccentricities of demeanor. The "March King," as he has become so familiarly known, is essentially a man first and a musician afterwards. A devoted follower of sport of all kinds, when opportunity permits, a keen lover of open-air, broad-minded, sympathetic, and full of genial spirits, he delights in the healthy atmosphere of contact with his fellow men. And yet with all he possesses an individuality and an originality that impresses itself on everything that he says or does. It is by virtue of this individuality, and not by reason of any clever imitation of anyone else, that Sousa has won world-wide popularity for himself as a composer and for his band as a unique musical organization. Of medium stature, somewhat corpulent, with dark eyes and a well-trimmed beard and curled mustaches, he presents the appearance of one who unites with a healthy ambition and an active disposition, a contented and complacent mind. Born and educated in Washington, U. S. A., Sousa is a typical American. But has not so pronounced an inclination to that through-the-nose Yankee twang as in some quarters he has been credited with possessing. He learnt music from George Felix Barker, started as a violin soloist, and when seventeen conducted a quarter orchestra. At the age of 24 he was appointed conductor of the Marine Band, which has its headquarters in Washington, and acts as the President's private orchestra. When Sousa took over the conducting, the band was just "any kind of ordinary military affair," and when he left it it was the best band of its kind in America. This post he held for eleven years, and about the same number of years ago he started his famous band. Since then it has been one crescendo of popular success for Sousa and those associated with him.

The "March King" had just completed luncheon, and was sitting appreciatively at a big cigar and sipping at his coffee, when our reporter was yesterday shown into his room at the Royal Hotel, Norwich, by the composer's colored attendant, and afforded the opportunity of gathering some interesting particulars and expressions of opinion.

THE EXCESSIVELY WHITE MAN.

"Glad to meet you. Have heard a lot about Norwich as a musical city! Your triennial Musical Festivals are very well known. But you want to know something about the band! Well, we started about eleven years ago. Every man, whether good or bad, was engaged for ten weeks. Yes, it was a difficult job at the starting. At the end of the third week, one of the men—engaged, by the way, at the highest salary of all—turned out a perfect failure. The manager called him aside one day, gave him his full salary, and told him to go. The two most difficult kind of men to deal with in organizations of this character are the excessively stupid and the excessively vain. These two classes it is impossible to handle. The excessively vain man, however brilliant a player he may be, cannot be tolerated, for he will persist in making his playing heard above the rest. There must be a dominating idea in the

The man who taught Sousa how to drum is dead, so is the man who taught him how to make money. But—long life to Sousa!



best of me. Whenever I encounter the extremely well intentioned I call him aside and tell him to hunt up another job for he will certainly have to go."

REHEARSALS

"How do you manage about rehearsals?"  
"We always work up everything thoroughly before starting on tour. We have three rehearsals a day, lasting from ten in the morning till ten at night, with intermissions of brief periods for rest and food. We must be well primed before coming before the public, for there is always someone in an audience who knows all about your playing."

"To what extent," may I ask, "do you rehearse when on tour?"—"We have been out here about fourteen weeks, and we have probably had twenty rehearsals."

AUDIENCES ALL ALIKE

What differences have you experienced between the audiences of America and England and the Continent?—None whatever. Audiences are very much alike wherever you go. The greater percentage of people go to an entertainment which they know beforehand is in accordance with their taste. So long as the performers are good they are satisfied. There are of course always a certain class of persons who attend in order to find how many mean things they can say about it. There is the unsuccessful musical man, who, on hearing that so-and-so is performing, makes up his mind to go. His general expression is, "Oh, I don't think he is as good as I am; the people would do better to come and patronise me." I have had experience of audiences in Germany, France, Belgium, Great Britain, Ireland, America and Canada, and I have never found any real difference.

MUSIC AND ENVIRONMENT

Are your marches played as quick steps in the American Army?—Yes, and in the armies of many other countries too, I believe. General Miles, the head of the American Army, who was present at a military review in Turkey a little while ago, said that he was very much surprised to hear the Turkish troops playing the "Washington Post" and "Liberty Bell."

What is your opinion of the Queen's Hall Orchestra?—As a matter of fact, I have never heard it. Rapidly traveling about as I have to do, I have little opportunity for hearing other bands. I don't see why I should not be as good as other bands in other countries. I believe that the talent and genius for music is universal—that it is not confined to any nation. Environment may make a little difference. For instance, if you go to Sheffield, the people there will be able to tell you more about cutlery, perhaps, than a person in Norwich simply because in Sheffield cutlery manufacture is general. So if you go to Germany people would be able to tell you more about music than the people of America and England.

MUSICAL INSTRUMENTS LIKE GUNS

Wherein lies the difference between your band and the bands, say, of the Horse Guards and the Royal Artillery?—I don't know, for I am in absolute ignorance of the British band so far as its instrumentation is concerned.

Is there any difference in the make of American instruments compared with those of English make?—I cannot tell any difference. We use American instruments, and they are satisfactory. An instrument is a good deal like a gun; much depends upon the man behind it.

PARTISANSHIP IN MUSIC IDIOTIC

Who are your favourite composers?—All of them. I have no favourites. I think one of the most idiotic things in the world is to be a partisan in music. Whenever I hear a man say he is a Wagnerian, I at once look upon him with suspicion. It is absurd to relegate to any one man an absolute superiority. For instance, in literature one man can write with great dramatic effect, and another is particularly clever at descriptive writing. Let us love the best of all music, regardless of who wrote it. The partisan in music wants everything to start with his man and end with his man.

HOW TO COMPOSE

You ask me to tell you my method of composing. I first work the idea out in my mind, and then I put it to paper. I never hear it played until it is completed. I don't believe in the man who composes on an instrument. By that means you have two things to think about. You have to think of the fingering of the instrument, and at the same time the idea of your composition, and the result is that you are robbed of a certain amount of brain power that would otherwise be given to the composition itself.

Is it your method to name your pieces before or after they are composed?—Before. I write my pieces up to their names.

How came you to write "Stars and Stripes," may I ask?—Oh, that I wrote on my way home from Europe to America in 1896. I had really got "home sick," and whilst on board the Teutonic I used to march up and down the deck conceiving the piece. When I reached New York I had completely written it.

Your object is, I presume, to write that which is likely to fascinate the public?—The chief object is to do that which I feel I best can.

In your band are there any fresh instruments for obtaining tone effects?—We have none which I don't think you use in your English bands. We have saxophones, the surrusophone, and the flugelhorn. We also have bass and alto clarinets, a quartet of flutes, and the cor anglais, which, I believe, is only used in orchestral bands in this country.

What English composer do you regard as the rising man?—I have great admiration for Elgar, German and Cowen, especially for Elgar.

At this point Mr. Sousa, who is a lover of the open air and the country, was invited by Mr. Charles J. Miller to a drive round the country, and on this little excursion Mrs. Sousa joined the party.

RECORD HERALD

SOUSA ON CONTINENT WITH AMERICAN AIRS

"Stars and Stripes Forever" to Ring Out in Four European Capitals—Ambitious Tour Is Begun in the Old World.

England—  
[SPECIAL CABLE DISPATCH TO THE CHICAGO RECORD-HERALD.]  
[Copyright, 1903, by New York Herald Company.]  
LONDON, April 18.—Sousa's band left London to-night to start on the most ambitious tour ever attempted by a musical organization. The famous band is going to play in the space of a little more than a month's time in France, Belgium, Germany and Russia. "The Star and Stripes Forever" will ring out in four continental capitals, and the banks of the Neva will hear the inspiring strains. A few years ago the idea of an American band playing in St. Petersburg would have been termed visionary, but today the idea has become a fact. Sousa expects to play not only in St. Petersburg but in Moscow, Wilna and several other places in Russia.

The band had to hustle to-night to keep its engagement to play at the Nouveau Theater, Paris, to-morrow evening. Owing to the late hour when the concert was over there was no chance of utilizing any of the Channel services. It was necessary therefore to arrange for special trains between London and Southampton, a special boat from the latter port to Havre and a special train down to Paris.

NEWS STANDARD

Sousa Plays Plantation Airs.  
Paris, April 20.—Sousa and his band opened at the Nouveau theater to a crowded house and scored a marked success, most of the numbers on the concert receiving encores. Sousa responded to each with something of his own composition, to the great delight of the audience.

HERALD

SOUSA HAS A TRIUMPH

Scores a Success at Paris Opening.

Paris, April 20.—Sousa and his band opened at the Nouveau theater last evening to a crowded house, and scored a marked success, most of the numbers of the concert receiving encores. Sousa responded to each with something of his own composition, to the great delight of the many Americans present. The last numbers were plantation song and dance music, and fairly brought down the house.

HERALD

DAYTON, OHIO.

SOUSA'S BAND GIVEN GREAT OVATION IN PARIS

Famous Organization Will Play in France, Belgium, Germany and Even Russia.

Paris, April 20.—Sousa and his band opened at the Nouveau Theatre Sunday evening, to a crowded house and scored a marked success, most of the numbers of the concert receiving encores. Sousa responded to each with something of his own composition, to the great delight of the many American guests present. The last numbers were plantation song-and-dance music and fairly brought down the house.

Sousa's organization is making the most ambitious tour every attempted by a musical organization. The famous band is going to play in the space of a little more than a month's time in France, Belgium, Germany and Russia. "The Stars and Stripes Forever" will ring out in four continental capitals and the bands of the Neva will hear the inspiring strains. A few years ago the idea of an American band playing in St. Petersburg would have been termed visionary, but today the idea has become a fact. Sousa expects to play not only in St. Petersburg but in Moscow, Wilna and several other places in Russia as well.

RECORD HERALD

PARISIANS HEAR SOUSA'S BAND

Many Americans Also Among Audience at Nouveau Theater.

[SPECIAL CABLE DISPATCH TO THE CHICAGO RECORD-HERALD.]  
[Copyright, 1903, by New York Herald Company.]  
PARIS, April 19.—Mr. Sousa and his band struck Paris last night, and despite the fact that their coming was not well advertised he was greeted by a good house at the Nouveau Theater. Those Parisians who have been hearing rag-time melodies played in a time which is a cross between a dirge and a hornpipe had a chance to listen to the real thing, and enjoyed it accordingly.

The programme as printed was rather classical, but many old favorites, from the "Washington Post March" down, which were played as encores, were enjoyed by many Americans present. Arthur Pryor, a trombone, scored of course. Miss Liebling, the soprano, pleased Parisians immensely. Miss Maud Howell, a violinist, received applause no less enthusiastic.

"I am much pleased," Mr. Sousa said, "to be in Paris again. I don't know whether I shall give other concerts during the two weeks I am here than those already arranged, as I am in the hands of English managers, who have arranged a tour." The Figaro has asked Mr. Sousa to play a march composed for it.

At the Berlin Wagner celebration to be Prof. Edgar S. Kelley of Yale conduct the overture to his opera, "Orn," as the American selection. Phillip Sousa was invited to lead his marches in the concert of contrapuntal music. Some Houstonians who are going before the fall expect to attend this festival in Berlin.

JOURNAL

Address LOUIS CITY, IOWA

When Sousa's band played ragtime for the Parisians they gave every evidence that their ears were tickled. And Parisians are supposed to know what a good time is.

Gazette

Address COLORADO SPRINGS, COLO.

The successes of Sousa and his band are not confined to English-speaking peoples. The jaded Parisians are reported to have gone wild over the plantation melodies.







From

Address

Date

APR 29 1903

## TROUBLE FOR SOUSA.

Some of His Unnaturalized Musicians Barred From Russia.

PARIS, April 29.—Sousa's Band, on leaving here for Berlin and St. Petersburg, is having trouble in securing the papers necessary to enter Russia. Twenty-four of the musicians have no certificates of American naturalization, which are indispensable before the embassy can issue passports. Representation has been made to the Russian embassy with the view of securing a modification of the requirements.

SUN.

BALTIMORE, MD.

APR 26 1903

## Sousa's Theatre Too Small.

Sousa is having an enthusiastic reception here. His admirers of the Exposition year flock in thousands to hear his band at the Nouveau Théâtre.

Much surprise is expressed at Sousa not having engaged a larger place, as it is impossible to get a seat unless this is booked in advance. The place is crowded to excess nightly. Cake walks seem to be the favorite encores of the Parisians.

For the closing concert at the Chatelet Théâtre M. Colonne had invited Grieg, the Norwegian composer, to conduct the orchestra. During the Dreyfus trial Grieg refused to come to Paris on account of his sympathy for Dreyfus. On the conductor's appearance a demonstration was begun, but the police expelled about a score, after which incident the concert proceeded.

Grieg conducted his own compositions with great skill, and the concluding concert was one of the best that has been heard during the Paris season.

## Cannot Prolong Season.

An ambitious scheme to organize fêtes on a sufficiently elaborate scale to prolong the Paris season beyond the traditional finale, the Grand Prix, has collapsed.

The organizing committee recognizes there is no time to arrange fêtes adequate to fulfill the purpose required.

The committee is wise, for if the weather is fine the most elaborate fêtes imaginable would not keep people in the city after the Grand Prix is run if they wanted to get away to the mountains and seaside.

TIMES.

From

Address

Date

Paris, April 30.—Sousa's Band, which is leaving here for Berlin and St. Petersburg, is having trouble in securing the papers necessary to enter Russia. Several musicians have no certificates of American naturalization which are indispensable before the embassy can issue passports. Representation has been made to the Russian embassy with a view of securing a modification of the requirements.

SENTINEL

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## SOUSA HAS GREAT SUCCESS

American Band Has Biggest Receipts Ever Known in England.

SPECIAL CABLE DISPATCH TO THE NEW YORK HERALD AND THE MILWAUKEE SENTINEL.

LONDON, March 28.—Sousa and his band are having a phenomenal success in Great Britain. The receipts, according to a member of the English syndicate which arranged the present tour, have exceeded those of any other musical organization that ever toured the British Isles. Sousa returns to London for a spring series of concerts, playing good Friday at Alexandra palace and the next day opening Queen's hall for fourteen concerts. On Sunday, April 19, he will open a continental tour at Paris, where he will give twenty-five concerts at the Nouveau théâtre, afterwards playing at Brussels and other continental cities. He returns to England again in June and will play at all the principal watering places.

rom

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NEW HAVEN, CONN.

John Phillip 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 intense 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 orchestras, 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 special company was organized in Philadelphia to play the famous Gilbert-Sullivan opera. The members were chosen from various famous church choirs, and the company was, in consequence, known as "the Church Choir 'Pinafore' Company." Sousa was selected as the conductor, and he orchestrated the whole opera within 48 hours. So well did he do the work that when Sir Arthur Sullivan heard it he complimented him on his achievement, while when J. C. Williamson produced "Pinafore" in Australia it was Sousa's orchestration that he used.

RECORD HERALD

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## SOUSA MAKES HIT IN BRITAIN

Receipts Exceed Those of Any Other Musical Organization.

[SPECIAL CABLE DISPATCH TO THE CHICAGO RECORD-HERALD.]

LONDON, March 28.—Sousa and his band are having a phenomenal success in Great Britain. The receipts, according to a member of the English syndicate which arranged the present tour, have exceeded those of any other musical organization that ever toured the British Isles. Sousa returns to London for a spring series of concerts, playing Good Friday at Alexandra Palace, and the next day opening Queen's Hall for fourteen concerts. On Sunday, April 19, he will open a continental tour at Paris, where he will give twenty-five concerts at the Nouveau Théâtre, afterwards playing at Brussels and other continental cities. He returns to England again in June and will play at all the principal watering places.

Germany

ADVERTISER

Boston, Mass.

MAY 1 1903

## SOUSA'S BAND IN A PICKLE.

Paris, Apr. 30.—Sousa's band, which is leaving here for Berlin and St. Petersburg, is having trouble in securing the papers necessary to enter Russia. Twenty-four of the musicians have no certificates of American naturalization, which are indispensable before the embassy can issue passports. Representation has been made to the Russian embassy with the view of securing a modification of the requirements.

## THE FOCUS

## Sousa In The "King Business"

The Rochester Post Express says that Sousa has his serious moments as a composer and they are sad ones for his admirers. Recently Sousa was summoned to play before King Edward. He responded and turned on the Sousa equivalent to the Richard Strauss stop.

But Edward is not advanced enough to follow Sousa in his transcendental moods. So he sent word to the musician that he wanted Sousa unadulterated.

That is one of the advantages of being a king. You can stop the orchestra and make it play what you like. John Philip gratified the royal whim with the "Washington Post" march and King Edward was happy. Being in what Dave Harum calls the "King business" has its pleasant side.

## SOUSA IS POPULAR IN PARIS

March King Greeted With Packed Houses Each Night.

SPECIAL CABLE DISPATCH TO THE NEW YORK HERALD AND THE MILWAUKEE SENTINEL.

PARIS, April 25.—Sousa is having an enthusiastic reception here. His admirers of exposition year flock in thousands to hear his band at the Nouveau théâtre. Much surprise is expressed at Sousa not having engaged a larger place, as it is impossible to get a seat unless it is booked in advance. Cake walks seem to be the favorite encores of the Parisians, the old-time "Washington Post" taking second place. For the closing concert at Chatelet theater last Sunday M. Colonne had invited Grieg, the Norwegian composer, to conduct the orchestra. During the Dreyfus trial Grieg refused to come to Paris on account of his sympathy with Dreyfus. On the conductor's appearance last Sunday a demonstration was begun, but the police expelled about a score after which incident the concert proceeded.

RECORD HERALD

rom

Address

Date

France

## SOUSA IS MAKING HIT IN PARIS

Cake-Walks Are Favorite Encores and "Washington Post" Is Also Liked.

[SPECIAL CABLE DISPATCH TO THE CHICAGO RECORD-HERALD.]

[Copyright, 1903, by New York Herald Company.]

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From NEW YORK HERALD

Address

Date

## SOUSA'S THEATRE TOO SMALL

PARIS, Saturday.—Sousa is having a very enthusiastic reception here. His admirers of the Exposition year flock in thousands to hear his band at the Nouveau Théâtre.

Much surprise is expressed at Sousa not having engaged a larger place, as it is impossible to get a seat unless this is booked in advance. The place is crowded to excess nightly. Cake walks seem to be the favorite encores of the Parisians, the old-time "Washington Post" taking second place.

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N. Y. AMERICAN

MAY 3 1903

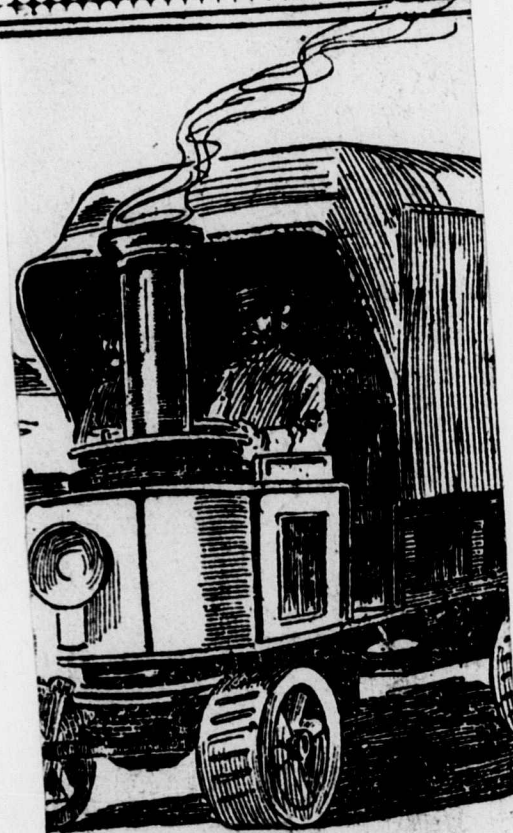
# PARIS THROGGED WITH OUR FAIR WOMEN.

Shops, Avenues and Boule-  
vards Are Crowded with  
American Wives and Daugh-  
ters, All Buying Things

FRENCH DRESSMAKERS  
ARE GROWING RICH

Special Cable to the New York  
American and Journal.

Paris, May 2.—Paris is thronged with American women. Their automobiles crowd the Place Vendome; their carriages are the most conspicuous in the mornings in the Bois, and they spend their afternoons with the modistes of the Rue de la Paix. During the past week scarcely any language but American was heard in the fashionable shops, where the ladies are now ordering their dresses for the Newport season. Mesdames Stuyvesant Fish, John Drexel and Charles Carroll go shopping together.



## Desert Which Threatens to

on strated that a steam-propelled motor  
pass the Soudan carrying forty men at  
the centre which throws up the sand  
on. The experiments have been cond  
ished with the result, and are adopting  
e transport of troops in the Soudan. At  
s very slow travelling owing to the sei

and Mrs. Potter Palmer, who still wears  
widow's weeds, is also seen among the  
throng of shoppers. The gossips declare  
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AMERICAN

CHICAGO, ILL.

MAY 3

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From INQUIRER.

Address

Date

PHILA. PA.  
MAY 3 1903



MISS MAUD POWELL

NEW YORK HERALD

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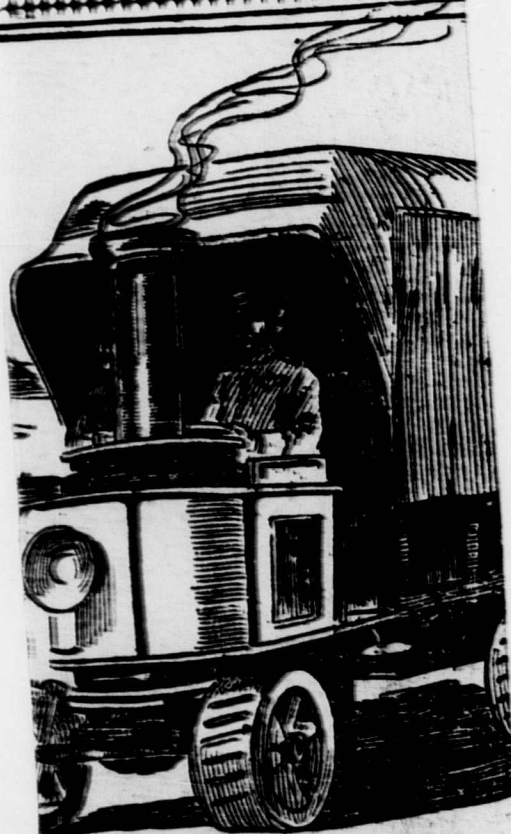
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MISS MAUD POWELL



## Sousa and His Noted Band

French People Are Puzzled and Amused at Celebrated Leader's Conducting.

Edward's Visit Causing Discussion

Patti Danced a Minuet With Sarah Bernhardt, Rejane and Bartet.

DISPATCH BUREAU,  
PARIS, April 24.

**S**OUSA and his celebrated band are here in Paris at the Nouveau Theatre, and on the opening night an enthusiastic audience, three parts of which belonged to the American colony in Paris, gave him a splendid welcome.

The French people who go to hear the band are both puzzled and amused. They are puzzled at the class of music played, and amused at Sousa's manner of conducting. When Sousa wants his band to play "pianissimo" all the instruments are gradually bent with their mouths towards the floor, until suddenly up goes Sousa's arm in an imperative manner and the instruments rise up like a company of soldiers, and there is a fortissimo crash of brass.

The effects that Sousa obtains with his brass instruments are really remarkable. I listened with amusement to the comments of the French members of the audience as they filed out into the street after the performance.

"It's simply a big circus band playing circus music," was the remark of one stout, bilious looking man. "It is both disconcerting and amusing," said another. "This band is really extraordinary," and so on.

### Arrangement With a Syndicate.

Of course, Sousa was here during the exhibition in 1900; but, then, among so many different attractions, his band did not receive much attention from Parisians, though whenever he played in the grounds he always had an audience of 2,000 or 3,000 Americans.

The Sousa tour, I believe, is being run by a London syndicate, who pay Sousa himself a big price, but who are not making any money out of the tour, as one of the directors of the syndicate told me himself a day or two ago. Meanwhile, Sousa and his band cannot complain at their reception in Paris.

While on the subject of bands, let me mention that since the introduction of the short three-years' military service system the French military bands are of indifferent quality, especially in the line or infantry regiments, for the bandmasters have no sooner got their instrumentalists together than some of their best men leave, having completed their service. Nevertheless, I have heard some very good military bands in France. Indeed, there is one military musical organization in France which may be described as absolutely unrivalled as a military band in the entire world. This is the Republican Guards Band. It consists of 84 instrumentalists, every one of whom plays regularly in one or other of the Paris theaters or concerts. Nearly all of these men received their musical education at the Paris Conservatoire, and all the soloists are laureates of that institution. This band plays for an hour once or twice a week during the summer, in various public gardens, and I strongly advise Pittsburghers in Paris to go and hear it.

### King Edward's Visit.

The forthcoming visit of King Edward VII. to Paris is causing some little discussion in the so-called "patriot" press. Several newspapers urge people to "Remember Fashoda." The "Patrie," the "Libre Parole," the "Presse" and the "Intransigeant" urge people to keep their hats on and remain perfectly silent as King Edward passes.

In spite of all this, however, you will learn from the cable dispatches that the British King has been well received by the Paris population. Paris is whimsical, skeptical and much given to chaff and center; but she will receive King Edward in a friendly spirit, for as Prince of Wales Edward VII. was very popular in Paris; he was here very often at times when the English newspapers took no notice of his absence from London.

The reputation he earned for himself here was that of a "Bon Garçon," a good fellow. This reputation has made the King sympathetic in France, and he is sure of a courteous welcome from the population. I do not believe there will be any enthusiasm, nor will the greeting be that as between subject and sovereign; but it will be cordial, even if a small minority in the crowd should try to make themselves disagreeable to the royal visitor. But that King Edward's trip to Paris will have the effect of throwing the French into the arms of the British, more than doubtful. The national characteristics of these two peoples are too widely divergent for any real sympathy.

turous and uproarious applause of an enthusiastic audience, she appeared on the stage with Mesdames Sarah Bernhardt, Rejane and Bartet—the "divine Bartet," as she is called, and danced a minuet with these three famous actresses. The concert was for the benefit of aged and broken down French actors and actresses. Tamagno, the famous tenor; Sarasate, Coquelin and a host of other stars appeared. What wonder that the receipts should have exceeded \$15,000!

### American Pictures in Salons.

American art is wonderfully well represented this year in the New Salon, and, I think, will be even better represented in the Old Salon, which opens shortly. It is a pleasure and a pride to find American artists so well to the front in this great art center. I mention a few of the excellent American pictures of which I have caught a glimpse.

Mr. Conkling exhibits a nude group of great purity of design and exquisite grace. The subject is a beautiful young girl holding a shell to her lips and standing in an attitude of charming simplicity on the back of a fantastic dolphin. The picture is destined for a big country house on Long Island. I also saw two clever pictures by Eugene Higgins, both being night effects. One is called "A Monster," and represents a weird, ragged creature on his knees asking for alms. The other is a sad picture, depicting a young girl reduced to her last resources and driven into the street. She falters, and the question, "Will she fall?" is left to our imagination. There is a pretty portrait of a child by Eustace La Florance, whilst another clever American painter, with a French name, Desvauxreux Larpenteur, shows a scene from the battle of Waterloo, in which the Sixty-ninth English Regiment loses its flag to the bold French Sergeant Laine.

Pittsburgers in Paris for the first time must certainly have a bad opinion of French weather, for the cold is so great that water freezes in the country around and snowstorms are a daily visitation. This, too, at the end of April.

F. M. Faber of Pittsburgh is at the Hotel Scribe, but there are no other fresh arrivals from our district on the hotel lists this week.

## NEWS

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### Sousa's Band in Paris.

A Paris dispatch tells us that Sousa's concerts are regarded there by the diletanti as "eccentric." The concerts, upon the whole, have been very favorably received. Parisians enjoy the swing and dash of the American band, as well they may, and give them a very generous and enthusiastic patronage. "The Washington Post March," in particular, is a hot favorite, though that is a very old story, indeed. But Paris balks at some of Sousa's music. He seems to have abandoned himself to the "descriptive"—the tramp of regiments, galloping horses, rains, winds, conflagrations, trips to Atlantic City, &c., and this is where Paris fails to catch on, as we say at Coney Island. No matter how violently Sousa gesticulates and jumps about, the Frenchmen do not know whether it is a battle or a pumpkin pie he has in mind. Noises with which he intends to illustrate the charge of an army on some redoubt are accepted by his audiences as suggesting an express train going through a tunnel or an old gentleman falling down stairs by accident. In a word, they cannot understand Sousa's "descriptive music."

Of course, our first impulse is to condemn the Parisians, and to label them as Philistines. It is proper to bear in mind, however, the fact that nobody has ever yet had anything described for him by descriptive music. The leaders of brass bands are much given to this sort of thing. We see upon their programmes all sorts of weird numbers, such as "Visit to a Bird Store," which might better have been called "An Hour in the Forest," and "The Invasion of Russia by Napoleon," which would answer just as well to the title, "Eighty Feet Down in a Crippled Elevator." There is really no room for criticism of Sousa on this score unless one criticises him for undertaking to give descriptive music at all. The whole thing is bosh. No composer has ever yet written music that conveys to the individual the idea of a mere incident. It is possible to depict sorrow, joy, triumph, any emotion whatsoever; but one might as well try to "describe" a plate of apples or a cup of coffee as a fist fight up an alley or a Wagnerian hero belaboring his sister. If one knows all about it beforehand, one may amuse himself by comparing the intent with the performance, but, hearing these compositions for the first time, even the most sympathetic student of music is bound to wonder what it is all about.

We are quite sure, however, that Sousa will achieve success along legitimate and conventional lines. He is one of the very best band masters this country has ever produced, he has a fine organization under his control, and he possesses the temperament as well as the skill required for him who would attain real eminence. He has only to keep in mind two glaring and flagrant facts: music is not capable of describing events, and Wagner never wrote anything for a brass band. Steering between these reefs, upon which so many ambitions have been wrecked, he will make his port without mishap.

## AMERICANS HAVING A TIME IN GAY OLD PARIS

French People Wonder at the Lavish Expenditure of Money by the Visitors.

Members of Uncle Sam's Swell Set Have Things Just to Their Peculiar Liking.

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Mesdames Perry Belmont, C. P. Huntington, Murray Mitchell and Ogden Mills were seen this afternoon on the Rue de la Paix shopping. The modistes and milliners are reaping a harvest from the unusually early influx of the wives and daughters of American millionaires.

Despite the number of noted American women in Paris, there are few men to entertain them. Chief of them is Grand Duke Boris and Prince Mahomet and Ali, brother of the Khedive. Frenchmen have not yet solved the perennial puzzle as to how American women are able to travel husbandless and brotherless.

The Harris Phelps have opened their historic house on Avenue Kieher with a series of receptions, continuing till the grand Prix. The house is the most splendid owned by any American in Paris. It formerly was the property of the king of Hanover.

Prince Murat and the Countess Debutin, nee Whitcomb, of San Francisco have purchased a mansion in the Parc Monceau district. The countess, still a bride, has become a figure in exclusive Parisian society.

Mrs. J. P. Sousa achieved the distinction of having the Marquis de la Fayette as a guest of honor at a recent dinner.

Madame von Andre Deput is giving a series of musicales in her apartment on Cours la Reine. She patronizes American talent.

Mrs. G. C. West, the Cuvendish-Bentleys and Stuart-Wortleys are her guests.

Cornelius Vanderbilt has not sufficiently recovered to attend his uncle's wedding in London. He remains at Naples yachting in the North Star.

Address  
Date  
NEW YORK WORLD  
MAY 10 1903

## "SOUSA KING OF MARCHES," SAYS PARIS MUSIC PAPER.

He Had Just Written for Musica a New Composition He Called "Gladiator March."

(Copyright, 1903, by the Press Publishing Company, New York World.)

(Special Cable Dispatch to The World.)  
PARIS, May 2.—Musica, a musical monthly magazine of this city, confers on Sousa the title of "Le Roi des Marches" (King of Marches). He had just written specially for that periodical a composition which he calls "The Gladiator March."

Sousa's concerts here were badly managed and the loss is reported to be \$4,000.

The baggage of his business manager, Godfrey Turner, was seized as he was about to leave Paris by Donald Downie for a claim for advertising in Downie's paper, the Paris American. Turner says he ordered two weeks' advertising, while Downie produced a three-year contract. Turner deposited a money guarantee and will stand a suit.

John Philip Sousa's visit is promised for the month of May, when he will give several concerts at the Philharmonie. The soloists will be Estelle Liebling and Maud Powell.



## REPORTS OF THE TIMES.

from

New York City.

address

note

One of the duties very cynically refers to "John Philip Sousa and his Conny Island Band." It looks well in print, but it is an unnecessary thing at a man who has achieved the position that Mr. Sousa has. At any rate Mr. Sousa has carried all before him in Europe, and what more does he need? An American has only to be an American to have every one bark- ing at his heels. Dear! What would we do if we had not the privilege of a thing at the American when he comes to get into the musical swim. There are always a few hundred or so to invite him in out of the wet. Meanwhile the band plays on.

## NEW YORK SUN

address

## Sousa Opens German Season.

Special Cable Dispatch to The Sun.

Berlin, May 9.—Sousa opened his concert here to-night in the large hall of the Philharmonic Society. Many Americans, including Mr. Charlemagne Tower, the Ambassador to Germany, were present. The various numbers played by the band were enthusiastically applauded. Sousa will take the band on a tour to Königsberg, St. Petersburg, Warsaw, Vienna and back to Germany in a few days.

355

## NEW YORK HERALD

MAY 10 1903

## MINSTREL SHOW BY AMERICAN ARTISTS

Give an Old Fashioned Burnt Cork Performance at Nouveau Theatre.

WITH PLANTATION SONGS

Great Financial Success, and Proceeds To Be Applied to New Club House.

[SONGING GARGLE TO THE HERALD.]

FRANK, Saturday.—A minstrel show of the old fashioned American variety was given last night at the Nouveau Theatre before a large and fashionable audience under the auspices of the American Art Association.

The black faced talent was all supplied by amateurs, but it was of a high order, although many jokes were not appreciated by the French patrons present. Great enthusiasm was aroused by the singing of plantation melodies.

The performance was a great financial success. The money is to be applied to the embellishment of the new club house.

Mr. Sousa has added to his popularity by specially writing a march for a Paris monthly magazine. A musical article on Mr. Sousa in the same magazine terms him "Le Roi des Marches." The title of the composition is "Le Gladiateur." It appears in the May number.

It is said that Mr. Sousa had a splendid reception in Brussels at the beginning of this week. Afterward he left for Ghent, where an equally enthusiastic reception was given him.

from

## THE MORNING TELEGRAPH

address

note

## MUSICIANS APPLAUD SOUSA

Many Musicians Attend His Opening Concert in Berlin.

BERLIN, May 9.—Sousa opened his concert here to-night in the large hall of the Philharmonic Society. Many Americans, including Charlemagne Tower, the Ambassador to Germany, were present. The various numbers played by the band were enthusiastically applauded. Sousa will take the band on a tour to Königsberg, St. Petersburg, Warsaw, Vienna and back to Germany in a few days.

## N. Y. AMERICAN

MAY 10 1903

## FRANCE AND ENGLAND RUB OUT OLD SCORES.

Ovation Predicted for President Loubet When He Returns King Edward's Visit in June.

BY MAX O'RELL.

Special Cable to New York American and Journal.

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Paris, May 9.—President Loubet will in June return the visit paid to France by King Edward.

I guarantee that there will not be a discordant note in the oration that will be given to him by the inhabitants of London, from high to low.

Yet, what should we French say (the suggestion is only made for fun) if London possessed "Patriotards" like Paris, who would suggest that President Loubet be acclaimed in the London streets by such "patriotic" shouts as "Long live Water-loo!" "Long live Fashoda!" and the whole of the city covered with flags of Tunis, Tonquin, Madagascar and such other little countries which we French have deemed necessary to annex to France for the good of their people and the greater glory of France?

England is not the only country that annexes foreign lands.

I own that she beats the record, but still most of us, including yourselves, you dear Americans, have a little business of that sort on our conscience.

Besides, what is the use of self-demonstrations?

When the Czar Alexander II. came to Paris some thirty years ago some "Patriotards" of the day shouted at him, "Long live Poland!" and what good did that do to Poland?

Now we have forgotten that downtrodden little country, because Russia is our ally.

Furthermore, when shall we cease to poke our noses into other people's affairs? We have quite enough at home to look after to keep us busy.

The Department of Justice is in a quandary.

An abominable but perfectly conscientious ruffian named Mathieu was recently sentenced to death.

He congratulated the jury on their judgment and refused to sign any petition to the President. Now, although one or two murders a day are regular in Paris, no one has been guillotined in the city for seven years, because "La Petit Roquette" is pulled down and there is no open space for Deliber to put up the "Bois de Justice."

In every quarter where it is proposed the guillotines might take place the inhabitants promptly rise in arms, and the President is at his wit's end to know how to deal with a criminal who cannot be executed because there is no place and who refuses to ask for a pardon.

The Paris season is practically over when the Grand Prix de Paris has been run on the second Sunday in June; but this year the week following will be marked by a series of international revels, which will commence on Sunday, June 14, with a grand military tournament, to which foreign officers with the bands of their regiments will be invited.

On the following day a monster garden party will be held with a display of competing "follies de ville."

The lady winners, whose names will not be published, will receive a nosegay and ribbon with a medal attached, which will entitle them to pieces of jewelry and other objects of great artistic value.

Tuesday will be devoted to international football and cycling matches.

The rest of the week will furnish other recreations, including the exhibition of fashion at the Hippo Palace, an automobile battle of flowers in the Bois de Boulogne, and a night fete in the gardens of the Palais Royal, at which all the costumes worn will be those of the Directoire epoch, varying between those of the "Incredibles" and "Merveilleuses" and the picturesque familiar garb of Madame Angot and her market dames.

In fact, this scene will be a revival of

the Palais Royal garden scenes in the last years of the eighteenth century, only more respectable.

The fetes will end on Sunday, June 21, with a procession of illuminated automobiles, from the Avenue of the Bois de Boulogne along the Champs Elysees down to the Place de la Concorde.

If the weather be fine this will probably prove a record week of entertainment.

John Philip Sousa, the American march king, and his orchestra are now as popular in Paris as they are in America and in England.

Sousa's success in Paris is all the more creditable to him that the city boasts two orchestras which are admitted to be without rivals in Europe—I mean those of Colonne and Lamoureux.

But that is not all, the Parisians are so jealous of their reputation for perfection in things artistic that they resent the pretensions of foreigners to compete with them.

It was a daring thing for Sousa to do; but he came, played and conquered.

Made in June King Edward will be in

## SOUSA'S BAND WELL RECEIVED IN BERLIN.

BERLIN, May 9.—Sousa's band began a series of concerts here to-day before a large audience, which was extremely enthusiastic. The great American bandmaster was applauded again and again, and was compelled to repeatedly play encores.

from

## N. Y. TRIBUNE

Address

## SOUSA IN BERLIN.

Berlin, May 9.—Sousa and his band opened to-night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause, and flowers were sent to the leader. Sousa will give eight more concerts here, and will then play in several other German cities. After this tour he will go to St. Petersburg, Warsaw and Vienna. The band may return here at the end of June, to give a concert for Emperor William, who will not return here until that time.

## EAGLE

ress

Brooklyn, N. Y.

MAY 10 1903

## Sousa Opens in Berlin.

Sousa and his band opened to-night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause and flowers were sent to the leader. Sousa will give eight more concerts here and will then play in several other German cities. After this tour he will go to St. Petersburg, Warsaw and Vienna. The band possibly may return here at the end of June to give a concert to Emperor William, who will not again come to Berlin until that time.

From here the band goes to Vienna, where four concerts will be given. The soprano soloist, Estelle Liebling; the violinist, Maud Powell, and the trombone soloist, Arthur Pryor, are with the band.

om

address

at

## SOUSA'S BAND IN BERLIN.

BERLIN, May 9.—Sousa and his band opened to-night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause and flowers were sent to the leader.

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ress

## SOUSA'S POPULARITY.

John Philip Sousa, the American march king, and his orchestra are now as popular in Paris as they are in America and in England.

Sousa's success in Paris is all the more creditable to him that the city boasts two orchestras which are admitted to be without rivals in Europe—I mean those of Colonne and Lamoureux.

But that is not all, the Parisians are so jealous of their reputation for perfection in things artistic that they resent the pretensions of foreigners to compete with them.

It was a daring thing for Sousa to do; but he came, played and conquered.

REMI BILLY

## NEWS

ress

## AMUSEMENTS.

## Royal Italian Band.

Ellery's Royal Italian Band will appear at the Dallas Opera House under the auspices of the Dallas Elks, for one week, beginning tomorrow night.

The Los Angeles Times says of the band:

Ellery's Royal Italian Band is sure of a tremendous reception whenever it plays in

Los Angeles. It is safe to say that a least

nine-tenths of the people who heard it last

season flocked to Hazard's Pavillon last

evening to hear it again; and their numbers

were augmented by others to whose ears

the fame of the Italians had spread. The

new leader, Rivalta, is all that his man-

agers claim for him. He has a right to the

name of artist—that much-abused term. He

is a fiery, vigorous, inspired conductor, less

of a strenuous gymnast than his predecessor,

but fully as satisfying. Under his

baton the distinguishing characteristic of

the band is preserved—its beautiful tone

quality. Here is the point in which the

foreigners put American musical aggrega-

tions to shame—tone. It is the issue before

which even that press agent's joy, John

Philip Sousa, must bow and retire, leaving

the seat of honor to the Creators and Ri-

velas which melodious Italy occasionally

sends us.

In the pianissimo passages especially (a

feature of Rivalta's work, by the way), the

tone is silver, bell-like, crystal in its purity,

and radiant clarity. Nor is its intrinsic

quality lost in the frenzy of accelerando and

the crash of fortissimo. It is there always—

now soft as the echo of a dream, anon thun-

derous as the clang of many forges—that

mellow note of Italy. The band carries

several soloists of worth. Among the fore-

most is Palma, the trumpeter, who gave

an exquisite rendering of Schubert's "Sere-

nade."

A novel feature was the rendering of the

sextette ("Lucia") by Signori Demitris, Di

Natale, Marino, Curti, Greco and Di Fulvio.

It came at the end of the program—a

program doubled by encores, and secured the

biggest reception of the evening. At the

close hand-claps were interspersed by

cheers, and finally all other sound was

drowned in yells for Rivalta. He is a magi-

cial, this Rivalta. He holds his men in hyp-

notic trance and draws from them by his

wand such music as is rarely heard. The

heavy numbers were the "Zampa" over-

ture, the Lohengrin "Prelude" and the

"Meistofele Fantasia." This last was

given a remarkable rendering. In fire,

force, passion and dignity it was grand-

epic. Rivalta led it on from one mighty cli-

max to another yet more mighty. And in

all this roll and reverberation of sound

there was not one harsh note—nothing that

was not music, round, full and glorious.

The soloists, Demitris, Di Natale and

Marino, did splendid work. The Brahms

"Hungarian Dance" was a brief moment

of seductive dream and wild impulse, the

contrasts strikingly marked. Rivalta is a

man of sharp contrasts, delicate innuendo

and cannon shot. He is fond of the unex-

pected crash which makes one not only

hear but fairly see the brazen notes scintil-

lating—the dash of pepper which spices the

dish. Rivalta has attained almost perfect

balance from his men; the brass never of-

fends, and he uses the woods with notable

effect. After the first number a brilliant,

swinging march of his own composition, the

little leader from the land of macaroni had

his listeners in the palm of his hand. They

stamped and clapped and yelled for more;

they encored every number and could hard-

ly be induced to go home even after he and

his fifty-five artists had played the "Star

Spangled Banner" for them standing.

## MR. SOUSA IN BERLIN.

BERLIN, Saturday.—Mr. Philip Sousa arrived here this evening from Cologne with his American band. He will open an engagement this evening at the Philharmonic, with Miss Estelle Lieblich, Miss Maud Powell and Mr. Arthur Pryor as soloists. Mr. Sousa is exceedingly popular in Berlin, as the military bands here have made his marches well known since his last visit.

From

Address

Date

## SOUSA IS A HERO IN GAY PAREE

Makes as Great a Hit in the French Metropolis as in America and England

SPECIAL CABLE TO THE NEW YORK AMERICAN AND CLEVELAND WORLD.

PARIS, May 9.—John Philip Sousa, the American march king, and his orchestra are now as popular in Paris as they are in America and in England.

Sousa's success in Paris is all the more creditable to him that the city boasts two orchestras which are admitted to be without rivals in Europe—I mean those of Colonne and Lamoureux.

But that is not all, the Parisians are so jealous of their reputation for perfection in things artistic that they resent the pretensions of foreigners to compete with them.

It was a daring thing for Sousa to do; but he came, played and conquered.

## JOURNAL

## SOUSA, THE MARCH KING, STILL MAKING CONQUESTS

(Special Cable to The Journal and Herald. Copyright, 1903, N. Y. Herald.)

PARIS, May 9.—Mr. Sousa has added to his popularity by specially writing a march for a Paris monthly magazine. A musical article on Mr. Sousa in the same magazine terms him "Le roi des marches." The title of the composition is "The Gladiateur." It appears in the May number.

Mr. Sousa had a splendid reception in Brussels at the beginning of this week. Afterward he left for Ghent, where an equally enthusiastic reception was given him.

## AMERICAN

## CHICAGO, ILL.

## SOUSA HAS CAUGHT THE FRENCH WITH HIS BAND

Paris, May 9.—John Philip Sousa, the American march king, and his orchestra are now as popular in Paris as they are in America and in England.

Sousa's success in Paris is all the more creditable to him that the city boasts two orchestras which are admitted to be without rivals in Europe—I mean those of Colonne and Lamoureux.

But that is not all, the Parisians are so jealous of their reputation for perfection in things artistic that they resent the pretensions of foreigners to compete with them.

From

Address

Date

## NEWS

Sousa and his band opened at the Nouveau Theater, Paris, April 19, to a crowded house, and scored a marked success, most of the numbers of the concert receiving encores. Sousa responded to each with something of his own composition, to the great delight of the many Americans present. The last numbers were plantation song and dance music and fairly brought down the house.

From

Address

Date

## EXAMINER

SAN FRANCISCO, CAL.

The Paris season is nearly over when the Grand Prix de Paris has been run on the second Sunday in June; but this year the week following will be marked by a series of international revels, which will commence on Sunday, June 14th, with a grand military tournament, to which foreign officers, with the bands of their regiments will be invited.

John Philip Sousa, the American march king, and his orchestra are now as popular in Paris as they are in America and England. Sousa's success in Paris is all the more creditable to him that the city boasts two orchestras which are admitted to be without rivals in Europe—I mean those of Colonne and Lamoureux. But that is not all. The Parisians are so jealous of their reputation for perfection in things artistic that they resent the pretensions of foreigners to compete with them. It was a daring thing for Sousa to do, but he came, played and conquered.

## NEW YORK DAILY NEWS

From

Address

Date

## SOUSA'S BAND IN BERLIN.

Berlin, May 10.—Sousa's band began a series of concerts here yesterday before a large audience, which was extremely enthusiastic. The American bandmaster was applauded again and again, and was compelled to repeatedly play encores.

## HERALD

## Sousa's Band at Berlin.

Berlin, May 10.—Sousa and his band opened last night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause, and flowers were sent to the leader. Sousa will give eight more concerts here and will then play in several other German cities. After this tour he will go to St. Petersburg, Warsaw and Vienna. The band possibly may return here the end of June to give a concert to Emperor William, who will not again come to Berlin until that time.

From

Address

Date

WORCESTER, MASS

Sousa is now in Berlin with his band. The United States ambassador to Germany was present at the opening concert with many other Americans. As usual the band was well received. Sousa's tour on the continent includes St. Petersburg. He had some trouble about arranging for transports for members of the band into Russia but presumably the difficulty has been settled, as no mention is made of it in recent dispatches.

## Gazette

From

Address

Date

## SOUSA IN BERLIN

Berlin, May 10.—Sousa and his band opened last night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause and flowers were sent to the leader.

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DEMOCRAT.

DUNPORT, IOWA

Sousa's Band in Berlin.

Berlin, May 11.—Sousa and his band opened Saturday night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause and flowers were sent to the leader. Sousa will give eight more concerts here and will then play in several other German cities. After this tour he will go to St. Petersburg, Warsaw and Vienna. The band possibly may return here the end of June to give a concert to Emperor William, who will not again come to Berlin until that time.

Gazette

From

PHILA. PA.

Address

Date

Sousa enthusiastisch empfangen.

Berlin, 9. Mai. Sousa hat seine Konzerte heute Abend im großen Saal der philharmonischen Gesellschaft eröffnet. Viele Amerikaner, darunter der R. St. Botschafter Charlemagne Tower, waren zugegen. Die Vorträge der Kapelle wurden mit riesigem Beifall aufgenommen. Sousa begibt sich von hier nach Königsberg, St. Petersburg, Warschau, Wien und wieder nach Deutschland zurück.

From

New York City.

Address

Date

news of Sousa.

SOUSA and his band opened a short engagement in Berlin on Saturday evening at the Philharmonic. This week they will go to Russia, remain there a fortnight, and return for a single day to Berlin, where a concert will be given before Emperor William. It is rumored that Arthur Pryor, the trombonist, intends to leave the Sousa band this summer. Mr. Pryor has been offered \$400 a week to go into London vaudeville.

From

Address

Date

PITTSBURG, PA.

MAY 17 1903

Sousa in Paris.

Seit einiger Zeit konzertiert Sousa, der „König der Märsche“, wie ihn ein französisches Blatt nennt, in Paris. Und ganz Paris schwärmt für ihn und spielt und pfeift seine Märsche. Alles Amerikanische ist augenblicklich interessant drüben, und besonders gefällt dem Pariser eine heitere, gefällige Musik. Sousa's Art zu dirigieren wird bewundert, die Reinheit, besonders das Pianissimo der Blechinstrumente hervorgehoben, und allerlei kleine Anekdoten von ihm machen die Runde. So ist sein Widerwille gegen das Reden allgemein bekannt geworden, und nun erst recht verlangt das lärmende Publikum eine Rede und der Ruf: Speech, Speech! schallt durch das „Neue Theater“. Sousa grüßt, winkt ablehnend—es hilft ihm nichts. Da tritt er vor die Rampe—das Konzert ist beendet,—verbeugt sich und sagt:

„Meine Damen und Herren! Können Sie nicht gut verstehen?“ Wie ein zustimmender Ruf tönt es aus der Menge. „Desto besser.—Gute Nacht, ich bin sehr müde—wünsche wohl zu ruhen.—Bonsoir, good night!“ Und unter dem Gelächter der Menge tritt mit freundlichem Winken „der amerikanische Musik“ ab.

UNION

MANCHESTER, N. H.

MAY 13 1903

One of Sousa's bandmen is quite a humorist. He was once a participant in conversation where the subject of tip-giving arose. The bandman said that in Germany, where the waiters are satisfied with very small tips, he always gave a gold piece. "Because, you see," he added, "when you give a German a gold piece he falls in a fit and then you can take it away from him."

1884

ZEITUNG.

ST. PAUL, MINN.

MAY 14 1903

Sousa in Berlin.

Sousa und seine Kapelle gaben ihr Eröffnungskonzert in der Philharmonie. In den Logen zeigte sich die vornehme Welt, darunter auch der Botschafter Tower. Das Orchester wurde mit lebhaftem Applaus begrüßt, und Sousa empfing reichliche Blumenpenden. Er will hier acht weitere Konzerte geben, dann in mehreren anderen deutschen Städten konzertieren, und endlich nach St. Petersburg, Warschau und Wien gehen.

Vielleicht wird die Kapelle Ende Juni hierher zurückkehren, und vor dem Kaiser Wilhelm ein Konzert zu geben, da dieser vor diesem Termin nicht wieder nach Berlin kommen wird.

NATION. TRIBUNE.

ess

It is said that Sousa's music strikes the Parisians as "eccentric." Not only his music, but himself used to strike the Marine Band members as "eccentric." Sousa was not popular with the members of the great red-coated organization, and it used often to object to so much "Sousa" in the programs. One time there was a mutiny, many people of Washington complaining that the Marine Band failed to give enough "classical" music. Whereupon Sousa proceeded to write a number of "classical" compositions for his band to play.

TRIBUNE.

dress

CHICAGO, I

MAY 15 1903

THOMAS PRAISED BY SOUSA.

Bandmaster Says Retirement of Orchestra Leader Would Be Irreparable Loss to American Music.

BERLIN, May 14.—John Philip Sousa, the bandmaster, said today regarding a permanent home for the Thomas orchestra in Chicago:

"It would be an irreparable loss to the culture of America if Thomas were permitted to go into retirement. He is the indisputable leader and pioneer of all that is best in public music in America."

"If allowed to develop itself I am convinced that the natural love for music would soon reach a point in a typical American community like Chicago where it would be possible to have a school of American music."

"I ascribe the failure of Chicago to sustain not only one but perhaps two great orchestral organizations to the fact that as long as the community knows that millionaires' money is at the back of the project it comes to regard its own support as more or less unnecessary. The infrequency of concerts is in my opinion another drawback. Chicago is equipped as no other city on earth is equipped for the maintenance of the highest possible music standards."

NEWS

CHICAGO, ILL.

## SOUSA LAUDS THOMAS

Bandmaster, Says Retirement of Famous Leader Would Be Irreparable Loss.

HITS THE SUBSIDY SYSTEM

Urges Public to Support Orchestra and Aid in the Creation of American Music.

SPECIAL CABLE TO THE DAILY NEWS.

Berlin, May 14.—"Chicago's efforts to maintain the Thomas orchestra are entitled to the support of the entire musical world of the United States," said John Philip Sousa, the famous American conductor, to The Daily News correspondent to-day. Sousa, who has just closed a five days' en-

gagement here, continued: "It would be an irreparable loss to the culture of America if Thomas were permitted to go into retirement. He is the indisputable leader and pioneer of all that is best in public music in America."

Subsidy System Is Bad.

"The public ought to accord more adequate support to his orchestra in order to preserve it from the insidious effects of the subsidy system, which seeks to administer hothouse treatment to the natural love of music, which is deeper in America than anywhere else in the world, with the possible exception of Great Britain. If allowed to develop itself I am convinced that this natural love for music would soon reach a point in a typical American community like Chicago where it would be possible to have a school of American music. One great musician is necessary for whom under no circumstances we should find it necessary to apologize."

Chicago Finely Equipped.

"I ascribe the failure of Chicago to sustain not only one but perhaps two great orchestral organizations to the fact that as long as the community knows that millionaires' money is at the back of the project it comes to regard its own support as more or less unnecessary. The infrequency of

concerts is in my opinion another drawback. With the possession of Thomas, the greatest conductor in the United States and with the Auditorium, the finest hall in the world, Chicago is equipped, as no other city on earth is equipped, for the maintenance of the highest possible music standards."

Gazette

dress

PHILA. PA.

Sousa in Paris.

Seit einiger Zeit konzertiert Sousa, der „König der Märsche“, wie ihn ein französisches Blatt nennt, in Paris. Und ganz Paris schwärmt für ihn und spielt und pfeift seine Märsche. Alles Amerikanische ist augenblicklich interessant drüben, und besonders gefällt dem Pariser eine heitere, gefällige Musik. Sousa's Art zu dirigieren wird bewundert, die Reinheit, besonders das Pianissimo der Blechinstrumente wird rühmend hervorgehoben, und allerlei kleine Anekdoten von ihm machen die Runde. So ist sein Widerwille gegen das Reden allgemein bekannt geworden, und nun erst recht verlangt das lärmende Publikum eine Rede und der Ruf: Speech! Speech! schallt durch das „Neue Theater“. Sousa grüßt, winkt ablehnend—es hilft ihm nichts. Da tritt er vor die Rampe—das Konzert ist beendet,—verbeugt sich und sagt:

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Und unter dem Gelächter der Menge tritt mit freundlichem Winken „der König der amerikanischen Musik“ ab.



From

BANNER

Address

NASHVILLE, TENN.

Date

MAY 15 1903

## SOUSA LAUDS THOMAS' WORK.

Retirement Would Be Irreparable Loss.

AN INDISPUTABLE LEADER.

Chicago's Efforts to Maintain Orchestra Entitled to Support of Musical World.

POINTS OUT CAUSE OF FAILURE.

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BROCKTON, MASS.

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MAY 16 1903

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TRIBUNE  
SIOUX CITY, IOWA

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The Masses Like Light and Tuneful  
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Newspaper Cutting Bureau in the World.

PIONEER

PRESS

Press

ST. PAUL, MINN.

## SOUSA IN BERLIN.

Many Americans Are Present on His Opening Night.

Pioneer Press Special Cable Service.

Berlin, May 9.—Sousa opened his concert here to-night in the large hall of the Philharmonic society. Many Americans, including Charlemagne Tower, the ambassador to Germany, were present. The various numbers played by the band were enthusiastically applauded. Sousa will take the band on a tour to Koenigsberg, St. Petersburg, Warsaw, Vienna and back to Germany in a few days."

WORLD

CLEVELAND, OHIO

MAY 11 1903

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CHRONICLE

MAY 11 1903

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Much Applause Greeted American Musicians and Their Leader.

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MUSIC TRADES

From

New York City

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Fine Weather Has Brought Piano Buyers Out.—Advertising the Knabe Piano.

[Special to THE MUSIC TRADES.]

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From

BANNER

Address

NASHVILLE, TENN.

Date

MAY 15 1903

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DISPATCH  
PITTSBURG, PA.  
MAY 16 1903

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The Exposition will open September 2 and close October 24, making the longest season in its history. The demand for space is already so great as to tax the limit. In some instances rentals have been raised 50 and 100 per cent. The new exhibits will contain many novelties. There will be a coffee plantation, showing how coffee is grown and prepared for the consumer, even the roasting being done.

The amusements will be of a high order. The old art gallery is being remodeled into a theater, in which good attractions will be shown. The stage will be placed at the north end and the entire place will be furnished in sumptuous style. The Johnstown flood will be shown in panorama, with a lecture on the subject.

From *Focus*  
Address *New York City*

## JOHN PHILIP SOUSA

Said to Have Lost \$4,000 Through bad Management in Paris

Musica, a musical monthly magazine, of Paris, confers on Sousa the title of "Le Roi des Marches" (King of Marches). He had just written specially for that periodical a composition which he calls "The Gladiator March."

Sousa's concerts in Paris were badly managed and the loss is reported to be \$4,000.

The baggage of his business manager, Godfrey Turner, was seized as he was about to leave Paris by Donald Downie for a claim for advertising in Downie's paper, the Paris American. Turner says he ordered two weeks' advertising, while Downie produced a three-year contract. Turner deposited a money guarantee and will stand a suit.

THE TIMES

May 16, 1903

It's "see the conquering hero comes" wherever Bandmaster Sousa waves his little stick. But he deserves it, for he is certainly an artist in his own particular line, and if he doesn't wag his head and perform quite so many inter-

DISPATCH  
PITTSBURG, PA.

MAY 17 1903

Sousa and his band have been achieving triumphs in Germany. Berlin applauded the American band concerts and now the "March King" is invading Russia, where great ovations and royal honors are being prepared for him. It is rumored that Arthur Pryor, the famous trombonist, who has become a popular attraction in the band's strength, is tenting for the next season, having secured a contract to offer in London.

EXPRESS  
From  
Address  
Date

Sousa and his band have been playing in Berlin, giving a special concert for the German Emperor. They will tour for two weeks in Russia.

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## COMMERCIAL APPEAL

MEMPHIS TENN

### SOUSA AS A CRITIC.

Thinks the Masses of the People Musically the Same in All Civilized Countries.

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Address  
N. Y. AMERICAN

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"You should see King Edward admiring my strong American boys. Their healthful appearance seemed to make him grow youthful."

"If I were giving advice to young Americans whose callings keep them in Europe I should say be American and make no compromise. Let me explain that there is a popular error about alleged commands by the English Court. I was not commanded by the King to give a concert. I was consulted as to when it would be convenient for me to do so. A letter to me read this wise: 'I am commanded by his majesty to ascertain if it is convenient for you to give a concert at Windsor.'"

uspaper Cutting Bureau in the World.  
STATE JOURNAL  
COLUMBUS, GA.

95

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NEW YORK PRESS

MAY 17 1903

### SOUSA OPENS IN RUSSIA.

Ambassador McCormick's Family Attends Concert in St. Petersburg.

ST. PETERSBURG, May 16.—Sousa and his band this evening opened successfully a four-day engagement at the Circus here. An audience comfortably filling the immense amphitheatre liberally applauded the performance, especially music by Sousa and the trombonist Pryor and the Misses Lubling and Powell.

The concert made a hit, suiting the Russian temperament. The Americans present included members of the family of Ambassador McCormick, Secretary of Embassy Riddle, Consul General Holloway, Thomas W. Cridler, representative of the St. Louis Exhibition, and Mrs. Cridler, and Samuel Smith and Thomas Smith, respectively Consul and Vice Consul at Moscow.



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All the favorites who have been coming to Pittsburgh for years are included. The great Sousa will return from a European tour and come direct to the Exposition. Damrosch, with the best orchestra he has ever had, will also be an attraction. The great Createore is also booked, and with the Fadettes Ladies' Orchestra of Boston concludes the list of musical attractions booked to date. Manager Fitzpatrick has negotiations under way with a European band. Several soloists have been engaged.

The Exposition will open September 2 and close October 24, making the longest season in its history. The demand for space is already so great as to tax the limit. In some instances rentals have been raised 50 and 100 per cent. The new exhibits will contain many novelties. There will be a coffee plantation, showing how coffee is grown and prepared for the consumer, even the roasting being done.

The amusements will be of a high order. The old art gallery is being remodeled into a theater, in which good attractions will be shown. The stage will be placed at the north end and the entire place will be furnished in sumptuous style. The Johnstown flood will be shown in panorama, with a lecture on the subject.

From *Focus*  
Address *New York City*  
Date

## JOHN PHILIP SOUSA

Said to Have Lost \$4,000 Through bad Management in Paris

Musica, a musical monthly magazine, of Paris, confers on Sousa the title of "Le Roi des Marches" (King of Marches). He had just written specially for that periodical a composition which he calls "The Gladiator March."

Sousa's concerts in Paris were badly managed and the loss is reported to be \$4,000.

The baggage of his business manager, Godfrey Turner, was seized as he was about to leave Paris by Donald Downie for a claim for advertising in Downie's paper, the Paris American. Turner says he ordered two weeks' advertising, while Downie produced a three-year contract. Turner deposited a money guarantee and will stand a suit.

## THE TIMES

May 16, 1903

It's "see the conquering hero comes" wherever Bandmaster Sousa waves his little stick. But he deserves it, for he is certainly an artist in his own particular line, and if he doesn't wag his head and perform quite so many interesting antics as does the talented Createore, still, he makes the band play, and so what do little things like that matter?

...the band's strength, is next season, having secured ... will offer in London.

EXPRESS  
From  
Address  
Date

Sousa and his band have been playing in Berlin, giving a special concert for the German Emperor. They will tour for two weeks in Russia. It is rumored that Arthur Pryor, the trombonist, intends to leave the Sousa band this summer. Mr. Pryor has been offered \$400 a week to go into London vaudeville.

## COMMERCIAL APPEAL

### MEMPHIS, TENN.

#### SOUSA AS A CRITIC.

Thinks the Masses of the People Musically the Same in All Civilized Countries.

PARIS, May 16.—John Philip Sousa, whose popularity here as bandmaster convinces Parisians that America must indeed be a great country, has made some remarks for publication which will doubtless be read with interest in the United States. He says:

"The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heavier, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs."

"The American who is not an out-and-outer, that is to say, who becomes half English, is despised by the English themselves. Nevertheless, the American who sees no good in other countries is usually a failure at home."

"France, for instance, leads in automobilism, in aerial navigation, in submarine navigation, in art if not in literature. We can afford to acknowledge this for we lead in many things ourselves."

"The people who frequent my concerts are the strong and healthy. I mean the healthy both of mind and body. These people like virile music. Long-haired men and short-haired women you never see in my audience. And I don't want them."

"This is my third tour in Europe. The people now accept me as an old friend. The first time I came they were coldly critical. Now they come with their minds predisposed to be pleased."

"You should see King Edward admiring my strong American boys. Their healthful appearance seemed to make him grow youthful."

"If I were giving advice to young Americans whose callings keep them in Europe I should say be American and make no compromise. Let me explain that there is a popular error about alleged commands by the English court. I was not commanded by the king to give a concert. I was consulted as to when it would be convenient for me to do so. A letter to me read this wise: 'I am commanded by his majesty to ascertain if it be convenient for you to give a concert at Windsor.'"

GOV. TAFT'S NEPHEW  
QUITTING THE GUN

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## "BE AMERICAN, DO NOT COMPROMISE"

Sousa Tells How One Should Act When in Europe—Light Music Is Popular.

State Journal Special Cable.

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NEW YORK PRESS  
MAY 17 1903

### SOUSA OPENS IN RUSSIA.

Ambassador McCormick's Family Attends Concert in St. Petersburg.

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# AMERICANISM IS POPULAR

JOHN PHILLIP SOUSA'S OBSERVATIONS ON THE AMERICAN IN  
FOREIGN COUNTRIES—THE HALF-AMERICAN DESPISED  
WHEREVER HE LIVES—THE KING AND AMERICAN WAYS

SPECIAL CABLE TO THE NEW  
YORK AMERICAN AND CLEVELAND  
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DRAMATIC MIRROR

New York City

MAY 23

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New York Time

From

Address

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1884

From

Address

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NEWS

PHILA., PA.

MAY 18 1903

From

Address

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# **CORRECTION**



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



MAY 25 1903

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## Coming the Kronprinz Wilhelm.

BERLIN, May 25.—The North German Lloyd steamer Kronprinz Wilhelm, which sails from Bremen May 26 for New York, will have among her passengers Mrs. Charleman Tower, wife of the United States Ambassador, and her daughters, and Mrs. Sousa.

## DRAMATIC MIRROR

New York City

MAY 23

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New York Times

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Sousa's Band opened in St. Petersburg Saturday night and won immediate success. The applause was generous and sincere. Mr. Pryor, trombonist, taking most of it, with the Misses Powell and Lubling receiving a generous share.

Sousa chose his music with great discrimination, aiming to suit the Russian temperament. Many Americans were present, among whom were the family of Ambassador McCormick, Consul General Holloway, Thomas W. Cridler (there on behalf of the St. Louis Exposition), Secretary Riddle of the Embassy, and Samuel and Thomas Smith, consul and vice consul at Moscow.

## RECORD CHICAGO, ILL.

JOHN P. SOUSA, WHO PLEADS FOR CHICAGO ORCHESTRA.



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From **HOUSTON, TEX.**  
Address  
Date **MAY 17 1903**

### SOUSA ON THE MONGRELS.

Americans Who Ape Britons are Worthy Only the Contempt They Get.

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From **Musical LIFE**  
Address **New York City**  
Date **MAY 1903**

It is well known on this side of the Atlantic that Bandmaster Sousa is given to making a profuse offering of his own compositions, upon the more or less accurate assumption that the public wants them. The practice was carried to such an extent over here that those whose sense of good taste was offended, ceased to take Mr. Sousa and his band seriously, and the fact was not deemed of sufficient moment to challenge critical comment. London writers, it seems, are disposed to deal specifically with such matters. At least one critic has done so with Mr. Sousa, who has been entertaining crowds with his band in the British metropolis. The *Daily News* man said the other day: "How these clever instrumentalists play Sousa twice a day and yet live, passes my comprehension. How the great Mr. Sousa himself can hear his —"

From **REVUE**  
Address **New York City**  
Date **MAY 24 1903**

### Sousa in Wien.

Er ist entzückt über die enthusiastische Aufnahme.

Wien, 23. Mai. Sousa's Kapelle traf heute Nachmittag von Varenhau hier ein und begann bereits um 7 Uhr Abends das erste der vier Konzerte, die im Venetianischen Garten am Prater veranstaltet werden. Sousa erklärte später, er sei entzückt über den begeisterten Empfang von Seiten eines so kritischen Publikums, wie die Wiener es bekanntlich seien. Er sei an keinem anderen Orte in Europa wärmer aufgenommen worden. Die Kapelle reist am Mittwoch nach Prag und von dort nach Dresden ab.

From **DRAMATIC NEWS.**  
Address **New York City**  
Date **MAY 23 1903**

### Telegraphic News.

The Season on the Wane in Pittsburg—  
Mabelle Gilman at the Alvin Theatre—  
Rose Melville is at the Bijou, and a  
Good Vaudeville Bill at the Avenue.  
(Special to The Dramatic News.)

PITTSBURG, May 18.—But two more weeks remain of the regular theatrical season, and then the traction parks and summer opera at Duquesne Garden will have their innings.

Mabelle Gilman made her first appearance here as a star this evening in The Mocking Bird at the Alvin Theatre. While not very pretentious, it is rather a dainty effort, and business will be good. Miss Gilman made a very good impression on the large audience that was present to-night. William Faversham, in Imprudence, played to the best business he has ever had here last week. Next week's attraction will be the Eighteenth Regiment's benefit of Held by the Enemy, with a competent cast, including Sarah Truax and Marion Ballou, former Grand Opera House favorites.

Tom Nawn and company, in an Irish sketch, have the heavy type at the Avenue Theatre this week and drew lots of applause to-day. Other good ones in the long bill were Haines and Vidocq, Pete Baker and company in a revival of Chris and Lena, Grant and Grant, and Unthan, the armless wonder. Business keeps up wonderfully well, considering the weather.

Rose Melville is making her annual visit to the Bijou Theatre this week, and as Sis Hopkins continues to provoke many laughs by her awkwardness. The Smart Set played to immense business last week.

Bob Manchester's Cracker Jacks are playing a return engagement at Harry Williams's Academy of Music this week, and opened to the usual packed house to-night. Bob Van Osten is strictly "it" with this company. James J. Collins, the Mayo Sisters, Kelly and Adams, Collins and North and the Glockners deserved attention also. The Tiger Lilies did well last week.

Ringling Bros.' circus opened a two days' engagement this afternoon and drew an enormous crowd.

The special performance of Romeo and Juliet, by the all-star cast at the Alvin Theatre to-morrow afternoon promises to be one of the events of the season.

The Empire Theatre and Grand Opera House closed their doors last Saturday evening after the most successful season in their history.

The Marguerite Sylva Opera Company, in The Strollers, will be the last attraction of the season at the Alvin Theatre week after next.

The summer opera season will be inaugurated at Duquesne Garden next week with a production of Victor Herbert's Serenade. John B. Reynolds is manager for the season.

Messrs. Gulick and McNulty have pur-

From **DRAMATIC REVIEW**  
Address **SAN FRANCISCO**

### THE TIVOLI

El Capitan is a great success, the Sousa opera being received nightly with tumultuous applause. Not only is the cast entirely adequate, but the opera is mounted and costumed in a way that reflects great credit on the management. Edwin Stevens in the name part has scored a distinct triumph, his handling of the role being in no way inferior to that of Hopper, for whom the opera was built. He keeps the audience in good humor from start to finish, and has no end of opportunities to display his mimetic and humorous talents. Webb is a close second in the fun making, considering his more limited chances. Cunningham is a fine figure as the ex-viceroy, and Fogarty does good work as Scaramba. Lee is pleasing as Ver-rada. Bertha Davis charms her auditors in the role of Isabel and Caro Roma and Annie Myers fill their parts with credit. The march finale are features of the show. The Isle of Champagne is underlined.

From **DRAMATIC REVIEW**  
Address **SAN FRANCISCO**

### The Tivoli

El Capitan, immortalized by Sousa and De Wolf Hopper, received further emulation this week at the hands of Edwin Stevens ably supported by the old reliable Tivoli company. Every seat was spoken for and held down with a heartfelt interest and the players all seem to have struck the fountain of eternal energy, for never for a second does their vitality ebb. Stevens does the part of Medigua, Viceroy of Peru, with that happy-go-lucky air of his that is infectious, and many an opportunity is given him for the full play of native wit. Annie Meyers, scarcely a lesser light, is a wonder with her constant versatility and bubbling spirits and as Estrela, finds plenty of chance to vent her talents. Arthur Cunningham, as ex-Viceroy, is suited to his part and exhibits his voice to advantage. Edward Webb finds room for his spontaneous comicalities as chamberlain to Don Medigua, and Oscar Lee is made up to look a typical Peruvian gentleman; he also has some good solo work. Caro Roma is just right as Marghanza, Medigua's wife, the role suiting her abilities in every way. Bertha Davis is also right up to the requirements of Isabel. The sextet at the close of the second act is given with the greatest amount of vim imaginable and it shows up the power of each member singly; collectively the sextet is a great success. The settings are picturesque and most attractive; the costumes ditto and the chorus well and thoroughly trained. This opera with the manner in which it is put on will run to big houses as long as it may be billed for.

From **MUSICAL COURIER**  
Address **New York City**  
Date **MAY 23 1903**

### Sousa on the Continent.

THE following is the route of Sousa's successful Continental tour, now almost completed:

Paris—April 19-29, Matinee and Evening, Nouveau Theatre.  
Lille—April 30, Matinee and Evening, Hippodrome.  
Lille—May 1—Matinee and Evening, Hippodrome.  
Bruxelles—May 2, 3 and 4, Matinee and Evening, Alhambra.  
Ghent—May 5, Matinee and Evening, Grande Theatre.  
Anvers—May 6, Matinee and Evening, Theatre Royal.  
Liege—May 7, Matinee and Evening, Cirque des Variétés.  
Cologne—May 8, Matinee and Evening, Gürzenich.  
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Dresden—May 28, Matinee and Evening, Concerthalle, Zool. Garten.  
Dresden—May 29, Matinee and Evening, Concerthalle, Zool. Garten.  
Leipzig—May 30, Matinee and Evening, Concerthalle, Zool. Garten.  
Hamburg—May 31, Matinee and Evening, Hansa-Theater.  
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Copenhagen—June 3, Matinee and Evening, Concertpalast.  
Copenhagen—June 4, Matinee and Evening, Concertpalast.  
Kiel—June 5, Matinee and Evening.  
Dortmund—June 6, Evening.  
Amsterdam—June 7, Matinee, Paleis voor Volkslyt.  
Hague—June 7, Evening.



From **HOUSTON, TEX.**  
Address  
Date **MAY 17 1900**

### SOUSA ON THE MONGRELS.

Americans Who Ape Britons are Worthy Only the Contempt They Get.

(Special to The Post. Copyright, 1903, by W. R. Hearst.)  
Paris, May 16.—John Phillip Sousa, whose popularity here as a bandmaster convinces Parisians that America must indeed be a great country, has made some remarks for publication which will doubtless be read with interest in the United States. He says:

"The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heavier, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs.

"The American who is not an out-and-outer, that is to say, who becomes half English, is despised by the English themselves. Nevertheless, the American who sees no good in other countries is usually a failure at home.

"France, for instance, leads in automobilism, in aerial navigation, in submarine navigation, in art if not in literature. We can afford to acknowledge this for we lead in many things ourselves.

"The people who frequent my concerts are the strong and healthy. I mean the healthy both of mind and body. These people like virile music. Long-haired men and shorthaired women you never see in my audience. And I don't want them.

"This is my third tour in Europe. The people now accept me as an old friend. The first time I came they were coldly critical. Now they come with their minds predisposed to be pleased.

"You should see King Edward admiring my strong American boys. Their healthful appearance seemed to make him grow youthful.

"If I were giving advice to young Americans whose callings keep them in Europe I should say be American and make no compromise. Let me explain that there is a popular error about alleged commands by the English court. I was not commanded by the king to give a concert. I was consulted as to when it would be convenient for me to do so. A letter to me read this wise: 'I am commanded by his majesty to ascertain if it be convenient for you to give a concert at Windsor.'

From **Musical LIFE**  
Address **New York City**  
Date **MAY 1900**

It is well known on this side of the Atlantic that Bandmaster Sousa is given to making a profuse offering of his own compositions, upon the more or less accurate assumption that the public wants them. The practice was carried to such an extent over here that those whose sense of good taste was offended, ceased to take Mr. Sousa and his band seriously, and the fact was not deemed of sufficient moment to challenge critical comment. London writers, it seems, are disposed to deal specifically with such matters. At least one critic has done so with Mr. Sousa, who has been entertaining crowds with his band in the British metropolis. The *Daily News* man said the other day: "How these clever instrumentalists play Sousa twice a day and yet live, passes my comprehension. How the great Mr. Sousa himself can hear his own compositions day after day and week after week without a nervous breakdown, is even more incomprehensible. But he does, and on Saturday he handed out his encores with the old smiling imperturbability."

hier  
Abends  
im Benet  
veranstaltet  
später, er  
ten Empfang  
schen Publikum, wie die Wiener  
kannlich seien. Er sei an keinem  
ren Orte in Europa wärmer aufgenom  
men worden. Die Kapelle reist am  
Mittwoch nach Prag und von dort nach  
Dresden ab.

From **DRAMATIC NEWS.**  
Address **New York City**  
Date **MAY 23 1900**

### Telegraphic News.

The Season on the Wane in Pittsburgh—  
Mabelle Gilman at the Alvin Theatre—  
Rose Melville is at the Bijou, and a  
Good Vaudeville Bill at the Avenue.

(Special to The Dramatic News.)

PITTSBURG, May 18.—But two more weeks remain of the regular theatrical season, and then the traction parks and summer opera at Duquesne Garden will have their innings.

Mabelle Gilman made her first appearance here as a star this evening in *The Mocking Bird* at the Alvin Theatre. While not very pretentious, it is rather a dainty effort, and business will be good. Miss Gilman made a very good impression on the large audience that was present tonight. William Faversham, in *Imprudence*, played to the best business he has ever had here last week. Next week's attraction will be the Eighteenth Regiment's benefit of *Held by the Enemy*, with a competent cast, including Sarah Truax and Marion Ballou, former Grand Opera House favorites.

Tom Nawn and company, in an Irish sketch, have the heavy type at the Avenue Theatre this week and drew lots of applause to-day. Other good ones in the long bill were Haines and Vidocq, Pete Baker and company in a revival of *Chris and Lena*, Grant and Grant, and Unthan, the armless wonder. Business keeps up wonderfully well, considering the weather.

Rose Melville is making her annual visit to the Bijou Theatre this week, and as Sis Hopkins continues to provoke many laughs by her awkwardness. The Smart Set played to immense business last week.

Bob Manchester's Cracker Jacks are playing a return engagement at Harry Williams's Academy of Music this week, and opened to the usual packed house to-night. Bob Van Osten is strictly "it" with this company. James J. Collins, the Mayo Sisters, Kelly and Adams, Collins and North and the Glockners deserved attention also. The Tiger Lilies did well last week.

Ringling Bros.' circus opened a two days' engagement this afternoon and drew an enormous crowd.

The special performance of *Romeo and Juliet*, by the all-star cast at the Alvin Theatre to-morrow afternoon promises to be one of the events of the season.

The Empire Theatre and Grand Opera House closed their doors last Saturday evening after the most successful season in their history.

The Marguerite Sylva Opera Company, in *The Strollers*, will be the last attraction of the season at the Alvin Theatre week after next.

The summer opera season will be inaugurated at Duquesne Garden next week with a production of Victor Herbert's *Serenade*. John B. Reynolds is manager for the season.

Messrs. Gulick and McNulty have purchased from Laura Biggar her interest in the Bijou Theatre for \$480,000.

Some of the musical attractions for this year's Exposition have already been announced, among them being Sousa's band, Creator's band, Damrosch's orchestra and the Fadette Woman's orchestra. Manager Thomas J. Fitzpatrick has decided to continue the Exposition longer than usual this year, and it promises to be a huge success.  
C. S. BERLIN.

From **DRAMATIC REVIEW**  
Address **SAN FRANCISCO, CAL.**

### The Tivoli

El Capitan, immortalized by Sousa and De Wolf Hopper, received further emulation this week at the hands of Edwin Stevens ably supported by the old reliable Tivoli company. Every seat was spoken for and held down with a heartfelt interest and the players all seem to have struck the fountain of eternal energy, for never for a second does their vitality ebb. Stevens does the part of Medigua, Viceroy of Peru, with that happy-go-lucky air of his that is infectious, and many an opportunity is given him for the full play of native wit. Annie Meyers, scarcely a lesser light, is a wonder with her constant versatility and bubbling spirits and as Estrela, finds plenty of chance to vent her talents. Arthur Cunningham, as ex-Viceroy, is suited to his part and exhibits his voice to advantage. Edward Webb finds room for his spontaneous comicalities as chamberlain to Don Medigua, and Oscar Lee is made up to look a typical Peruvian gentleman; he also has some good solo work. Caro Roma is just right as Marghanza, Medigua's wife, the role suiting her abilities in every way. Bertha Davis is also right up to the requirements of Isabel. The sextet at the close of the second act is given with the greatest amount of vim imaginable and it shows up the power of each member singly; collectively the sextet is a great success. The settings are picturesque and most attractive; the costumes ditto and the chorus well and thoroughly trained. This opera with the manner in which it is put on will run to big houses as long as it may be billed for.

From **MUSICAL COURIER**  
Address **New York City**  
**MAY 23 1900**

### Sousa on the Continent.

THE following is the route of Sousa's successful Continental tour, now almost completed:

Paris—April 19-29, Matinee and Evening, Nouveau Theatre.  
Lille—April 30, Matinee and Evening, Hippodrome.  
Lille—May 1—Matinee and Evening, Hippodrome.  
Bruxelles—May 2, 3 and 4, Matinee and Evening, Alhambra.  
Ghent—May 5, Matinee and Evening, Grande Theatre.  
Anvers—May 6, Matinee and Evening, Theatre Royal.  
Liege—May 7, Matinee and Evening, Cirque des Variétés.  
Cologne—May 8, Matinee and Evening, Gürzenich.  
Berlin—May 9, Evening, Philharmonie.  
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Breslau—June 2, Matinee and Evening, Hansa-Theater.  
Breslau—June 3, Matinee and Evening, Concertpalast.  
Breslau—June 4, Matinee and Evening, Concertpalast.  
Breslau—June 5, Matinee and Evening.  
Breslau—June 6, Evening.  
Amsterdam—June 7, Matinee, Paleis voor Volkslyt.  
Hague—June 7, Evening.

with credit. The Isle of Champagne is underlined.



## HOME JOURNAL.

From **Boston, Mass.**  
 Address  
 Date **JUN 6 - 1903**

So far from Paris setting the styles for America, it seems to be the other way round nowadays. This summer the shirt waist, the "American shirt waist" if you please, is very much the fad in the French capital, every one being now occupied with hoping that the coming summer will be more adapted to shirt waist costume than was last summer or the summer before that. The American cake walk has apparently "gone by the board," but Sousa is the rage. "What is the Chinese Peril compared to the Starred and Striped One?" asks the Parisian.

BER.

COLEDO, 8

MAY 21 1903

POLICEMAN A  
RIVAL OF SOUSA

Special Cable.

BERLIN, May 30.—Berlin has discovered a policeman composer who promises to rival Sousa. He is Fritz Teike and was recently presented to the kaiser as the composer of the popular marches played by the Potsdam band. Soon afterward all the bands in Germany began playing Teike's marches.

The musical policeman's fame has even extended to England. Teike has been asked to send a composition to England to be played by the military bands there. He expects to achieve fame and wealth like Sousa.

From **New York Times.**

Address  
 JUN 7 - 1903

MR. DUSS'S VENICE  
IN NEW YORK.

Attractive Programmes Promised, with Miss Bridewell as Soloist for the Week.

For the second week of his Summer Night Festivals in Madison Square Garden, Mr. Duss has arranged a programme including selections from Verdi, Massenet, Wagner, Beethoven, Sousa, Gounod, Rubinstein, Mendelssohn, and Schumann. Thursday night will be symphony night. Miss Carrie Bridewell, contralto, of the Metropolitan Opera House, will be the soloist for the week. Among her numbers are some newly orchestrated works by modern French and Scandinavian composers and songs by Max Bendix, Gounod, Tosti, and Frank Sawyer.

The fountains from the Palazzo Frenze, Venice, that came on the delayed steamer Ludovico have been placed, and add greatly to the attractiveness of the scene. The traffic on the gondolas has been so great that other boats will be added this week. The handsome new costumes for the Venetian policemen and carabinieri, just received from Venice, are attracting special attention.

Following is the programme for to-night:

March et Cortège from "Queen of Sheba"	Gounod
Overture, "Zampa"	Herold
Three dances from "Henry VIII."	German
Prelude to "Lohengrin"	Wagner
Jewel Song from "Faust"	Gounod
Mme. Maconda	
Intermezzo, "Pas des Fleurs" from "Naila"	Delibes
Violin solo, "Prelude du Déluge"	Saint-Saens
"Dance of the Sun Feast"	Waller
(By special request.)	
"Ride of the Valkyries"	Wagner
Aria from "Magic Flute"	Mozart
Mme. Maconda	
Fete Boheme from "Scenes Pittoresques"	Massenet
Coronation March from "Le Prophete"	Meyerbeer

NEWS

BUTTELO 8 1903

## SOUSA ONLY WINNER.

LONDON, June 8.—Sousa is the only concert master able to fill a house in this city this spring. The Beethoven Festival was a failure and the Richard Strauss Festival, with an orchestra from Amsterdam, had a like misfortune, due largely to the prices asked for seats, which averaged \$3. But Sousa's prices are within reach and he has been overwhelmed with business and begins his return engagement today, something without precedent in the recent musical history of this city.

From NEW YORK STAATSZEITUNG

Address

**Das Dampfpiano.** Anlässlich der neuen europäischen Rundreise des Sousa-Orchesters mit seinen Riesen-Blechinstrumenten wird gegenwärtig die Erinnerung an ein Kraftkonzert aufgefrischt, das Aurelien Scholl in seinen Pariser Chroniken beschreibt. Es war im Jahre 1863. Ein Erfinder hatte die Erlaubnis erhalten, im neuen Pariser Cirkus, dem Hippodrome Arnault, ein Dampfpiano vorzuführen, von dem er wahre Wunder versprach. Die Vorstellung erfolgte am 11. Juli. Ganz Paris war herbeigeströmt. Der Impresario Arnault kündigte mit lautem Rufe das Erscheinen des Wunderinstruments an, und in die Bahn fuhr ein auf vier Rädern ruhender, von einem Pferde gezogener Kessel, über dem eine Reihe von Röhren nach Art der Hirtenpfeife der Alten angebracht waren. Der Erfinder schürte unter dem Kessel ein Steinkohlenfeuer drehte das Piston und der Dampf strömte zugleich in alle Rohrpfeifen. Niemand schlug ein solcher Hörsenlärm an menschliche Ohren; nie hat ein Gewitter, ein Erdbeben oder ein Vulkan auch nur die Hälfte des Getöses verursacht, das hier ertönte. Man denke sich die Trompeten von Jericho, geblasen vom Mistral; dazu das Brüllen von 500 lebend verbrennenden Löwen und 1200 betrunnenen Eseln, und man hat einen schwachen Begriff von der ersten Melodie des Dampfpianos. Alles hält sich die Ohren zu, die Kinder schreien, die Frauen werden ohnmächtig, und mehrere Zuhörer eilen entsetzt davon. „Was ist los?“ fragt Arnault. Der Erfinder dreht aus allen Kräften an den Ventilen und ruft: „Es ist zu stark geheizt.“ „Genug!“ tönt es von allen Seiten. Nur der Bantier Emilie Gremieux, der so taub war, daß, wenn die Kanone des Hotel des Invalides donnerte, er fragte, ob es schon „halb“ schlug, tritt an den Impresario heran, zeigt auf ein mächtiges Rohr und fragt, ob das eine Tromba oder ein Cornet à piston sei. Plötzlich erfolgt ein gewaltiger Knall: Das Piano ist zersprungen. Alles rennt und flüchtet, und nachdem sich die Dampfswollen zertheilt, sieht man den Erfinder mit einem zerschmetterten Arm inmitten verbogener Röhren und sonstiger Trümmer ohnmächtig am Boden liegen. Der Pianofestel war in der Mitte geborsten. Mitleidslos hat danach auch der Künstlerwirth das mißglückte Projekt des verunglückten Erfinders ausgebeutet, und der Münchener Verein Höflichkeit bald darauf zur unbändigen Heiterkeit seiner Mitglieder und Gäste bei einer karnevalistischen Veranstaltung eine Karikatur des Riesen-Dampfpianos unter dem ominösen Namen Rotsosenrohr-Rafophonium vor.

From

Address

Date

At the Berlin Wagner celebration in October, Professor Edgar S. Kelley of Yale will conduct the overture to his opera, "Aladdin," as the American selection. John Philip Sousa was invited to lead one of his marches in the concert of contemporaneous music. These announcements have filled other American composers with perceptible joy.

ESTABLISHED: LONDON.

From

Address

Date

It is rumored that this is the last season in which John Philip Sousa will actively direct his band. His trombone soloist, Arthur Pryor, is slated to succeed him.

+ + +

From

Address

Date

Sousa has added to his popularity in France by specially writing a march for a Paris monthly magazine. A musical article on Mr. Sousa in the same magazine terms him "Le Roi des Marches." The title of the composition is "Le Gladiateur." It appears in the May number.

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ress

Sousa's Last Year.

This is Sousa's last year with his famous band. At least, so a member of his organization writes. The leader, who does a contortionist's act every time he conducts his musicians, will

retire in favor of Arthur Pryor, a trombone soloist, who has been featured with John Philip for years. Pryor can take his place with the best of the modern bandmasters. He frequently directs the band in Mr. Sousa's absence, and the melody which he obtains from the men is fully equal to Sousa's. Sousa is now abroad.

From

Address

Date

ESTABLISHED: LONDON. 1881. NEW YORK

NEWS HERALD

From

Address

The Garden Theater Opera Company maintained, with its last night's performance, the pleasant impression of the opening week. Indeed, in a vocal way, it improved upon it, for Sousa's score is more pretentious than that of Mr. Caryl, born Tilkins, and so the singers had better chances.

It is rather strange, considering the success of "El Capitan," that Sousa has not given more attention to composing. He has melodic invention and he knows the technique of his profession, which is more than can be said of a number of the fellows who are responsible for the "tunes" of the present-day musical pieces. From time to time one hears that Sousa is at work upon a new operetta—the last rumor connected him with a version of that nursery classic which deals with the King and Queen of Hearts—but nothing materializes. It may be, if he carries out his idea of giving up the active conduct of his band, he may go into composing again.

Certainly, "El Capitan" has abundance of lively music with that swing, that dance, prance, effect, which all of Sousa's melodies have upon us. Cleveland heard Mr. Carleton in Hopper's part of Don Medigue two seasons ago and liked him in it very much. He has lost none of his effectiveness and repeated his former success in it last night. Mr. Harvey didn't have enough to do as Pozzo, but was amusing. So, too, was Miss Intropidi who made a hit with a most amazing makeup as Taciturnez and added to it by a deliciously funny burlesque of a Spanish dance. Miss Niven sang well as the Princess, and acted as much as the part allowed her. Miss Poole did not have the opportunity of last week, but was an engaging Estrella. She put sufficient sauciness into the part and showed that her former success as Julie Bon Bon was not a fluke by any means. If she keeps on this way, she will be one of the greatest favorites the Garden has had for some seasons.

As Isabel, Miss Darling had the chance denied her in the opening performance. Her voice is a good one and much better than her method. She lacks elasticity. She sings with a prunes and prism formality, and she sounds her "rs" with a rolling distinctness that is not pleasant. If she were to sing with greater freedom and naturalness, she would give her voice a chance and would make a much stronger impression. The tenor, Mr. Warmer, came out better than he promised last week. His best notes are his upper ones, which are of a nice ringing quality. The performance went smoothly for an opening night, and the chorus girls looked well and put life in their work. "El Capitan" will be sung every night this week, with matinees on Wednesday and



New York City

# New Yorker Spaziergänge.

Wir stehen im Zeichen der Musik: Sängereisen und Kaiserpreisungen in Frankfurt am Main; Sängereisen und Kaiserpreisungen in Baltimore... die berufensten und unternehmenden Musikvereine sprechen und schreiben über dieses Thema: der deutsche Kaiser hält eine Rede über das deutsche Lied und tadelt die mangelhafte Pflege des Volksliedes; Präsident Roosevelt hält eine Rede über das deutsche Lied und lobt die deutschen Einwanderer und die begeisterte Hingabe der Deutschen im Bürgerkrieg; Tom, Dick und Harry erlaubt sich über die Preisbewerber in Baltimore zu Gericht zu sitzen, warum soll ich dann ganz allein abseits vom Wege stehen und Ihnen nicht musikalisch kommen. Nein, vom Sängereisen werde ich Ihnen nichts erzählen, das überlasse ich vorläufig meinen Kollegen in der Feststadt; ich habe allerdings eine niedliche und interessante Geschichte in petto, die mit dem Fest in Verbindung steht, aber die hat noch Zeit, die ist morgen oder übermorgen noch genau so gut wie heute.

Um indessen bei dem Thema Musik zu bleiben, was halten Sie von der gegen Nahan Franto erhobenen Beschuldigung, daß er sich von den durch ihn engagierten Musikern Commission hat zahlen lassen? Der schöne Nahan mit den schwarzen Künstlerlocken, dem schneidigen schwarzen Schnurrbart und den gefährlichen schwarzen Augen, scheint da in einer netten Suppe zu sitzen und das sollte mir recht leid thun, denn er hatte sich gerade jetzt so schön in die Höhe gearbeitet. Nahan erklärt allerdings, daß die dreihundzwanzig Musiker, die gegen ihn erhoben haben, nur von einem Gefühl der Eifersucht geleitet werden und sich ganz besonders deshalb gegen ihn gewendet haben, weil er ihnen mitgeteilt habe, daß sie nicht auf der Höhe stehen, die er von seinen Musikern verlange. „Ich werde mich verteidigen und habe das Resultat der Affaire nicht zu fürchten!“ sagt Nahan und seine Freunde hoffen, daß dem so sein möge. Die dreihundzwanzig Musiker haben unterdessen ihre Ansprüche bei der „M. M. P. U.“ anhängig gemacht und sind gestern vor dem Comité gewesen, das in der nächsten Zeit seine Entscheidung fällen wird.

Aus den dreihundzwanzig Klägern sind unterdessen siebenundzwanzig geworden und die sehr energische Agitation dieser Herren läßt deutlich erkennen, daß Franto gefährliche Feinde hat, denen viel weniger an dem Geld liegt, das sie angeblich als „Commission“ haben zahlen müssen, wie an der Rettung des Nahan — sie wollen die Ausstoßung desselben aus der Union, nicht mehr und nicht weniger. Wer in diesem Musikertumpehl siegen wird: die 27 Kläger, die ihrer Sache so absolut sicher scheinen, oder der Nahan Franto, der nichts zu fürchten hat?

Ein sehr bekannter Violinist, der allerbesten einer unter den New Yorker Künstlern seines Faches, erzählt übrigens eine recht merkwürdige Geschichte von einer Extravergütung, die laut Contract \$5 pro Abend betragen sollte, und die er niemals erhalten haben will. Wo dieser Fünfer pro Vorstellung sich jedes Mal „verkrümelt“ hat, das kann sich der Musikus beim besten Willen nicht erklären und will nach dem Muster seiner Kollegen auch die Union für diesen sonderbaren Fall interessieren.

Ein ander Thema, das in Musikkreisen viel besprochen wird, ist die Dirigentenfrage der Philharmonie;

Wie man in Deutschland über Sousa und seine Kapelle denkt, illustriert am besten die nachstehende Kritik eines Dresdener Blattes:

„Sousa hat in Dresden kein richtiges Glück. Als er vor ein paar Jahren zum ersten Mal zu uns kam, verregnete er auf dem „Vergeltter“ an drei Tagen vollständig, und gestern, bei seinem ersten Konzert im Saale des „Zoologischen Gartens“, war das Wetter so tadellos schön und heiß, daß das Publikum streifte und der Konzertsaal gähmend leer blieb. Man hat gestern wohl kaum so viel eingenommen, um die Instrumente der 60 amerikanischen Musiker blank putzen und die Programme drucken lassen zu können. Diese Theilnahmslosigkeit ist nach jeder Seite hin aufschuldig zu beklagen, denn Sousa und sein Orchester verdienen gehört und gewürdigt zu werden, als nicht alltägliche Erscheinungen, als ein Ensemble, das sich in seiner brillanten künstlerischen Disziplinierung ebenso auszeichnet, wie in der Originalität seiner Vorträge. Ueber den Inhalt der letzteren kann man allerdings verschiedener Meinung sein, der Ausführung wird man aber die volle Anerkennung nicht versagen dürfen. Alles vollzieht sich unter der eigenartigen Leitung Sousas wie am Schnürchen, und nicht zuletzt staunt man über die echt amerikanische Mißzugsgeschwindigkeit, mit der das Programm abgepielt wird. Das Konzert, einmal angefangen, läßt Nummer auf Nummer folgen, sozusagen ohne Station und Aufenthalt, bis der Programmheft erledigt ist. Hier ungefähr die Art des „business“. Das Konzert begann mit einer Sousaschen Ouvertüre „El Valo“, die stark applaudiert wurde; sofort eine kurze, schillernde Bewegung Sousas, und als Einlage folgt der Marsch „El Capitan“, unmittelbar anschließend spielt der Posaunenchor Mr. Fennor ein Solo: „Loves Enchantment“, und nach diesem, als Zugabe, ein Lied für Posaune; dann eine Suite: „Looking Inward“ („Blick nach Innen“) in drei Sätzen, in deren Verlauf eine unglaubliche Sensation durch amerikanisches Ursprungs auftritt: ein Solo „Fremmelwibel“ von mindestens zwei Minuten (!) Dauer, der wiederholt vom Pianissimo zum Fortissimo anschwillt und von diesem bis zum Verschanden des Tones wieder zusammenfällt — kein Mensch weiß, was das bedeuten soll, Sousa vielleicht auch nicht; aber schon beginnen „Raus und Mars“ ihre musikalischen Beziehungen zu einander. Darnach ein Marsch als Einlage; dann folgt ein Solo: „Loves Enchantment“ (Mr. Fennor) vom alten Felicien David, der sofort ein Dacapo (amerikanisches Lied) folgt; nach diesem folgt ein Finale aus „Andreas Chener“ (Giordano) und als Zugabe die „Washington-Pol“ — ein Musiknummern in einer kurzen Stunde. Kein Orchester der Welt kann schneller und freiergeiger verfahren! — Genau wie der erste Programmentheil, verlief der zweite: auch hier Nummer auf Nummer in schneller Folge, darunter eine der populärsten Kompositionen Sousas „Stars and Stripes“, bei der, als verblüffende musikalische Ingredienz ohne Beispiel, 4 Piccoli, 6 Flöten und 4 Posaunen aufmarschierten. Hinter diesen postiert etwa 20 Klarinetten, dann das übrige nötige Blech, eine riesen-Pastuba, Sousadon genannt, die die Töne der Kontra-Oktave weicht, wie Donner, bringt, und andere Pastuben — das alles zusammen jubiliert und schmettert zu Ehren des „Sterns und Streifenbanners“ in einer Weise, daß selbst der Blasierte, bei dem ein gewöhnlicher Chor von Posaunen, Trompeten und Pauken kaum noch anzusprechen vermag, elektrisiert wird und mit einstimmt in den Panzer-Enthusiasmus, der aus den Reihen der Landsleute Sousas losbricht.“

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... besondere Attraction zu verleihen, findet sehr viel Anklang. Ganz abgesehen von dem musikalischen Wert dieses Planes, zeigt derselbe, daß die Philharmonie der Philharmoniker einer längstverhofften und höchst notwendigen Lebhaftigkeit gewichen ist. Dieser Unternehmungsgest ist überraschend, aber er ist auch die beste Garantie für die Lebensfähigkeit der Philharmonie. Man schien eine zeitlang ausschließlich in dem verhörmelten Richard Strauß das Heil zu erblicken und den Erlöser aus der finanziellen

JUN 16 1903

## SUMMER SHOWS IN FULL SWING

GARDEN THEATER HAS SOUSA'S "EL CAPITAN" FOR ITS SECOND WEEK OF MUSIC.

MR. ORAB AT BOSTOCK'S.

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The Garden Theater Opera Company maintained, with its last night's performance, the pleasant impression of the opening week. Indeed, in a vocal way, it improved upon it, for Sousa's score is more pretentious than that of Mr. Caryl, born Tilkins, and so the singers had better chances.

It is rather strange, considering the success of "El Capitan," that Sousa has not given more attention to composing. He has melodic invention and he knows the technique of his profession, which is more than can be said of a number of the fellows who are responsible for the "tunes" of the present-day musical pieces. From time to time one hears that Sousa is at work upon a new operetta—the last rumor connected him with a version of that nursery classic which deals with the King and Queen of Hearts—but nothing materializes. It may be, if he carries out his idea of giving up the active conduct of his band, he may go into composing again. Certainly, "El Capitan" has abundance of lively music with that swing, that dance, prance, effect, which all of Sousa's melodies have upon us.

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From  
Address

The cake-walk and American rag-time music have captured Paris, so that John Philip Sousa, who has just left for Russia, was on the flood tide of success while in the gay city. He is ready to generalize from this happy experience, as follows:

The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heavier, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs.

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Mr. Sousa is making good money on his present trip, but he gives the Europeans the worth of it. It is a brave thing and a patriotic thing for an American to take a musical organization at an expense of several thousand dollars a week all over Europe. On his first European tour, before he had learned the business ways of the Europeans, he "dropped" a good deal of money, but his later tours have been great successes, financially as well as artistically.

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über dieses Thema: der deutsche Kaiser hält eine Rede über das deutsche Lied und tadelt die mangelhafte Pflege des Volksliedes; Präsident Roosevelt hält eine Rede über das deutsche Lied und lobt die deutschen Einwanderer und die begeisterte Eingabe der Deutschen im Bürgerkrieg; Tom, Dick und Harry erlaubt sich über die Preisbewerber in Baltimore zu Gericht zu sitzen, warum soll ich dann ganz allein abseits vom Wege stehen und Ihnen nicht musikalisch kommen. Nein, vom Sängerfest werde ich Ihnen nichts erzählen, das überlasse ich vorläufig meinen Kollegen in der Feststadt; ich habe allerdings eine niedliche und interessante Geschichte in petto, die mit dem Fest in Verbindung steht, aber die hat noch Zeit, die ist morgen oder übermorgen noch genau so gut wie heute.

Um indessen bei dem Thema Musik zu bleiben, was halten Sie von der gegen Nahan Franko erhobenen Beschuldigung, daß er sich von den durch ihn engagierten Musikern Commission hat zahlen lassen? Der schöne Nahan mit den schwarzen Künstlerlocken, dem schneidigen schwarzen Schnurrbart und den gefährlichen schwarzen Augen, scheint da in einer netten Suppe zu sitzen und das sollte mir recht leid thun, denn er hatte sich gerade jetzt so schön in die Höhe gearbeitet. Nahan erklärt allerdings, daß die dreißigtausend Musiker, die gegen ihn sich erhoben haben, nur von einem Gefühl der Eifersucht geleitet werden und sich ganz besonders deshalb gegen ihn gewendet haben, weil er ihnen mitgeteilt habe, daß sie nicht auf der Höhe stehen, die er von seinen Musikern verlange. „Ich werde mich vertheidigen und habe das Resultat der Affaire nicht zu fürchten!“ sagt Nahan und seine Freunde hoffen, daß dem so sein möge. Die dreißigtausend Musiker haben unterdessen ihre Ansprüche bei der „M. M. B. U.“ anhängig gemacht und sind gefestert vor dem Comité gewesen, daß in der nächsten Zeit seine Entscheidung fallen wird.

Aus den dreißigtausend Klägern sind unterdessen siebenundzwanzig geworden und die sehr energische Agitation dieser Herren läßt deutlich erkennen, daß Franko gefährliche Feinde hat, denen viel weniger an dem Geld liegt, das sie angeblich als „Commission“ haben zahlen müssen, wie an der Raktstellung des Nahan — sie wollen die Ausstoßung desselben aus der Union, nicht mehr und nicht weniger. Wer in diesem Musikerkampf wohl siegen wird: die 27 Kläger, die ihrer Sache so absolut sicher scheinen, oder der Nahan Franko, der nichts zu fürchten hat?

Ein sehr bekannter Violinist, der allerbesten einer unter den New Yorker Künstlern seines Faches, erzählt übrigens eine recht merkwürdige Geschichte von einer Extrabergütung, die laut Kontrakt \$5 pro Abend betragen sollte, und die er niemals erhalten haben will. Wo dieser Fünfer pro Vorstellung sich jedes Mal „verkrümelt“ hat, das kann sich der Musiker beim besten Willen nicht erklären und will nach dem Muster seiner Kollegen auch die Union für diesen sonderbaren Fall interessieren.

Ein ander Thema, das in Musikkreisen viel besprochen wird, ist die Dirigentenfrage der Philharmonie; der Dirigent der europäischen Musik, Richard Strauss, hat sich in dem einzelnen Concert sein eigenes Gepräge zu geben und eine besondere Attraktion zu verleihen, findet sehr viel Anklang. Ganz abgesehen von dem musikalischen Werth dieses Planes, zeigt derselbe, daß die Gehärgie der Philharmoniker einer Längsterhoffen und höchst notwendigen Lebhaftigkeit gewichen ist. Dieser Unternehmungsgest ist überraschend, aber er ist auch die beste Garantie für die Lebensfähigkeit der Philharmonie. Man schien eine zeitlang ausschließlich in dem verhimmelten Richard Strauss das Heil zu erblicken und den Erlöser aus der finanziellen Noth; demgegenüber bemerken, daß bei dieser Gelegenheit bemerken, daß das in London von Richard Strauss geleitete Musikfest ein ganz entscheidender finanzieller Mißerfolg war. Es wird ganz gut sein, wenn die Philharmonie ihre Zukunft nicht auf einen Namen aufbaut, sei dieser Namen nun Richard Strauss oder — Andrei Carnegie.

Bei musikalischen Unternehmungen weiß man überhaupt nie, ob sie sich zahlen werden oder nicht, das hat erst jetzt der John Philipp Sousa in Deutschland ausgefunden. Unter „Marschkönig“ reist mit seinem Elite-Orchester von sechzig Mann, der Stelle Viehling und der Maube Potwell, durch die deutschen Lande, wo er vor zwei Jahren schon einmal sehr freigebig und gut aufgenommen worden war, aber das Glück scheint ihm dieses Mal nicht übermäßig hold zu sein. Künstlerisch feiert er Triumphe, die ihm aber durch das Manco in den Einnahmen vergällt werden; seine Musik hat einen guten Klang, ihm aber jedoch der Klang der guten deutschen Thaler und Goldstücke auch nicht unangenehm.

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WORLD

From

CLEVELAND, OHIO

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(Special-Korrespondenz des „Morgen-Journal.“)

Berlin, 12. Juni.

Es wagt ein mehrbündig, amerikanischer Geist durch die Reichshauptstadt, und eigentlich durch das ganze Land, seit der Kaiser entfallen hat, daß er die „Yankees“ jener anderen Nationalität vorziehe. So jugendlich Berlin ist, es wird sich doch nicht leicht nach seinem Herrscher richten. Wenn es dem Kaiser heute entfallen sollte, hinab oder im Thiergarten spazieren zu gehen, so würden es sich Hunderttausende zur Gemüthsruhe machen, ihn nurgen nachzuahmen. Berlin ist und bleibt eben — wie „cath“ es scheinen mag — Ungeheuer. Um aber auf die „pan-american“ Frage zurückzukommen. Dieselbe treibt seit einiger Zeit tolle Wüthen. Nicht nur, daß die sogenannten „American Boys“ wie Kugeln aus der Erde schießen, auch das Schwindler- und Gräueltaththum jüdischer Sorte macht sich auffällig breit.

Nachforsch' kimmert es die Polizei wenig, ob der biedere Spießbürger, der Continenter und der leichtsinnige Student sich in einer verdiminirten Kellerdestille seinen Rausch halt, oder in einem der Trintpaläste, die unter americanischer Marke feigeln, obgleich ihnen außer den herzlich süßlichen „Cottails“ so gar nichts Americanisches anhaftet. Die gefährlichste americanische Inosation bildet das Inauswiesener- und das Ruppellettum. Fast will es scheinen, als ob die westliche Metropole, seit sie unter der Reform- (?) Wissenschaft feucht, ihren ganzen Schmutz auf Berlin abgeladen habe. Mit behördlicher Gulturbinz sind in den letzten Wochen mindestens drei Venuskempel eröffnet worden, deren Priesterinnen nur „Brind Sines“ verstehen. Ueber einem benüthigten Local in der Maabiter Gegend prangt seit einer Woche in Riesenhochstehen die Ankündigung: „Zwanglose Unterhaltung nach americanischer Manier“. Ob das Amüsement, das die Gäste in der Spielurke finden, americanisch ist, mag dahin gestellt bleiben, aber Sines ist sicher: toller geht es in keinem „öffentlichen“ Hause in ganz Deutschland her.

Am letzten Donnerstag hatte sich eine amerikanische Kupplerin in einer der hiesigen Schauffarmen zu verantworten. Der Vorsitz führte an: „großartige Geschichten zu Tage und erbigte damit, daß die Madame zu vier Jahren Gefängniß und fünf Jahren Ehrverlust verurtheilt wurde. Seit der Zeit wieder auf freiem Fuße befindliche „Intel“ Sternberg hinter Schloß und Riegel geriebt, ist keine solche Masse von Gemeinheit mehr vor die Öffentlichkeit gezogen worden, wie in diesem Falle.“

Doch schlimmer als die Kuppelrei wird die amerikanische Bauverfälscherrei hier zu bestehen. Im Umkreis von zwei Meilen vom Reichstagsgebäude existieren mindestens vier typisch amerikanische Winkelbühnen, in welchen die Vertrauensseligen unheimlichzogen geruppelt werden. Die Polizei hat sich jedoch bis jetzt nicht ver-

From

## Address

Date \_\_\_\_\_

The cake-walk and American rag-time music have captured Paris, so that John Philip Sousa, who has just left for Russia, was on the flood tide of success while in the gay city. He is ready to generalize from this happy experience, as follows:—  
The masses of the

The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The French or more classical, appeals not to many of them. There is as much in music as there is in literature, namely, the majority like what is light and bright, while the few ponderous pharisees look for something more difficult. Both here and in England the people like downright American airs.

in this jubilant mood our Sousa carries his  
marching band to the conquest of Rus-  
sia, the while that we all rejoice to see  
an American reap his harvest of foreign  
spice.

Operateuren zu Leibe, die in den Zeitungen ihr verbrecherisches Gewerbe offen anpreisen. Es scheint fast, als ob die hohe Berliner Obrigkeit sich scheue, Verbrechern zu Leibe zu rücken, die sich ein ameritanisches Mäntelchen umgehängt haben.

Ihr brühen mögt sagen: wenn die Berliner sich von unsern „Imarten“ Abenteurern über's Ohr hauen lassen, so geschieht ihnen Recht. Das ist nur ein neuer Beweis für unsere Superiorität auf allen Gebieten. Ganz irrig ist diese Ansicht — ich muß es zu meinem Leidwesen gestehen — nicht. Wir Reichshauptstädter sind nicht ganz die klugen Köpfe, als welche wir uns so gerne aufspielen möchten. Der alte Brangel hat einmal gesagt: „Stell' einem Berliner Jungen irgend eine Frage“ und Du wirst Auskunft kriegen.“ Das war einmal, aber lang, lang ist's her. Heute ist unsere Jugend geistig so zurückgeblieben, wie diejenige des kleinsten Dorfes. Der Beweis wurde unlängst vom hiesigen Lehrerverein geliefert. In einer der höchsten Volksschul-Klassen wurden den Zöglingen in kurzen Zwischenräumen gewisse Fragen zur Beantwortung vorgelegt und da stellte sich heraus, daß an einem großen Theile unserer „intelligenten“ Jungen und Mädels der Lehrer Mühe und Eifer verschwendet ist. Aus 75 der examinirten Schüler mußten nur fünf, vier Wildenbruch ist und nur zwei hatten jemals von Gerhard Hauptmann gehört. Bebel und seine Stellung als Führer der Sozialdemokratie kannten neunzehn der Geprüften, aber nicht ein Einziger konnte genau sagen, wer Paul Krüger, dessen Namen doch vor kurzer Zeit auf Aller Lippen schwebte, ist. Einer der kleinen kundigen Thebaner meinte naiv: „Oh, von dem Allen hab' ich gehört.“ Er ist 'mal Präsident der Ver. Staaten gewesen.“ Schüler kannten aus den 75 nur vierzehn, Goethe nur neun, Wallenstein kein Einziger, Heinrich Heine ganze drei und Lessing zwei.

Man mag mir sagen, daß eine Prüfung dieser Art in einer Volksschule sicher ein schlechtes Resultat liefern mußte, aber ich gebe dies nicht zu. Von meinem langjährigen Aufenthalt drüben weiß ich, daß jedes amerikanische Kind die Namen der politischen Größen und der Geistesheroen seines Vaterlandes kennt. Jedes französische Kind ist gleichfalls besser unterrichtet und wir Deutschen haben daher leider gar kein Recht, nur unserm Wissen und unserer Bildung zu prahlen. Es ist in unserem, in mancher Beziehung mütterhaften Schulwesen eben noch so Vieles faul, als wie da Abhilfe geschaffen werden soll, vermaa ich nicht zu sagen.

Die Intelligenz die jungen Schöler  
abgeht, schei  
auch der D  
Jahren war  
der schwarz  
Sprachlehre  
Mormaleton

**MUSIC TRADE**

**From** .....

**Address** .....

leken eigentlich ein greulicher Reher war, und seine Grammatik ist heute aus den Schulen verboten. Und bei solcher Regierungs-Gefel wundert man sich noch, daß „kies Oesterreich“ in der Entwicklung zurückbleibt und immer mehr an's Schwanzende der civilisirten Nationen kommt.

Das einzige Ereigniß, über das ich  
Jenen sonst berichten könnte, ist der  
„Concours hippique“. Wir stehen noch  
unter dem Eindruck dieses Ereignisses,  
das sich durch eine ganze Woche hinzog.  
„Hippisches“ war an der ganzen Ge-  
sellschaft eigentlich gar nichts. Raum ein  
Reiter produzierte sich, und die Mähren,  
die bewundert wurden, würde in Kentucky  
j. B. Niemand beachten. Die ganze Ge-  
sellschaft mahnte mich an die „Horse Show“,  
die ich vor Jahren im Madison Square  
Garden bewundert habe. Ich sah auf  
meinen Rundgängen hier einige prächtige  
Gäule, reizend schöne Weiber massenhaft,  
ein paar Ansätze zu Ehebrüchen, aber  
im Großen und Ganzen war's doch lang-  
weilig.

Beim ersten Besuche blendete die Kleiderpracht, aber beim zweiten wurde man dieser englisch-amerikanisch zugestrichelten Cigarren und dieser in Stallparfüm schwelgenden Weiber schon müde. Das war nicht Sport, sondern „Show“, Kleider- oder Fleischparade, wie Sie's immer nennen, Sie treffen den Nagel auf den Kopf. Die lächerlichste Figur machte, nehmen Sie mir's nicht übel, der Kronprinz. Mit sechs Damen der Aristokratie und zwei anderen Weiblichkeitentauchte der zukünftige Beherrscher des Reiches an vier Tagen in der Kaiserloge auf, in einem Kostüm — na, das wäre nur auf der amerikanischen Varietébühne möglich. Hofen französisch, Zädet englisch, Hut led auf der Seite — ich sage Ihnen, der junge Mann hätte Aufsehen erregt, selbst wenn er nicht Thronfolger, sondern nur ein ganz ordinärer Millionärs-Sproßling wäre. Noch mehr aber als er machten seine Begleiterinnen von sich reden. Die zwei Nicht-Aristokratinnen waren nämlich zwei betannte Krösus-Töchter von New York; und eine leichtgeschürzte Tingeltangeleuse, die früher in New York und vor einigen Monaten in Paris Furore machte. Die Schwester der „Künstlerin“ ist englische Gräfin. Das erklärt wohl, warum die Schöne sich in der Gesellschaft des nach der Art seines Großvaters angelegten Kronprinzen befand. Mit einer piebessigen Dirne würde der zukünftige Herrscher sich schwerlich erheben, wenigstens öffentlich nicht.

Ehe ich schlicke, gestatten Sie mir, daß ich ein mir sonst fremdes Gebiet bespreite: das der Ruff. Sie kennen ja Ihren „unvergleichlichen“ Souja. Ueber den Werth oder Nichtwerth der Kapelle will ich nicht sprechen, da mir, wie gesagt, die nöthige Sachkenntniß fehlt. Klaffend und treffend beurtheilt jedoch eine vieler Zeitung die Leistungen des Abgottes der Amerikaner, indem er einen Kongressbericht mit folgenden Reimen abschließt:

USIC TRADE. REVIEW

From **New York City**

**Address** .....

SOUSA AND THE "WONDER" INSTRUMENTS.

News comes from Europe that John Philip Sousa is duplicating his previous European successes. His present tour, so far, has really been a series of ovations. The Sousa compositions meet with general approval. They are being included in the repertoire of every first-class orchestra and other musical organizations, such as military, naval and town bands. The vast Sousa audiences invariably pass favorable comment on the quality of the music, noting the clearness of instrumental tone and general enunciation. As the Sousa organization uses the Conn instruments, this attitude is and is not a matter of "Wonder." The fame of the Conn Wonder products is now world-wide and Conn-stantly increasing.

Sousa Will Par 8061 48003

Berlin, May 28.—The program for the international concert to be given during the Wagner commemoration week in October was arranged by the musical committee last night. Prof. Stillman Kelley, of Yale, will conduct the overture to his opera "Aladdin" as the American selection. The concerts will follow the unveiling of the Wagner statue. An invitation was sent to Bandmaster Sousa yesterday requesting him to lead one of his marches in the concert devoted to contemporaneous music.

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POST STANDARD  
TRACUSE, N. Y.

MAY 29 1903

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INTERNATIONAL CONCERT.

**Americans Will Participate in the Wagner Commemoration at Berlin.**

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UN 21 1903

# Die Reichshauptstadt amerikanisiert sich rasch.

(Spezial-Korrespondenz des „Morgen-Journal.“)

Berlin, 12. Juni.

Es weht ein merkwürdig amerikanischer Geist durch die Reichshauptstadt, und eigentlich durch das ganze Land, seit der Kaiser erklärt hat, daß er die „Yankees“ jeder anderen Nationalität vorziehe. So sozialistisch Berlin ist, es wird sich doch stets dem Kaiser nach seinem Herrscher richten. Wenn es dem Kaiser heute einfallen sollte, barfuß oder im Adamkostüm spazieren zu gehen, so würden es sich Hunderttausende zur Gewissenssache machen, ihn morgen nachzuahmen. Berlin ist und bleibt eben — wie „roth“ es scheinen mag — königstreu. Um aber auf die „hansetypische“ Frage zurückzukommen. Dieselbe treibt seit einiger Zeit tolle Blüten. Nicht nur, daß die sogenannten „American Bars“ wie Pilze aus der Erde schießen, auch das Schwindler- und Gruntherthum schlimmster Sorte macht sich auffällig breit.

Natürlich kümmert es die Polizei wenig, ob der biedere Spießbürger, der Handwerker und der leichtsinnige Student sich in einer ordinären Kellerdestille seinen Rausch holt, oder in einem der Trinkparks, die unter amerikanischer Marke segeln, obgleich ihnen außer den herzlich schlechten „Cocktails“ so gar nichts amerikanisches anhaftet. Die gefährlichste amerikanische Invasion bildet das Industrieritter- und das Kupplerthum. Fast will es scheinen, als ob die westliche Metropole, seit sie unter der Reform- (?) Wirtschaft leuchtet, ihren ganzen Schmutz auf Berlin abgeladen habe. Mit behördlicher Erlaubnis sind in den letzten Wochen mindestens drei Venusstempel eröffnet worden, deren Priesterinnen nur „United States“ verstehen. Ueber einem berühmten Lokal in der Moabit-Gegegend prangt seit einer Woche in riesenhafte Buchstaben die Ankündigung: „Zwanglose Unterhaltung nach amerikanischer Manier“. Ob das Unmüßiggel, das die Gäste in der Spelunke finden, amerikanisch ist, mag dahin gestellt bleiben, aber eines ist sicher: toller geht es in keinem „offiziellen“ Hause in ganz Deutschland her.

Am letzten Donnerstag hatte sich eine amerikanische Kupplerin in einer der hiesigen Straßkammern zu verantworten. Der Prozeß förderte an grauenhafte Geschichten zu Tage und endigte damit, daß die Madame zu vier Jahren Gefängnis und fünf Jahren Ehrverlust verurteilt wurde. Seit der jetzt wieder auf freiem Fuße befindliche „Dattel“ Sternberg hinter Schloß und Riegel geriet, ist keine solche Masse von Gemeinheit mehr vor die Öffentlichkeit gezogen worden, wie in diesem Falle.

Noch schlimmer als die Kuppellei wird die amerikanische Bauernfängerei hier betreiben. Im Umkreis von zwei Meilen vom Reichstagsgebäude existieren mindestens vier typisch amerikanische Winkelbörser, in welchen die Vertrauensseligen unbarbarisch gerupft werden. Die Polizei hat sich jedoch bis jetzt nicht veranlaßt gesehen, den Schwindlern das Handwerk zu legen. Ebenfalls rückt unsere sonst so strenge Hermandad einer Anzahl von amerikanischen Feindinnen

Operateuren zu Leibe, die in den Zeitungen ihr verbrecherisches Gewerbe offen anpreisen. Es scheint fast, als ob die hohe Berliner Obrigkeit sich scheue, Verbrechern zu Leibe zu rücken, die sich ein amerikanisches Mäntelchen umgehängt haben.

Ihr Brühen mögt sagen: wenn die Berliner sich von unsern „Smarten“ Abenteurern über's Ohr hauen lassen, so geschieht ihnen Recht. Das ist nur ein neuer Beweis für unsere Superiorität auf allen Gebieten. Ganz irrig ist diese Ansicht — ich muß es zu meinem Leidwesen gestehen — nicht. Wir Reichshauptstädter sind nicht ganz die klugen Köpfe, als welche wir uns so gerne aufspielen möchten. Der alte Wrangel hat einmal gesagt: „Stell' einem Berliner Jungen irgend eine Frage und Du wirst Auskunft kriegen.“ Das war einmal, aber lang, lang ist's her. Heute ist unsere Jugend geistig so zurückgeblieben, wie diejenige des kleinsten Dorfes. Der Beweis wurde unlängst vom hiesigen Lehrerverein geliefert. In einer der höchsten Volksschul-Klassen wurden den Schülern in kurzen Zwischenräumen gewisse Fragen zur Beantwortung vorgelegt und da stellte sich heraus, daß an einem großen Theile unserer „intelligenten“ Jungen und Mädels der Lehrer Mühe und Eifer verschwendet ist. Aus 75 der examinirten Schüler konnten nur fünf, vier Wildenbruch ist und nur zwei hatten jemals von Gerhard Hauptmann gehört. Bebel und seine Stellung als Führer der Sozialdemokratie kannten neunzehn der Geprüften, aber nicht ein Einziger konnte genau sagen, wer Paul Krüger, dessen Namen doch vor kurzer Zeit auf Aller Lippen schwebte, ist. Einer der kleinen kundigen Thebaner meinte naiv: „Oh, von dem Alten hab' ich gehört.“ Er ist 'mal Präsident der Vereinigten Staaten gewesen.“ Schüler kannten aus den 75 nur vierzehn, Goethe nur neun, Wallenstein kein einziger, Heinrich Heine ganze drei und Lessing zwei.

Man mag mir sagen, daß eine Prüfung dieser Art in einer Volksschule sicher ein schlechtes Resultat liefern mußte, aber ich gebe dies nicht zu. Von meinem langjährigen Aufenthalt drüben weiß ich, daß jedes amerikanische Kind die Namen der politischen Größen und der Geistesheroen seines Vaterlandes kennt. Jedes französische Kind ist gleichfalls besser unterrichtet und wir Deutsche haben daher leider gar kein Recht, mit unserem Wissen und unserer Bildung zu prahlen. Es ist in unserem, in mancher Beziehung musterhaften Schulwesen eben noch so Vieles faul, aber wie da Abhilfe geschaffen werden soll, vermag ich nicht zu sagen.

Die Intelligenz, die unseren Schülern abgeht, scheint übrigens in Oesterreich auch der Obrigkeit zu mangeln. Seit Jahren war in den Schulen innerhalb der schwarzgelben Grenzpfähle eine Sprachlehre im Gebrauch, die Theodor Bernaleken, den Freund Pestalozzi's, und der Brüder Grimm zum Verfasser hatte. Dieser Tage hat nun das Kon-

leben eigentlich ein greulicher Reiter war, und seine Grammatik ist heute aus den Schulen verbannt. Und bei solcher Regierungs-Gescheit wundert man sich noch, daß „lieb Oesterreich“ in der Entwicklung zurückbleibt und immer mehr an's Schwanzende der civilisirten Nationen kommt.

Das einzige Ereigniß, über das ich Ihnen sonst berichten könnte, ist der „Concours hippique“. Wir stehen noch unter dem Eindruck dieses Ereignisses, das sich durch eine ganze Woche hinzog. „Hippisches“ war an der ganzen Geschichte eigentlich gar nichts. Raum ein Reiter produzierte sich, und die Mähren, die bewundert wurden, wurde in Kentucky z. B. Niemand beachtet. Die ganze Geschichte mahnte mich an die „Horse Show“, die ich vor Jahren im Madison Square Garden bewundert habe. Ich sah auf meinen Rundgängen hier einige prächtige Gänge, reizend schöne Weiber massenhaft, ein paar Anfänge zu Chebrüchen, aber im Großen und Ganzen war's doch langweilig.

Beim ersten Besuche blendete die Kleiderpracht, aber beim zweiten wurde man dieser englisch-amerikanischen jugendlichen Giganten und dieser in Stallparfüm schwelgenden Weiber schon müde. Das war nicht Sport, sondern „Show“, Kleider- oder Fleischparade, wie Sie's immer nennen. Sie treffen den Nagel auf den Kopf. Die lächerlichste Figur machte, nehmen Sie mir's nicht übel, der Kronprinz. Mit sechs Damen der Aristokratie und zwei anderen Weißblütigen tauchte der zukünftige Beherrscher des Reiches an vier Tagen in der Kaiserloge auf, in einem Kostüm — na, das wäre nur auf der amerikanischen Varietébühne möglich. Hofen französisch, Jadedt englisch, Hut led auf der Seite — ich sage Ihnen, der junge Mann hätte Aufsehen erregt, selbst wenn er nicht Thronfolger, sondern nur ein ganz ordinärer Millionärs-Sproßling wäre. Noch mehr aber als er machten seine Begleiterinnen von sich reden. Die zwei Nicht-Aristokratinnen waren nämlich zwei betannte Krösus-Töchter von New York; und eine leichtgeschürzte Dingeltangeleuse, die früher in New York und vor einigen Monaten in Paris Furore machte. Die Schwester der „Künstlerin“ ist englische Gräfin. Das erklärt wohl, warum die Schöne sich in der Gesellschaft des nach der Art seines Großvaters angelegten Kronprinzen befand. Mit einer plebejischen Dirne würde der zukünftige Herrscher sich schwerlich abgeben, wenigstens öffentlich nicht.

Ehe ich schreibe, gestatten Sie mir, daß ich ein mir sonst fremdes Gebiet beschreite: das der Musik. Sie kennen ja Ihren „unvergleichlichen“ Sousa. Ueber den Werth oder Nichtwerth der Kapelle will ich nicht sprechen, da mir, wie gesagt, die nötige Sachkenntnis fehlt. Kläglich und treffend beurtheilt jedoch eine vieler Zeitung die Leistungen des Abgottes der Amerikaner, indem er einen Konzertbericht mit folgenden Reimen abschließt:

Einen Blick dem schonungslosen Virtuosen  
Sendet noch der Mensch zurück,  
Greift fröhlich dann nach seiner Walte,  
Falls er die im Ohr noch hatte.  
Wie sehr es auch um ihn getobt —  
Den süßen Trost hat sein Gewissen:  
Das Trommelfell ist nicht zerrissen.  
Gott ist gelobt und Gott ist dankbar!

STANDARD

WATERTOWN, N. Y.

Sousa Will Participate

Berlin, May 28.—The program for the international concert to be given during the Wagner commemoration week in October was arranged by the musical committee last night. Prof. Stillman Kelley, of Yale, will conduct the overture to his opera „Aladdin“ as the American selection. The concerts will follow the unveiling of the Wagner statue. An invitation was sent to Bandmaster Sousa yesterday requesting him to lead one of his marches in the concert devoted to contemporaneous music.

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POST STANDARD  
SYRACUSE, N. Y.

MAY 29 1903

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POST

WASHINGTON, D. C.

MAY 29 1903

## INTERNATIONAL CONCERT.

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The masses in all civilized countries are fond of light music. The heavier, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright money.

ing the clearness of instrumental tone and general enunciation. As the Sousa organization uses the Conn instruments, this attitude is and is not a matter of „Wonder.“ The fame of the Conn Wonder products is now world-wide and Conn-stantly increasing.



Boston, Mass.

MAY 28 1903

## WANTE SOUSA TO WAGNER FESTIVAL

1884

Wants Bandmaster to Lead One of  
His Marches.

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### Sousa on the Continent.

THE following is the route of Sousa's successful Continental tour, now almost completed:

Paris—April 29, 1902, Matinee and Evening, Nouveau Theatre.  
Lille—April 30, Matinee and Evening, Hippodrome.  
Lille—May 1, Matinee and Evening, Hippodrome.  
Bruxelles—May 2, 3 and 4, Matinee and Evening, Alhambra.  
Ghent—May 5, Matinee and Evening, Grand Theatre.  
Amers—May 6, Matinee and Evening, Theatre Royal.  
Lüttich—May 7, Matinee and Evening, Grand Theatre.  
Cologne—May 8, Matinee and Evening, Gürzenich.  
Berlin—May 9, Evening, Philharmonie.  
Berlin—May 10, Matinee and Evening, Philharmonie.  
Berlin—May 11, Matinee and Evening, Philharmonie.  
Berlin—May 12, Matinee and Evening, Philharmonie.  
Berlin—May 13, Matinee and Evening, Philharmonie.  
Königsberg—May 14, Matinee and Evening, Concert-Halle, Torgarten.  
Hamburg—May 15.  
St. Petersburg—May 16, Evening, Grand Caiselli.  
St. Petersburg—May 17, Matinee and Evening, Grand Caiselli.  
St. Petersburg—May 18, Matinee and Evening, Grand Caiselli.  
St. Petersburg—May 19, Matinee and Evening, Grand Caiselli.  
St. Petersburg—May 20, Matinee and Evening, Grand Caiselli.  
Helsinki—May 21.  
Warsaw—May 22, Matinee and Evening, English Garden.  
Vienna—May 23, Matinee and Evening, English Garden.  
Vienna—May 24, Matinee and Evening, English Garden.  
Vienna—May 25, Matinee and Evening, English Garden.  
Vienna—May 26, Matinee and Evening, English Garden.  
Prague—May 27, Evening only, Redouten.  
Dresden—May 28, Matinee and Evening, Concert-Halle, Zool. Garten.  
Dresden—May 29, Matinee and Evening, Concert-Halle, Zool. Garten.  
Leipzig—May 30, Matinee and Evening, Hansa-Theater.  
Hamburg—May 31, Matinee and Evening, Hansa-Theater.  
Hamburg—June 1, Matinee and Evening, Hansa-Theater.  
Hamburg—June 2, Matinee and Evening, Concert-Halle.  
Copenhagen—June 3, Matinee and Evening, Concert-Halle.  
Stockholm—June 4, Matinee and Evening, Concert-Halle.  
Helsingfors—June 5, Evening.  
Amsterdam—June 6, Matinee, Paleis van Volkslust.  
Hague—June 7, Evening.

## THE MORNING TELEGRAPH

New York City.

## SOUSA HAS A GERMAN RIVAL

His Name is Dicks, and Testifies  
Bandmaster's Sweet by Him.

BERLIN, May 31.—Apparently, Fritz Dicks is just a mediocre Testonic "topper," but he isn't a mediocre person who is content. He's a dangerous rival to John Philip Sousa, if the bandmasters of the German and Austrian armies are to be believed.

Dicks is a musician. His compositions are played regularly in both armies, and after having been presented to Kaiser Wilhelm recently, he received a letter from the Kaiser asking that he compose something for the British military band. Dicks' music, which consists of a variety of marches, now leads the army band of the German Emperor, and he is beginning to spread.

## Concerte der Sousa-Kapelle.

Zu hohe Preise im Philharmonie-  
Saal waren ein Fehlschlag.

### Ein Marsch von Christoph Bach

Wurde von den Garde-Pionieren ge-  
spielt. Orgelkonzert von Arthur  
Cipri. Die Thomasschule in  
Leipzig wird abgetragen. Erin-  
nerungen an Johann Sebastian  
Bach.

Special-Conservation des Herrn  
Son Tage Rom.

Berlin, den 17. Mai. Der ame-  
ricanische „Marchkönig“ John Phi-  
lip Sousa ist letzte Woche bei uns in  
Berlin mit seiner aus 60 Musikern  
bestehenden Kapelle zu Gast gewesen.  
Sousa ist für die Berliner kein homo-  
novus, hat er doch schon verschiedene  
Male hier konzertiert und es fertig ge-  
bracht, daß seine prächtigen Marsch-  
Melodien überall gesungen und ge-  
pfeifen werden. Aber Sousa hat dies-  
mal schiedliche Rathgeber gehabt, indem  
er seine Konzerte in dem großen Saal  
der Philharmonie ließ. Oder sollte  
er sich selber so überschätzen? Eine  
Militär-Kapelle — und das ist doch die  
Sousa'sche — gehört nicht in einen  
Raum, der sonst nur für die musika-  
lisch-nobelen Aufführungen geöffnet  
ist. Außerdem ließ sich der Herr ver-  
leiten, Preise anzugeben, die man nicht  
einmal für Ritzsch oder Weinberger  
zahlt, nämlich 4—7 Mark. Die  
Folge war denn auch, daß nur der  
halbe Saal im ersten Konzert gefüllt  
war, und ich brauche wohl nicht erst zu  
sagen, daß diese Hälfte fast nur aus  
Amerikanern bestand.

Das zeigte sich denn auch deutlich,  
als die Kapelle „Die vier spanische  
Lieder“ intonierte: Jeder erhob sich und  
sang die Hymne in patriotischer Be-  
geisterung mit. Weibers erwieb Herr  
Sousa auch den Deutschen seine Bewe-  
rung, indem er nach der amerikani-  
schen National-Hymne die „Wacht am  
Rhein“ folgen ließ. Es erhob sich ein  
enthusiastischer Beifall! Wehe der Ver-  
trefflichkeit dieses Orchesters selbst sind  
ja die Akten geschlossen, sie wird von  
Jedermann bereitwillig anerkannt.

Schade, daß die Konzerte nicht in  
einem großen Sommergarten, wie  
früher, stattfanden. Herr Sousa hätte,  
bei einem Eintrittsgeld von 1 Mark,  
genug 10,000 Menschen um sich ver-  
sammelt, das steht bombenfest. Weir-  
gens hat er seinen Fehler auch wohl  
selbst eingesehen, denn für die beiden  
letzten Konzerte kündigte er „populäre  
Preise“, d. h. 1 Mark, an. Ob Sousa  
trotzdem einen neuen „Schlager“ mitge-  
bracht hat, vermag ich nicht anzugeben.

Derartige Kritik muß ja oft sehr of-  
fensiv werden, bis man sie „jun-  
ger“ findet. Aber was persö-  
nlich sind die 68 Lutz-Marsche nicht  
sehr sympathisch, sie erinnern mich an  
sehr an Polka-Marsch. Der stoffe-  
Rhythmus steht nun einmal im 2/2  
Takt; ich erinnere mich nicht, als Sol-  
dat jemals anders die Beine gehockt zu  
haben. Aber: de gustibus etc.!

Im Uebrigen, wie gesagt, sind die  
Sousa'schen Kompositionen hier ge-  
rade so populär wie in Amerika, mer-  
den von allen Militär-Orchestern mit  
heißem Beifall gespielt. Da höre ich  
schon die angekündigte Kapelle der  
Garde-Pioniere, die unter Leitung des  
Musikdirektors Rühl steht.

Als ich letztes Mal in Weimar gelebt habe,  
habe ich es nicht schmerzt, einen

den er sich für den Dichter selber  
eingekauft habe. Die Komposition,  
(es war der Polka-Marsch) hatte so  
vielen Beifall, daß sie wiederholt wer-  
den mußte. Weirgens hat Herr Rühl  
Gruß und Tuba-Musik in seinem  
Orchester, wie ich sie nicht besser gehört  
habe. Ich werde ihm also bei nächster  
Gelegenheit sagen, daß er Einige an  
Herrn Bach ablassen soll; vielleicht thut  
er's.

Einen großen Genuß gewährte mir  
das Vogel-Concert des Herrn Arthur  
Cipri. — Letzterer ist ein gewaltiger  
Techniker und versteht es meisterhaft,  
die Register der Vogel zu mischen. U.  
U. hätte ich auch eine Phantasie des oft  
genannten Max Reger über „Wacht  
auf“, muß uns die Stimme. Reger  
genießt namentlich einen großen Ruf  
als Vogel-Componist. Ich kann mich  
für seine Werke beim besten Willen  
nicht begeistern. Unerkennen will ich  
freilich, daß Herr Reger bemüht ist,  
eigene Wege zu wandeln; aber in die-  
sem Bestreben schießt er ohne Zweifel  
über's Ziel hinaus. Es klingt bei ihm  
zu häufig „gemacht“ und nicht von  
innen heraus empfunden. Seine Com-  
positionen sind also mehr von der  
Kunst als von der Empfindung des Herzens diktiert. Daß er  
auf diese Weise Rhapsodien auf Ra-  
phodien häuft, ist selbstverständlich.  
Ja, er übersteigt in dieser Beziehung  
noch Richard Strauss! Für meine Oh-  
ren ist das nun leider nichts, und ich  
überlasse daher derartige Dinge gern  
denjenigen, die sich als „hochmodern“  
ein Reklamé herausgenommen haben.  
Herr Cipri spielte außerdem noch die  
großartige C-dur Toccata und Fuge  
von Bach und ein Brahms'sches Cho-  
ral-Präambul.

Der „moderne“ Musiker bleibt doch  
der alte, liebe Thomaskantor, der hat  
für die Gerechtigkeit geschrieben. Letzte  
Woche war ich wieder einmal im schö-  
nen, gemüthlichen Leipzig. Mit tiefer  
Wehmuth sah ich, daß man gerade im  
Beginn ist, die alte Thomasschule  
an der Johann Sebastian Bach lehrte,  
abzutragen. Schön war ja das Haus  
außen nicht, aber es hing der Name  
Bach's daran und so war's mir, als

ob man ein himmelschreiendes Unrecht  
begann. Auf dem Platz vor der Tho-  
masschule steht das Denkmal von  
Weinig. Bach kann sich diesen Herrn  
aus einem Kirchenfenster heraus anse-  
hen. Wann werden die Leipziger ein  
Denkmal stiften, das dem großen Mu-  
siker gewidmet? Im Uebrigen habe ich  
jetzt hier in Berlin den Eindruck, als  
bestünde ich mich gar nicht in Deutsch-  
land. Der Fremdenverkehr wächst im-  
mer mehr, auf den Straßen hört man  
fremdsprachige Sprachen, vor allem an-  
deren aber englisch. Wenn die Sache  
so weiter geht, werde ich noch einmal  
Mühsal auf einige Zeit besuchen  
müssen, um — die deutsche Sprache  
nicht zu vergessen!

ARGUS.

PORTLAND, ME

om

dress

MUSIC AND THE DRAMA.

During the international concert to  
be given during the Wagner commem-  
oration week, in October, Professor  
Stillman Kelley of Yale will conduct  
the overture to his opera, "Aladdin,"  
as the American selection. The other  
conductors will be: France, Camille  
Chevillat; Scandinavia, Edward  
Grieg; Russia, Rimsky Korsakoff;  
Italy, Tostanini; of La Scala theatre,  
Milan, and Great Britain, Sir Alexan-  
der MacKenzie or Sir Hubert Parry.  
Concerts on the three days following  
the unveiling of the Wagner statue  
will represent the historical develop-  
ment of music from Gluck to Wagner.  
There will also be a gala opera per-  
formance. Invitations have been ac-  
cepted by musical organizations in  
most of the American cities, including  
New York, San Francisco, Cincinnati  
and Chicago. Mr. Sousa has been in-  
vited to lead one of his marches in the  
concert.



From

Address

Date

# THE AMERICAN COMPOSER AND AMERICAN CONCERT PROGRAMS.

A STUDY.

W. S. B. MATHEWS.

A correspondent writes asking my opinion of the cause of the insignificant place occupied by American compositions in American concert programs. To show what this place is he gives certain statistics, that upon eighteen symphony programs there was just one American composition, against twenty-seven German, three French, five Russian and two English. In nine string quartet programs there was no American composition; in four piano recitals (all European pianists) there was no American composition, and in two song recitals (both by German singers) there was just one American song. Total, in 168 publications performed upon the foregoing programs, there were only four American compositions. And the correspondent asks why? Well, why not?

To begin, the statistics were not quite fair. The symphony concerts quoted and the string quartets, the piano recitals and the song recitals as well, were all played by German performers, the symphonies were conducted by Germans. "Made in Germany" might have taken the place of the "Made in America"—which we never see. Had the statistics included such symphony concerts as those conducted by Mr. Van der Stucken in Cincinnati or Mr. Herbert in Pittsburgh, the case would have been different. Both these gentlemen are composers, and occasionally extend an appreciative hand to young composers. So, also, if the piano recitals by such pianists as Mr. Sherwood and Mr. E. R. Kroeger had been included, the case would have been different; or even by Mr. MacDowell. And American singers occasionally learn an American song. David Bispham once told me that he considered Chadwick one of the greatest song-writers in the world, and Mr. Fink says the same pleasing thing about Mr. Edward MacDowell. Thus the prophet even in his own country draws occasionally a modicum of honor.

But to take up this question largely involves inquiring the relation of the American composer to the world of music and the world he lives in; and the relation of the American concert program to the world of music and the taste of American music-lovers. These are large questions, but they demand consideration.

As related to the great world of music, we might divide our American composers into three great classes: First in universality, the popular group, those who write in what may be called (without disrespect) an amateur way for amateurs. Here we have some very successful composers, at least two of whom produce music which is played with delight all over the world. John Philip Sousa, with his marches and things, and the late Ethelbert Nevin. Such music makes its own way. No doubt there are other good composers doing business along similar lines. And we have light opera by American composers, some of which, like DeKoven's "Robin Hood," rank among the colossal successes of the stage. At least fifty light operas by American composers have made distinct successes.

In the next category come the composers who write for a class of amateurs rather above those for whom Nevin wrote. Those who produce nice effective songs and piano pieces of the grade suitable for the drawing room; nice pieces to hear after dinner, while a part of the audience is talking. (It's a vile habit, this of talking while music is going on; the next world has punishments reserved for it.) Now of salon music we have produced not a little, and much of it has acquired currency in Europe. Louis Moreau Gottschalk, our still living master, Dr. William Mason, Wollenhaupt, and many others have written music which is not too good to play. With regard to our still active composers, such as Wilson G. Smith, E. R. Kroeger, H. N. Bartlett, Bruno Oscar Klein, the Hungarian who lived some time in New York; Mr. Vogrich, etc. All these have written voluminously, and I imagine that some of their works are played quite a good deal in amateur circles. So, also, some of the compositions of Mr. MacDowell. His clever "Witches Dance" is a splendid finger piece, and is played all about. His little sketches of the Woodland, the Sea, etc., are also popular with a class of amateurs. They have a great deal of French cleverness. They generally follow the two great rules of French musical composition. These two rules are:

1. Always harmonize a melody tone by a chord to which it does not belong. It is commonplace to harmonize by a chord which the melody belongs.

2. When in doubt play fifths. (Especially in the bass.)

Thus we come to the third class of American composers, those who are, as the late W. S. Gilbert expressed it, addicted to "ops," writers of symphonies, quartets, groups of art-songs, operas, oratorios. Here we find such writers as Chadwick, Paine, Foote, Mrs. Beach, Klein, MacDowell, the German Kaum (of Milwaukee), Blumenschein, Van der Stucken, Herbert, and so on. What is the reason that the well-printed compositions of these gentlemen do not figure more upon American programs? Reasons several.

Note first that the composers who have succeeded have worked in forms where it was possible to acquire experience by hearing, and by trying over and fitting again. The piano composers do this at home; the song composer tries it on his friends, and the light opera fellow sits up nights between performances, taking out a gore here, a seam there, and putting in a bias, and the like—trying to get it to sound well and please. When this fails, the funny man has to save it; it walks into success upon the funny man's legs.

With the American symphony composer it is different. A symphony, as Theodore Thomas well says, demands the noblest and purest ideas in music. It also takes a very fine technique, which can only come by enormous practice. But most of all it needs temperament, and this requires about ten generations of discreetly chosen ancestors to supply. It was by this road that Beethoven and Bach came; and Brahms would have done better if the ancestral road before him had been longer by at least three generations. Thus when we inquire whether we have among our composers any one person of poetic genius and world-moving rank of imagination, I have to confess that I have not heard of him. It is doubtful whether we have as yet any one man of actual first place in the second rank; maybe hardly in the third. Our younger men give great promise. They began their technique younger and they have serious aims. But intentions are not genius.

Now, take the other side of the question: What is the relation of our concert programs to the taste of American lovers of music? First of all, we have a sort of union label in this country, which amounts to a trust; it is "Made in Germany." We are drinking our musical tea out of Dresden cups and saucers, and our officers of the day are Prussians and Austrians. The best of these men, Theodore Thomas, say, recognize that eventually Americans will insist upon having American works played. Others, like Gerike and Paur, hold fast to the German maxim which declares that "the American is not musical." Their mission in the world is to educate him. Hence, these tears.

Moreover, the symphony conductor has also his own troubles. The modern repertory includes probably five hundred excellent orchestral compositions, together with twice as many of questionable interest. In a season he has room for only a little more than a hundred works. In twenty-two concerts he has room for about twenty symphonies. Say Beethoven 3, Schubert 1, Haydn 1 (act of piety), Mozart 2, Schumann 2, Brahms 2, Tchaikovsky 2, Richard Strauss 2 or 3. And the whole world crowding for the remaining three places. It is a difficult position; doubly so when his honest opinion is that not one of the American works offered appeals to him as more than "very good, considering."

We are just a little bit too "gilt-edged" in America when it comes to symphony. Here the best of our conductors are under pressure to keep the programs up to the highest of high art notches. The conductors recognize themselves as trustees of beauty. They travel on the great American principle, "Get the best." Consequently, they push high art demands so high that they almost lose their own standing, like children helped too much by the hands. Here is Theodore Thomas, whose orchestral concerts in Chicago in summers for ten years paid out handsomely, with two symphony concerts a week and five popular

They did not dare to do it lest the symphony programs should be deserted.

Our excellent women and preachers have done all they could to bar out the lighter orchestras, such as give concerts in beer gardens in Germany. We have such concerts here now and then, but our women are so insistent upon convention that they do not care to attend except in handsome gowns. If we had in all the large cities a half dozen of popular orchestras, with serious moments, then our young composers could hear their music played, when they had a possible movement, and could hear an orchestra often enough to do them some good. Thomas rose out of beer garden work; he made his reputation in a beer garden; and in a beer garden his name began to acquire value as trade mark. I think Thomas sometimes forgets this.

I have neglected the singers. A singer is a curious bird, more difficult to predict than the verdict of a petit jury. The singer selects songs because they have good stress notes where they suit the individual voice. Language is no consideration; our singers sing equally well in all languages. None of them is well done. Worst of all, their native language, the English. This is because they generally have not very good methods, and generally have studied with foreign teachers. They spend several years in tone-work to place the voice, when they really do place it. Then they have to begin to learn to sing with intelligence. The consequence is they enter upon public work not well prepared. Whenever a clever American composer dedicates a song with the required notes well placed, to some American singer, that song is likely to appear upon concert programs. So also with pianists; see programs by Clarence Eddy, Mr. Sherwood, etc., "Dedicated to" all along.

I imagine that the middle class of teachers are using a good deal of American music in their teaching. The older teachers use less. But a thing of this kind is bound to grow. As for pianists playing them—this will happen when the compositions become more serious and more able and convincing at the same time.

My advice to the young composer, therefore, is to write things which interest him, and in forms that he understands. Write for his own instrument; if for others, be sure to fully master them. Avoid symphonies and string quartets (publicly) until one has acquired an audience. Work up technique and musical experience to any possible extent; but do not expect to make a hit with works in the larger and higher forms of music until after a lot of success in lower planes—serious, but less pretentious. All who play intend to play things which interest them. While the name of a composer is interesting in itself, it is *surer* to have interesting qualities in the music also; so many of them that the music will go after the title page is torn off.

PRESS

From

PHILA., PA.

## AMERICAN AIRS CAPTURE EUROPE

14 1903

Sousa Discourses Wisely on Music Lovers the World Over and Gives a Word to Short Hair and Long.

1884.

Paris, June 12.—John Philip Sousa, whose popularity here as a bandmaster convinced Parisians that America must indeed be a great country, made some remarks before he left for Russia which will well bear printing. He says:—  
"The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heavier, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs."

"The American who is not an out-and-out, that is to say, who becomes half English, is despised by the English themselves. Nevertheless, the American who sees no good in other countries is usually a failure at home."  
"France, for instance, leads in automobilism, in aerial navigation, in submarine navigation, in art if not in literature. We can afford to acknowledge this for we lead in many things ourselves."  
"The people who frequent my concerts are the strong and healthy. I mean the healthy both of mind and body. These people like virtue music. Long-haired men and short-haired women you never see in my audience. And I don't want them."

"If I were giving advice to young Americans whose callings keep them in Europe I should say be American and make no compromise."

TIMES

Address

SEATTLE, WASH.

Date

-7 1903

### Sousa in St. Petersburg.

By Publishers' Press.

ST. PETERSBURG, Saturday, June 6. —All the Americans here welcomed Mr. Sousa and his band at their first performance in St. Petersburg. Though the gathering was not large there was great enthusiasm and much applause. Mrs. McCormick had the Princess Beloselsky-Belozersky in her box. Others present were J. W. Riddle, W. E. Smith and Mrs. B. M. Smith, Mr. and Mrs. Thomas W. Cridler, Dr. Rollaston and Mr. and Mrs. Gougar. The latter is writing a series of letters upon her travels in Japan. Dr. Cridler, accompanied by his wife, is leaving for Vienna on St. Louis exposition business.

1884.