

Sonsa Band
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is from the *St. James's*
of Publication
dated 28 - 2

SOUSA'S BAND AT HULL.

The assembly of such an audience on a Saturday night as that which filled the Assembly Rooms to overflowing on the occasion of the visit of John Philip Sousa and his band is something unique. Everybody who was anybody was there, and the "March King" could not be otherwise than delighted with the very cordial reception given him. But, then, Sousa is neither unknown nor unfamiliar, for have we not had reason to remember him by the inspiring marches which, in quick succession, have seized the nation and "haunted" us as no other marches have done. "The Washington Post," "El Capitan," "The Manhattan March," and others have set our heads and feet going many a time. Then, have we not also heard of the renown of his band, which started its triumphant career at the Chicago Exposition? On Saturday night we had, however, the opportunity, through Messrs. Holder Brothers' enterprise, of seeing the composer and his band in person, and of hearing our favourite marches played by the organisation that launched them into the world. But the programme was by no means all Sousa. Modestly enough, his name appeared only once in each half, but whatever the selection an encore followed, and more often than not it was a Sousa march that formed the reply. So ere the evening was spent we had heard every one of the favourites done as their composer intended them to be done.

Sousa Band
at
Hull
Voluntary

Sheffield Independent
Jan 31 - 03

Journal

ODDS AND ENDS.

(BY OUR OWN CYNIC.)

There are plenty of men nowadays who are not afraid to be ahead of the times. Some of them are valuable men, and some are not; I do not intend for the present to say any more about them. What I do intend to say something about is the need for not fearing to be behind the times. In all ages novelty has been apt to upset people's judgment. It is perhaps phenomenally apt to do so at the present age—especially in literary and artistic matters. Men whose opinions on the elder writers, or painters, or musicians are perfectly sound are apt to flounder helplessly when they encounter the works of the newer men. The reason is in some cases lack of tradition; they are compelled to form views of their own without the assistance of the views of previous generations. But a really good judge ought not to go wrong simply because he has not tradition to help him. Yet really good judges do go wrong; and the reason in their case is, I am afraid, hypocrisy. They do not dare to follow the leadership of their own judgment. Say that a new and violently original poet makes his appearance. Certain critics, probably with log-rolling intentions, proclaim him as the coming genius. He is widely read; articles upon him appear in the reviews, the "Book-man" reproduces a picture of his grandfather, and the "Sketch" photographs him at breakfast. All this tempts the ordinary reader to profess to think that which he does not think. He may see nothing whatever in the new poet; he may find him tame, or obscure, or offensive. But he is haunted by the fear that this may after all be a great poet, although he cannot for himself see how. He does not want to be left behind; he is anxious not to run the risk of being called a Philistine. Hence he unwillingly and falsely enlists himself among the admirers of the new poet. This is a more subtle kind of hypocrisy, and in a sense more excusable, than the hypocrisy of worshipping a writer simply because he happens to be in vogue. But if intelligent readers said what their own judgment dictated to them, and were not afraid to be Philistines, they would aid substantially in the wholesome task of putting a check on the output of imitation geniuses.

The most conspicuous modern instance of the contention in the above paragraph is to be found, not in literature, but in music. If you read much about music, you will know something of Richard Strauss. Now Richard Strauss may for all I know be a heaven-sent musical genius; I cannot tell, for I am not a musical expert, and do not believe myself competent to judge on the matter. I have only heard a little of Richard Strauss's music, and what I have heard I have disliked exceedingly. As a composer I much prefer Sousa. But my opinion on the point is of no earthly importance. What I wish to point out is that numbers of people, who know a good deal about music, and who like Richard Strauss's music no better than I do, are praising him to the skies. I have read various criticisms of his pieces with a certain sober amusement. The critics have said that this is the latest, most elaborate, and most wonderful phase of musical development; that such superb orchestration was never revealed before; that although there is no pleasure in listening to Strauss's music, and although it is quite impossible without explanation to find any meaning in it—and not at all easy with explanation—yet it is not to be denied that Strauss is a musical force of the first order, and that his achievements mark a great advance in art. Now the critics, or most of them, do not honestly think anything of the kind; they only pretend to. They don't like Richard Strauss's music—one can gather that from their plaintive asides about the difficulty of understanding it, about the absence of melody from it, and so forth—and they are not candid enough to say that they don't like it. One reason why they dare not speak out is because Richard Strauss is a German, and greatly admired in his own country; and in music, as in politics, we are expected to obey German orders with all possible humility. Some months ago, when the Germans deigned to express themselves pleased with a work of Dr. Elgar's, we were as proud of it as a corporal would be who was complimented on his work by the Commander-in-Chief. Let us respect German musical ability by all means; but we go further—we toady to it.

Strauss's nationality, then, has something to do with the hypocrisy of musical people regarding him. But their main object in giving praise where they cannot see that it is due is to avoid being caught napping this time.

Some thirty years ago there was another Richard—one Richard Wagner—who tried to persuade the world to listen to his music. He was not appreciated; the critics mocked at him. But as time went on men became aware that Richard Wagner was a real genius, and the composer who was once a ridiculed outcast became before his death, and is now, a musical power of stupendous influence. The critics of the present day remember all about Wagner's career, and it occurs to them that Strauss may be a second Wagner—that posterity may place him on a pinnacle as high as that occupied by the prophet of Bayreuth. They are not going to have it said hereafter that they failed to perceive the genius of the mighty Strauss. Hence they fall down and worship him, and strive to justify the faith that is not in them by indulging in rhapsodies about his orchestration. It does not seem to occur to them that Strauss may not be such a marvel after all, and that posterity, instead of applauding them for their ready perspicuity, will smile at their rash idolatry of one who was not deserving of their devotion. I notice that certain level-headed critics, in the "Spectator" and elsewhere, are trying to cool the fervour of the Strauss-worshippers, and suggesting that Strauss has after all very definite and serious limitations. I hope their protests will be successful; for otherwise the fashionable hypocrites will follow in the wake of the musical hypocrites. Then Strauss will become the rage, and the concert-halls will be filled with unmelodious brayings that nobody will really enjoy, and that will drive honest musical Philistines and semi-Philistines away from concerts altogether. Doubtless Strauss has some genuine admirers. They are welcome to him, and may assuredly keep him all to themselves.

I pass, by an easy and natural transition, from Strauss's music to cart-brakes. We are, it seems, to be spared in future from their soothing harmonies. The reform has come none too soon, and it arouses strange hopes in my bosom. It may be that ere the present generation are in their graves something will have been done to mitigate the appalling clamour of newsboys, which is just as trying to the nerves as the cart-brakes are. And when the authorities are roused into activity over the suppression of nuisances, it is even conceivable that they may make it hot for people who strew orange-peel about the pavement.

ting from *Nouveau Precursur*
5. 2. 03
hed at *Antwerp*

Le Roi
Samedi soir, l'orchestre de Sousa, — dont je me rappelle encore les formidables grondements à l'Alhambra, de Bruxelles, a donné un concert à la famille royale, toujours à Windsor.
Personne n'a pu me dire si ce concert avait eu des suites désastreuses pour les oreilles royales, les tympans des officiers de la Maison? J'imagine l'affirmative, car la performance avait lieu dans la salle dite de Waterloo dont le cube est certainement cinq fois plus petit que celui de l'Alhambra... et les oreilles m'en tintent encore.
Au programme musical il y avait un morceau de Sarasate, deux d'Arthur Pryor, un d'Orth, un d'Herbert, un de David et quatre de... Sousa. Connais-toi toi-même, dit le proverbe. L'excellent chef américain nous prouve qu'il sait s'apprécier.
Le Roi est venu dimanche à Londres, en automobile, qu'il conduisait lui-même. Il a à peine touché Buckingham Palace et est retourné à Windsor, en train royal.
La conséquence: le lendemain Edouard VII était sérieusement grippé et, sur l'avis des médecins, la visite au duc et à la duchesse de Devonshire, au château de Chatswood fut reculée d'un jour, puis on décida de momentanément l'abandonner, ce qui n'a pas pourtant empêché certains de nos confrères londonniens d'en publier les détails joliment circonstanciés.
Edouard VII fait une tournée chez les pairs, depuis son couronnement et la visite au château du Pic lui aurait permis d'admirer une des plus superbes collections de peintures qui soit au monde.
Reconstruit en 1553 par Sir William Cavendish, achevé par sa femme, "Bess of Hardwick", plus tard comtesse de Shrewsbury, le palais, vaste quadrilatère, domine la vallée du Derwent. Il renferme des tableaux du Titien, de Rubens, de Raphaël, de Claude Lorrain, de Salvator Rosa, de Teniers, de Murillo, de toute beauté et des sculptures superbes de Canova, Thorwaldsen, Chambrey, Wyatt.

from *Hull Daily News*
Dated *Feb 23* 1903

THE COMING OF SOUSA. BLARE OF TRUMPETS IN THE ASSEMBLY ROOMS. (A SKETCH.)

Sousa comes! The great audience, thrilled with expectation, watching eagerly, discerns his black head and black-bearded face, as they rise from the opening in the flooring of the platform. A great cry of uproarious welcome rings forth.

Sousa is here! Mark the blackness of his hair, save for that circular spot in the rear of his head. Mark the close-cropped beard, the eyeglasses, the white-gloved hands, the little white baton.

Sousa is here! He walks towards his desk, bowing to the audience as he walks. He beats One, two, three, four—and the band is off. One's first impression is the beautiful tone of the wood wind instruments, the superb quality of oboe and clarinet. True, it is an "arrangement" the band is playing, but one forgets that in the sweet sensuousness of the sound. I always start with a bias against "arrangements"; that comes of endeavouring to cultivate one's tastes according to the strict canons of the best art. After a few bars of Sousa's sensuousness, I felt my prejudices falling away; and as the incoming tide of sound flowed on, my castle of bias melted away as does the child's castle of sand before the encroaching sea. I put my principles on a shelf, and listened for the sake of listening. But it takes Sousa's band to bring me to that state. By the time fifty bars of the transcribed "Roman Carnival" Overture of Berlioz had been played I had taken Sousa to my heart and had reached the conclusion that after all there are some things that America sends us that are worth having. This band of Sousa's, at any rate, has not been overpraised. No one who has exalted the sureness and unanimity of its attack, the marvels of its crescendo playing, the beauty of its tone, its tenderness in soft passages and its splendour in loud, has overshoot the mark. Berlioz's overture satisfied me on that score. Who could longer have a vestige of prejudice against "arrangements" after hearing with what magnificence the gorgeous harmonies of the French master were hurled forth by Sousa's men? The deafening clap which ensued after the last bar was the audience thundering in applause.

"That's fetched 'em," I could see Sousa remarking to himself. "They want an encore."

There is no nonsense about Sousa. He recognises an encore at the first sound. Up goes his baton. The men are ready. In a moment the splendid rhythm of his own "El Capitan" march is pulling every one from their seats. I firmly believe that if the band had risen and marched out of the hall playing, they would have been followed by the entire audience marching after them, keeping time with their left foot first. A pretty Saturday night scene in Prospect-street it would have been—a thousand people in evening dress and many hundreds more in their ordinary attire, following Sousa as the rats followed the Pied Piper!

Sousa gave us many more marches after this. He proved himself to be a very generous King. The March King flung his pieces about as freely as the King in the fairy tale flings his pieces of money. He gave us a Suite, in three sections, called "Looking Upward"—a fine piece of music for a band constituted as this is, with plenty of work for the glockenspiel, and if I mistake not for the xylophone. Encored! Of course. Double-encored; treble-encored. The audience went wild with joy when the band struck up "The Coon Band Contest," and shouted hilariously as they recognised the opening passages of "The Washington Post."

Sousa presented quite a novelty in "arrangements" after this. He submitted an orchestrated version of Liszt's Second Hungarian Rhapsody for piano. Here was another musical "outrage" to be condoned. The correct thing, I know, would be to denounce Sousa as they denounced Tausig when he orchestrated Weber's "Invitation to the Waltz;" but, as I have said, my scruples had all been swept away—I might say blown away, to vary the idea. I went to denounce but remained to applaud. "Ha!" Sousa said to himself, "there's another encore. Let's give 'em 'The Rose, Shaw rock, and Thistle.'" Before the audience knew where they were the band had dashed into an old podrida of British and national airs, winding up with glorious blatancy in "Rule Britannia."

Four encores came in rapid succession after Mascagni's Dance Erotica. Encored, too, was

Sousa's "Imperial Edward" March. Towards the end of this march, as first played, after the theme of the English National Anthem has been sounded, all the cornets came to the front of the stage in line, and blazed away. Played a second time, the cornets were reinforced by the trombones, all blowing in unison. The blare was tremendous beyond the telling—and still the roof of the Assembly Rooms remained intact.

Through all his long programme Sousa comported himself with great calmness. Many people had, no doubt, expected to witness an exhibition of eccentricities such as the caricatures of the music-hall imitators have accustomed them to. They would be disappointed, for, though Sousa has mannerisms, he has no extravagances. With such a highly-trained body of men under him as he has there is not much need for "conducting" in the ordinary sense. All that is needed is a characteristic indication, a reminder, here and there; the details have all been mastered at rehearsal.

Opulent as was the programme from the point of view of the band, it was very markedly enriched by the introduction of certain individual contributions. Mr Arthur Pryor revealed himself as a man who has carried the art of playing the trombone to the point of virtuosity. His solo was a revelation of what the trombone can be in the hands of one who has investigated its mysteries and solved its difficulties. He played his own composition, "Love's Enchantment," with such tenderness that one began to suspect that the trombone has possibilities as a serenading instrument. His cadenza was remarkable for extraordinary agility.

For a violinist of Miss Maud Powell's class I have been looking out for a long time. She has power of a very rare order. This power comes not with striving, with the polishing of technique. It is the magnetic soul-influence which sets every note that comes from the strings a quiver with emotional fire. It is long since I drew more satisfaction from a violinist than I drew from Miss Powell's playing. Her technique is not to be disparaged by any means; indeed, both her hands are highly developed. Add her tone to her technique, and you have a perfect artist. I don't demand that anyone shall play with purer, sweeter, more soul-filled tone the stream of melody which makes the Andante movement of Mendelssohn's Violin Concerto than did Miss Maud Powell.

Sousa brought us a very capable and finished vocalist, too, in Miss Estelle Liebling, who sang the exacting "bird" song from Felicien David's opera, "La Perle du Bresil," with flute obligato, and to the accompaniment of the band. Miss Liebling's voice has an assertive nasal quality in certain middle-register notes, but it is of great upward range, and singularly flexible. Her delivery of the song, rich in ornamentation as it is, was a fine display of skill. The cadenza in dust with the flute (it may be remembered that when Mr Manners produced "Martha" in Hull two years ago, Madame Sapio introduced it into the opera) was a delightful experience.

The concert opened with Berlioz. The close would have charmed that ingenious and resourceful composer. The end came with Kolling's Grand Concert Galop, "Chase of the Lion." This is decidedly a piece of "programme" music. The chase is carried on with dash and rush, and intensity of excitement. It ends with a tremendous swirl and the bang of a pistol. So magnificently was the climax managed under Sousa that it seemed as though with the death of the lion all the brass instruments in the band had burst!

Cutting from the

Dated February

1903

Address of Journal

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THE STRAND MAGAZINE

honours too numerous to mention. Again it is Robert who comes in for the chief share of his admiration. "The London policeman is a marvel, compared with his comrades in France, Germany, Italy, or Russia. He is everybody's friend, he never loses his head or temper, he challenges admiration as a skilful tactician, as, without noise or fuss or parade, he bravely wins bloodless victories."

Other nice things Mr. Depew has to say of us. One specially graceful compliment concerns our hospitality: "The attraction of London to the annual visitor is its cordial and charming hospitality. It is at the dinner-table and in the drawing-room that London becomes the capital of the Old World." This from the representative of a nation so renownedly hospitable as is America.

Professor Barnard, the eminent Transatlantic astronomer, discoverer of Jupiter's fifth satellite, and shining light of the Yerkes Observatory—the greatest observatory in the world—discussed his opinions of London freely with the writer.

"I admire your city," he said, "but I cannot stand your antiquated open fireplaces. I was in London in winter-time last, and I never was warm once. The only place where I might have been warm, it seemed to me, was sitting astride of the chimney-pots, up which you allow all the warmth of your fires to escape." Asked what pleased him most, the Professor at once replied: "Oh, the British bobby and the way he regulates the traffic. He is a model for all nations, and especially for our New York policemen, who appear fit for no other function in life but to expectorate."

And Sousa—presiding genius of brass bands, popular hero, the delight of nations—was he serious when he stated that the object in all London—nay, in all England—which

most impressed him was the railway foot-warmer? Alas! with blushes may we own that this interesting relic of antiquity, much as we treasure it for its historic value and old associations, may, perchance, savour to the go-ahead Yankee of a spirit of trustful conservatism carried, possibly, a thought too far!

One opinion on London obtained by the writer has a certain melancholy interest of its own which enhances its value. First of the Boer generals to put our friendship to the test and come to England after the conclu-

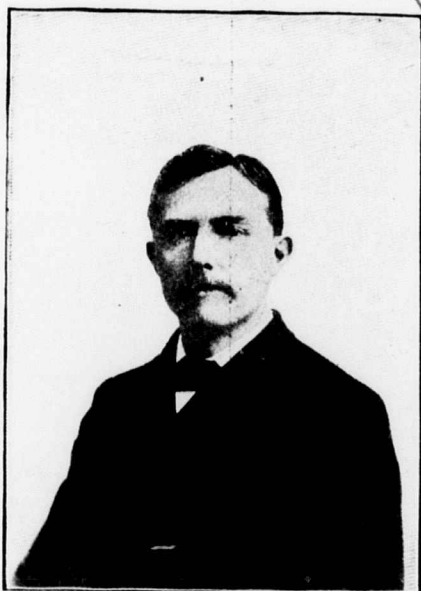
sion of the Peace was the late Lucas Meyer. He paid a fleeting visit to our capital and then crossed to the Continent, where, only a few days later, he suddenly breathed his last.

When asked, during his brief sojourn in London, his opinion of that city, he replied that his time had been so short and taken up with visitors that he had seen none of the "sights" of London. He had, however, been "very favourably impressed," and his only stricture was that so much that was fine was allowed to be spoilt by soot and grime—factors unknown in the clear air of the veldt.

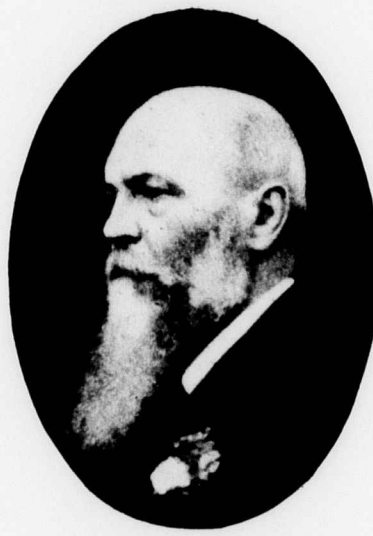
One other of the Boer generals has furnished us—most courteously—with his opinions of our capital, and in so doing has placed yet another laurel on the

now almost overweighed brows of Robert the Reverend. General Ben. Viljoen's answer is here given in full:—

"MADAM,—In reply to your query I may



PROFESSOR BARNARD, OF YERKES OBSERVATORY.
From a Photo.



THE LATE GENERAL LUCAS MEYER.
From a Photo.

cutting from the *Southport Guardian*

Dated March 11 1903

Address of Journal

Opinions as to the musical merit of Sousa's band—which gave two concerts at the Cambridge Hall on Saturday—differ very considerably. There are Sousa-ites and Anti-Sousaites, and one of the latter, in an article published in the current issue of the "Musician's Journal," puts the case picturesquely—from his point of view. The article is headed "Sousa's Orchestration," and contains the following passages:—

"Sir," said Dr. Johnson, "I consider that music is the least bearable of noises." I have hitherto disliked the good doctor for making this remark; but on coming out of a Sousa Concert last week I realised the force of the words. I went to hear the famous band with an open mind, prepared to be interested, possibly amused. I was determined not to be misled by the enthusiasm of the Sousa cult, the noisy American clique in the gallery, or the encores repeated ad nauseam, assigns that the music was inspiring, and that its interpretation was unique.

"I came away with a headache, cursing the day when brass instruments were invented and 'rag time' melodies composed. Perhaps I was unfortunate, for the programme of the concert I heard was entirely made up of Sousa's own compositions, with the exception of a violin solo by Reis that was well played by Miss Maud Powell. When I opened the programme I was arrested by the name of the first item, 'The Charlatan.' This struck me as ominous, but afterwards the title seemed a fitting commencement for such a concert.

"As the music proceeded I was conscious of having heard this kind of thing before. Where, I know not, as I had not previously heard Sousa's band. There was the peculiar jumble of noises which were familiar, yet something was wanting. There was the huge orchestration grinding out its brazen tunes; there was the jingle of the bells; there was the blare of the trumpet, and squeak of the fife; but where was the clown and the fat woman? Why, of course, how stupid of me! I was back along the years at the fair at Rouen, watching the old familiar scene between all the roar of the orchestra.

"The vision passed; and I realised that I was at the Queen's Hall listening to an orchestra conducted by a wonderful little man, whose methods, like the Heathen Chinee, were peculiar, for sometimes he assumed the attitude of a lobb-owler; at others that of a bather about to dive. He coquetted with his men—now coaxing them with smiling gesture, now impressing them with mimetic action. He evidently obtained the effect that he wished. But one effect he did not get—that due proportion of harmonious sound, that delicate effect of light and shade, which alone produces artistic playing.

"The orchestra was simply a living, breathing orchestration; the music a jingle of music-hall melody. In short, Sousaism is a decadent art—if art it is at all. Music is an art medium for the expression of the beautiful, but when this is interpreted by sounding brass and tinkling cymbal, by blare of trumpet and beat of drum, not in harmonious proportion, but accentuated beyond measure, then it becomes like the voices of the damned crying aloud in their torment. Some there be, no doubt, who find such melodies as the 'Caterpillar and the Rose,' 'Washington Post,' and 'Bundle of Mischief' entrancing. There is no accounting for taste.

"Sousa also is in the seats of the mighty, for he, too, attempts programme music. One piece of his is a 'suite' called 'Three Quotations,' illustrating the words (a) 'The King of France went up the hill, with twenty thousand men, etc.;" (b) 'And I, too, was born in Arcadia;" (c) 'The Nigger in a wood pile.' Think of it! these are themes for a musician. Wonderful little man to have thought of them! Wonderful orchestration to interpret them! The other item was the march 'Imperial Edward'—What a name!—dedicated, by special permission, to our King. I listened for a tune, but found none; it was simply noise et prateretia nihil. Then, to my amazement, in the middle of the din, there arose from the orchestra four trombonists, who blared forth the theme of the National Anthem. I could only exclaim, with Dominic Samson, 'Prodegeous!' but I could stand no more, so I fled in a dazed condition out into the night, to find relief in the roar of the London streets, and in the soothing voices of the newsboys crying the evening papers."

Sousa has also been paying another visit to Liverpool. He lunched for the first time with the Lord Mayor at the Town Hall. Not for the first time, by a long way, Sousa was interviewed. His seems to be a very hard worked band—they gave 54 concerts in January, and 47 last month, playing twice a day; still the performers seem to like it, for the majority of them have been years with Sousa. The conductor gave away one secret of his band's success—namely, that each man is made to feel he is the most important member of it. "I try to make every single player (said Sousa) of the half hundred think I believe that he and I do the whole thing. That is the way to keep them together."

Eastern Morning News,

21, Whitefriargate, Kingston-on-Hull.

(Published by William Saunders Hunt.)

from issue dated *Feb 21* 1903

AN EXCEPTIONAL CONCERT.

Even the great Sousa must have been pleased with the marvellously enthusiastic reception the Hull public gave him on Saturday night. Not an empty seat was to be seen in the Assembly Rooms, and of this vast audience the great majority was masculine, applauding with such truly masculine vigour that every item received two encores, one alone drawing no less than five encore pieces from the accommodating conductor. The heat was intense, which is only to be expected when hundreds of people are packed like herrings in a barrel, and the smoke that came in during the interval did not add to the pleasantness of the atmosphere. As for the people themselves, the most delightful uncertainty prevailed as to the concert attire one should adopt at such a concert. Four-fifths of those in the five-shilling seats came in morning dress. Medicine hats were at a discount, causing a vast amount of discomfort and annoyance.

SOUSA AND HIS FAMOUS BAND IN HULL.

The assembly of such an audience on a Saturday night as that which filled the Assembly Rooms to overflowing on the occasion of the visit of John Philip Sousa and his band is something unique. Everybody who was anybody was there, and the "March King" could not be otherwise than delighted with the very cordial reception given him. But, then, Sousa is neither unknown nor unfamiliar, for have we not had reason to remember him by the inspiring marches which, in quick succession, have seized the nation and "haunted" us as no other marches have done. "The Washington Post," "The Captain," "The Manhattan March," and others have set our heads and feet going many a time. Then, have we not also heard of the renown of his band, which started its triumphant career at the Chicago Exposition? On Saturday night we had, however, the opportunity, though Messrs Holder Brothers' enterprise, of seeing the composer and his band in person, and of hearing our favourite marches played by the organisation that launched them into the world. But the programme was by no means all Sousa. Modestly enough, his name appeared only once in each half, but whatever the selection an encore followed, and more often than not it was a Sousa march that formed the reply. So ere the evening was spent we had heard everyone of the favourites done as their composer intended them to be done.

As a well-balanced and effective organisation, Sousa's band can have very few equals. In it the concert military band has reached a very high pitch of perfection. The wonderful and almost electrical effects brought out now and again revealed the master hand of one with more than ordinary genius for discovering the possibilities of his orchestra. They came as very pleasant surprises, and gave point and piquancy to the other excellent work. One could believe that equally with the superb trombone player, the drummer was an artist, and Mr Arthur Pryor's trombone solo was indeed a brilliant achievement—every note as perfect as if the trombone had been played, and so round and mellow that one hardly recognised the instrument. But one had to hear the drums played as they were to realise what they are capable of. The wonderful degrees of light and shade were beautifully illustrated throughout the entire performance.

The principal items of the band were Berlioz's "Carnaval Romane," Liszt's "Second Rhapsody," Massenet's "Dance Exotique," and of course Sousa's own "Imperial Edward" march, dedicated to His Majesty. The Liszt's Rhapsody, though excellently played, seemed somewhat disappointing at times. The "Imperial Edward" march, however, made a most favourable impression, and was deservedly redemanded. The capacity of the band for quieter as well as the brilliant effects was seen in the delightful accompaniment of Miss Estelle Liebking's song, "Then brilliant bird," which, with the flute obbligato, composed a peculiar charm over the audience, who insisted on an encore. This was also marked in accompaniment to the andante and allegro vivace from Mendelssohn's violin concerto which Miss Maud Powell gave very pleasingly as a violin solo, and also gained an encore.

from the *North Star*

Dated February 21 1903

Address of Journal

Darlington

SOUSA ON TEEB-SIDE.

THE MIDDLEBROUGH AND DARLINGTON CONCERTS.

The Middlebrough Theatre was packed almost to suffocation yesterday afternoon, when John Philip Sousa and his famous band paid a return visit to the town. Not only was the audience a big one, but it was an enthusiastic one, and that thorough enjoyment was derived from the programme submitted is fully proved by the fact that the nine items in the programme were the cause of ten requests for encores. Half-a-dozen items were arranged for the band—Berlioz's "Carnaval Romane," Sousa's "Looking Upward," Liszt's "Second Rhapsody," Massenet's "Dance Exotique," Neco's "Country Dance," Sousa's "Imperial Edward" March, and Koling's "Chase of the Lion." Each one was played with the brilliance and dash which form the distinguishing characteristics of the Sousa Band, though in Neco's daintily charming dance, grace and vigour of execution were for once set aside, to enable the performers to give that lightness of treatment essential to success. Liszt's Rhapsody, though brilliantly handled, considering the fact that the band is composed of wind instruments only, was, perhaps, the one disappointing feature, the absence of the sweet-toned strings being unpleasantly noticeable at times. The "Imperial Edward" March gained the triumph for its composer which he so richly deserves, and the repetition of the March was thoroughly welcome. The encore numbers were "Stars and Stripes for Ever," "Coon Band Contest," "Washington Post," (greeted with a perfect storm of applause), "The Rose, Shamrock, and Thistle" (a fantasia on military airs, which brought down the house), "Bundle of Mischief," "El Capitan," and "The Broken Melody," which was greeted most warmly as soon as the first few notes were played. Sitting in the circle box was M. Van Biene, and it must have been a source of gratification to Mr Sousa to notice the pleasant smile and warm applause which marked the appreciation of an excellent performance of the melody by the actor who has made it world-famous. The trio of soloists acquitted themselves with every credit and great success. Mr Arthur Pryor's playing of his own solo composition, "Love's Enchantment," on the trombone led to an encore—"In the Deep Cellar," affording another success. Miss Estelle Liebking's singing of David's "Then brilliant bird" took the audience by storm, as also did her singing of "Maid of the Meadow" as an encore. Miss Maud Powell gained a striking success with her violin. The andante and allegro vivace movements from Mendelssohn's Concerto have not received better treatment than they did yesterday afternoon, and a thoroughly delighted audience demanded an encore, to which Miss Powell responded with "Nymphs and Satyrs." From beginning to end the concert was a most brilliant and triumphant success.

The band visited Darlington in the evening, and gave an excellent concert at the Assembly Hall, Northgate. There was a crowded attendance, every available space being occupied. A large number of people were present from the surrounding districts, including Bishop Auckland. At the close, Sousa expressed himself as having been delighted with the acoustic properties of the hall and its cheerful appearance. The audience were especially pleased with the performance on the violin by Miss Maud Powell.

the legend of the golden fruit of the Hesperides, of the apple of discord; towards briefly the world-wide tale of man's fall through woman. Believers or unbelievers of this creed or that, cultured uncultured alike, we never seem to trouble our heads about it. We seek no explanation even out of curiosity. We are more interested in the traces of the Solar myth than we are about the traces of this other world truth—or world lie. Yet it affects, or should affect, the very foundations of our position. It brings before us a question which must be answered before we can even formulate a policy. Is this verdict of the world against us true or untrue? That the verdict is against us who can doubt? Literature, custom, religion, folklore, each and all have their fling at us; and so often that it is mere waste of time to record instances. Most of us can recollect scores of these from "a woman, a dog, and a walnut tree, the more you whack 'em the better they be" to the Cornish fisherman's dictum that "Women be like pilchards; when u'ms bad, u'ms bad and when u'ms good u'm is but middlin'".

And the tone is ever the same, as a rule one of tender contempt. Goethe, it is true, in the assertion that "Woman is mistress of the art of completely embittering the life of the person on whom she depends" touches the deeper blame of Tertullian's famous objugation. "Woman! thou art the gate of hell". But as a rule it is a shrug of the shoulders, a "Cherchez la femme", while the last joke of a twentieth-century comic paper against a mother-in-law, a jealous wife, or an over-ardent old maid, is simply an echo of a jest that is as old as time.

It may be urged that, since woman is apt to be a trifle—say, unreasonable—isolated axioms born perhaps of a passing irritation of the writer should not be given undue weight. It is the spirit of literature, the underlying connexion of the many which is the true estimate. I fear this does not mend matters. The many read the comic papers and grin over them! And as for the spirit of literature? Well let us take down the Globe edition, say of Shakespeare. His women are said on all sides to be his masterpieces: they are received with acclaim as true and fair presentments by women themselves, and with justice. Broadly speaking, however, he has but three types: the loving, the jesting, and the fighting women, but all three are represented in the first few plays, to which we can turn. Miranda; her character summed up in the impulsive reply "I have no ambition to see a goodlier man". Julia with her absorbing question "Which of them is worthiest love?" follows suit. Silvia changing the type with her warning "Have done! Have done gentlemen, here comes my father". Then the Merry Wives! Even sweet Ann Page of whom it is asked "Whom means she to deceive? father or mother?" The comprehensive, complacent reply "Both" seeming to arouse no surprise.

Finally Isabella, of the fighting heroic type in a way, but still molluscous at bottom, in her pleading for Angelo on the ground that—

"His act did not o'ertake his bad intent
And must be buried but as an attempt
That perished by the way".

Now there is nothing to be said against these women taken as they come in the book. They are very charming, very feminine, but their charm lies, first in loving, second in jesting, third in being something that women ordinarily are not. Personally I find in Shakespeare, as in almost every author I know, that note which the gentle Amiel sounds when he says "Women are the delight and the terror of men".

And this last brings me to a quotation from Frazer's "Golden Bough" which will show that in custom and folklore, as in literature, the verdict is against us. "It would be easy to prove" he writes "by a long array of facts that the relation of man to woman is associated in the primitive mind with supernatural dangers, but the exact nature of these is still obscure. Perhaps Time will disclose this central mystery of life".

Religion therefore alone remains for proof in the adverse verdict, and, without touching on the dogma

of any creed in discussion or doubt, it is surely quite plain that something is held to be still wrong with womankind. Even in the Christian Church the Council of Mâcon met in the sixth century to decide if women really had souls, Mahomet makes them depend more or less on a man's coat-tails, Confucius on well! another sort of tail! and the great Hindu lawgiver Manu is not much more complimentary.

Yet our attitude to all this is one of negligent indifference. A vast number of Englishwomen for instance if you allude to the loss of Paradise are quite ready to be just slightly remorseful over the idea of Eve's apple, but are quite as ready to smile indulgently over the half-contemptuous tenderness which conceals the bitterness of man's resentment. Others again, quite apart from the dogma founded on that loss, dismiss the idea that there can be anything inherently wrong in themselves or their attitude in regard to their world. There is no tenderness in the contempt with which they account for the adverse verdict by saying it was made by man. Unfortunately this formula is not so satisfactory an explanation in regard to man, as "made in Germany" is to manufactures. The raw material out of which the latter are made is tangible; but out of what did man make his verdict? Did he evolve it out of his inner consciousness? Even that is unsatisfactory. His inner consciousness must have been conscious of something. Say it was only physical weakness on our part—still there it is. Say it is physical, moral or mental degeneration caused by centuries of slavery; still there it is, the degeneracy must have been acquired. Why?

I find it, personally, rather an interesting question, while the following up of the faint clues which seem to lead us back to the discovery of what Eve's apple really was, and why the eating of it brought a necessary curse on the world—since to imagine a curse which did not follow as a necessary corollary of the crime is to imagine infinite wisdom unwise—is more than interesting, it is enthralling. And the clues are or seem to be many. They are to be found on the right hand and the left, even in the golden apple of discord, and the Orb of State with its winged cross which the King and Queen held not long ago as the sign of regenerating power. Perhaps, therefore, as Frazer says "Time will disclose this central mystery of life". If so, the time will come also when we women have the chance promised us of righting the wrong. For that it is already righted cannot be. If it were, the wrong would have ceased and it has not.

Anyhow does it not seem a trifle cowardly to sit and wait? Ought not we women to pluck time by the forelock and see if we cannot make him antedate his confidence? Is it not imperative that we should cease to set aside what is said to be our responsibility; that we should find the wrong in ourselves—if wrong exists and so, by remedy, lay the ghost of a past crime, or else prove it—man's adverse verdict—to be a nothing but a turnip-head bogey of his malicious fashioning with the will-o'-the-wisp light of superstition behind it. It must be one or the other, so much is certain.

F. A. STEEL.

SOUSA AND CELEBRATED COVENT GARDEN.

IN the words of the song, who is Sousa, what is he, that all the agents commend him? He is the conductor of what is called a military band, he comes from America, for which great country—so I learnt from a press paragraph lately—he has written a national anthem or march; and he has been, and may be now, playing in London. I attended one of his concerts recently and am now slowly recovering. Not that his band is at all a bad one. On the contrary, it seemed to me quite as good as those that play, by order of the London County Council, in public parks. Let me hasten to add, in fairness to Sousa's band as well as the others, that it would take something more awe-inspiring than the order of any county council to drive me nearer to those bands than I have hitherto been. No musician can object to a band playing if he is not forced to listen to it; and for my part

Especially at the commencement of the policies, insurance protection was provided for an amount greatly in excess of the premiums paid. Had death occurred during the first year £23 would have been paid to the office, and £1,000 would have been paid by the office: and not until after many years would the total premiums paid, accumulated at a high rate of interest, have amounted to the sum assured. This insurance protection obviously costs insurance companies a considerable amount, and its value can be definitely ascertained on any basis we choose to adopt. Assuming mortality to occur according to the Healthy Males Table, and the office to be earning 3½ per cent, then the

I see no reason why the County Council, which would not give a penny towards a municipal opera, should not spend thousands of pounds on brass bands for the mob. I hope they are more tolerable when one stands near than is Sousa's in Queen's Hall. A more monstrous notion I cannot imagine than this of putting a collection of strong-lung players, each armed with his wooden or brass instrument, in an enclosed space, and letting them go, like a hundred bulls, at some delicate piece of music originally scored for the ordinary orchestra. Why, the Sousa band actually had the audacity to accompany a song, and though it was only one by Mascagni, who never was, is not, and never will be a composer, the result was none the less disastrous. Sousa is not, properly speaking, a conductor. In this song the band, so far as I could observe, did not look at him; he seemed to follow it rather than make it follow him; and the unfortunate singer was left to do what she could in a piece where whatever effect can be made at all can only be made by the freest style of dramatic singing. At a Sousa concert, I am given to understand, the great things are the Sousa marches. We were certainly given plenty of them. After a piece by some lesser man, Sousa would lightly descend from his platform, and as lightly skip up, and the band would uproariously break out with the "Washington Post"; and this done with, the gymnastics would be repeated, and we would hear some other thing of which I do not know the name. It appears to me that encores must be easily earned in Mr. Sousa's country. In this retrograde one of ours the audience is invariably given an opportunity of proving that it really wants to hear something a second time. But so astonishingly nimble is Mr. Sousa that he jumped down and up again before anyone could clap twice. If an English conductor, or even an English bandmaster, did anything of the sort he would promptly be called a humbug, a charlatan. But I suppose customs differ, and I must add that if we must needs have encores the English custom seems to me the better one. And though Sousa may scorn us as a people who don't come from Chicago and have not been fed on the sacred gospel of "hustle", it may be useful to him to know that our custom is our custom, and that by not doing in England as England does, in the one matter I am discussing, he lays himself open to misconstruction. Press notices telling how Mr. Sousa was enthusiastically encored are worse than worthless to those of us who observed that Mr. Sousa, from our point of view, never allowed time for an encore to be demanded. As for the marches, I have heard them in music-halls, pantomimes, cafés and on street organs, but until last week I had no notion of their ear-splitting blatancy. Now I understand why Mr. James Heneker falls back on Strauss as a calm refuge. After one hour of Sousa I could have fallen asleep with the battle in "Heldentagen" falling sweetly on my ears as a soothing lullaby. The Americans are, they themselves state, a great people and apparently they like great noises. In no other country in the world but America could Sousa and his band have gained the reputation they have there. Mr. Godfrey's band is in demand here, I believe, for fancy-dress balls and solemn functions of a similar nature: possibly it gives popular concerts in large halls. Musically we may be, as the American critics say, far behind New York. But we have not yet regarded Mr. Godfrey's band as a possible substitute for the Queen's Hall orchestra; the educated public does not regard a selection of national airs as equal to a Beethoven symphony. Obviously, either we or the Americans have something to learn. Finally, it has not yet been proposed to supplant "God save the King" by the tune of any bandmaster whatsoever.

As usual, Covent Garden has already begun to shout about the great things it proposes to do this next season. That is just the worst of Covent Garden. It not only shouts before it is out of the wood: it shouts "Out!" before it is in. Industrious Mr. Alfred Schulz-Curtius has lately sent me a prospectus of two cycles of the "Ring". The first is on the following dates, April 27, 29, 30 and May 2; the second on May 3, 6, 7 and 9. Richter will conduct, the usual eminent known or unknown singers will appear, "new scenery

on a grand scale is being painted by Messrs. Haw Craven, Tibbin and H. Brooke; and every effort being made by the directors of the Royal Opera to render the performances artistically complete." "The Rhinegold" begins at 8.30 and finishes at 11; the "Valhalla" and "Siegfried" begin at 5; the "Die Walküre" (on a Saturday) at four o'clock in the afternoon, with an interval, after the first act of an hour and half for a light dinner. The performances will then terminate about eleven o'clock: time for supper, either at a restaurant or at home. This arrangement, which was so successful in 1898, in the further advantage of allowing the theatre to be thoroughly ventilated during this interval, and the audience will return fresh for the last two acts, which will only be divided by a short pause of from twenty to thirty minutes for the change of scenery. Surely such loving care has never before been bestowed on Wagner audiences. An "hour and half for a light dinner", note: you are not compelled to rush outside, heavy ones; you are not compelled to go to a restaurant for your supper, neither are you whipt to your own door; you are allowed a free choice. There is but one thing wanting—and I make the suggestion while there is yet time to carry it out—why not give away with each set of tickets a complementing one to that "light dinner" lasting an hour and a half at some restaurant? I have noted an apparently clean and comfortable place of refectation nearly opposite the theatre; it is much resorted to by cab-drivers and the coachmen of the aristocracy. Only "a light dinner" being required the cost could not be great, and the profits ought to permit of the thing being done. Here are some of the prices: Pit boxes for four persons £3.10.0; orchestra stalls £3.5.0; amphitheatre seats £2.10.0. This is Bayreuth in London with a vengeance: in would work out nearly as cheap to go to Bayreuth in Bavaria. There must be some uncanny magical properties attaching to the word cycle. If the directors cannot like Glendower summon spirits from the vassal deep, they can utter the spell-word and the multitudes hasten to pay extra-high prices for performances of Wagner's operas spread over a week—the other nights being presumably devoted to such masterpieces as "Trovatore" and "Cavalleria". However, if the public allows itself to be conjured in this way, I have no right to grumble: "as 'nest gas mon affaire'", as everyone says at Covent Garden. This paper will, I suppose, pay for my humble coin of vantage. Admitting that Mr. Schulz-Curtius and the directors—who are they, by the way, the prospectus mentions only one, Mr. Messenger?—have done their best as regards the front of the curtain, one wonders whether equal attention is being given to what goes on behind it. Strange rumours float around. It is even said that a gentleman who knows the difference between a bass and a soprano by other indications than the clothes worn by the singer has been scouring the Continent in search of artists. Wonderful! But will the artists be given opportunities of rehearsing; will they be forced to rehearse? Will the orchestra, the scene-shifters, the electric-light men, be made to rehearse? Or are the representations to be merely scratch ones, with surmises in the middle of the night and moonlight effects in the middle of the day? Will Siegfried come on insufficiently, almost indecently, clothed, to the scandal of every respectable person? Will Wotan's ravens drop among the warriors instead of flying off to Valhalla with the news of the approaching end of the world? Will scenery be dropped on soprano ladies by the "arrangement which was so successful in 1898"? Drop all these questions in one: Will the performances be directed by one man who knows precisely what to do, how it should be done, and can get it done, and has not too far the most important things going while he fusses around attending to a lot of minor worries? Upon the way Covent Garden answers these questions depends the artistic success of these "cycles". I do not pretend to be hopeful. The pecuniary success of the speculation is, I take it, assured; and the Covent Garden management has shown but few signs hitherto of caring for anything else.

Of Covent Garden's other plans I know little; and I fancy the management knows no more. The season

will probably be of the usual sort: fair representations of bad operas and bad representations of fine operas. Nothing else can be expected from a syndicate which makes money and is quite satisfied with things as they are. For the present it is rather to Mr. Manners than to the syndicate that we must look for a good all-round opera; and Mr. Manners is hampered by the fact that he can only get the theatre at a time when a large portion of the paying musical public is away. Still, it is good to learn from his recent letter to the "Times" that his last season actually yielded a profit and that he intends experimenting again in September and October of this year. As Mr. Neil Forsyth stands in with him, the business side of his enterprise will be attended to properly. I wish Covent Garden was as well looked after on the artistic side as it is on the business side. But the wish is a vain one.

J. F. R.

MR. SOUSA IN YORK.

It must be frankly confessed that Mr. Sousa has added a new sensation to existence. Within his legitimate province he is, indeed, unique. Rhythm is said to be the element of music which is first appreciated by the untutored savage, and Mr. Sousa's corymbant rhythms would tickle the susceptibilities of a rhinoceros. His band interprets them admirably. Ably manned, it is drilled to such a pitch that the members need not watch their conductor's beat, but can leave him that perfect freedom of action which has made him the darling of the British public.

Indeed, one is in difficulty whether to regard Mr. Sousa's entertainment as a concert or a spectacle. In both respects it is enjoyable, but as a spectacle it is especially so; and though in York, on Saturday, he seemed hardly so alert as usual, Mr. Sousa's movements afforded an amusing commentary on the music which was being performed. We had a programme of eight pieces, to which were added no fewer than 12 encores, among which were some of the most piquant effects of the concert. The majority were Mr. Sousa's own compositions, and in them he had thoughtfully provided for the tastes of his supporters, who were treated to all kinds of pleasant surprises, from sandpaper to the human whistle. The march, "Imperial Edward," which Mr. Sousa has dedicated to the King, was, of course, in evidence, and, though not very distinguished as a composition, it contains its little surprise when the trombones suddenly blow, quite irrelevantly, a phrase from the "National Anthem," and yet another when the cornets solemnly rise from their places and march to the front—apparently to be nearer the audience. They were quite sufficiently audible before.

When Mr. Sousa conducts his own Transatlantic tit-bits the music, the methods, and the hearers are in perfect harmony, and one has nothing but admiration for the splendid smartness and force of this fine band. The trombones in particular are really fine artists, and one of them played a couple of solos with amazing dexterity. His low notes in "In Cellar Cool" produced a marked sensation as the high notes of Miss Lieb-ing in her neat performance of David's "Couplets du lysoli," and another piece of sky-rocket vocalisation; and a genuine artistic success was won by the brilliant join-playing by Miss Maud Powell. There were three pieces by Berlioz, Liszt, and Wagner, with some retensions to be regarded as artistic music, and they were played with commendable spirit, though Mr. Sousa's readings were open to criticism. They served, moreover, as an effective background to the "Washington Post," "Stars and Stripes for Ever," "The Coon Band Contest" (a clever burlesque, by the way), and other things of that kind. The Festival Concert Hall was crowded almost to suffocation with a perspiring but delighted audience, whose enthusiasm was boundless.

THE BAND AT HULL.

Sousa's Band had an enthusiastic reception at Hull on Saturday night. Most of the programme items were culled from classic sources, but dearer to the hearts of the audience were the conductor's own suites. A cheer broke out when the opening bars of the famous "Post" were delivered on Saturday night, and further cheers greeted its close. In fact the audiences revelled in the boom and crash of drum and cymbals, and were filled with ecstasy by blasts of trans-Atlantic melody reminiscent of coon-songs and cake-walks, clog dances, and sand-jigs.

SOUSA IN LEEDS AGAIN.

ENCORES GALORE.

Sousa and his band, who came, played, and conquered here a year ago, renewed a happy experience last night, when they appeared before a very large gathering in the Leeds Town Hall. There is no question as to the popularity of the Transatlantic musician, who was a full-blown conductor at seven-teen years of age, and has gone on from one success to another until at present—well, are not his marches in the mouth of every street boy, and his mannerisms imitated by every comedian with a gift for mimicry?

Sousa is an obliging and agile man. Scarcely has he descended from his desk at the end of a piece than he is up again with an encore. And these encores are really the great feature of his concerts. The public have but to hint at one and they get it. There is no coyness and no delay. And in almost every instance the encore given is a Sousa march—just the thing desired—a lively rattling strain, with a liberal sprinkling of drum-taps that sets every foot secretly tapping in sympathy. It is an appeal to primitive instincts, and there is none but feels its force.

Last night's programme embraced nine selections, which were doubled by means of encores. It opened with a rendering of Goldmark's "Sakuntala" overture, the peculiar Oriental atmosphere of which is largely lost through transposition for a military band. It, however, served to show how smoothly and evenly the brass could play. Sousa knows well how to make the public jump, but he also knows that climax depends upon a masterly control of pianissimo, and gets his men to recognise it too.

In a stately strain of his own, in which Mars appears to have it all his own way, the band again played smartly, and in a couple of encores that followed, including the delectable "Washington Post," afforded the audience a really good time. Liszt's Second Rhapsody was finely worked up, and at the close the conductor paid the audience the delicate compliment of playing a fantasia on British airs, winding up with "Rule, Britannia."

The "Imperial Edward" March, one of the latest of Sousa's successes, with a phrase from the National Anthem to point its application, was repeated, and followed by still another encore. One of the most enjoyable features was the rendering of the slow movement and Finale from Mendelssohn's Violin Concerto, with the solo part in the hands of Miss Maud Powell, a clever American violinist, who played extremely well, and was capably supported by the band. Miss Estelle Liebbling sang David's "Couplets du Myssoli" with great flexibility of voice, vying successfully with the dulcet tones of Mr. Lufsky's flute obbligato. A trombone solo was also contributed by Mr. Arthur Pryor, whose tone was commendably retentive and round. The conductor did not indulge in so many little peculiarities as possibly some looked for, but held a suave, and at the same time decided, sway. The band will give two concerts to-day.

SOUSA'S BAND AT HARROGATE.

A large audience greeted Sousa and his band at the Grand Opera House, Harrogate, yesterday afternoon. The overture "William Tell," a trombone solo "Love Thoughts," suite "Madame Tene" (Sousa), largo from symphony "The New World," and the march "Imperial Edward" were amongst the items enthusiastically en-cored.

THE SOUSA BAND.
ITS TEES-SIDE VISIT.

When twelve months ago, during the course of his first concert tour of Great Britain, the American "March King," John Philip Sousa, gave to the people of Middlesbrough an opportunity of hearing his world-famous band, the success attending the visit was not all that could have been desired and was certainly not so great as the merits of the band deserved. That a different state of affairs will be the case on Friday afternoon next, when, in the Middlesbrough Theatre, a second appearance is made on Tees-side, is already very evident, and the first visit to Darlington that evening gives equal promise of being a thorough success. The sixty instrumentalists composing the band are all masters of their particular branch of the musical art, and under the baton of Sousa may be relied upon to provide most enjoyable concerts. The brilliant marches, which have made the name of the American composer so deservedly famous, will naturally form the main items of the programme, and amongst them will be found a number of Sousa's most recent compositions, including the "Imperial Edward" march, written for and by special permission dedicated to his Majesty, before whom the band has had the honour of giving two performances—the second at the commencement of this second British tour. Whilst upon the band falls the heat and burden of the performances, the programmes are delightfully varied by solo numbers, rendered by artists of high reputation. Chief amongst these is Miss Maud Powell, a violinist whose powers of execution and wonderful technique have previously delighted visitors to the Middlesbrough concerts. For this lady, the premier lady violinist of the day, a hearty welcome is in store at Middlesbrough, and in Darlington there is no doubt she will add to the lustre of her reputation. Another lady accompanies the band, in the person of Miss Estelle Liebbling, in praise of whose soprano singing, rich, clear, and brilliant, much has already been said and written. Then there is Mr Arthur Prior, the "March King's" chief assistant, a solo trombone player, enjoying the distinction of drawing the largest salary paid to any bandsman in the world. With such an array of talented artists, the programmes submitted in the Middlesbrough Theatre on Friday afternoon and in the Darlington Assen-ly Hall on Friday evening cannot fail to give the greatest possible enjoyment to those who hear them. It may be mentioned that it is to Messrs G. L. and J. C. Ineson, the managing directors of the Middlesbrough Theatre, that Darlington this evening has the opportunity of meeting the great composer and hearing his famous band.

Newcastle Journal,

Clayton Street, Newcastle-upon-Tyne.

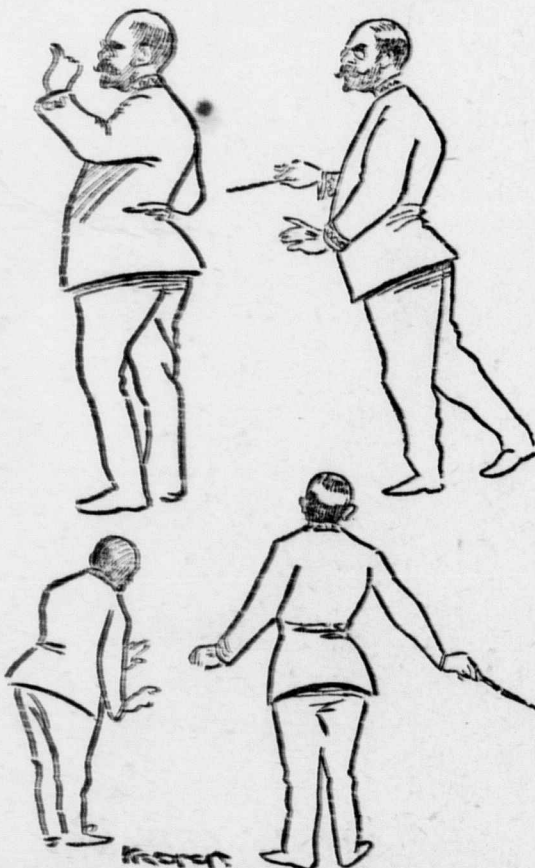
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SOUSA'S BAND CONCERTS.

Crowded audiences were attracted to the Town Hall, Newcastle, yesterday afternoon and evening on the occasion of concerts by Sousa and his Band. All the accustomed conditions of the Sousa concerts were present from the enthusiastic reception of the programme pieces to the delighted appreciation of the encore contributions, which as usual comprised almost half of the entertainment. The concerts included compositions by Tchaikowsky, Rubinstein, and Wagner, as well as several Sousa pieces, amongst which the suite "Three Quotations," with the popular "Nigger in the Wood-pile," was prominent. The "Imperial Edward" march, as played before the King at Windsor Castle in the presence of the Scots Guards Band, was vehemently re-demanded, and the encores afforded opportunity for the introduction again of the "Mexican Serenade," the "Philosophic Maid," the "Rose, the Shamrock, and the Thistle," and other compositions that will be heard long after Sousa has gone home to New York, in addition to the ever-welcome marches, "Stars and Stripes for Ever," "El Capitan," and "Washington Post." Instrumental solos by members of the band were given, and Miss Estelle Liebbling, soprano, and Miss Maud Powell, violin soloist, also took part.

SOUSA, AS SEEN BY "KESTER."



"Kester" sends the accompanying impressions of Mr. Sousa, who appeared at the Leeds Town Hall last night.

Sousa (says "The Yorkshire Post" to-day) has his mannerisms, but they can hardly be described as antics; indeed, we know at least one choral society conductor in the West Riding who could give him points in this respect.

ATURDAY FEBRUARY 21, 1903.

SOUSA AND HIS BAND.

Our mural announcements have of late been enhanced by excellent and striking portraits of the great March King, Mr. John Phillip Sousa, who, with his splendid band, are (vide the 'Weekly News,' Advt. Cols.) to appear at the Town Hall, on Thursday, February 26th.

Mr. Sousa, and his renowned band, are now making what may be termed a Royal triumphant musical tour through the British Isles, and no little interest is being felt in musical circles in our town about the coming visit of the great American combination. Since their last visit here, Mr. Sousa and his band have appeared by Royal Command before His Majesty the King on two occasions. They met with tremendous success during their opening concerts in London, and their visits to the chief towns and cities in Scotland and Ireland, as well as to many of our own cities, have been a continuation of huge successes both financially and artistically.

Nothing, we are often told, 'succeeds like success,' and the ubiquitous man in the street—who in all likelihood did not hear the band when they were in our town two years ago—now finds it incumbent upon him 'to be in the running' (to use one of his own classical phrases), and of course knows all about the band and its Conductor. For instance, I overheard one of his tribe the other day solemnly assuring a friend that 'Sousa' was not his real name, and in support of this assertion proceeded to repeat the oft-told story about the derivation of the 'March King's' surname, according to the silly yarn as to the addition of the letters 'USA' to the letters 'SO,' by the Customs Authorities in America. My readers will remember the story, which of course originated in the fertile imagination of some 'penny-a-liner.' Why, the surname 'Sousa' is as old as the hills, and only the other week, the Marquis de Soveral, the Portuguese Minister at the Court of St. James's, and a great personal friend of King Edward's, reminded Mr. Sousa, when the latter's band was at Sandringham, that the name 'Sousa' was one of the oldest in Portugal.

With regard to the addition of the three mysterious letters, to what the 'man in the street' says is the real name of our American visitor, the real fact is that Mr. Sousa was born at Washington, U.S.A. and his father, Antonio Sousa, was a native of Portugal, and like his gifted son, was also a musician.

For the information of the 'man in the street,' I may tell him that once upon a time, nearly five hundred years ago, the name of 'Sousa' or 'Souza,' for it is spelt both ways, was borne by a distinguished Portuguese historian and poet, to wit—Manoel Faria y Souza (or Sousa). He was secretary to the Spanish Embassy at Rome about the year 1630, and his literary productions are still alive in the hearts of students of history, and then, too, he was a poet of considerable renown, whilst the name was also borne by many other men who were world-famous in their day and generation, as navigators, diplomats, and authors, and to come to our own time, the present Minister of Marine Colonies, in the Camara dos Deputados, Portugal, is Don A. T. de Sousa! But, as far as I know, as the 'Marquess' said in *Caste*, regarding the name of old 'Eccles,' there never was an 'Eccles,' there never was a family, Portuguese, or otherwise, named 'So!' So much then (no pun intended) for the truth of 'the man in the street's' story.

Equally ludicrous is the story or rather stories

Journal *Ch. d. P.* by

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Inviting Sousa to Supper.

SOUSA makes not only music wherever he goes, but friends also, and many of these have a way of inviting him to their houses when he wants to rest in his hotel. The "March King," though by no means ancient, was, nevertheless, not born yesterday, and he is quite able to distinguish among his would-be hosts and hostesses those who want him for the pleasure of his company and these who desire his presence as a celebrity. In one of the towns he lately met a lady, with a large reputation for worrying celebrities of all kinds to attend her dinners and "at-homes." She sent him a pressing invitation to sup at her house after the performance; but it got to Sousa's ears that she had issued invitations to her neighbours "to meet Mr. John Philip Sousa"—an exhibition of "previousness" not to be tolerated even by an American—and he declined politely and with thanks. Having counted upon Sousa's acceptance, and held his name out to her friends as bait, the lady was much disturbed on receiving his note, and wrote back to him with desperate solicitude, "I am terribly sorry to have your card saying you cannot come, but I still hope for the pleasure of your company." To this the poor lady received the following terrifying answer: "Dear Madam—I have given your kind message to my company, but I regret to say that only fifty of them will be able to accept your invitation, the rest of them having appointments to keep elsewhere.—Yours truly, John Philip Sousa."

ig from *Irish Times*
Feb 2-03
ed at *Dublin*

A CHAT WITH SOUSA.

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Sousa had just arrived from Windsor, where he was commanded to appear before His Majesty on Saturday evening. In the morning he was playing in Sheffield. Travelling by special train he reached Windsor in good time for the State concert which commenced at 10 o'clock, and at 2.30 upon Sunday morning he left the Castle by special train for Dublin. After this somewhat trying ordeal he showed no sign whatever of fatigue. Indeed, he chatted about bands and music and affairs with the enthusiasm of one who had enjoyed a normal rest.

Conversation naturally turned on the Command performance. Sousa regarded it as a great honour. "Yes," he said, "we had a very pleasant evening. We put a good deal of American music in our programme, but found that there was not sufficient of it; for the King was good enough to ask for more."

You have, of course, considerable experience of European audiences? Yes, this is our third tour; but our first visit to Ireland. This remark led naturally to some observations on the taste of various countries and the appreciation shown by different audiences. But Sousa, keen man of the world, observes that people of all countries have one thing in common—they appreciate good music. "We find all people very much alike," said he, "they all are pleased by concord of sweet sounds. We don't try to instruct; our object is to entertain them. I find that people do not usually come to concerts for instruction. That is, of course, the special mission of the symphony orchestra. But the public everywhere likes clever music—clever marches, even songs, cake walks, and all kinds of popular selections."

Your band, then, is neither an orchestral one nor formed upon the military model? No. We have no strings; and, on the other hand, the military style of band has too much brass and would not be so pleasant in a hall. Our band is specially designed for concert work, and therefore we employ a greater number of wood winds than of brass. The object is to have a band that could play agreeably even in the smallest room. It was this quality of softness, combined with rich and full tonality, that pleased the King.

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Then came a moment's conversation on the lace which music holds in the United States to-day. "Yes," Sousa said, "our people are a music-loving people. They admire good art, and prove that they appreciate it by supporting it. Look at our concerts!" "Orchestras?" "Oh yes. We have a number of fine orchestras and bands which play the highest forms of music and interpret them in the spirit of true art. I do not know of any country of its size which has so many really fine subsidised orchestras. The public understand good music, and enjoy it." "Yes, in respect of composition we are making headway. We have many clever and some first-class writers. Of course, when we speak of writing symphonies and so on it must be remembered that America is in her youth. She has not yet had time to settle down to work like this. So far her energy has been directed chiefly towards development of commerce and invention. You see the very nature of the country called for this. The first man who looked out upon our prairies saw that scythes could be of no use there; but the MacDonnack reaper was invented. That gives you some idea of the state of things. But we are settling down to music now, and America is going to do something big. Oh, I have no fear for the future of her music. It will come, and when it comes it will be great. We have our commerce, our inventions, we have a growing literature; painting and sculpture, too, are with us; and our time for great creative music is at hand."

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ATURDAY FEBRUARY 21, 1903.

SOUSA AND HIS BAND.

Our musical announcements have of late been enhanced by excellent and striking portraits of the "great March King," Mr. John Philip Sousa, who, with his splendid band, are (vide the "Weekly News" Adm. Cols.) to appear at the Town Hall, on Thursday, February 26th.

Mr. Sousa, and his renowned band, are now making what may be termed a Royal triumphant musical tour through the British Isles, and no little interest is being felt in musical circles in our town about the coming visit of the great American combination. Since their last visit here, Mr. Sousa and his band have appeared by Royal Command before His Majesty the King on two occasions. They met with tremendous success during their opening concerts in London, and their visits to the chief towns and cities in Scotland and Ireland, as well as to many of our own cities, have been a confirmation of huge successes both financially and artistically.

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Regarding this famous March, of which some five million copies have been sold, Mr. Sousa's profits from it were exactly £7. He had due compensation however, later, for his own famous March, "The Stars and Stripes for ever," brought him the handsome remuneration of £10,000.

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ing from *Sheffield Telegram*

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SOUSA BAND CONCERTS.

The first of the Sousa Band Concerts in the Theatre Royal yesterday afternoon attracted a great audience, and if one may judge from the applause which followed every selection in the programme, entertained and pleased the public. Undoubtedly the Sousa Band is well worth hearing. It is neither a revelation nor a marvel; but its work is sound and conscientious, and it is difficult to conceive of a much better rendering than it gives of any works which Sousa puts into his programme. When one comes to speak of bands, one's judgment must be influenced by comparison. Now, obviously, it would be unjust to compare Sousa's with the Hallé, or, indeed, with any band which employs strings. Sousa's effects are produced by means of a judicious combination of wood-winds and brass. The nearest approach to such a combination is a military band, though in the average military band there is this striking difference that the proportion of the brass to wood-winds is as a rule greater. Yet, despite the disadvantage consequent upon preponderance of brass, we have heard military bands which could more closely simulate orchestral playing than the Sousa Band. It does not, however, follow that Sousa's is not an excellent band. On the contrary, we recognise not only in the training and discipline, but in the all-round performance of his players a great deal that suggests genius. The individual performers appear to be artists, and the general effect of their work is delightful. From this it follows that Sousa, who inspires and directs them is himself an artist. His instrumentalists are so thoroughly trained that they play as if each instrument were sounded by one breath and fingered by one hand responsive to the same emotional impulse. Take, as an instance, the first piece upon the programme—the well-known overture to "Tell." It was magnificently played. The band reminded one throughout of a fine organ, manipulated now with thunderous power, now with the most exquisite delicacy of touch. True, we have heard bands which gave a more poetical interpretation, or imparted greater beauty and variety of colour to the work. Technically, however, no performance by a band of like description could excel that of Sousa's, and there was sufficient both of poetry and colour to add charm and life to technical perfection. Another fine selection finely played was the Largo from Dvorak's symphony, "The New World." Sousa's own selections in the programme consisted of three, but in response to the enthusiasm of the audience he generously increased the number until it was more than doubled. The suite "Maidens Three" was to our mind the most interesting and pleasing of the lot. It is daintily written, and reveals quite a lovely fancy; and the band did ample justice to it. The Coon Band contest was a remarkable example of humorous treatment, in which the trombone played, perhaps, the most amusing part. The "Washington Post" march and a host of coon songs, &c., were much appreciated, and "In the Realm of the Dance" and the "Imperial Edward" march were loudly applauded. The plantation songs and dances formed an interesting selection, and the arrangement of Irish melodies was admirably played. Mr. Sousa is to be congratulated on securing such a brilliant violinist as Miss Maud Powell. Some months ago we had the pleasure of hearing her in Dublin, and her performance yesterday increased the favourable opinion we then formed of her. She gave a really masterly interpretation of Sarasate's extremely difficult "Zigeunerweisen," and in response to a recall, a splendid rendering of Handel's popular "Largo." Miss Estelle, who possesses a perfectly trained soprano voice of beautiful timbre, sang a couple of songs which were disappointing, as they suggested vocal exercises rather than the lyrical expression of a beautiful idea. One of these was the "Indian Bell Song," by Delibes, and the second "The Nightingale." Each was capably sung. A very enjoyable performance was Mr. Arthur Pryer's trombone solo "Love Thoughts." His tone was remarkably full and soft throughout, and his phrasing excellent. In response to a recall he played the German drinking song, "In Celar Cool," but in the lower notes at the close the vibrations were too slow to be agreeable to the average ear. Indeed they touched the very border line which divides musical sound from noise. This, however, was due to no fault of the player, who is certainly a master of his instrument. Mr. Sousa and his band were heartily applauded at the close of the concert.

The second concert will be given in the Theatre Royal on Thursday afternoon, and the third on Thursday evening in the Rotunda.

What was the motive that impelled so many hundreds of Leeds people to go to the Town Hall last night? Was it to see Sousa, or to hear his band? Probably five out of six would confess that they were mainly influenced by the first consideration. Those who based their conceptions of the great conductor upon the burlesques of music-hall and pantomime artistes would doubtless be disappointed. Sousa has his mannerisms, but they can hardly be described as antics; indeed, we know at least one choral society conductor in the West Riding who could give him points in this respect. Of course, Sousa has to live up to his reputation, and 'cute Yankee that he is, he lives up to it, even to the graceful swaying of the body to the rhythm of waltz or march, the opening and closing of the uplifted white-gloved hand, and the occasional twirl of the dark moustache. Not that the band need any of these extraneous aids. They have played together so often that they could play blindfold.

The overture ("Sakuntala"), with its funereal opening, did not reveal any of the idiosyncrasies of Sousa. As a matter of fact, the audience did not seem to be much impressed. But then came the inevitable encore, and as this took the form of the familiar, "El Capitan," the conductor had an opportunity of indulging in some of those quiet little tricks of by-play that give a distinct individuality to his manipulation of the baton.

There was one moment when attention was even distracted from the composer. That was when the "trombonist" was extracting amorous phrases from that most unemotional of instruments. It must be confessed that the gentleman who undertook the task produced more genuine feeling than the slide trombone is generally supposed to be capable of, that he got quite a "velvety" tone, and that he negotiated difficult runs and elongated cadenzas with wonderful skill and with hardly a trace of the staccato. In future we may expect to hear the ardent lover relieve his overburdened soul through the medium of the trombone.

On the whole, last night's programme was suited to the necessarily limited capacities of a wind band. To this generality one notable exception must be made. The last thought that was in Liszt's mind when he composed his "Second Rhapsody" was that it would be trusted to the tender mercies of a Sousa Band. At any rate, it served as an illustration of the versatility of Mr. Sousa's repertory, and it must be admitted that the rollicking marches and the merry dances were more to the liking of the audience, which filled at least three-quarters of the Victoria Hall. There were eight selections on the programme; more than double that number were performed.

The one song by the one singer was an agreeable feature of the evening. Miss Estelle Liebling possesses a flexible voice of marvellous range, and her trills in a "bird" song were admirable. Further variety was afforded towards the end of the programme by a violin solo by Miss Maud Powell, who played most artistically. Two performances are to be given to-day.

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 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.

GRENADIER GUARDS BAND IN LIVERPOOL.

After the two magnificent performances given in the Philharmonic-hall on Saturday by the band of his Majesty's Grenadier Guards, who of the large audiences present will deny that this famous combination can challenge comparison with the equally famous Sousa Band? True, the band from the land of the Stars and Stripes has created something like a furor in this country, due mainly to the novelty of method adopted by it, a method essentially American, and there can be no mistaking that it has caught the popular fancy here, temporarily at any rate. Our own military bands do not affect the idiosyncrasies of style as do the Yankees, and happily this does not in the least detract from their excellence as performers. Not only was this proved by the Grenadiers on Saturday, but it was plainly brought home to the unprejudiced mind that the English crack military bands are in no way inferior to Sousa and his merry men. Here we had over 40 players, each one an adept on his own particular instrument; those instruments accurately attuned, and aiding in the production of an ensemble of tone remarkably rich in quality and fully adequate in volume; whilst reigning over all a conductor with a master mind, a particularly strong individuality, and possessing the power to control his band as to obtain the exact effects he requires. In his way, Mr. A. Williams, Mus. Bac., is equally talented as a conductor as John Philip Sousa. His manner is picturesque, yet full of ceaseless energy, the peculiar "curl" of the baton arresting attention. The programmes of afternoon and evening were as comprehensive as they were satisfying. The audience in the afternoon, which included Lord Derby and Lady Derby and other members of the Derby family, was no so large as in the evening, but there was no mistaking the appreciation manifested. The "Tannhauser" overture was remarkable for its crisp performance, much under the regulation time generally allowed for this composition, but all the same a very graphic picture of the leading features of the mediæval legend. The incidental music from Grieg's "Peer Gynt" suite was perhaps the most enjoyable of the afternoon, and it was here where the band excelled in especial. The second movement, descriptive of the death of Ase, was most delicately and sympathetically rendered, whilst the grandly worked up finale in the impish dance was given with tremendous spirit and animation, which resulted in an encore. In Tchaikowsky's brilliant "1812" overture, the band flung themselves on to this stirring work in a manner as to bring out the realism of the piece. Generally speaking, however, the Russian master's music, with its ever changing mood and sharp contrasts, does not lend itself to the best treatment by bands of this kind, a fact which was apparent in the second movement of the Pathetic Symphony. Encores were frequently demanded, and Conductor Williams occasionally complied, giving, amongst other items, one or two Sousa marches. Madame Alice Esty's singing of "Elizabeth's greeting," from "Tannhauser" (with band accompaniments), was in that artiste's best manner, and had to be repeated. Mr. E. A. Chapman was the accompanist. The concerts were organised by Mr. S. Vickers, whose enterprise was deserving of every success.

What Will Scotchmen Say?

So Sousa has been delighting Windsor with his martial music, and the Anglo-American war, prophesied when the King invited the German Ambassador to dinner, has been tactfully averted by his Majesty's courtesy in standing while the Star Spangled Banner was performed. Perhaps the most delicate flattery was contained in the King's injunction that the Band of the Scots Guards should listen to the concert and pick up hints as to play "Love's Enchantment" and "The Passing of Rag Time." Only what will they say in Scotland? Surely, Edward the VII., this is adding insult to injury.

g from

Living World

at

Lublin

Call a spade a spade, and call Sousa's band perfection.

It is a splendidly balanced, splendidly trained band—a band, mark you, not an orchestra like the great Halle combination. As everybody knows, there is as much difference between a band and an orchestra as there is between a parambulator and a motor car.

Sousa's programme is essentially a band programme, nothing above the heads of an ordinary music-loving audience, every item selected to show off the best graces of the performers. There are reminiscences of Dixie's band, nigger frolics on the brasses, dainty waltz refrains, marches that almost lift you off your chair and inspire you with the mad desire to strut about and shout, and deep organ tones on the reeds when it comes to Dvorak. But it is worth the money to see Sousa conduct. It is the triumph of the heterodox, a splendid study in attitudes, pose, high-heeled American dress boots, spotless gloves, and eloquent gesticulation.

No morning coat solidarity, no rigid self-containment like Richter, no drawingroom polish like Covert. No, nothing of the sort. Sousa has an indifference that is as studied as his uniform, a careless ease that is refreshing, a gliding into statuesque pose, a variety of imaginative suggestions in his baton which seem to convey a world of meaning to the performers. Judged by results, Sousa's system of conducting is as effective as it is novel. Yet, with all its startling originality, it is never distractingly obtrusive, and seems to be quite spontaneous. The air of subdued theatricality has a charm all its own. At one time Sousa leans forward with an Apollo Belvedere droop of the right leg that is protected by letters patent; then he talks with his left hand as if he was barely catching flies; another minute and he is playing to leg, as if he was cutting a cricket ball for three; then a sweeping gesture as if whisking the floor after a supper in a lodging house; then he goes into dumb-bell exercise; then he swings to his march refrains, as if practising Sanford's physical training; then he gravely bends beneath the volume of words like a sally switch in a spatter; then he cuts from right to left, like the Australian Boomer, long ago putting a ball outside the boundary; then he does a bit of forward hockey play; then he drifts into lyrical intonements in piano movements. And all the while the most stolid unmusical look on his countenance—a visage that would make the fortune of a family solicitor. Verily, Sousa is a con-man every time.

Perhaps his most out-of-the-way trick of conducting is when he seems to nurse an imaginary baby to waltz time. He throws it into the air, hugs it, hush-ows it, cuddles it, rocks it from side to side, and with parental discrimination smacks it with vim and satisfaction. And the drums keep beat to every stroke of the baton, to every blow on that invisible baby. But our little Sousa gets there all the time. His style, his method, his results are the type of that overweening utility that is the essence of his national life—a utility that may strangle all sense of poetry, that puts commercialism before higher cults, but which does things and makes money. Truly American.

Sousa is called the "March King." It is not hard to guess why. His marches, as he plays them, are marches to battle. You can feel the swing of the movement and hear the tramp-tramp of the feet. They are marches playing away men who never knew battle blows and never heard the gurgling of blood in veiling death wounds. No, they are full of joyous sound and excitement, are these tunes; and one could laugh and cry together at the lift of the song they sing. They conjure up warring flags and heavy farewells, the cheers of the high-hearted that remain at home, and the hysterical pride of the girls they leave behind them. The pibroch comes afterwards, and the ditch for a common grave, and red eyes far away, and the pain in the heart that never

Sousa played a selection of Irish airs, and in the tender, soft hits the wonderful reed instruments he makes to mean so mournfully talked in their own way, re-telling the stories that were told in the same notes so many centuries ago. Miss Holmes, in her story of Ireland, set to wondrous music—for her "Ireland" is the history of the centuries that are dead, and the hope in a future unborn—tells as plain as whisper in the ear of the death and betrayal of the National Hope, but concludes with a symbol of a great awakening, a clamour of defiance. Her brasses hurry and falter, or rush on eagerly in their telling, just as Wagner makes them speak in parts of "Rienzi." The selection played by Sousa is the same in its purpose, and almost equal in accomplishment. "The Last Rose of Summer," and as "The Ceilidh," which is the sob of a people, only half understood, being so mellowed by age, comes before "Let Erin Remember," a warning, a battle cry, a call to arms. This old Irish air is as notable a composition, and has the same passionate blood in it, as the Marseillaise, that hymn of the French Southerners who tramped the dusty roads to Paris to save a nation and kill a King. Our National music is a National asset, and this band can make one wonder at its half-guessed meaning and its mystery. Thanks, Sousa.

Even the lighter airs in this medley, airs vulgar to the "respectable" ear, were reeled off full of wild animal spirits, a rollick and a romp, the patter of dancing feet in every bar, the laugh and mirth of dancers, the cry of the toiler who begins to forget the grinding of the faces of the poor, and lives for a brief hour in the whirl of a merry tune. A heaven, too, of that devil-may-care philosophy that has kept the heart of the Celt cosy and warm. It needs no words singing of love, and wine, and women, or broken vases or deserted campfires, or stolen kisses and sentimental movements, to preserve these songs that were old when the Brehon spoke his laws in Ireland, and Tara was a palace within the meaning of the Aca.

Nigger melodies, too, these quaint plantation songs that Ira D. Sankey heard, and seeing their beauty, turned them into sacred songs. Longways of a dusky race for the "Old Kentucky home," and old songs sung long ago away down in old Virginia, songs that have a plaintive meaning all their own, and had a fuller meaning before the Civil War made the singer a race of couchmen, cooks, and lift-conductors.

A violin solo was played by a Miss Powell—a composition by Sarasata, that player who is master of the romantic school, the very antithesis of Joachim, the classic, the severe, the perfect. One of the movements was full of eternal farewells; it seemed like a death-song of Heine's set to music by Schubert. Parts might have been first felt in the heart of the composer as he stood by an open grave and heard the earth rattle on the coffin of one he loved too well. The accompaniment by the band was subdued and slow, a fitting background.

One note of discord. Sousa, as you love us, don't let your trombones and other brasses laugh and signal to one another during a star turn. It is neither professional nor becoming, and gets on one's nerves. For the rest—excellent! Ave, Sousa!

Cutting from *Modern Society*

date

14-2-03

Published at

The number of clerics present at the Sousa concert on the 31st was rather noticeable. The Bishops and other Church dignitaries have been very eloquent of late years on the subject of Sabbath observance; yet, when twelve o'clock arrived the Bishop of London, the Dean of Windsor, Canon the Marquis of Normanby, Canon Dalton, and Canon Clementi Smith were all listening with perfect equanimity to the "Coon Band Song" in the Waterloo Chamber.

Nor can they have been ignorant that the performers to whom they were giving audience would have to spend the remainder of the Sunday in a long journey to the south-west of Ireland, and that a sumptuous supper was to be served to them in the Castle before they started at 2.30 a.m. for Holyhead, a repast that meant keeping the King's servants up until four or five o'clock. How is this for "Sabbath observance?"

Glasgow.

AN EXHIBITION LAMENT

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



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

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



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

Chorus—Sousa's big brass band," &c.

Dated

1903

SOUSA AND HIS BAND IN NEWCASTLE.

The enthusiasm that has been evoked by Mr. John Philip Sousa and his famous American combination of instrumentalists during their visit to this country shows no sign of diminishing, but, on the contrary, increases with the passing of the time, and the scenes that greeted the reappearance of the band yesterday in the Town Hall, Newcastle, were quite remarkable for their fervour and for the spontaneity of their ardour. The band gave two performances, one in the afternoon and the other in the evening; and at each the hall was crowded.

The programme in the afternoon included, besides several of Mr. Sousa's own compositions, examples of the works of Tchaikovsky and Wagner. Vocal and instrumental solos added a pleasant variety to the programme. Judging by the warmth of the applause which greeted the various items the efforts of Mr. Sousa and his clever combination were thoroughly enjoyed. Sousa's "Imperial Edward" march was again included in the programme, and was repeated in response to a hearty encore, with which its rendition was rewarded.

At night the doors were fairly besieged more than an hour before the time for commencing, and when the band—somewhat sombre in appearance because of its plain and unpretentious uniform—came upon the platform it looked over a sea of eager and expectant faces. The hall was filled from the floor space to the uppermost tiers of orchestra and gallery. There is an air of alertness about Mr. Sousa's band that differentiates it from most other orchestras. The sensation it has made in this country has been probably partly due to this element—a characteristically American feature; but its remarkable success, we should say, has been brought about by two circumstances mainly. The first is the fact that each of the performers is, individually, a skilled musician, artistic to his finger tips; and the second is that all of them are under the influence of and thoroughly in sympathy with the conductor, every movement of whose baton is followed with absolute precision and oneness. Thus the combination is perfect. For last night's performance the usual printed programme had been drawn up; but Mr. Sousa willingly responded to demands for encores, and the regulation programme was more than doubled in this way. It began with the martial overture to "William Tell," always a favourite selection for orchestras; and immediately afterwards, by way of an encore, the band burst into the spirited strains of "El Capitan"; and, as a second encore, rendered an exceedingly pretty Mexican serenade. Then Mr. Arthur Pryor contributed a capital trombone solo, "Love Thoughts," and, being recalled, followed it with "The Honeysuckle and the Bee," and secondly, with the popular bass "Drinking" song, in which his descent to the uttermost depths was greatly enjoyed. Mr. Sousa's own dainty suite "Maidens Three" succeeded; and, as encores, the band played "The Passing of Rag-Time" and the "Washington Post." Miss Estelle Lieblich, who has an exquisite voice, sang the Indian-bell song from Delibes' "Lakme," and, as an encore, "The Nightingale." The mournful but beautiful largo movement from Dvorak's symphony "The New World" came next, and, to wind up the first half of the performance, a stirring selection of British patriotic airs was given. The items in the second part of the band were Sousa's "In the Realm of the Dance," Von Blon's "Sizitetta," Sousa's "Imperial Edward," and a selection of plantation songs and dances; and, for Miss Maud Powell, a skilful and artistic violinist, Sarasate's "Zigeunerweisen." All these were encores, and the response was in every case acceptable. The orchestra offered the exhilarating aspect of music, although there were one or two mournful interludes, just to keep the audience from an excess of buoyancy. But the people sat for over two hours fairly reeling in the flowing strains, and the end of the con-

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Brilliance of the Music

as well as with the marvellous musical ability of the executants. The band items included a suite "The Quotations" by Sousa, Giordana's closing scene from "Andrea Chenier," Liszt's "Second Hungarian Rhapsody," Von Blon's "Sizitetta," the grand march "Imperial Edward," composed by Sousa and dedicated to His Majesty the King, and a grand Galop de Concert, "Chase of the Lion," by Kolling, in which the roar of the king of the beasts mingles with the musical description of the hunt, and concludes with the shot which terminates the career of the hunted monarch of the forest. The encores included "El Capitan," "A Coon Band Contest," "Washington Post," and "The Philosophic Maid," all harmonious and many of them comical in their effects. There were three noted soloists. Mr. Arthur Pryor gave a trombone solo, "Blue Bells of Scotland," in a style which was certainly a revelation to many who listened to it, the effects produced probably never before being heard in Bolton on a trombone. For the inevitable encore he gave "In Cellar Cool," another surprising performance. A soprano soloist, Miss Estelle Lieblich, gave the "Indian Bell Song" from Delibes' "Lakme," in a way which displayed her rich voice to perfection and gave opportunities for her splendid florid style. For an encore she gave "To-day determines all." The third soloist was Miss Maud Powell, a lady who has been described as the greatest of all women violinists, and those who heard her will not readily dispute the accuracy of even this superlative praise. She gave Sarasate's "Zigeunerweisen," a composition as difficult as it is beautiful: the effect she introduced into the pathetic theme with muted strings was such as to leave the audience almost spellbound. For an encore she gave a composition by Sousa, "Nymphs." The concert throughout was one which will leave behind it many a grateful memory. Last evening

SHEFFIELD INDEPENDENT

Sheffield.

March 5 1903

I admire Sousa and his band immensely, but it is very amusing to read some of the extravagant nonsense that is written about them. There is quite enough merit in the Sousa band performances to make it unnecessary they should be lauded to the skies on purely musical grounds. A Sousa concert is a wholesome and invigorating tonic for the nerves of the musically jaded: it has art in a sphere of its own, where so far it has met with no competition, and particularly it is the delight of all who know the difficulties of obtaining a high standard of execution and absolute ensemble among the players of wood wind instruments. On his return visit to Sheffield, on Monday and Tuesday in the week after next, Mr. Sousa will give four concerts—at 3 and 8 on each of the two days. Messrs. Wilson, Peck, and Co. are in charge of the local arrangements, and seats may be booked with them.

PERSONAL AND INCIDENTAL

The following is a graphic and sprightly account of the performance of Sousa's Band in Dublin, which is forwarded by a correspondent:—"I went to hear Sousa on Thursday. The ticket was two shillings, and was the biggest value in the way of noise I ever heard. The band contained nothing but brass, drums, flutes, and wooden instruments. Some of the brass instruments must have weighed tons; their size was enormous. The air at times was dark with their sound, the walls bulged like a balloon, the floor going up and down in perfect unison with the band. I never saw such harmony in nature in all my life. The pressure became so great towards the end of each piece that my breath came in gasps. I could see the rest of the audience visibly gulping at something, they hardly knew what! When, suddenly! the band stopped. We drew breath again; our lives were saved. The relief was great. I myself felt quite buoyant, as if floating in the air, gradually settling down again in time for the next item. It was with relief when I found myself descending that I didn't fall on my head. Being so overjoyed at being still alive, I overlooked the necessity of going out in time to miss the next bit. Once Sousa started everybody felt chained to their seats with iron bands. These were easily broken during the intervals, but were so firmly riveted while there was still a note to be beaten out as to be almost fearful. I have often during my life tried to make noises, and indeed at one time had quite a reputation for same. Sousa makes enough noise in one hour to satisfy nations for all time. If there are any inhabitants in Mars or Venus, they must, if they were listening, have thought it was the fire brigade or a diamond jubilee at the very least."

Among the recent awards of the composers' competitions in the Feis Ceoil we notice that the prize for the best original song to words by an Irish writer has fallen to Mr. Carl G. Hardebeck, of Belfast, for his setting of Edith Wharton's words "The Pipes of Donceloney." Since the inauguration of the Feis Ceoil in 1897 Mr. Hardebeck has yearly carried off prizes in the different departments of composition, and in 1901 was awarded the prize for his cantata "The Red Hand of Ulster." Mr. Hardebeck's successful career is another striking evidence of the wonderful work done by the Royal Normal College for blind students, for it was at this institution that he received his training. He entered the College at the age of twelve, and remained there for over twelve years, studying the different musical branches, under such teachers as Bannister, Hopkins, Corder, the Hartwigs, and W. H. Cummings. In pursuing his professional career in Ireland Mr. Hardebeck has identified himself with the study of the music of the country. His arrangement of "The Ceilidh" as a part-song won a prize at the "Feis" some years ago, and showed a wonderful comprehension of the spirit of that haunting melody. To thoroughly enter into the feeling of the Gaelic melodies Mr. Hardebeck believes that it is necessary to understand the language, and he set himself no small task when he undertook the study of Gaelic. His success in the arrangement of Gaelic airs with Gaelic words has amply repaid him for his toil.

Sousa is to be in Dublin with his band shortly, being billed to give two or three performances in this city, and he will also pay Belfast a visit. Mr. Sousa appears greatly put out by the way his compositions have been pirated in England, where they are sold in the streets for a few pence. He writes pathetically to the press asking if he has no means of protection, when he himself has complied with the requirements of the International Copyright Laws.

The visit of Sousa's band is looked forward to with much pleasure. Mr. Wilfred Cotton, Mr. Sousa's manager, has received from the Lord Lieutenant a "command" for an appearance at Dublin Castle on Tuesday night, February 3. A concert, which was to have taken place in the Rotunda that evening has, in consequence, been abandoned. Three public concerts will take place in Dublin, one on Thursday evening, February 5, at the Rotunda, and two matinees at the Theatre Royal, on Tuesday, February 3, and Thursday, February 5.

Montreal Daily Star

Feb 7 03

NEWCASTLE ONLY COURIER

Newcastle-on-Tyne

Date

Feb 9

1903

from Bolton Journal

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at

Northern Whig
Belfast
Feb 18 1903

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Miss Powell's violin item was one of the most enjoyable features in the programme, and she was enthusiastically encored. At the close of the performance Mr. Sousa was warmly cheered.

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John Philip Sousa, the great American conductor and composer, appeared with his world-renowned band in Bolton yesterday, and gave a couple of concerts, afternoon and evening, in the Temperance Hall. The fame of Sousa preceded him, he is as great a favourite in London and other great centres as in his native land across the silver streak, and although this was his first visit to Bolton, large assemblies greeted him both afternoon and evening, and were rapturously enthusiastic in their applause. As a conductor, Mr. Sousa stands alone, certainly so in the peculiarity of his methods, and possibly so in the effectiveness of the results achieved. His style is all his own. There is no demonstrative exuberant waving of the baton above his head, or as though beating the air. He rarely lifts his wand above the level of his forehead, but the movements of his arms are as telling, if not more so, than those of less famous though more apparently energetic conductors. Each movement has a meaning of its own well understood by the members of the band, and after a time clear also to the audience, who watch the cause and observe the effect of his intelligent conducting. The band itself, composed solely of wood wind and brass instruments, has deserved the fame it has achieved and the encomiums which have been showered upon it. Precision, accuracy, powerful combination and perfect cohesion are noticeable features, whilst it is patent that each of the performers is an artist of undoubted standing. The programme submitted at the afternoon performance yesterday was one calculated to bring out to the full the splendid capabilities of the artists. It opened with Berlioz's "Carnaval Romains," which evoked a storm of applause. Mr. Sousa, in the matter of encores, is amiability personified. There is no holding back until the demands of the audience compel a response. He at once responds by stepping again nimbly on to his tribune and plunges into his encore, whatever it may be. There are no wearisome waits between the items on the programme. Melody follows melody in rich profusion, and the ear of the listener is charmed with the

Brilliance of the Music

as well as with the marvellous musical ability of the exponents. The band items included a suite "The Quotations" by Sousa, Giordano's closing scene from "Andrea Chenier," Liszt's "Second Hungarian Rhapsody," Von Blom's "Scherzo," the grand march "Imperial March," composed by Sousa and dedicated to His Majesty the King, and a grand Galop de Concert, "Chase of the Lion," by Kolting, in which the roar of the king of the beasts mingles with the musical description of the hunt, and concludes with the shot which terminates the career of the hunted monarch of the forest. The encores included "El Capitan," "A Corn Band Contest," "Washington Post," and "The Philo-sophie Mast," all harmonious and many of them comical in their effects. There were three noted soloists. Mr. Arthur Pryor gave a trombone solo, "Blue Bells of Scotland," in a style which was certainly a revelation to many who listened to it, the effects produced probably never before being heard in Bolton on a trombone. For the inevitable encore he gave "In Cellar Cool," another surprising performance. A soprano soloist, Miss Estelle Liebling, gave the "Indian Bell Song" from Delibes' "Lakme," in a way which displayed her rich voice to perfection and gave opportunities for her splendid vocal style. For an encore she gave "To-day determines all." The third soloist was Miss Mabel Powell, a lady who has been described as the greatest of all women violinists, and those who heard her will not readily dispute the accuracy of even this superlative praise. She gave Sarasate's "Zigeunerweisen," a composition as difficult as it is beautiful; the effect she introduced into the pathetic theme with muted strings was such as to leave the audience almost spellbound. For an encore she gave a composition by Sousa, "Nymphs." The concert throughout was one which will leave behind it many a grateful memory. Last evening another concert was given.

PERSONAL AND INCIDENTAL.

The following is a graphic and sprightly account of the performance of Sousa's Band in Dublin, which is forwarded by a correspondent:—"I went to hear Sousa on Thursday. The ticket was two shillings, and was the biggest value in the way of noise I ever heard. The band contained nothing but brass, drums, fies, and wooden instruments. Some of the brass instruments must have weighed tons; their size was enormous. The air at times was dark with their sound, the walls bulged like a balloon, the floor going up and down in perfect unison with the band. I never saw such harmony in nature in all my life. The pressure became so great towards the end of each piece that my breath came in gasps. I could see the rest of the audience vainly gulping at something they hardly knew what! When, suddenly! the band stopped. We drew breath again; our lives were saved. The relief was great. I myself felt quite buoyant, as if floating in the air, gradually settling down again in time for the next item. It was with relief when I found myself descending that I didn't fall on my head. Being so overjoyed at being still alive, I overlooked the necessity of going out in time to miss the next bit. Once Sousa started everybody felt chained to their seats with iron bands. These were easily broken during the intervals, but were so firmly riveted while there was still a note to be beaten out as to be almost fearful. I have often during my life tried to make noises, and indeed at one time had quite a reputation for same. Sousa makes enough noise in one beat to satisfy nations for all time. If there are any inhabitants in Mars or Venus, they must, if they were listening, have thought it was the fire brigade or a diamond jubilee at the very least."

Among the recent awards at the composers' competitions in the Feis Ceoil we notice that the prize for the best original song to words by an Irish writer has fallen to Mr. Carl G. Hardebeck, of Belfast, for his setting of Edith Wheler's words "The Pipes of Donaloney." Since the inauguration of the Feis Ceoil in 1897 Mr. Hardebeck has yearly carried off prizes in the different departments of composition, and in 1901 was awarded the prize for his cantata "The Red Hand of Ulster." Mr. Hardebeck's successful career is another striking evidence of the wonderful work done by the Royal Normal College for blind students, for it was at this institution that he received his training. He entered the College at the age of twelve, and remained there for over twelve years, studying the different musical branches, under such teachers as Bannister, Hopkins, Corder, the Hartvignons, and W. H. Cummings. In pursuing his professional career in Ireland Mr. Hardebeck has identified himself with the study of the music of the country. His arrangement of "The Conlin" as a part-song won a prize at the "Feis" some years ago, and showed a wonderful comprehension of the spirit of that haunting melody. To thoroughly enter into the feeling of the Gaelic melodies Mr. Hardebeck believes that it is necessary to understand the language, and he set himself no small task when he undertook the study of Gaelic. His success in the arrangement of Gaelic airs with Gaelic words has amply repaid him for his toil.

The visit of Sousa's band is looked forward to with much pleasure. Mr. Wilfred Cotton, Mr. Sousa's manager, has received from the Lord Lieutenant a "command" for an appearance at Dublin Castle on Tuesday night, February 2. A concert, which was to have taken place in the Rotunda that evening has, in consequence, been abandoned. Three public concerts will take place in Dublin, one on Thursday evening, February 5, at the Rotunda, and two matinees at the Theatre Royal, on Tuesday, February 3, and Thursday, February 5.

The Dublin Drawing Room.

LORD and Lady Dudley have made a brilliant beginning to their first season in Dublin, and it is indeed a matter of sincere thankfulness that her Excellency has apparently quite recovered from her serious illness and will be fully equal to the arduous strain of the next few weeks. A very large house party at the Castle includes Prince Francis of Teck, the Duke and Duchess of Abercorn and Lady Phyllis Hamilton, Catherine Duchess of Westminster and Lady Mary Grosvenor, Lord and Lady Annesley, Lord and Lady Essex, Lord Enniskillen, Mr. and Mrs. Henry White (who have just come on from Windsor Castle), Lady Barrymore, Lady Fingall, Hon. Mrs. Bourke and Miss M. Bourke, Lord Brackley, and Lord Vivian; while Mr. Gerald and Lady Evelyn Ward have Lord Crichton and Lady Mabel staying in their house in Upper Castle Yard. The first great event of the week was, of course, the Levée on Tuesday morning, and this, like Wednesday's Drawing Room, was one of the largest held for many years. The Viceroy was accompanied by Prince Francis of Teck and General Sir Hugh McCalmont, who is commanding the forces in the absence of the Duke of Connaught. In the private entrée were the Lord Chancellor and the Archbishop of Dublin, Lord Londonderry, Lord Fingall, Lord Iveagh, Lord Inchiquin, and an immense number of other English and Irish noblemen. Lord Newry, Lord Crichton, the Hon. George Crichton, and Lord Vivian were presented, but the presentations at the Levée were not particularly interesting. In the evening there was a large dinner-party, and afterwards, by special command, Sousa's famous band gave a concert in St. Patrick's Hall. Lady Dudley was looking quite lovely in pale pink satin veiled with embroidered white chiffon, and she had magnificent diamonds and pearls. Lady Annesley wore pink too, and Lady Evelyn Ward was sweetly pretty in pale green; the Duchess of Westminster being in black, and the Duchess of Abercorn in grey and silver. However, I must hurry on to the Drawing Room, which was for everybody the great event of the week.

No more brilliant or successful function has ever been held at the Castle, and as a "spectacle" it would be hard to imagine anything more lovely. St. Patrick's Hall always strikes me as an ideal setting for a picture of the kind, and as their Excellencies' guests passed into it from the Throne Room the vision of fair women, exquisite gowns, and jewels, and the "bravery" of the men in their uniforms or Court dresses, made a dazzling *tout ensemble*. Everywhere throughout the magnificent State apartments there was evidence of the Viceroy's artistic tastes. With commendable punctuality the Viceregal procession entered the Throne Room, and their Excellencies with Prince Francis of Teck, took their places in front of the Throne; Lady Dudley remaining seated most of the evening by her doctor's special mandate. She looked a perfect vision of beauty, quite the most handsome of all the lovely women at her Court. To Ireland's leading firm of modistes, Messrs. Switzer and Co., of Grafton Street, her Excellency had entrusted the order for her gown, and to their infinite credit be it said that nowhere could a more perfect "creation" have been devised. The gown was of ivory *crêpe* meteor, embroidered with graduated rows of dull pearls and diamonds, with a deep flounce of Brussels lace over silver tissue; the train was of silver gauze embroidered with vine leaves in pearls and diamonds, and with real lace. Instead of

exquisite veil of real lace, arranged point-wise under her magnificent diamond crown, which, I heard, was a special gift to her from Lord Dudley for the occasion. Her other jewels were exquisite, including a diamond and emerald brooch of great antiquity, and she carried a few loose flowers tied with silver ribbon instead of the orthodox bouquet. Her Excellency's train was carried by her son, Lord Ednam, and her nephew, Master Troubridge, Lady Troubridge's little boy, and a charming pair of pages they made in their "Patrick's blue" Court suits.

Somewhere about 1,500 guests passed before the throne, so it was indeed a fatiguing ordeal for Lady Dudley, but though she looked a little tired as she left the hall, she also looked very pleased and happy at the success of her first "Court."

Now I must try to remember what everybody wore! The Duchess of Abercorn, who followed their Excellencies immediately in the procession, was in white satin, veiled in black accordion-pleated chiffon, and she had most magnificent diamonds; her daughter looked very nice in white. The Dowager Duchess of Westminster was in black with a velvet train. Lady Evelyn Ward wore an exquisite "Switzer" gown of white net, embroidered all over with tiny paillettes of silver, with a flounce of real lace, a "Victorian" bodice with berthe of transparent tulle edged with chiffon, her train being of pale green satin lined with silver; Lady Annesley was quite lovely in pale blue, with raised embroidery of vine leaves and grapes; Lady Essex was in black, and Lady Grosvenor in an ivory chiffon Empire gown, draped with Brussels lace. She presented Lady Bradford, whose daughter, Lady Florence Bridgeman, was one of the *débutantes*; Lady Barrymore in black and white presented her step-daughter, Miss Post; Lady Fingall looked pretty in ivory silk with a beautiful train of gold tissue. Lady Lurgan, Lady Castlerosse, Lady Clonmell, and Lady Huntingdon were all charmingly gowned, and sparkling with diamonds; and Lady Kilmorey wore lovely jewels; the Hon. Lady McCalmont was in black, and so was Lady Westmeath, who brought her daughter; Lady Ashbourne was in blue with a brocaded train; Lady HolmPatrick had a married daughter (Mrs. Anderson-Pelham) to present; and Lady Rachel Sanderson presented her lovely daughter, Mrs. Clements Gore, on her marriage; Lady Morton, the wife of the General Commanding in Dublin, was sponsor for a number of officers' wives, and Lady Clonbrock presented Lady Colomb. A lovely gown of ivory mousseline brocade with a design of shaded irises was worn by Lady Castlemaine, with a graceful train of palest green satin; Lady Drogheda had a very handsome black lace dress over white, with a black velvet train, and her daughter, Lady Beatrice Moore, looked particularly nice. Lord O'Brien was chaperoning a daughter, and the Hon. Mrs. Barry presented her second girl, Miss Ruby Pollok. One of the most exquisite gowns in the room was worn by Mrs. Sharman-Crawford, composed of rows and rows of chenille fringe, biscuit-colour; with lace train from both shoulders embroidered in dull gold and lined with sun-pleated chiffon (Switzer); Mrs. Dames-Longworth had a charming gown of cream net, beautifully embroidered in silver and diamante over palest pink, with train from the shoulders of pink piqué de chine to match the gown, lined with tinted lace of a deep shade and bordered with mink, the *ur* edging the lace cape (Switzer); of ivory chiffon and Maltese lace lescent paillettes—an ideal *Ce* ny Nutting looked very well in a p*u* n, with embroidery of pale yellow ros

Cutting from the

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SOUSA'S VISIT.

It is by no means a critic's duty—it would be an impossible duty—to voice the feelings of the multitude, and it is well that this obvious fact should be understood, far, as regards Sousa and his band, there is an immense disparity of opinion. There are gentlemen who ask nothing higher from music than the rattle of a Sousa march, there are ladies who think the triangle and "sand paper" effects just beautiful, there are those who go in the spirit which prompts them to view a freak in a penny show because they know Sousa's band is far out of the beaten track, and there are the Musical set (with a capital "M") who whether they go or not have the feeling that they must for the sake of their art hold up their hands in pious horror at the whole business. The fact of the matter is that Sousa's band can be judged from none of the recognised standards. From a body of talented instrumentalists we expect good music, from a music hall baritone we look for a popular song, and so on in well-defined courses from the top to the bottom of the musical world. But in what category can Sousa's band be placed? It is a marvellous gathering of instrumentalists, who play music much of which is already familiar through the medium of the barrel-organ! There is a phrase heard occasionally "It isn't so much what he says, but the nasty way he says it." This altered to "It isn't so much what he plays, but the taking way he plays it" is a fair judgment of Sousa and his band. Elaborating upon this we come to the conclusion that the combination is a marvel of talent, discipline, and vigour, and it has a wonderful gift of doing rather vulgar things in a refined manner. A fairly good audience greeted them at the Victoria Hall yesterday afternoon, and it never had a dull moment, for the simple reason that the music was so exhilarating, and the effects produced were so sudden, subtle, humorous, and effective. Amongst all the cheerful numbers produced it was in the famous marches the band excelled, though it must be conceded that a fine interpretation was given to the Introduction to Act 3 of "Lohengrin." A Liszt Rhapsody was also introduced, but serious music was a secondary consideration, for Sousa's band glory in, and are to be gloried, as the exponents of a lively, exhilarating music which tickleth the fancy in a way probably never before achieved by any combination.

Three soloists accompany the band. Mr. Arthur Pryor plays wonderfully on his trombone—and it may be said here that the work done by him and his colleagues in the band parts, especially in the "Lohengrin" selection was very effective. Miss Maud Powell was delightful as a violinist, giving good performances of a Sarasate composition and Handel's "Largo." She plays with charm of thought and expression, and treated her subjects most artistically. The vocalist was Miss Estelle Liebling. She uses her voice with effect, and her appearance had the distinction of being the solitary one on the programme where an encore was not given, and this was due entirely to the lady's own choice, for the audience desired her appearance.

THE SOUSA CONCERTS.

It cannot be gainsaid that Mr. John Philip Sousa's Band has conquered the British populace into admiration of the powers of that organisation. When the organisation was in Liverpool a week or two ago its qualities and characteristics were dwelt upon here. Certainly the balance of its component parts is well-adjusted, its tone is penetrating and full, and its performances, especially in the cases of typical American pieces, are invariably distinguished by precision and animation, while in the treatment of works of higher vein, refinement is exhibited. The first of a new series of Sousa Concerts was given in the Philharmonic Hall last evening, when the conductor and his executants were warmly greeted by the occupants of a crowded auditorium. On this occasion the subjoined programme was presented:—Overture Symphonic, "Mysora," Wettge; trombone solo, "The Patriot," Pryor; suite, "From Foreign Lands" (a) Spain, (b) Germany, (c) Hungary, Moszkowski; soprano solo, Mad Scene from "Lucia," Donizetti; colloquation, "El Capitan," Sousa; bouree and gigue, "Much Ado About Nothing," German; idyll, "In a Clock Store," Orth; march, "Imperial Edward," Sousa; violin solo, "Rondo Capriccioso," Saint-Saens; Grand Scene and Soldiers' Chorus from "Faust," Gounod; trombone selection, Messrs. Pryor, Lyon, Williams, Mantia, and Wardwell. In addition to the foregoing, Mr. Sousa, as is his wont, poured forth with a lavish hand quicksteps, marches, and non-descripts to the manifest delight of the audience. Miss Estelle Liebling is dowered with a light soprano voice of excellent timbre, and who has acquired remarkable facility in vocalisation, sang Lucia's aria with true dramatic feeling, and that consummate artist, Miss Maud Powell, played Saint-Saens' familiar "Rondo Capriccioso" with extraordinary lucidity and brilliance. In the Donizetti number the flute obbligato was assigned to Mr. Marshall Lufsky. This (Saturday) afternoon, at three o'clock, a second concert was to take place, and this will be followed by a third at eight o'clock in the evening. Of course, being in the Philharmonic Hall, the resident representatives of the Sousa Band in Liverpool are Messrs. Rushworth and Draper, of 21, Beckett-street.

Sousa in Halifax.

It is a mistake to take Mr. Sousa and his band seriously—particularly Mr. Sousa. His band, of course, is within certain well defined limits, supreme, but Mr. Sousa himself is quite unsurpassable. The concert begins, a trifle late. In walks, in dainty steps, the Great Man with medals and white gloves all complete. Before he has had time to draw breath the band is in full blast. What though the tone, scintillant as it is, soon becomes wearisome; what though some of the sounds resemble the tearing of calico; what though the joints in the music are filled in with what though the joints in the music are filled in with a blatant "tarara"—the performance is an exhilaration while it lasts, and it does not last too long. One while it lasts, and it does not last too long. When Mr. Sousa's individual performance it must be said that only the highest flights of description could do justice to this inimitable power. Whether, if he new lifted his baton it would make the slightest difference to the playing is quite beside the mark. The scene reel before a panorama of reminiscences which his endless attitudes conjure up in the mind. When the interest of the hearer is likely to flag owing to the ready monotony of the band, it is not the conductor who by some fresh freak galvanises the jaded brain into life again? Mr. Sousa has a wonderful head view—all shapely curves. Sometimes he seems to be nursing an imaginary infant, sometimes warning him self like the cabman in winter, sometimes curtailing gigantic monstrosities, sometimes using a pepper box and sometimes renewing painful incidents in one and school days. Now and then he conducts in a fearful and wonderful fashion. But the band are quite used to him by now. Of a truth it is in Sousa's own march encores that the players are at their best. These usually come to unheard of extremes. The music stops. Down he leaps from his stand, and stays regarding the audience. "Like it?" he seems to say. "Right O!" He gives a knowing little nod, and in an instant over pair of feet in the building is moving with a waltz down which some of these days will shake the walls down. It is all very hilarious, and when Mr. Pryor performs wonderworks on that most prosaic instrument the trombone, it is as though an elephant had suddenly turned skittish. There was a plenteous of clever dexterity about the matinee on Thursday, in the Victoria Hall; Mr. Marshall Lufsky's flute playing was a marvel, but even that was put into the shade by the delightful singing of Miss Estelle Liebling in some bird-like warblings. A note of seriousness was introduced by Miss Maud Powell, whose expressive playing of Handel's noble Largo, and a tender plaintive melody by Sarasate was worthy of all praise.

LONDON.

MUSIC ABROAD.

A CHAT WITH "MARCH KING" SOUSA.

(BY G. DE CAIROS REGO.)

A most striking and interesting figure is John Philip Sousa, the American composer and conductor, who is at present touring the United Kingdom for a second time, with his concert band, and creating a furore with his famous organisation.

Sousa is the man who wrote the "Washington Post," and other lively, stirring marches, the peculiar lilting rhythm of which has won for the composer the widely-recognised title of "The March King," just in the same way as the late Strauss enjoyed a similar distinction with his "Blue Danube" and other intoxicating waltz strains.

To-day Sousa is the apostle of popular music, and his following is enormous. What all this amounts to Australians will be able to judge at first hand next October, in which month Mr. J. C. Williamson will present Sousa to his first antipodean audiences.

Sousa, the man, is a genuine personality; just the man you would turn round to look at a second time, even if you did not know who he was. Forty-six years of age, he has already won a success that comes to but few men. Compact in build, 5ft. 8in. in height, dark of complexion, black hair, close-cropped beard, alert, active, he bears his honors modestly. In conversation he much prefers to discuss the intricacies of golf or the hazards of trap-shooting rather than himself or his career.

Pressed to give some account of himself, he told of his birthplace, Washington. His father, Antonio Sousa, born in Spain, came of a distinguished Portuguese family. He was exiled from his native land because his political beliefs were not of the dominant pattern; so, making his way to America, he settled and married there. There is a story in circulation that "So" is the family name, and the letters U.S.A. (United States of America) were added by the young composer, John Philip. This pretty fable has been traced back to that source of so many picturesque stories, the inventive American newspaper journalist.

"I do not know that I ever entertained any youthful ambition except to be a musician," confessed Mr. Sousa. "I consider that I have been particularly fortunate in being able to do just what I wanted to do in making my way in life. My studies in music were carried on entirely in my native city. When eleven years old I was able to make my debut as a violinist. Strange to say, this debut was made before an audience of lunatics, my master being in the habit of giving a concert every year for the inmates of the Government Insane Asylum, near Washington.

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

"It was while I was with the Marine Band that I wrote the 'Washington Post' March, which you may perhaps have heard. When I was in Germany two years ago they were very much interested to know what the title meant; some interpreted it as signifying a mail-coach, but the fact is that the march was named for the principal paper in Washington, the 'Daily Post,' and dedicated to its editor. It may perhaps interest you to know that the march netted me exactly £7, although it has sold millions of copies.

"Along in 1890, the President gave me permission to go on a short tour with the Marine Band. It proved such a success that it was repeated the next year, and, with such gratifying results, that I resigned from the service, and assumed the direction of my present organisation. I am proud of the fact that the Sousa Band is absolutely unsubsidised, being purely a private enterprise, and dependent upon the favor of the public for its maintenance. We pay about £25,000 per annum in salaries, and there is not a written contract in the organisation. Any of my men are at liberty to leave me on 14 days' notice, and yet I have musicians in my band at this time who have played under my direction continuously for 18 years. I am utterly opposed to the Government subsidy of art, believing that such support tends to destroy the initiative, without which no artist, whether he be painter, sculptor, or musician, can hope to expand in his art.

"The record for the last 10 years with me has been one of continuous work. During that time we have given nearly 5000 concerts, playing in between 500 and 600 different cities and towns, travelling about 350,000 miles in the United States, Canada, France, Germany, Holland, Belgium, and Great Britain. I have found that

human nature is pretty much the same the world over, and the musical pabulum that pleases my people at home has seemed to find equal favor with the audience on the other side of the water.

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

"One lady scribbled on her card a request for me to play the 'Tannhauser' overture as an encore. I did it, although the overture plays considerably over ten minutes. However, it was not possible to oblige another and misinformed lady, who wrote: 'Please play the opera of Martha. I think it was written by Sullivan.' A man who knew his mind laconically wrote: 'Wagner, play The Liberty Bell.' A young lady pencilled a request for 'The Ice-cold Cadets,' but I really think she meant my 'High School Cadets,' and I played that march for her—all of which goes to show that everything has its humorous side."

Sousa is a curious compound of the soldier and the enthusiast. His record is that of a strict disciplinarian, yet ruling his band through the force of his will and his personality, for there is not a written rule or law in the organisation. He was slow to speak of his wonderful reception in London, but he has broken the record at the Albert-hall.

On tour, Sousa and the members of the band wear their uniforms at all times. Once in a railway station in America an excited individual rushed up to Sousa, and demanded to know when the next train left for some point he named.

"I don't know," was the reply.

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

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

After his present European tour he returns to America for the summer. He will sail late in September on a concert tour that will include, in addition to Australia, Japan, China, the Philippines, India, South Africa, and again Europe. He will bring his full band of 60 performers, an American singer, and American violinists.

Stockton Herald
Feb 28 1903

Sousa's Band.

Performance at Middlesbrough.

Mr John Philip Sousa and his famous band gave a performance at the Theatre Royal, Middlesbrough, on Friday last week. The theatre was packed, and the programme, of just over two hours' duration, was received with unbounded enthusiasm. There were nine numbers, but with encores and double encores the programme was more than doubled. The performances of the band, under the almost magic baton of M. Sousa, were magnificent throughout. The first item was Berlioz's "Carnaval Romane," the encore being "Stars and Stripes." Then Mr Arthur Pryor gave a trombone solo, "Love's Enchantment," his own composition, and in response to an encore, "In Cellar Cool." The third number was Sousa's suite, "Look Upward," (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus." This was received with prolonged applause, and the band then gave as an encore, "Coon Band Contest," and the ever-popular "Washington Post." Miss Estelle Libling, who has a sweet and wonderfully-trained soprano voice, sang "Thou Brilliant Bird" (David) to an excellent flute obligato by Mr Marshall Linsky. The first part concluded with Litz's second Rhapsody, which was splendidly rendered, and in reply to an encore a patriotic selection "Rose, Shamrock, and Thistle," was given. The band opened the second part with a charming performance of Mascagni's "Danse Esotica." The encores to this were "The Broken Melody," a delicate compliment to Mr Van Biene, who had a seat in one of the boxes, and Mr Sousa's lively piece "A Bundle of Nerve." Next came a "Country Dance" (Nevin), and the march by Mr Sousa, "Imperial Edward," dedicated by special permission to His Majesty the King. This was loudly applauded, and the band gave "El Capitan" as an encore. One of the most enjoyable items in the programme was Miss Maud Powell's violin solo, which included two movements from Mendelssohn's violin concerto (a) Andante and (b) Allegro Vivace. The gifted artiste was enthusiastically recalled, and gave with equal success "Nymphalin." The programme concluded with Kolling's grand galop de concert, "Chase of the Lion." In the evening the band performed at Darlington.

MR. SOUSA AND HIS BAND.

One of the most thoroughly enjoyable and exhibiting concerts which has been given in Huddersfield for some time took place in the Town Hall, on Thursday night, when the great 'March King' and his wonderful organization, numbering fifty-two picked musicians, succeeded in keeping the large audience in what may be justly termed a tumult of enjoyment from the opening number to the last on the programme. Before noticing the concert in detail it may not be uninteresting to give a brief of a resumé of the interesting chat which the writer enjoyed with the popular conductor-composer before and after the night's performance.

MR. SOUSA'S CAREER.

Mr. Sousa's band, he told the writer, is a thirty years development, and may be practically dated from the Peace Jubilee, organised by Mr. Parker S. Gilmore, in Boston, in the year 1872. In that immense musical festival the leading bands of Europe took part; and afterwards, at New York, Mr. Gilmore organized his famous band, in which he utilised all the most desirable characteristics of the foreign bands, adding such characteristics as his own experience and judgment suggested. For twenty years the Gilmore band enjoyed a run of increasing popularity, and "when in 1892 the baton fell from the lifeless hand of Gilmore, it was grasped by John Phillip Sousa." The present corps of instrumentalists has been with few exceptions continuously under the direction and discipline of Mr. Sousa for eleven years.

At the time he took over the band Mr. Sousa was bandmaster of the chief military band in the United States, the Marine Corps Band, which is attached to the President's household, and held the position (which it must be said he was specially chosen to fill without any solicitation on his part) until 1892, serving under five successive Chief Magistrates of the American Republic, and after raising the band to the front rank of the world's military bands, he severed his connection with the United States-service to take over the nucleus of the present world-famous organisation.

"I began my connection with orchestras three-and-twenty years ago," he told the writer, "for at the age of eleven I was playing the violin in public. Since I have had charge of my own band," he added, "I have played all through Germany, Holland, Belgium, and France, and two years ago through England and a portion of Scotland—not forgetting Canada, where we had a wonderful tour right from Vancouver to Prince Edward's Island." "If we have a mission," said Mr. Sousa in reply to a query, "it is to play bright music, and we do that as well as we know how, and naturally we play all the better if we find that we are giving pleasure to those who have come to hear us. I find," he continued, "that the public—the great, warm-hearted public who are not ashamed to express their approval—is often in the mood of the man (which is so finely expressed by our own sweet singer, Longfellow), who desired to hear 'some heart felt lay . . . that shall banish the thoughts of the day'."

"Not from the grand old masters,
Not from the bards sublime,"

but from a minor poet, whose songs 'gushed from his heart,' . . .

"As showers from the clouds of summer,
Or tears from the eyelids;"

when:—

"The night shall be filled with music,
And the cares, that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away."

"Mindful, then, of Longfellow's beautiful aphorism I do my best," said Mr. Sousa, "to fulfil it."

With regard to the much debated question of conducting, Mr. Sousa is a thorough believer in originality or mannerism, if you like to style it so, so far as an orchestral chief is concerned. "For my part," he said, "in conducting I have always believed in the principle of conducting in curves. Take as an illustration, or precedent if you like, the method of the trained orator. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor or a band. In a composition of a sensuous nature, if you conduct with angularity, the picture is spoiled for your audience. The music breathes one feeling and your action suggests another. "I am also a great believer in conducting within a small circle—always with curves. There is another point, I think. If a man's mode of conducting absolutely belongs to himself it can never seem inconspicuous to those who look at it. But if a man stands up before a body of people and has not the authority of his own individuality, he is ineffectual. His gestures will be somebody else's. He will be imitating Brown; and people resent that. We see that fact demonstrated on the stage. An imitator leaves no impression. Yet from the standpoint of mechanics the performance may have been excellent—he may have faithfully followed every action and tone of the other man. But his performance is entirely unsatisfactory. You have got to be yourself," added the great bandmaster with emphasis. Much more that was deeply interesting the writer gleaned from Mr. Sousa's conversation, but

the space at my disposal is limited and I must perforce devote the remainder to a brief account of Thursday's entertainment, which was commenced with a brilliant rendition of the "Carnaval Romaine" (Berlioz), which was followed, in response to a whole-hearted encore by Mr. Sousa's own favourite march "The Stars and Stripes for Ever." This fine march was played as only Sousa's band can play it, and left the audience in the condition of the ancient philosopher's daughter, for they still cried for more, and the result was for-coming in a rousing excerpt from Mr. Sousa's works, entitled "A Mexican Serenade." This number like last was received with great applause, which threatened to take the shape of a triple encore. The next item was a trombone solo, "Love's Enchantment," composed and played by Mr. Arthur Pryor, the Paganini of the trombone. When properly treated the trombone is one of the noblest of all orchestral instruments. When it sounds ignoble it is either because its part is not well written, or because it is badly played. Those who heard Mr. Pryor's wonderful performance will readily relieve him of either of these faults. For his own charming number, "Love's Enchantment," proves his ability as a composer, whilst his superb tone, and the wonderful way in which he negotiated the most difficult runs and elongated cadenzas proved up to the hilt what a great executant he is. It goes without saying that his solo was received enthusiastically, and when in response he played the fine old German drinking song, "In cellar cool," he gave a further taste of his great and thoroughly artistic capabilities in a fashion that will live long in the memories of those who had the good fortune to hear him, for his "singing" of the encore number—for sing it he certainly did instrumentally, word for word—and to those who know the song conveyed a far finer interpretation than many vocalists who think "no small beer of themselves." The next number was Mr. Sousa's charming suite, "Looking upward," which was encored most heartily, and was followed by the evergreen "Washington Post," and another of Mr. Sousa's compositions "Rag Time," both of which were played with an amount of *elan* and swinging rhythm, which aroused the audience to enthusiasm and set both hands and feet moving. The next number afforded another great treat, for it not only introduced a gifted and artistic vocalist in the person of Miss Estelle Liebling, whose efforts in "Thou Brilliant Bird," by David, proved her to be the happy possessor of a flexible voice of truly marvellous range, and won for her a rousing encore. But this was not all, for, in the fine "Flute obligato," splendidly rendered by Mr. Marshall Lufsky, and the grand accompaniment, the band gave additional evidence how wonderfully effective an organization it is. The rest of the numbers, which embraced excerpts from Liszt, Mascagni, Nevin, Sousa and Kollins, with the encore-pieces from Mr. Sousa's own repertoire, were in tone, in clearness, in absolute unanimity of precision, in attack, and brilliant ensemble, all so splendidly rendered as to give ample proof, if proof were needed, what a great conductor Mr. Sousa is, and to what a high state of perfection he has brought his superb band.

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For the information of the 'man in the street,' I may tell him that once upon a time, nearly five hundred years ago, the name of 'Sousa' or 'Souza,' for it is spelt both ways, was borne by a distinguished Portuguese historian and poet, to wit—Manoel Faria y Souza (or Souza). He was secretary to the Spanish Embassy at Rome about the year 1630, and his literary productions are still alive in the hearts of students of history, and then, too, he was a poet of considerable renown, whilst the name was also borne by many other men who were world-famous in their day and generation, as navigators, diplomats, and authors, and to come to our own time, the present Minister of Marine and Colonies, in the *Camara dos Deputados*, Portugal, is Don A. T. de Sousa! But, so far as I know, as the 'Marquise' said in *Caste*, regarding the name of old 'Eccles,' there never was an 'Eccles,' there never was a family, Portuguese, or otherwise, named 'So!' So much then (no pun intended) for the truth of 'the man in the street's' story.

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Regarding this famous March, of which some five million copies have been sold, Mr. Sousa's net profits from it were exactly £7. He had due compensation however, later, for his own favourite March, 'The Stars and Stripes for ever,' brought him the handsome *honorarium* of £10,000.

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SOUSA AND HIS BAND AT THE TOWN HALL.

"Great are the uses of advertisement," especially, freely given in the news columns of a newspaper, even if never intended as such. If a play, farcical comedy, or burlesque should be condemned in a newspaper as immoral in tendency or vulgarly broad, the highly moral public will flock to the theatre more than they otherwise would have done to witness a performance of it; and should a critic give a humorous description of the effects of the expert and realistic recital of a storm-flood organist and chaff him a bit, folks who, as a rule, can't stand organ recitals, even by the most sterling players, will take the first opportunity to go and hear him, and come away saying "By gum, he can play." Such condemnations and criticisms, without being intended as such, become free advertisements, and great are their uses to those whom they concern. The same thing has happened to Mr. John Philip Sousa and his band. When they first visited Huddersfield and gave two concerts in the Town Hall, little was known about them, and they had small audiences. Since then many musical critics of the superior order, who pose as transcendental admirers of Bach, Beethoven, Brahms, Wagner, and Richard Strauss, and especially of the most difficult, mystic, and dry of their works, have attacked Mr. Sousa for his arrangements of orchestral music for his band, and for his Yankee methods and versatile programmes: and instead of giving impartial accounts of how the music was played, have devoted two-thirds of the space at their disposal to describing or poking fun at Mr. Sousa, his posing, and style of conducting, and that conducting has been more or less faithfully mimicked or burlesqued in musical comedies and pantomimes. Then, too, Mr. Sousa and his band have performed before King Edward the Seventh and Queen Alexandra. The result is that since the last visit to Huddersfield the inhabitants have read, and seen, and heard so much about Mr. Sousa and his band that when they made their second appearance at the Town Hall, on Thursday night, the area was filled, the "horse-shoe" of the balcony was pretty well occupied, there was a good number of patrons supporting the band on the upper reaches of the orchestra, and there was a large number of persons in the gallery. When the officers and soldiers in "Patience," struck off a heap by the changed manner of the ladies towards them, inquired "What has come over you?" they were informed by the Lady Jane, "Bunthorne has come over us." If the question were asked, "What has come over the people of Huddersfield?" we suppose that, without accusing them of having become æsthetic, either real or sham, we might fairly answer, "Sousa has come over us."

Of course there was some quiet laughter on Thursday night at Mr. Sousa's posing and peculiarities of conducting—the standing with one leg slightly bent, or one foot forward and the other poised on the toes, or his sudden step forward; the curving of his arms, the placing together of the tips of the fingers of the left hand and beating time gently forward with them, the swinging of both arms like a pair of pendulums, and the giving of an under-cut with the baton as if whipping a horse smartly. All these things seemed to amuse, especially as most people must have felt that they had not the slightest effect on the playing of the band, but might have been effects of the playing. Again, the keeping the pot boiling style of the concert and the more sensational and showy features of the performance provoked some mirth. But we have not the least doubt that the bulk of the people who went to the concert largely out of curiosity or to be amused went away well pleased with the musical and artistic success of the concert. We never have been of those who seem to hold that the performance of orchestral, operatic, or oratorio music should not be attempted by military or brass bands. Outside such music what is there left for such bands to perform? Very little worth hearing. Besides, such music would very rarely be heard at all by the bulk of the people but for military and brass bands. Therefore if those bands are properly constituted of skilful and artistic musicians who strive to get as nearly as possible effects of the music produced by orchestra and voices, all praise be unto them. To say that military and brass bands should never play music other than that written specially for them is as absurd as it would be to say that a transcription of an orchestral or orchestral and vocal work should never be played on the organ, for which instrument there is no end of music specially written; and the marvellous success of the old Meltham Mills Band in their performance of a selection from "Elijah" in the dim and distant past would never have been heard to the great delight and uplifting of many thousands of people in various parts of the country.

We prefer to judge John Philip Sousa and his band by the results achieved, and not by the posing and mannerisms of the conductor or his methods; and we are bound to say the results are wonderfully brilliant and artistic. The programme of Thursday night was well suited to the band, and their playing showed that had selections of music of greater delicacy and less high colouring been attempted they would have been thoroughly well executed, so as to give an admirable artistic idea of what the effects of the original arrangement played by an orchestra would be like. The clarionets were of beautiful full quality and the execution was very fine, the oboes were exceedingly good, the flute-playing was very mellow and neat, the brass instruments produced a splendid body of tone under art instinct and control, and while the trombone playing was particularly brilliant, and the tone and nimbleness of the bombardons were really surprisingly good and clever. There were often magnificent diaphanous effects and the richest colour combinations, and while the playing was extraordinarily smart and clean, rhythm, light and shade, and feeling were applied with beautiful effect. The "Carnaval Romains" overture of Berlioz and the Second Rhapsody by Liszt lend themselves particularly well to military band performance; and the exhilarating gaiety and picturesque and strenuous patriotic glorification and dramatic expression of the latter were brought out with fine effect and finished style. In the latter the beautiful flute playing and the surprising lightness of execution of the basses were striking features. Mr. Sousa's own suite, "Looking Upward," divided into three movements—"By the light of the Polar Star," "Under the Southern Cross," and "Mars and Venus"—is a brilliantly coloured, resourceful, and effective composition, particularly in the second movement, which contains some charmingly expressive music. The composer, however, seems to be unable to get away entirely from his rattling quickstep style, which is strongly in evidence at times, especially in the first movement. The contrasts of war and love in the third movement are strongly marked and the sensational crescendo and diminuendo "roll" on the side drums

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Mr. Sousa is much the same as ever; and the big audiences which met to welcome him in the Free Trade Hall, Manchester, yesterday afternoon and evening had as pretty an exhibition of deportment as they could wish to see. He still emphasises sforzandos with the gesture of one smiting a small boy for his sins. The band, too, retains all its old characteristics—verve, military precision, and a vigour that must be heard to be believed. It was Brahms who said that the two forms of music pleasing to the unregenerate man were male choruses and brass. If Brahms was right, then yesterday was a red-letter day for Manchester Philistines. Was there ever such a blaring in the Free Trade Hall? One longed to hear Sousa's band under the circumstances in which, according to its apologists, the bagpipe is also heard to best advantage—on the top of a distant hill. Some of Mr. Sousa's wind instruments look like fire-engines, and they are almost as pitiless.

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SOUSA AS THE LORD MAYOR'S GUEST. INTERESTING PRESENTATION.

Mr. Sousa and his wife were on Saturday the guests of the Lord Mayor at luncheon at the Town Hall. The Lord Mayor, who was accompanied by the Lady Mayoress and Miss Enid Rutherford, had invited a number of personal friends to meet the distinguished musician, and quite a delighted function resulted. Amongst others in the company were Miss Derry, Miss Powell, Miss Lieblich, 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. Eekes, Mr. F. C. Weingaertner, Mr. and Miss Edith Rutherford, Mr. and Mrs. Arthur Rutherford, Madame Nourry, Mr. Stanley Fitzgerald, Mr. Arthur and Mrs. Hughes, Mr. R. B. Gilgour, Mr. E. H. E. Sanxay, Mr. J. M'Farlane, Mr. E. R. Rosenheim, Mr. and Mrs. A. and Miss Sheldermine, Mr. McGregor Veitch, Mr. John and Miss Lee, Mr. and Mrs. Lloyd Williams, the Rev. J. Colville, Mr. and Mrs. J. B. Colton, Chevalier and Mrs. Barbosa, Miss Marjorie Bennett, Miss Heyworth, and Mr. John Hargreaves, jun.

After the repast the Lord Mayor submitted the toast of "The King," and out of compliment to the nationality of his over-sea guests linked with the characteristic English loyal toast the name of "The President of the United States of America." The company enthusiastically honoured the dual toast. Subsequently the Lord Mayor gave the health of Mr. and Mrs. Sousa, and presented to Mr. Sousa from Mr. John Hargreaves, of Liverpool, a volume which his lordship described as "an elaborate history and explanation of the ancient Royal Cathedral Church of Portugal," who played on written and compiled about three centuries ago by Louis de Sousa, "an eminent soldier, Miss Estelle Lieblich, monk, and historian, an old kinsman of Mr. Delibes' "Lakmé," John Philip Sousa." His lordship said Mr. style; and Miss Hargreaves happened to come into possession (American for la of the book some years ago.—Mr. Sousa made and Handel were fitting acknowledgment of the gift, as well as have no idea of the cordiality of the reception accorded to the toast of the health of Mrs. Sousa and hours of Sousa himself.

The band gave the Free Trade Hall. The proceedings, which were of an informal though intensely interesting description, shortly afterwards terminated.

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There was, of course, the "Washington" Post" march, of which it may be said that it is better than "Imperial Edward," though it counts as an attraction that this second composition a row of trombones get up for a moment and blare out a line of "God Save the King," and then seven cornet players step out and range themselves along the front of the platform to better to make themselves heard. These are only two of Mr. Sousa's many resources. In the middle of "The Philosophic Maiden" the band whistle—surely an unphilosophical as well as an unmaidenly thing to do. There is a plentiful use of sandpaper, tambourines, castanets, rattles, and other implements of realism, and in one case a drummer had to get down and hammer on the floor—or something like it—in the interest of art. To counterbalance these there are wind instruments big enough for a man to drown himself in, seemed a waste of energy for all that monstrous engine of ear-splitting to be itself to a classical trifle like the Largo from Dvorak's "New World" Symphony which, poor thing, only asked for a few strings.

For soloists there were Mr. Arthur Pryor who played on the trombone (and a trombone cadenza is rather a dreadful thing), Miss Estelle Liebling, who sang a song from Delibes' "Lakme"—a song quite in the Romantic style; and Miss Maud Powell, "violinist" (American for lady violinist), whose Sarasate and Handel were as acases in the desert. I have no idea how beautiful a solo violin sounds unless it has been preceded by the hours of Sousa's band.

The band gives two further concerts in Free Trade Hall this afternoon and even

JAMES RANDLE, WIDNES.—
 announce the death, which took
 place, Appleton, which took
 place, of Mr. James Randle,
 of the firm of Messrs. Sayce and
 connection with Widnes dates
 back to 1840. He was at one time an
 councillor. His Liberal ideas
 and pronounced, and he in-
 the chair at the great poli-
 in the town. The funeral
 was Cemetery to-morrow.
 CHESTER POLICEMAN.—At
 the Police Court. —At
 William Huxley, an ex-
 of no fixed abode,
 with being drunk in
 Boughton, of which his
 licensee, and further, with
 constable James Rogers.
 Rogers said he was called to
 from the Peacock Inn on
 we found him drunk. He
 and when witness attempted
 became very violent, and
 times and punched him in
 strates dismissed the first
 Huxley to prison for the
 ult on Rogers.
 BLACK-LISTED.—The first
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Une Lettre de SOUSA à notre Directeur

133 S. W. Carolina Ave.
Atlantic City, N. J.

4 juillet, 1902

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Assurez-vous, monsieur,
de mes meilleurs
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John Philip Sousa



Monsieur Georges Harkness
95 Avenue Niel,
Paris
France

"MORNING ADVERTISER" (Daily),
Fleet Street, E.C.

Dated May 5 1903

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ASSOCIATION IN

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Halifax

VICTORIA HALL.—Sousa's Band paid a flying *matinée* visit here on Thursday afternoon last, and met with a very cordial reception. As was to be expected, Sousa gave his audience a musical treat, for the band consists of performers who have evidently received a very careful training at the hands of their popular conductor. The pieces played were numerous, encores being freely responded to, and the programme included a trombone solo by Mr. Arthur Pryor and violin solo by Miss Maud Powell. Miss Estelle Lieblich, who possesses a fine soprano voice, sang "Thou Brilliant Bird," with flute obbligato by Mr. Marshall Lufsky, which was most gracefully rendered.

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You are borne along on a stream of melody which shows you the sunshine smiling down the quiet village street and the grey old chapel filled with cool green lights. You hear the chorus of bells floating across the meadows, the harmonium wheezing out the familiar hymn tune, "Rock of Ages." How it is done by means of wind, wood, and brass is one of the miraculous things. Then a "suite"

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For soloists there were Mr. Arthur Pryor, who played on the trombone (and a trombone cadenza is rather a dreadful thing!); Miss Estelle Lieblich, who sang a song from Delibes' "Lakme"—a song quite in the Sousa style; and Miss Maud Powell, "violiniste" (American for lady violinist), whose Sarasate and Handel were as oases in the desert. You have no idea how beautiful a solo violin sounds unless it has been preceded by two hours of Sousa's band.

The band gives two further concerts in the Free Trade Hall this afternoon and evening.

The King of France
With twenty thousand
The King of France marched down
And ne'er went up again.

A tragedy in tones! "And I, too, was born in Arcadia," the sweetest and most pastoral of symphonies, is filled with sunrise and the twittering of birds. Sousa knows his public well.

Association 14
 from the *Liverpool Mercury*
 of Publication
 is dated 2-3-03

THE SOUSA CONCERTS.

With the performances given in the Philharmonic Hall, on Saturday afternoon and evening, the return visit to this city of Mr. John Philip Sousa and his band came to a close. The organisers of the concerts in Liverpool, Messrs. Rushworth and Dreaper, of Basnett-street, have every reason to be gratified with the success which has crowned their efforts. Obviously the compilation of the programme in each instance was the work of an adept, for the capabilities of the members of the organisation were well considered throughout. Music of the lighter order predominated, but here and there a classic occurred. For instance, Tchaikowsky's "March Slav" figured as the initial work in the scheme of the afternoon, and this was played with considerable distinction. "Walter's Farewell," in Nessler's opera "The Trumpeter of Sakkingen," was given as a solo on the flugel horn by Mr. Franz Helle, who is an expert executant. That admirable vocalist Miss Estelle Liebling delighted her hearers by her singing of Sousa's song "Maid of the Meadow," and Miss Maud Powell, to whose gifts and attainments frequent allusion has been made, played two movements from Mendelssohn's Violin Concerto. A Suite by Sousa, bearing the quaint title "Three Quotations," the march "Imperial Edward," Bucalossi's waltz "La Gitana," a Serenade of Moszkowski; "Songs of Grace and Songs of Glory," a so-called mosaic pieced together by the conductor; and certain plantation songs and dances arranged by Chambers, were also in the programme. Profuse were the encores, and responses were yielded in "El Capitan," "Whistling Rufus," "The Washington Post," "The Passing of Rag Time," "The Rose, Thistle, and Shamrock," "The Stars and Stripes," and "King Cotton." As was the case in the afternoon, the spacious hall was crowded in the evening, when there were introduced Sullivan's Overture "Di Ballo," the Love Scene from Richard Strauss' "Feuersnot," Liszt's Second Hungarian Rhapsody, and the Overture to Herold's opera "Zampa," together with Sousa's "Sheridan's Ride," a set of descriptive battle scenes. Mr. Arthur Pryor contributed a trombone solo "Love Thoughts," Miss Liebling sang "Sweet Bird" from Handel's "L'Allegro il Penseroso," the flute obligato being assigned to Mr. Marshall Lufsky, and Miss Maud Powell brilliantly performed Wieniawski's "Faust" Fantasia. The enthusiasm of the public was at the highest point throughout.

CIVIC LUNCHEON TO MR. J. P. SOUSA.

On Saturday, the Lord Mayor (Mr. W. W. Rutherford, M.P.) and the Lady Mayoress entertained to luncheon at the Town Hall Mr. J. Philip Sousa and Mrs. Sousa. Amongst those invited to meet Mr. and Mrs. Sousa were 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. Eekes, Mr. P. 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. R. 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, the Rev. J. Colville, Mr. and Mrs. J. B. Colton, Chevalier and Mrs. Barbosa, Miss Webster, Miss Le Coutour, Miss Margie Bennett, Miss Heyworth, and Mr. John Hargreaves, jun.

The toasts of "The King" and "The President of the United States" having been honoured,

The Lord Mayor gave the health of "Our Guest—Mr. J. P. Sousa," who they were all glad to welcome. He said that he desired to take that opportunity of presenting to Mr. Sousa a finely-illustrated book—the original of which was written about three centuries ago by a Spaniard named De Sousa, doubtless a kinsman of their guest—which was an elaborate history and explanation of the ancient Royal Cathedral Church of Portugal. The presentation was made through the kindness of Mr. John Hargreaves, who came into possession of the book some years ago. An inscription had been faced in the volume to the effect that "This book, for many years the property of John Hargreaves, citizen of Liverpool, was presented by the Lord Mayor to the eminent musician, Mr. J. Philip Sousa, at a banquet given in his honour at the Town Hall, on February 28, 1903."

Mr. Sousa, who was cordially received, acknowledged the compliment in suitable terms, thanking the Lord Mayor and Mr. Hargreaves for the gift, and expressing his pleasure at the splendid reception he and his band had received in this country.

At the call of Mr. Rensburg, the toast of "The Lord Mayor" was pledged, and the pleasant gathering was brought to a close.

Association 14
 from the *Manchester Guardian*
 of Publication
 is dated 3-3-03

THE SOUSA BAND.

Mr. Sousa is here with sounding brass and tinkling cymbal. He gave concerts at the Free-trade Hall yesterday afternoon and evening, and there are to be two more to-day. The most musical of the performances in the afternoon was the Largo from Dvorak's "New World" Symphony. Here one missed the string tone in the nearly motionless chords that support the melody of the *cor anglais*, but much of the orchestration was adroitly adapted to the stringless band, and the chords for muted cornets sounded effective. One of the few places where we detected faulty intonation was at the point where the principal melody, after the animated and picturesque middle section, is heard in two-part harmony on the horns. Here the first horn was a little sharp. But, in general, intonation is a no less strong point with the band than technique. Indeed, one can only suppose that Mr. Sousa dispenses with strings for the sake of better intonation. As any change of temperature affects strings and wind in the converse manner it is more nearly possible for strings alone or wind alone to keep in tune than for a normally constituted orchestra, with both. By completely banishing strings, therefore—he does not even admit basses,—Mr. Sousa obtains the first element in that smartness which he cultivates at all costs. Besides the symphonic movement already mentioned, there was only one other piece of the legitimate order, namely the "William Tell" Overture, apart from the vocal and violin solos. The rest consisted of Pots-pourris, mosaics, medleys, romping marches and galopades, pieces in the style that Mr. Sousa has made peculiarly his own. Two solos for bass trombone displayed every imaginable kind of difficult execution unsuited to the character of the instrument, the concluding effect being the last three notes of the song "In cellar cool," snorted forth on those lowest harmonics which Berlioz uses in his Pandemonium scene. These three long and blood-curdling snorts, with long pauses between, hugely "tickled the ears of the groundlings." The "mosaic" which came immediately after the interval illustrated Mr. Sousa's method of dealing with dance tunes. It led off with the familiar "Valse Bleue" and ended with a considerable section from the last part of Rubinstein's piano-forte piece called "Valse Caprice," even the break into double time being retained. A surprising medley in march form was described as "The Rose, the Shamrock, and the Thistle." This began with "Soldiers of the Queen;" then came a dash of "Campbells are coming," with bagpipe imitations; the next flavouring was taken from the "Minstrel Boy," and the other elements consisted of "O where and O where is my Highland laddie gone?" a selection from "H.M.S. Pinafore," and finally "Rule, Britannia." The whole might be described as a musical cocktail. The Americans are nothing if not original in small matters, and during some of the more desperately noisy performances, when persons at all sensitive to musical impressions might be expected to seek some sort of visual diversion, we took note of Mr. Sousa's peculiar movements at the conductor's desk. One may almost say that those movements are never normal. Beginning with a simple swinging of the arms as they hang, he usually passes on to fly-fishing or whip-cracking motions; next we have a good deal of the serpentine dancer's gesticulations, and, on special occasions, movements that suggest Indian club exercises. All this constitutes an important feature of the entertainment.

But we have no wish to satirise Mr. Sousa unduly.

He is an extremely clever man whose musical talent seems to be of exactly the same nature as Meyerbeer's.

He is precisely such a "master of Cyclopean harmonies" as Meyerbeer was, and, withal, he is by no means the humbug that Meyerbeer was. There can be no doubt that he could compose grand operas, like Meyerbeer, if he chose; but he rests satisfied with being the March King, the idol of that vast public which prefers street music and casino music to genuine music and respects nothing in heaven or on earth, the champion exhibition bandmaster and musical pyrotechnician of the world. This is quite as it should be; for Mr. Sousa's qualifications for playing this part are perfectly genuine, and he is thus entirely free from that false pretence of which Meyerbeer was as full as an egg is of meat.

The soloists at these concerts are Miss Estelle Liebling and Miss Maud Powell. At the afternoon concert yesterday Miss Liebling sang the bizarre air about the "hile du pariah" from "Lakmé," displaying much vocal agility in the quaint quasi-Oriental cadenzas and melismas which are characteristic of the piece. She also gave one or more encore songs, in which there were again plenty of passages demanding vocal elasticity and smartness of execution. Miss Maud Powell, who as a violinist is one of the most remarkable technicians of the day, played Sarasate's "Zigeunerweisen" (Fantasia on gipsy airs) rather late in the afternoon, and doubtless there was plenty of encoring. The audience was fairly numerous, though not so large as might have been expected.

Dated *Mar 4* 1903

THE SMILES OF SOUSA.

How John Philip Conquers Nations

Sousa is smart, Sousa is American, Sousa is a showman. I think in those three succinct expressions you get a fair idea of the celebrated composer and conductor. He is smart, of that there is no doubt; in fact his smartness is akin to the qualities of genius, which means a capacity for taking pains.

He has taken infinite pains with his band, and has brought the members of it to a state of perfection in the art of playing such pieces as he selects.

I believe, as a drill sergeant, John Philip would have gained the highest fame, if the results with soldiers were anything like the results with musicians.

I am firmly convinced, after hearing the Sousa Band play Sousa pieces, that if the gas suddenly went out during a performance the band would go on playing with the same old dash, the same light and shade, and the same effect which characterises their proceedings under the glare of limelight and electricity.

Sousa in the drill room, or should I say at rehearsal, and Sousa on the platform are two very different beings.

I can imagine John Philip taking matters very seriously when the public are not looking.

SOUSA'S METHODS.

There would be none of those entertaining blendings with the atmosphere, no tickling of the circumambient ether, but purely scientific prodding of the air on the approved principles, as set out in the booklet entitled "The Art of Conducting," price one penny.

But Sousa is an American, and therefore a humorist; at least all Americans are humorists, judging by the style in which they appraise their own jokes.

And Sousa is a Showman. He knows, as every impresario is aware, that the best way to acquire fame is to make people laugh. Some people will not laugh unless they are tickled. Sousa tickles them and they are as pleased as Punch.

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Anybody that would for choice select to sit and gaze on about forty men blowing good, healthy breath through wood and brass instruments must have a taste that would lead them to the freak tent of any adult circus.

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A woman feels an ineffable tenderness for a man when he is working "all for her." There is something almost angelic about him when he is using his strength and intellect to keep up the happy home, to drive the tax collector from the door, and to buy that lovely hat in the Square.

I know women who can sit and see their husbands work with a Swan fountain pen and count the words and know that another pound's worth had been done, until the husband dropped down from sheer exhaustion.

But let me see the woman who can gaze with rapture upon the man who puffs his lungs into a trombone or a soprano cornet.

Why, her idol would be shattered ere the finale of the "William Tell" overture could be reached, and the sight of the instrumentalist, with extended cheeks, with eyes that seemed as if they wished to slop over, a neck that indicated apoplexy, a colour on the cheeks of the danger signal shade, and every prospect of heart disease being in the family, would be enough to make her return all the presents, on condition she received her letters.

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John Philip knows all this. He has not watched his men at rehearsal for nothing. He has taken mental notes and he has been the victim of a few blood-curdling shocks.

I can quite understand that when he rehearsed Wagner's "Ride of the Valkyries" he thought he had stepped into Dante's Inferno and all the people around him were going through the tortures of the band.

That was some years ago, but it was then, I believe, that he determined to do something which, while it would not interfere with the music, would draw the attention from the victims of flutist instruments.

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As only those in the first row could see what John Philip was doing, it must have been instinct which made the others keep on playing with that brilliance, that exquisite light and shade, that superb ensemble, and that delightful fidelity to the fascinating personality of the magnetic conductor.

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And there is something approaching quaintness in his idea of a programme. When you go to one of his concerts, like I did yesterday, you are presented with a piece of cardboard with a picture of Sousa and a lot of advertisements on one side and a list of say nine items on the other.

You are asked to pay threepence for this encyclopedia of information, which is extremely ludicrous, and almost boisterously hilarious.

You put the change in your pocket and prepare to read the alleged menu.

Then you wonder why Sousa has been so modest and so unselfish in drawing up his list. His name figures about twice in the selections, but that is only his tricky way.

He intends to give you lots of Sousa, and he can take an encore quicker than a muso hall artiste or the principal boy of pantomime. He has everything cut and dried, not to say varnished.

No sooner has he finished his physical exercises, and allowed the public to gaze on the place where he is not using Tatcho, than he whispers under his curly moustache to his leaders, resumes his former position, which shows his rear elevation, taps the desk, and the musicians break into melody of the kind indissolubly connected with the name of Sousa.

Thus Sousa gets his end in, as it were, and thus he pleases the public. For when the lover of American music comes to look at his programme, after he has carefully noted how many encores have been given, he arrives at the conclusion that he has had about three times more than he bargained for.

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Dated *May 1903*
London Letter

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g from *Bolton Evening News*

6.3.03

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Association *Id*
from the Manchester

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Dated Mar 4 1903

THE SMILES OF SOUSA.

How John Philip Conquers Nations

Sousa is smart, Sousa is American, Sousa is a showman. I think in those three succinct expressions you get a fair idea of the celebrated composer and conductor. He is smart, of that there is no doubt; in fact his smartness is akin to the qualities of genius, which means a capacity for taking pains.

He has taken infinite pains with his band, and has brought the members of it to a state of perfection in the art of playing such pieces as he selects.

I believe, as a drill sergeant, John Philip would have gained the highest fame, if the results with soldiers were anything like the results with musicians.

I am firmly convinced, after hearing the Sousa Band play Sousa pieces, that if the gas suddenly went out during a performance the band would go on playing with the same old dash, the same light and shade, and the same effect which characterises their proceedings under the glare of limelight and electricity.

Sousa in the drill room, or should I say at rehearsal, and Sousa on the platform are two very different beings.

I can imagine John Philip taking matters very seriously when the public are not looking.

SOUSA'S METHODS.

There would be none of those entertaining blendings with the atmosphere, no tickling of the circumambient ether, but purely scientific prodding of the air on the approved principles, as set out in the booklet entitled "The Art of Conducting," price one penny.

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And Sousa is a Showman. He knows, as every impresario is aware, that the best way to acquire fame is to make people laugh. Some people will not laugh unless they are tickled. Sousa tickles them and they are as pleased as Punch.

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g from Bolton Evening News

6.3.03

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at least, 2,000 who went to swell that enormous crowd to overflowing the large Free Trade Hall on Tuesday evening. It has of late become the fashion in certain quarters either to deride or burlesque the clever American bandmaster and his methods; but one thing is now quite certain, that the "March King" is hugely popular, and nowhere more so than in Manchester, if one may judge by the enthusiastic crowds which attended the four concerts given this week. Very cosmopolitan, too, were those crowds, which embraced persons of all shades and varieties of musical tastes, from the very superior person, who did his best to hide his enjoyment of such music as the "Carmen Fantasy Contest"—but failed signally, to the provincial "man in the street," who enjoyed himself hugely and knew no shame. It would be interesting, indeed, to analyse the many and varied motives which actuated those who were attracted to the Free Trade Hall on Monday and Tuesday last. Pure curiosity to see and hear a much-talked-off man no doubt accounted for a large proportion of the audience, a desire to be amused possibly prompted others, whilst a still greater number desired doubtless to gain a fuller and more personal musical knowledge of the famous composer of the "Washington Post," and to all these Mr. Sousa responded generously. Few, however, I fancy, were prompted by any serious musical or artistic interest, and yet Mr. Sousa and his band can, when they will, give the serious musician not a little keen enjoyment, and assuredly much food for reflection. The performance, for instance, of Richard Strauss's "Feverish" was a most striking and artistic piece of work, and revealed to an intelligent listener the astounding possibilities of a perfectly drilled band of wind and percussion instruments only. No less clever and effective were the renderings of the overture to Herold's "Zampa" and Sullivan's "The Ballerina," whilst the performance of an arrangement of some of Liszt's Polonaises was brilliant in the extreme. Many people went to hear the Sousa band with a fixed notion that such an orchestra in an enclosed auditorium would, figuratively speaking, "blow the roof off," to say nothing of the surcular injuries they might themselves sustain. With what astonishment must such persons have listened to the delicately played accompaniment of the band to Miss Maud Powell's superb interpretation of Wieniawski's "Fantasie" for violin, or to the Handelian bird-warbling of Miss Lieblich. To the Sousa marches and "pot-pourris," which made up the remainder of the concert on Tuesday evening, it is scarcely necessary to refer in this place. Suffice to say that they were immensely to the taste of the bulk of the audience, and encores by twos and threes were the order of the evening.

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"MARCH KING'S" GREAT RECEPTION.

Sousa, the American "March King," had a splendid reception at the Mechanics' Institute, Burnley, yesterday, when he gave two successful concerts before large audiences. It was a unique musical treat that was provided. The band consists of sixty performers, and is superbly disciplined. Its phrasing is a model of accuracy; its playing has rhythmical precision and dynamic vitality. The pleasant characteristic of the brass is its softness of tone. The ensemble is excellent, and no band of reeds and brass can equal this concert of players. Mr Sousa is equally well known as



composer and conductor, and his spirited martial music is popular throughout the entire world. It was he who was the centre of at

SOUSA AT THE FREE TRADE HALL



HOW THE "MARCH KING" IMPRESSED A "DISPATCH" ARTIST.

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om Bolton Chronicle
ted Mary 1903

SOUSA AND HIS BAND.

SECOND VISIT TO BOLTON.

The famous Sousa and his band paid a second visit to this town yesterday, giving two of their fine performances in the Victoria Hall, Knowsley-street. Although Sousa only made his first appearance in Bolton at a comparatively recent date, his second visit was hailed with great satisfaction by the Bolton public, and there were large attendances on each occasion, and particularly in the evening. The work of the splendid combination under "The March King" is of the very highest order, and practically in every instance they were endorsed, readily and cheerfully responding to the many demands made upon them. The opening selection was Tchaikowsky's "Grand Russian March," played in masterly fashion. The applause was loud and prolonged, and the resultant encore, "Manhattan Beach," was well received. Then came a pretty flugelhorn solo by Mr. Franz Helle, "Walther's Farewell" (Nessler), and this was followed by Sousa's suite of "Three Quotations" (a) The King of France marched up the hill, (b) And I, too, was born in Arcadia, and (c) Nigger in the woodpile. Here again there was an irresistible recall, and "The Washington Post" was given and encored with equal enthusiasm. The soprano solo, "Maid of the Meadow" (Sousa), to band accompaniment, was magnificently rendered by Miss Estelle Liebling; and a selection of charming songs of grace and glory by the band, played in inimitable style, brought about a further recall, and national airs were delightfully given under the title "Rose, Shamrock, and Thistle." The beautiful waltz, "La Gitana," was well interpreted with splendid effect, and the encore was the lively "Down South." Then came a pretty serenade, followed by the march, "Imperial Edward," given with great spirit. Miss Maud Powell played brilliantly on the violin Saint-Saens "Rondo of Capriccioso," and was rapturously encored, and the entertainment closed with the introduction to the third act of "Lohengrin" (Wagner), in which the wonderful power of the bass instruments was heard to great advantage. Every item was a gem, the playing was beyond criticism, and the command possessed by the great conductor over his wonderful band of instrumentalists was the subject of much marvel. The entertainments were a great treat throughout, and enhanced largely the splendid reputation of both Sousa and his band.

SOUSA AND HIS BAND IN BURNLEY.

Mr. John Philip Sousa and his band visited Burnley on Thursday and gave two concerts, one in the afternoon and one in the evening, in the Mechanics' Institute, which, on each occasion, but especially so at night, was crowded with enthusiasts, who drank their fill of "rag time," and other melodies—and went away delighted. Every man has his critics, and Mr. Sousa, so well known as "The March King," and his combination of instrumentalists and vocalists, have not escaped. Whatever else may be said of them, however, there can be no denying this, that as a combination they are unique in several respects; in smartness, style, and effect, in everything they undertake, and in their possession of such a man as Sousa as conductor. The entertainment was typically American. It appealed to the multitude, and it did not appeal in vain. It was very novel, very smart, full of swing and go, but it was the music of the Americans, who have not yet risen to anything beyond the commonplace and the eccentric. It was an entertainment in which genuine musical art was sacrificed to a whirlwind of noise, rapid execution, and all kinds of extraneous effect. The members of the band are all wonderfully smart performers, and it seems a pity their energies should be wasted on such "fireworks."

from the *Blackburn Telegraph*

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SOUSA'S FAMOUS BAND AT BURNLEY.

"MARCH KING'S" GREAT RECEPTION.

Sousa, the American "March King," had a splendid reception at the Mechanics' Institute, Burnley, yesterday, when he gave two successful concerts before large audiences. It was a unique musical treat that was provided. The band consists of sixty performers, and is superbly disciplined. Its phrasing is a model of accuracy; its playing has rhythmical precision and dynamic vitality. The pleasant characteristic of the brass is its softness of tone. The ensemble is excellent, and no band of reeds and brass can equal this concert of players. Mr Sousa is equally well known as



composer and conductor, and his spirited martial music is popular throughout the entire world. It was he who was the centre of attraction last evening among a galaxy of artists. The most popular numbers were the "Washington Post" and "Imperial Edward," each of which was played as an encore, "The Chase of the Lion" finishing a programme which was all too short. Every piece was encored.

The lady who captivated the audience by her singing was Miss Estelle Liebling, a gifted young soprano, who imitated to perfection the warbling of a bird. The training of her voice must have taken a considerable time to accomplish. Another American artist Mr Sousa has with him is Miss Maud Powell, whose playing on the violin was brilliance itself. A solo was also played by Mr Arthur Pryor, the phenomenal trombone player, who is the band's chief instrumentalist.

Getting from the *Manchester Dispatch*

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SOUSA AT THE FREE TRADE HALL



HOW THE "MARCH KING" IMPRESSED A "DISPATCH" ARTIST.

om *Bolton Chronicle*
ted *Mary* 1903

SOUSA AND HIS BAND.

SECOND VISIT TO BOLTON.

The famous Sousa and his band paid a second visit to this town yesterday, giving two of their fine performances in the Victoria Hall, Knowsley-street. Although Sousa only made his first appearance in Bolton at a comparatively recent date, his second visit was hailed with great satisfaction by the Bolton public, and there were large attendances on each occasion, and particularly in the evening. The work of the splendid combination under "The March King" is of the very highest order, and practically in every instance they were surrounded, readily and cheerfully responding to the demands made upon them. The opening selection was Tchaikowsky's "Grand Russian March," and in masterly fashion. The applause was loud and prolonged, and the resultant encore, "Manhattan Beach," was well received. Then came a pretty flugelhorn solo by Mr. Franz Helle. "Walther's Farewell" (Nessie), and this was followed by Sousa's suite of "Three Quotations" (a) The King of France marched up the hill, (b) And I, too, was born in Arcadia, and (c) Nigger in the woodpile. Here again there was an irresistible recall, and "The Washington Post" was given and encored with equal enthusiasm. The soprano solo, "Maid of the Meadow" (Sopral), to band accompaniment, was magnificently rendered by Miss Estelle Liebling; and a selection of charming songs of grace and glory by the band, played in inimitable style, brought about a further recall, and national airs were delightfully given under the title "Rose, Shamrock, and Thistle." The beautiful waltz, "La Gitana," was well interpreted with splendid effect, and the encore was the lively "Down South." Then came pretty serenade, followed by the march, "Imperial Edward," given with great spirit. Miss Maud Powell played brilliantly on the violin Saint-Saens "Rondo of Capriccio," and was rapturously encored, and the entertainment closed with the introduction to the third act of "Lohengrin" (Wagner), in which the wonderful power of the brass instruments was heard to great advantage. Every item was a gem, the playing was beyond criticism, and the command possessed by the great conductor over his wonderful band of instrumentalists was the subject of much marvel. The entertainments were a great treat throughout, and enhanced largely the splendid reputation of both Sousa and his band.

SOUSA AND HIS BAND IN BURNLEY.

Mr. John Philip Sousa and his band visited Burnley on Thursday and gave two concerts, one in the afternoon and one in the evening, in the Mechanics' Institute, which, on each occasion, but especially so at night, was crowded with enthusiasts, who drank their fill of "rag time," and other melodies—and went away delighted. Every man has his critics, and Mr. Sousa, so well known as "The March King," and his combination of instrumentalists and vocalists, have not escaped. Whatever else may be said of them, however, there can be no denying this, that as a combination they are unique in several respects; in smartness, style, and effect, in everything they undertake, and in their possession of such a man as Sousa as conductor. The entertainment was typically American. It appealed to the multitude, and it did not appeal in vain. It was very novel, very smart, full of swing and go, but it was the music of the Americans, who have not yet risen to anything beyond the commonplace and the eccentric. It was an entertainment in which genuine musical art was sacrificed to a whirlwind of noise, rapid execution, and all kinds of extraneous effect. The members of the band are all wonderfully smart performers, and it seems a pity their energies should be wasted on such "fireworks."

g from *Burnley Gazette*
Dated *Mary* 1903

er, or course, to make them perceive the longer shift respect. Not that we have discarded the longer shift together—that would necessitate our becoming ex-

sponded generously. Few, however, were prompted by any serious musical or artistic interest, and yet Mr. Sousa and his band can, when they will, give the serious musician not a little keen enjoyment, and assuredly much food for reflection. The performance, for instance, of Richard Strauss's "Feuersnot" was a most striking and artistic piece of work, and revealed to an intelligent listener the astounding possibilities of a perfectly-drilled band of wind and percussion instruments only. No less clever and effective were the renderings of the overture to Herold's "Zampa" and Sullivan's "Di Ballo," whilst the performance of an arrangement of some of Liszt's Polonaises was brilliant in the extreme. Many people went to hear the Sousa band with a fixed notion that such an orchestra in an enclosed auditorium would, figuratively speaking, "blow the roof off," to say nothing of the auricular injuries they might themselves sustain. With what astonishment must such persons have listened to the delicately played accompaniment of the band to Miss Maud Powell's superb interpretation of Wieniawski's "Faust" Fantasia for violin, or to the Handelian bird-warbling of Miss Liebling. To the Sousa marches and "pot-pourris," which made up the remainder of the concert on Tuesday evening, it is scarcely necessary to refer in this place. Suffice to say that they were immensely to the taste of the bulk of the audience, and encores by twos and threes were the order of the evening.

SOUSA AND HIS BAND IN WIGAN.

The visit of Sousa, the celebrated American conductor, or the "March King" as he is sometimes called, and his band, aroused the deepest interest in Wigan. The performance was held on Wednesday afternoon in the Royal Court Theatre. Almost all the principal seats had been booked beforehand, and there was a great rush for places in the cheaper parts of the theatre. Indeed very little room remained when those who had entered by the early doors were accommodated. Sousa and his band were given a great reception, and the programme of music was followed with unusual interest. This was, of course, because of the unique character of the playing, and the air of novelty which appeared to surround everything. The orchestra was fifty-three strong, all the players having wind instruments, except of course, the artists who manipulated the drums and "effects"; and the unanimity that prevailed, the absolute precision and the brilliant execution of the performers, were justly calculated to win admiration and stir the senses. How much of Sousa's band playing the concert goes could stand with regularity we are not prepared to say, neither are we going to enquire how much the tremendous enthusiasm aroused in most places is due to the fact that Sousa and his band have been diligently advertised for some years, and come from America with American methods. The conductor himself has to answer for a great proportion of this popularity. He has composed marches which have come to be heard in every street, and under his direction his band play them with a fine sense of rhythm and splendid swing and spirit. The connection between conductor and orchestra is something to be seen before it can be believed. It is as though he were miraculously endowed with the power to draw the music from the very instruments themselves in all the necessary gradations of tone, merely by the tip of his baton or a twitch of the gloved fingers of his left hand. A feature which must have struck all was the amazing dexterity of the instrumentalists. No passage appeared too difficult, although played at express speed, and the large number of chromatic players were always together as one man and one instrument. On the heavy wind instruments the players appeared to be able to besport themselves with the greatest facility. Those bandmen in Wigan and the district who were absent must have regretted not hearing Mr. Arthur Pryor's trombone solo. It was a revelation as to what such an instrument could really do, and all the audience could do was to sit and wonder at the virtuosity exhibited. Naturally after his brilliant exhibition Mr. Pryor obliged with another solo, and "drinking" received a wonderful interpretation. The first half was also interesting by the appearance of Miss Estelle Lieblich, a soprano, with a remarkably high range of voice. She is able to sing bird songs with much distinction and agility of vocalisation, and the audience grew quite enthusiastic over her peculiar powers. She was recalled and sang another song of the same character. Mr. Marshall Lufsky played the flute obligato in masterly style, and throughout the afternoon displayed a marked ability on the instrument. Miss Maud Powell's violin solo in the second part gave her full scope for the display of a splendid technique and power of expression. Such magnificent violin playing is seldom heard in Wigan, and the audience were quite justified in insisting upon a recall. She returned and played an Irish melody with variations, in which tremendous technical difficulties were surmounted. The programme of music for the band was not long, but encores followed in quick succession, and were most freely given. From the celerity with which the band entered upon these extra pieces one could hardly believe that the encores were unexpected. The conductor obliged with the well-known "Washington Post March," "The Stars and Stripes for ever" and other similar compositions; and a medley in English, Irish, and Scotch airs was clever in its particular line. The march dedicated to the King did not appear to possess any special feature of originality. Several of the more ambitious items were finely played, and always they impressed one with their excellence as instrumentalists, and clock-work unity of purpose. This is a copy of the programme which was sold at the absurd price of three pence—Overture, "Carnival Romaine" (Berlioz);

from *Shylock's house*
Dated *March* 1903

MUSIC AND EFFECTS.

Musicians have much to learn from Sousa and his band in the way of effects. "There's music in the raging of the blast" we are told, and Sousa employs such humble instruments as tambourines and sand-paper with wonderful effect. The American composer's visits to Leeds, Harrogate, York, and other places last week were marked by unique success, and one naturally inquires as to the drawing power of this band. Sousa's personality and conducting no doubt attract the curious, but the excellence of the band and the class of music rendered appeal to a wider section. At Leeds every number was encored, evidencing a thorough appreciation of the work of the band and the popularity of the music. Usually harshness is associated with the trombone, but Sousa's soloist extracted sweet, melodious sounds from his instrument, and the violinist and vocalist, both finished artists, were equally successful. Nevertheless, it is doubtful that any other band, with a similar programme, would have drawn so large audiences.

SOUSA AND HIS BAND AT WIGAN.

BY TROMBONE.

Having heard so many comments on Sousa's renowned band, both for and against, the moment I saw it advertised that it was visiting our ancient and loyal borough, I decided that for once I would see whether these criticisms were justified, or accountable to prejudice.

Accordingly, on Wednesday afternoon, I made my way to the Royal Court Theatre, and from previous experience (finding that the "Gods" is the best place for hearing a band), I decided to patronise this part of the house. On arriving, I found a conglomeration of people bent on gaining admission to the same part of the building—doors open at 2—Tommy save the mark—it was 2-25 when the door was opened. Early doors to the gallery 1s. being the order at the front of the theatre.

I asked a brother bandman: "Is it fair to advertise doors open at 2, and open them at 2-25?" He agreed with me it was not. The "Gods" are a great institution in any theatre, and were their places to remain empty the exchequer would suffer considerably. This should be seen to. Amongst the crowd I noticed musicians who have done yeoman service in their respective bands, and the thought struck me very forcibly that a combination with a name like M. Sousa's has earned could draw an audience from anywhere, and so it proved. There were bandmasters and bandmen from every organisation almost within 16 or 20 miles of Wigan, and yet a band like this had dared to come to a so called unmusical dirty coal town like Wigan, risking their great reputation in appearing before what have been called a lot of uneducated people and colliers, who had no thought of anything but work, ale, and bed.

Proud am I to state that the "uneducated" and educated too, assembled on Wednesday in the Court Theatre, as was shown by the crowded house to welcome Sousa and his men, and right royally were they received.

Naturally enough, after the ungentelemanly and adverse comments in papers, etc., I expected to gain admission quite easily, but after I got in position three removes from the "Gods" door, I was hemmed in as completely as though I had been packed like sardines in a salmon tin or other piece of ware. Could I have got out I would have upper-circled, but it was impossible, so I had to grin and bear it.

However, I managed to land inside the door, and immediately I had paid the proverbial sixpence I felt whether I had any ribs dislocated, or if my collar bone was in its proper place, and I found that nothing was the matter with me except that the shoes I had so nicely cleaned after dinner looked as though a deluge of mud had descended upon them, through the crush outside.

On arriving in the "Gods" department there was ample room, which showed that the Wiganers who had set their heads together to pay the sixpence, and no more, had waited in the lobby.

I got a good seat against the "Press box," and had a look round.

One man, who spoke the broad vernacular of the district, asked me:—

"What done yo' think abewt this band?"

"I can tell you better after I have heard it I replied. I have heard and read so many adverse criticisms, notably in a musician's journal, that I thought I would come and see for myself."

"Well," he said, "Aw'st ha' to oather won or lose by it."

Just as he had said that the curtain rose, and a sight was then unfolded which will never fade from my memory. I said to myself, so this is Sousa's Band. Over 50 men sat on the stage with instruments, the like of which almost took away my breath. The audience were as much surprised as myself, and if there is any music in Wigan clogs and shoes, whistling and cheering, Sousa himself got the best of it before a note was blown.

The opening item was an overture, "Cardinal Romaine," by Berlioz. Words fail to express the splendid manner in which this was rendered, light and shade being most splendidly observed. A most finished performance. A vociferous encore was demanded and immediately granted. "El Capitan," one of Sousa's noble marches, being given, and it was played magnificently, the house again coming down, and "Georgia camp meeting" submitted. This satisfied the large audience for a time.

Mr. Arthur Pryor then proved himself a trombone soloist of high order in "Love's enchantment." It was a good intimation to every trombone player to practice regularly, as without it the true trombone tone can never be got. For his encore he gave the solo "Drinking," his lower notes being superbly fine, and he was again recalled, and again obliged.

The full band then rendered "Maidens Three": (a) "The coquette," (b) "The summer girl," (c) "The dancing girl," which again brought down the house, a most enthusiastic and vociferous encore being asked for, and responded to with the "Moon Band Contest." This piece caused endless laughter, the trombones in the "donkey" (my own name for it) exciting the risibilities of the audience to the highest pitch. Another encore was the result, and "Washington Post" was reeled off. There is no doubt that, had there been space sufficient in the packed house, the whole lot would have been dancing, and, as it was played superbly, it merited the unstinted applause awarded to it.

Miss Estelle Lieblich (soprano) then gave "Thou brilliant bird," and, as she was in splendid voice, she received a hearty encore (the flute obligato was played by Mr. Marshall Lufsky). For the encore she gave "The nightingale" beautifully.

Liszt's "Second Rhapsody" was then rendered, the reed instruments playing grandly, a capital and telling effect being the result when the brass joined in. As in the other numbers an encore was demanded in a way in which only Wiganers can ask for it, and was most cheerfully acceded to. "The rose, shamrock, and thistle" was submitted, and it is needless to say the fantasia throughout was admirably rendered, a recall being demanded, when "Stars and Stripes" march was given. This march requires some handling, and there are few bands who can render it with such precision as did the band under notice.

At the interval, smoking hot though I was, I attempted to get out of 'ye gods,' and get into the lobby, but no, no. The 'colliers' of Wigan knew when they were not a good thing on, and would not

budge from their seats, notwithstanding that some of them made the remark that they could do with a refresher. This speaks much for the love of music of the Wiganers.

On resuming, the band rendered a novelette, "Sizilietta" by Von Blom, concluding the item with a grand march, "Imperial Edward" (dedicated by special permission to His Gracious Majesty the King), the trombones introducing the first two bars of the National Anthem most feelingly. The audience rose en masse, and showed that the ancient and loyal borough is loyal to the core.

Miss Maud Powell's violin solo "Zigeunerweisen," by Sarasate, was a most tasty performance, and she received a well merited encore. The final item was the introduction to the 3rd act of "Lohengrin," by Wagner, and with a slight mistake in the early passages was a famous performance. "God save the King" closed a great and enjoyable afternoon's concert, and I left a sadder but wiser man.

Now, in face of all the adverse criticisms I have seen, I can always bear this fact in mind, and that is: Nowhere is there a more critical audience to please than a Wigan one, consisting as it does of men, and women, who think a lot of their local bands, in whatever township they may reside; and I have no hesitation in saying that none of them who were present went away disappointed with what was set before them for their delectation. I am not going to say we have not better bands in England, because I know we have. What I wish to impress upon my readers is this, that Sousa's programme was played in a manner that would have taken one of the finest bands in the country to have beaten. I do not say that Sousa aims at music of the great masters—too classical for the majority of the general public. I believe he has got the right idea in knowing how to lay hold of the feelings of the masses by submitting music they can understand and appreciate, and believes that a ten or twelve minutes' popular selection is more thought of than a long and weary piece of 25 or 30 minutes' duration. And he is right. I must congratulate Sousa and his compatriots in scoring such a glorious success before the "difficult to please" music loving public of Wigan, and I can assure him that should he honour us again with his presence he will notwithstanding all the jealous and unkind criticisms of biased judges, receive as cordial a welcome as he did on Wednesday afternoon.

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THE SOUSA BAND IN BOLTON.

AFTERNOON PERFORMANCE.

The second visit to Bolton of the renowned band of instrumentalists over which John Philip Sousa so ably wields the baton was taken advantage of by large audiences on Friday, and again the playing of the band was greatly admired. It is an education as well as a rich musical treat to be present at these recitals. The expeditious manner in which a long, if not a very exacting programme, is gone through, the orderliness, precision and accuracy characteristic of the band are a revelation. Of the ability of the instrumentalists we need say little. Soloists in themselves, they combine with perfect unanimity: they are intimately acquainted with every motion, whether by baton, head or body, of the man who is the central figure of the whole, and the listener is charmed with the wealth of rich tone, swelling in volume one moment, and the next dying away, the endless novelties which are introduced, and the pleasing effect imparted even to the simplest melody. Sousa has studied the public taste, and the result is seen in the programmes which he submits. But if evidence were need that the works of the greatest masters can be tackled by the band equally as well as the plantation melody, almost childish in its simplicity, it was forthcoming on Friday afternoon. The gallery at the Victoria Hall was filled, but there were many empty seats in the body of the handsome and commodious hall. The programme opened with Tschalkowsky's Russian march "Slav." Commencing with a doleful funeral march ushered in by the bassoons, and working up gradually until the whole orchestra is brought into operation, the march was played in the most brilliant fashion, and in this and the concluding item, the introduction to the third act in "Lohengrin," those who had attended in

The Hope of Something Elevating

were amply satisfied. Wagner's stately work was rendered with a vim and gusto that could not fail to please, and the effect was inspiring. So many encores were received and responded to that we cannot refer to each selection. Some were frolicsome medleys and others were harmonious selections, into most of which were introduced very pleasing effects. Sousa's compositions loomed largely in the programme, and each served to show his peculiar and original style, which is reflected in the band. His swinging arms sustained the rhythm of the march, for which he seems to have a strong partiality. His "Washington Post" March was a different selection to the march we had previously known, and which is to be heard on almost every street organ. In the charmingly captivating valse "La Gitana" (Bucalossi) he took the band along at a brisk pace with a sweeping and very effective motion of his arms and body. He has a wide variety of attitudes, none of which are displeasing, however, and his quiet, undemonstrative use of the baton is a noticeable feature, whilst the movements of his white-gloved left hand speak volumes of expression. A serenade by Moszkowski and the "Imperial

from *Wigan Express*
dated *March 1903*

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Words fail to express the splendid manner in which this was rendered, light and shade being most splendidly observed. A most finished performance. A wondrous encore was demanded and immediately granted. "El Capitan," one of Sousa's noble marches, being given, and it was played magnificently, the house again coming down, and "Georgia camp meeting" submitted. This satisfied the large audience for a time. Mr. Arthur Pryor then proved himself a trombone soloist of high order in "Love's enchantment." It was a good indication to every trombone player to practice regularly, as without it the true trombone tone can never be got. For this encore he gave the solo "Drinking," his lower notes being superbly fine, and he was again recalled, and again obliged. The full band then rendered "Maidens Three": (a) "The Coquette," (b) "The Summer Girl," (c) "The dancing girl," which again brought down the house, a most enthusiastic and vociferous encore being asked for, and responded to with the "Globe" and "Contest." This piece caused endless laughter, the trombones in the "donkey" (my own name for it) exciting the risibilities of the audience to the highest pitch. Another encore was the result, and "Washington Post" was recited off. There is no doubt that, had there been space sufficient in the packed house, the whole lot would have been dancing, and, as it was played superbly, it merited the unstated applause awarded to it. Miss Estelle Lieblich (soprano) then gave "Thou brilliant bird," and, as she was in splendid voice, she received an hearty encore (the flute obligato was played by Mr. Marshall Lufsky). For this encore she gave "The nightingale" beautifully. Liszt's "Second Rhapsody" was then rendered, the wood instruments playing grandly, a capital and telling effect being the result when the brass joined in. As in the other numbers an encore was demanded in a way in which only Wiganers can ask for it, and was most cheerfully acceded to. "The rose, the shamrock, and thistle" was submitted, and it is needless to say the fantasia throughout was admirably rendered, a swell being demanded, when "Stars and Stripes" march was given. This march requires some handling, and there are few bands who can render it with such precision as did the band under notice. At the interval, smoking but though I was, I attempted to go out of "Globe," and get into the lobby, but no, no. The "Globe" of Wigan knew when they were not agreed to let me, and would not

judge from their seats, notwithstanding that some of them made the remark that they could do with a snifter. This speaks much for the love of music of the Wiganers. On resuming, the band rendered a novellette, "Siziletta" by Von Blon, concluding the item with a grand march, "Imperial Edward" (dedicated by special permission to His Gracious Majesty the King), the trombones introducing the first two bars of the National Anthem most fittingly. The audience rose en masse, and showed that the ancient and loyal borough is loyal to the core. Miss Maud Powell's violin solo "Zigeunerweisen," by Sarasate, was a most tasty performance, and she received a well merited encore. The final item was the introduction to the 3rd act of "Lohengrin," by Wagner, and with a slight mistake in the early passages was a famous performance. "God save the King" closed a great and enjoyable afternoon's concert, and I left a sadder but wiser man. Now, in face of all the adverse criticisms I have seen, I can always bear this fact in mind, and that is: Nowhere is there a more critical audience to please than a Wigan one, consisting as it does of men, and women, who think a lot of their local bands, in whatever township they may reside; and I have no hesitation in saying that some of them who were present went away disappointed with what was set before them for their delectation. I am not going to say we have not better bands in England, because I know we have. What I wish to impress upon my readers is this, that Sousa's programme was played in a manner that would have taken one of the finest bands in the country to have beaten. I do not say that Sousa aims at music of the great masters—too classical for the majority of the general public. I believe he has got the right idea in knowing how to lay hold of the feelings of the masses by submitting music they can understand and appreciate, and believes that a ten or twelve minutes' popular selection is more thought of than a long and weary piece of 25 or 30 minutes' duration. And he is right. I must congratulate Sousa and his companions in scoring such a glorious success before the "difficult to please" music loving public of Wigan, and I can assure him that should he honour us again with his presence he will notwithstanding all the jealous and unkind criticisms of biased judges, receive as cordial a welcome as he did on Wednesday afternoon.

ting from *Bolton Express*
dated *March 1903*

THE SOUSA BAND IN BOLTON.

AFTERNOON PERFORMANCE.

The second visit to Bolton of the renowned band of instrumentalists over which John Philip Sousa so ably wields the baton was taken advantage of by large audiences on Friday, and again the playing of the band was greatly admired. It is an education as well as a rich musical treat to be present at these recitals. The expeditious manner in which a long, if not a very exacting programme, is gone through, the orderliness, precision and accuracy characteristic of the band are a revelation. Of the ability of the instrumentalists we need say little. Soloists in themselves, they combine with perfect unanimity: they are intimately acquainted with every motion, whether by baton, head or body, of the man who is the central figure of the whole, and the listener is charmed with the wealth of rich tone, swelling in volume one moment, and the next dying away, the endless novelities which are introduced, and the pleasing effect imparted even to the simplest melody. Sousa has studied the public taste, and the result is seen in the programmes which he submits. But if evidence were need that the works of the greatest masters can be tackled by the band equally as well as the plantation melody, almost childish in its simplicity, it was forthcoming on Friday afternoon. The gallery at the Victoria Hall was filled, but there were many empty seats in the body of the handsome and commodious hall. The programme opened with Tchaikowsky's Russian march "Star." Commencing with a dirgeful funeral march ushered in by the bassoons, and working up gradually until the whole orchestra is brought into operation, the march was played in the most brilliant fashion, and in this and the concluding item, the introduction to the third act in "Lohengrin," those who had attended in

The Hope of Something Electing were amply satisfied. Wagner's stately work was rendered with a vim and gusto that could not fail to please, and the effect was inspiring. So many encores were received and responded to that we cannot refer to each selection. Some were frolicsome medleys and others were harmonious selections, into most of which were introduced very pleasing effects. Sousa's compositions loomed largely in the programme, and each served to show his peculiar and original style, which is reflected in the band. His swinging arms sustained the rhythm of the march, for which he seems to have a strong partiality. His "Washington Post" March was a different selection to the march we had previously known, and which is to be heard on almost every street organ. In the charmingly captivating waltz "La Gitana" (Bucalossi) he took the band along at a brisk pace with a sweeping and very effective motion of his arms and body. He has a wide variety of attitudes, none of which are displeasing, however, and his quiet, undemonstrative use of the baton is a noticeable feature, whilst the movements of his white-gloved left hand speak volumes of expression. A serenade by Moskowski and the "Tramontana"

"March" were also well received. Miss Maud Powell's splendid unostentatious work on the violin was again heartily applauded. She produced a clear and sweet tone and technique of a very high order. The brilliant finale in Saint-Saëns' "Rondo Capriccioso" brought out her marvellous executive abilities to the full, and she had to respond to a very fluttering encore. For this she gave a delicate morsel, "Nymphs" (Sousa) with muted strings. Miss Estelle Liebbling displayed good command over a sweet soprano voice in Sousa's "Maid of the Meadow." Mr. Franz Helle was the instrumental soloist, and his rendering of "Walther's Farewell" (Nessler) on the flugelhorn, which possesses all the clearness of the cornet without its harshness, was marked by careful attention to detail and sweetness of tone. It was a somewhat simple and plain theme, but Mr. Helle played it sympathetically and with much expression. The concluding portion was finished with the soloist shut within one of the ante-rooms, the effect being most pleasing. It was another of Sousa's novelties, and was mainly responsible for Mr. Helle being recalled to give Schubert's "Serenade." In this he also excelled himself.

THE EVENING CONCERT.

What might be called a classical programme, if such a term can be applied to the performance of a military band, was given in the evening, varied by encores of a popular kind. Sullivan's overture, "Di Ballo," opened the hall, and for an encore "Banks Across the Sea" was given, the two pieces serving to show the force of contrast in melodic themes. Moszkowski's suite "From Foreign Lands" introduced characteristic airs from Spain, Germany, and Hungary, each played with marvellous precision and effectiveness: they seemed for the time to transport one to the land whence the melodies proceeded, to listen to the national airs of the people. Then, again, for the encore came "The Passing of King Time," a negro melody reminiscent of a cake walk, and this, too, was followed by the inevitable "Washington Post," which, the work of the conductor, caused Sousa to walk one morning and find himself famous. A "Love Scene from Die Feuersnot" by Strauss, was a powerful descriptive piece founded on an old Netherlandish legend. In this the powers of the band are admirably displayed. In the second part what was decidedly the gem of the evening was Liszt's "Second Polonaise," a composition of exquisite beauty, reminding one in one or two of the passages of the work of the Abbe's famous son-in-law, Wagner. The encore was "La Bamba," a stirring musical piece, not this time of the march class. "In a Clock Store" by Orth, was a comical production introducing the vagaries of a number of clocks, musical and otherwise, from the cuckoo clock to these discussing melodic chimes. Sousa's "Imperial Edward" followed, and was as well received as ever. "El Capitan" was given as an encore. The concluding piece was Handel's "Zampa" overture, played certainly in a style which has never been heard before in Bolton, the full beauties being revealed with consummate artistic skill. Passing to the soloists, it was gratifying to listen to Mr. Arthur Pryor, who was given a post in the afternoon. His own composition, "Love Thoughts," revealed to the utmost Mr. Pryor's masterly command over his instrument and his clever manipulation. For an encore he gave "The Sunflower and the Sun," a rollicking melody of the Honesuckle and the Bee type. Miss Estelle Liebbling was the vocalist, and sang Handel's "Sweet Bird" from "L'Allegro il Penseroso." Her rich and cultivated voice of the floral rippling order was shown to advantage in this song, aided as it was by the flute obligato by Mr. Marshall Lufsky. Miss Maud Powell, a violinist who not without cause has been by critics placed at the very summit of her profession, gave Wieniawski's "Faust" Fantasia, which showed her marvellous powers of technique as well as a soft and sympathetic treatment. Her encore was a revelation to amateur violinists present, it was a "duet" by Paganini who delighted in discovering what could be done on the violin. The concert was an admirable success from whatever standpoint it was looked at.

and splendid swing and spirit. The connection between conductor and orchestra is something to be seen before it can be believed. It is as though he were miraculously endowed with the power to draw the music from the very instruments themselves in all the necessary gradations of tone, merely by the flip of his baton or a twitch of the gloved fingers of his left hand. A feature which must have struck all was the amazing dexterity of the instrumentalists. No passage appeared too difficult, although played at express speed, and the large number of clarinet players were always together as one man and one instrument. On the heavy wind instruments the players appeared to be able to besport themselves with the greatest facility. Those bandsmen in Wigan and the district who were absent must have regretted not hearing Mr. Arthur Pryor's trombone solo. It was a revelation as to what such an instrument could really do, and all the audience could do was to sit and wonder at the virtuosity exhibited. Naturally after his brilliant exhibition Mr. Pryor obliged with another solo, and "drinking" received a wonderful interpretation. The first half was also interesting by the appearance of Miss Estelle Liebbling, a soprano, with a remarkably high range of voice. She is able to sing bird songs with much distinction and agility of vocalisation, and the audience grew quite enthusiastic over her peculiar powers. She was recalled and sang another song of the same character. Mr. Marshall Lufsky played the flute obligato in masterly style, and throughout the afternoon displayed a marked ability on the instrument. Miss Maud Powell's violin solo in the second part gave her full scope for the display of a splendid technique and power of expression. Such magnificent violin playing is seldom heard in Wigan, and the audience were quite justified in insisting upon a recall. She returned and played an Irish melody with variations, in which tremendous technical difficulties were surmounted. The programme of music for the band was not long, but encores followed in quick succession, and were most freely given. From the celerity with which the band entered upon these extra pieces one could hardly believe that the encores were unexpected. The conductor obliged with the well-known "Washington Post March," "The Stars and Stripes for ever" and other similar compositions; and a medley in English, Irish, and Scotch airs was clever in its particular line. The march dedicated to the King did not appear to possess any special feature of originality. Several of the more ambitious items were finely played, and always they impressed one with their excellence as instrumentalists, and clock-work unity of purpose. This is a copy of the programme which was sold at the absurd price of three-pence:—Overture, "Carnival Romaine" (Berlioz); trombone solo, "Love's enchantment" (Pryor); Mr. Arthur Pryor: suite, "Maiden three" (a) The Coquette, (b) the Summer Girl, (c) the Dancing Girl (Sousa); soprano solo, "Thou brilliant bird" (David); Miss Estelle Liebbling: flute obligato by Mr. Marshall Lufsky; "Second Rhapsody" (Liszt); (a) novella "Sinfonia" (Von Bion); (b) march, "Imperi Edward" (Sousa) dedicated by special permission; His Gracious Majesty the King: violin solo "Zigeunerweisen" (Sarasate); Miss Maud Powell introduction third act, "Lohengrin" (Wagner).

Attending from Musical Society
Dated 1903
Messrs Thurley

LIVERPOOL.

AS previously notified a few weeks ago the phenomenal popularity of John Philip Sousa and his band induced Messrs. Rushworth and Dreaper to arrange for another visit, during which three concerts were given to large and enthusiastic audiences last week. I must candidly confess, however, that a renewed acquaintance with Mr. Sousa and his methods do not inspire one with much feeling as regards the actual artistic merits of the organisation and the material submitted, which in courtesy is called "music." At the first concert of the series referred to, an Overture Symphonic by Wettge, entitled "Mysora," was the initial item, but the result was not impressive in the least; neither could it be claimed that the Suite, "Foreign Lands," attributed to Moszkowski, showed the composer of "Boadicea" in anything like a characteristic mood. The "collocation," "El Capitan," was alone saved from extinction by the brisk march of that name, but the apotheosis of clatter was reached in a so-called "Idyll" by Orth, descriptive of a clock store, in which sundry "effects" more childish than musical were introduced during a string of measures more or less commonplace. This kind of thing, however, seems to please a section of the public; but it is to be hoped that our regimental bandmasters will not be permitted to imitate such puerile tricks. The real event of the evening was the violin-playing of Miss Maud Powell, whose exquisite tone and irreproachable technique were heard to great advantage in Saint-Saëns' "Rondo Capriccioso." Miss Liebbling also sang the "Mad" scene from "Lucia," the accompaniment of which was carefully handled. Mr. and Mrs. Sousa were entertained to luncheon by the Lord Mayor (Mr. W. Watson Rutherford) prior to the Saturday afternoon concert, and it is hoped that the precedent thus created may induce the offer of civic hospitality to Dr. Richter on 17th inst., who, on that evening, is to direct the last of a series of three concerts.

SOUSA AND HIS BAND IN WIGAN.

The visit of Sousa, the celebrated American conductor, or the "March King," as he is sometimes called, and his band, aroused the deepest interest in Wigan. The performance was held on Wednesday afternoon in the Royal Court Theatre. Almost all the principal seats had been booked beforehand, and there was a great rush for places in the cheaper parts of the theatre. Indeed very little room remained when those who had entered by the early doors were accommodated. Sousa and his band were given a great reception, and the programme of music was followed with unusual interest. This was, of course, because of the unique character of the playing, and the air of novelty which appeared to surround everything. The orchestra was five-three strong, all the players having wind instruments, except of course, the pianists who manipulated the drums and "effects"; and the unanimity that prevailed, the absolute precision and the brilliant execution of the performers, were justly calculated to win admiration and stir the senses. How much of Sousa's band playing the concert goes could stand with regularity we are not prepared to say, neither are we going to enquire how much the tremendous enthusiasm aroused in most places is due to the fact that Sousa and his band have been intelligently advertised for some years, and come from America with American methods. The conductor himself has to answer for a great proportion of this popularity. He has composed marches which have come to be heard in every street, and under his direction his band play them with a fine sense of rhythm

Liverpool Courier
Mar. 2 - 1903

SOUSA'S BAND CONCERTS.

To accurately gauge the reasons which exist for the fascination over musical people possessed by Sousa and his band would be almost impossible, but certain it is that the spell they cast locally on their former visit to Liverpool is still unbroken, if the two concerts given in the Philharmonic-hall on Saturday can be taken as evidence. Both afternoon and evening the hall was packed, and the audience fairly revelled in the skilful performances of the wonderful combination. Much of their work is characteristically American, and in this fact probably lies the chief charm, for the musical effects introduced are decidedly quaint and interesting. Though their performances are distinguished by these pieces, the band must not be judged by them alone, for they gave unmistakable proof of their ability to interpret works of a far higher standard of merit with a degree of refinement and accuracy that ensured prompt and enthusiastic recognition, as instanced by their playing of Tchaikowsky's Russian march "Slav," a Moszkowski serenade, Sullivan's "Di Ballo" overture, the love scene from Strauss' "Die Feuersnot," and Liszt's Second Hungarian rhapsody. There were also included in Saturday's programmes several of the "March King's" own compositions, notably his suite entitled "Three Quotations," and his Scenes Historical—"Sheridan's Ride"—vividly descriptive writings which were reproduced with telling effect. In all their work the band were remarkably successful; the tone, both of wood, wind, and brass, was singularly pure and mellow, while the crispness of the performances was a feature of special interest. Included among the performers are many members who shine as soloists, two of those appearing on Saturday being Mr. Franz Helle (flugel-horn) and Mr. Arthur Pryor (trombone). In addition, Miss Estelle Liebbling (soprano) and Miss Maud Powell (violinist) also contributed in a large measure to the enjoyment of the concerts. The local arrangements for the concerts were in the hands of Messrs. Rushworth, Basnett-street.

LUNCHEON AT THE TOWN-HALL.

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; and it is more than probable that another distinguished English actor will be their guest this year. At Saturday's luncheon the company included:—Mr. and Mrs. J. Philip Sousa, Miss Enid Rutherford, Miss Derry, Miss Powell, Miss Liebbling, 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. Eekes, 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, the 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, jun.

After luncheon, the toast of "His Majesty King Edward VII and the President of the United States" was heartily honoured. 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 usually to discover whether any and how many had been hanged (laughter)—but such had not been the object in this instance. (Hear, hear.)

Mr. Rensburg heartily thanked the Lord Mayor for the kindly thought which had prompted his recognition of a leader in the art of music.

from Bolton Evening News
7-3-03
at

THE SOUSA BAND IN BOLTON.

AFTERNOON PERFORMANCE.

The second visit to Bolton of the renowned band of instrumentalists over which John Philip Sousa so ably wields the baton was taken advantage of by large audiences on Friday, and again the playing of the band was greatly admired. It is an education as well as a rich musical treat to be present at these recitals. The expeditious manner in which a long, if not a very exacting programme, is gone through, the orderliness, precision and accuracy characteristic of the band are a revelation. Of the ability of the instrumentalists we need say little. Soloists in themselves, they combine with perfect unanimity; they are intimately acquainted with every motion, whether by baton, head or body, of the man who is the central figure of the whole, and the listener is charmed with the wealth of rich tone, swelling in volume one moment, and the next dying away, the endless novelties which are introduced, and the pleasing effect imparted even to the simplest melody. Sousa has studied the public taste, and the result is seen in the programmes which he submits. But if evidence were need that the works of the greatest masters can be tackled by the band equally as well as the plantation melody, almost childish in its simplicity, it was forthcoming on Friday afternoon. The gallery at the Victoria Hall was filled, but there were many empty seats in the body of the handsome and commodious hall. The programme opened with Tschalkowsky's Russian march "Slav." Commencing with a doleful funeral march ushered in by the bassoons, and working up gradually until the whole orchestra is brought into operation, the march was played in the most brilliant fashion, and in this and the concluding item, the introduction to the third act in "Lohengrin," those who had attended in

The Hope of Something Elevating were amply satisfied. Wagner's stately work was rendered with a vim and gusto that could not fail to please, and the effect was inspiring. So many encores were received and responded to that we cannot refer to each selection. Some were frolicsome medleys and others were harmonious selections, into most of which were introduced very pleasing effects. Sousa's compositions loomed largely in the programme, and each served to show his peculiar and original style, which is reflected in the band. His swinging arms sustained the rhythm of the march, for which he seems to have a strong partiality. His "Washington Post" March was a different selection to the march we had previously known, and which is to be heard on almost every street organ. In the charmingly captivating waltz "La Gitana" (Bucalossi) he took the band along at a brisk pace with a sweeping and very effective motion of his arms and body. He has a wide variety of attitudes, none of which are displeasing, however, and his quiet, undemonstrative use of the baton is a noticeable feature, whilst the movements of his white-gloved left hand speak volumes of expression. A serenade by Moszkowski and the "Imperial Edward" March were also well received. Miss Maud Powell's splendid unostentatious work on the violin was again heartily applauded. She produced a clear and sweet tone and technique of a very high order. The brilliant finale in Saint Saens' "Rondo Capriccioso" brought out her marvellous executive abilities to the full, and she had to respond to a very flattering encore. For this she gave a dulcet morsel, "Nymphalin" (Sousa) with muted strings. Miss Estelle Liebbling displayed good command over a sweet soprano voice in Sousa's "Maid of the Meadow." Mr. Franz Helle was the instrumental soloist, and his rendering of "Walter's Farewell" (Nessler) on the fluegelhorn, which possesses all the clearness of the cornet without its harshness, was marked by careful attention to detail and sweetness of tone. It was a somewhat simple and plain theme, but Mr. Helle played it sympathetically and with much expression. The concluding portion was finished with the soloist shut within one of the ante-rooms, the effect being most pleasing. It was another of Sousa's novelties, and was mainly responsible for Mr. Helle being recalled to give Schubert's "Serenade." In this he also excelled himself.

THE EVENING CONCERT.

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the passages of the work of the Abbe's famous son-in-law, Wagner. The encore was "La Bambola," a striking musical piece, not this time of the march class. "In a Clock Store" by Orth, was a comical production introducing the vagaries of a number of clocks, musical and otherwise, from the cuckoo clock to those discoursing melodious chimes. Sousa's "Imperial Edward" followed, and was as well received as ever. "El Capitan" was given as an encore. The concluding piece was Herold's "Zampa" overture, played certainly in a style which has never been heard before in Bolton, the full beauties being revealed with consummate artistic skill. Passing to the soloists, it was gratifying to listen to Mr. Arthur Pryor, who was given a rest in the afternoon. His own composition, "Love Thoughts," revealed to the utmost Mr. Pryor's masterly command over his instrument and his clever manipulation. For an encore he gave "The Sunflower and the Sun," a rollicking melody of the Honeysuckle and the Bee type. Miss Estelle Liebbling was the vocalist, and sang Handel's "Sweet Bird" from "L'Allegro il Penseroso." Her rich and cultivated voice of the florid rippling order was shown to advantage in this song, aided as it was by the flute obligato by Mr. Marshal Lufsky. Miss Maud Powell, a violinist who not without cause has been by critics placed at the very summit of her profession, gave Wieniawski's "Faust" Fantasia, which showed her marvellous powers of technique as well as soulful sympathetic treatment. Her encore was a revelation to amateur violinists present, it was a "duet" by Paganini who delighted in discovering what could be done on the violin. The concert was an admirable success from whatever standpoint it was looked at.

from Wigan Examiner
7-3-03
at

Sousa's band, although much trumpeted in the newspapers, was deservedly so, for it quite electrified a crowded audience at Wigan on Wednesday afternoon. It has been said that Sousa has largely contributed to his fame by purely extraneous methods, such as eccentricities in the way of demonstrative flourishing of the baton and the like, but there was nothing to be cavilled at in his conducting either of his band or himself in Wigan. A writer in a Liverpool paper says of him:—"To me he seems the Handel of instrumentalists, the exponent of the democratic side of music. One might call him the painter of music in broad effects. He leads us by homely ways, but in his

from the Liverpool Post
Publication
7-3-03
at

MUSICAL NOTES.

Well might Sousa, like Julius Caesar, exclaim "Veni, vidi, vici," for has not he and his band experienced a continuous series of victories ever since these clever musicians set foot on our shores. It may be a long time ere we have another chance of hearing this renowned organisation, who are on a tour round the world. Yet pleasant recollections will linger long in the memory of all those who were fortunate to be present at the three concerts given in the Philharmonic Hall on Friday and Saturday last. As a conductor Mr. Sousa has the happy knack of working up the enthusiasm of his audience, and while many serious-minded musicians may take exception to the sensational eccentric, and at times exaggerated effects produced, as well as the very rapid pace at which some numbers are taken, yet withal it must be admitted that there is coalition, precision, and a refreshing dash which like a whirlwind seems to carry everything before it, and to a certain extent disarms criticism by its novelty. The programmes submitted were of the usual type of a generous admixture of classical and light music; the inevitable encores were readily acceded to, the most popular being the music from the pen of the "March King" himself. This city has certainly earned a warm corner in the hearts of Sousa and his band, for in no other provincial centre has so much patronage and appreciation been vouchsafed. The local agents and managers of the concerts, Messrs. Rushworth and Dreaper, deserve every praise for their energetic and businesslike style of carrying out all details to a successful issue, and personally I offer them my congratulations.

from the Wigan Examiner
of Publication
7-3-03
at

SOUSA AND HIS BAND AT WIGAN.

BY TROMBONE.

Having heard so many comments on Sousa's renowned band, both for and against, the moment I saw it advertised that it was visiting our ancient and loyal borough, I decided that for once I would see whether these criticisms were justified, or accountable to prejudice.

Accordingly, on Wednesday afternoon, I made my way to the Royal Court Theatre, and from previous experience (finding that the "Gods" is the best place for hearing a band), I decided to patronise this part of the house. On arriving, I found a conglomeration of people bent on gaining admission to the same part of the building—doors open at 2—Tommy save the mark—it was 2.25 when the door was opened. Early doors to the gallery is, being the order at the front of the theatre.

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The full band then rendered "Maiden Three": (a) "The coquette," (b) "The summer girl," (c) "The dancing girl," which again brought down the house, a most enthusiastic and vociferous encore being asked for, and responded to with the "con" and Contest. This piece caused endless laughter, the trombones in the "dumbey" (my own name for it) exciting the merriment of the audience to the highest pitch. Another encore was the result, and "Washington Post" was called off. There is no doubt that, had there been space sufficient in the packed house, the whole lot would have been dancing, and, as it was played superbly, it merited the unstinted applause accorded to it.

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Liszt's "Second Rhapsody" was then rendered, the steel instruments playing grandly, a capital and telling effect being the result when the brass joined in. As in the other numbers an encore was demanded in a way in which only Wiganers can ask for it, and was most cheerfully acceded to. "The rose, shamrock, and thistle" was submitted, and it is needless to say the fantasia throughout was admirably rendered, a small being demanded, when "Stars and Stripes" was given. This march requires some handling, and there are few bands who can render it with such precision as did the band under notice.

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from Bolton Evening News

7-3-03

at

THE SOUSA BAND IN BOLTON.

AFTERNOON PERFORMANCE.

The second visit to Bolton of the renowned band of instrumentalists over which John Philip Sousa so ably wields the baton was taken advantage of by large audiences on Friday, and again the playing of the band was greatly admired. It is an education as well as a rich musical treat to be present at these recitals. The expedition in manner in which a long, if not a very exacting programme, is gone through, the orderliness, precision and accuracy characteristic of the band are a revelation. Of the ability of the instrumentalists we need say little. Soloists in themselves, they combine with perfect unanimity; they are intimately acquainted with every motion, whether by baton, head or body, of the man who is the central figure of the whole, and the listener is charmed with the wealth of rich tone, swelling in volume one moment, and the next dying away, the endless novelties which are introduced, and the pleasing effect imparted even to the simplest melody. Sousa has studied the public taste, and the result is seen in the programmes which he submits. But if evidence were needed that the works of the greatest masters can be tackled by the band equally as well as the plantation melody, almost childish in its simplicity, it was forthcoming on Friday afternoon. The gallery at the Victoria Hall was filled, but there were many empty seats in the body of the handsome and commodious hall. The programme opened with Tchaikowsky's Russian march "Slav." Commencing with a cheerful funeral march ushered in by the bassoons, and working up gradually until the whole orchestra is brought into operation, the march was played in the most brilliant fashion, and in this and the concluding item, the introduction to the third act in "Lohengrin," those who had attended in

The Hope of Something Elevating were amply satisfied. Wagner's stately work was rendered with a vim and gusto that could not fail to please, and the effect was inspiring. So many encores were received and responded to that we cannot refer to each selection. Some were triflesome medleys and others were harmonious selections, into most of which were introduced very pleasing effects. Sousa's compositions loomed largely in the programme, and each served to show his peculiar and original style, which is reflected in the band. His swinging arms sustained the rhythm of the march, for which he seems to have a strong partiality. His "Washington Post" March was a different selection to the march we had previously known, and which is to be heard on almost every street organ. In the charmingly captivating waltz "La Gitana" (Bucalossi) he took the band along at a brisk pace with a sweeping and very effective motion of his arms and body. He has a wide variety of attitudes, none of which are displeasing, however, and his quiet, undemonstrative use of the baton is a noticeable feature, whilst the movements of his white-gloved left hand speak volumes of expression. A serenade by Moszkowski and the "Imperial Edward" March were also well received. Miss Maud Powell's splendid unostentatious work on the violin was again heartily applauded. She produced a clear and sweet tone and technique of a very high order. The brilliant finale in Saint Saens' "Rondo Capriccioso" brought out her marvellous executive abilities to the full, and she had to respond to a very flattering encore. For this she gave a dulcet morsel, "Nymphalin" (Sousa) with muted strings. Miss Estelle Liebbling displayed good command over a sweet soprano voice in Sousa's "Maid of the Meadow." Mr. Franz Helle was the instrumental soloist, and his rendering of "Walther's Farewell" (Nessler) on the flugelhorn, which possesses all the clearness of the cornet without its harshness, was marked by careful attention to detail and sweetness of tone. It was a somewhat simple and plain theme, but Mr. Helle played it sympathetically and with much expression. The concluding portion was finished with the soloist shut within one of the ante-rooms, the effect being most pleasing. It was another of Sousa's novelties, and was mainly responsible for Mr. Helle being recalled to give Schubert's "Serenade." In this he also excelled himself.

THE EVENING CONCERT.

What might be called a classical programme, if such a term can be applied to the performances of a military band, was given in the evening, varied by encores of a popular kind. Sullivan's overture, "Di Ballo," opened the ball, and for an encore "Hands Across the Sea" was given, the two pieces serving to show the force of contrast in melodious themes. Moszkowski's suite "From Foreign Lands" introduced characteristic airs from Spain, Germany, and Hungary, each played with marvellous precision and effectiveness: they seemed for the time to transport one to the land whence the melodies proceeded, to listen to the national airs of the people. Then, again, for the encore came "The Passing of Rag Time," a waltz melody reminiscent of a cake walk, and this, too, was followed by the inevitable "Washington Post," which, the work of the conductor, caused Sousa to wake one morning and find himself famous. A "Love Scene from Die Feuerzahn" by Strauss, was a powerful descriptive piece founded on an old Netherlandish legend. In this the powers of the band are admirably displayed. In the second part what was decidedly the gem of the evening, was Bizet's "Second Polonaise," a composition of exquisite beauty, reminding one in one or two of

the passages of the work of the Aïlle's famous son-in-law, Wagner. The encore was "La Fanciulla," a striking musical piece, not this time of the march class. "In a Clock Store" by Gershwin was a comical production introducing the vagaries of a number of clocks, musical and otherwise, from the cuckoo clock to those discoursing melodious chimes. Sousa's "Imperial Edward" followed, and was as well received as ever. "El Capitan" was given as an encore. The concluding piece was Harold's "Zampa" overture, played certainly in a style which has never been heard before in Bolton, the full beauties being revealed with consummate artistic skill. Passing to the soloists, it was gratifying to listen to Mr. Arthur Pryor, who was given a rest in the afternoon. His own composition, "Love Thoughts," revealed to the utmost Mr. Pryor's masterly command over his instrument and his clever manipulation. For an encore he gave "The Sunflower and the Sun," a rollicking melody of the Homespun and the Bee type. Miss Estelle Liebbling was the vocalist, and sang Handel's "Sweet Bird" from "L'Allegro il Penseroso." Her rich and cultivated voice of the florid rippling order was shown to advantage in this song, aided as it was by the flute obligato by Mr. Marshall Lufsky. Miss Maud Powell, a violinist who not without cause has been by critics placed at the very summit of her profession, gave Wieniawski's "Trost" Fantasia, which showed her marvellous powers of technique as well as soulful sympathetic treatment. Her encore was a revelation to amateur violinists present, it was a "duet" by Paganini who delighted in discovering what could be done on the violin. The concert was an admirable success from whatever standpoint it was looked at.

on Wigan Examiner

7-3-03

at

Sousa's band, although much trumpeted in newspapers, was deservedly so, for it quite electrified a crowded audience at Wigan on Wednesday afternoon. It has been said that Sousa has largely contributed to his fame by purely extraneous methods, such as eccentricities in the way of demonstrative flourishing of the baton and the like, but there was nothing to be craved at in his conducting either of his band or himself in Wigan. A writer in a Liverpool paper says of him: "To me he seems the Handel of instrumentalists, the exponent of the democratic side of music. One might call him the painter of music in broad effects. He leads us by homely ways. It is no mission of his to try to express the inexpressible. . . . You are borne along a stream of melody, which shows you the sunshine smiling down the quiet village street, and the grey old chapel filled with cool green lights. You hear the chorus bells floating across the meadows, the harmonium wheezing out the familiar hymn tune, 'Rock of Ages.' How it is done by means of wind, wood, and brass, is of the marvellous things. Then a 'suite' is a trio of dramas:—

The King of France marched up the hill

With twenty thousand men;

The King of France marched down the hill,

And ne'er went up again.

A tragedy in tones! "And I, too, was born in Arcadia," the sweetest and most pastoral of symphonies, is filled with sunrise and the twittering of birds. Sousa knows his public well. On my appealing to a musical authority of my acquaintance about the band his face lit up with animation, and he said he had never heard anything to equal it.

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BY TROMBONE.

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I asked another bandman: "Is it fair to advertise doors open at 2 and open them at 2.25?" He agreed with me it was not. The "Gods" are a great institution in any theatre, and were their places to remain empty the exchequer would suffer considerably. This should be seen to. Amongst the crowd I noticed musicians who have done yeoman service in their respective bands, and the thought struck me very forcibly that a combination with a name like M. Sousa's band could draw an audience from anywhere, and so it proved. There were bandmasters and bandmen from every organisation almost within five miles of Wigan, and yet a band like this had dared to come to a so-called unmusical dirty coal town like Wigan, risking their great reputation in appearing before what have been called a lot of uneducated people and colliers, who had no thoughts of anything but work, ale, and bed.

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However, I managed to land inside the door, and immediately I had paid the proverbial sixpence I felt whether I had any ribs dislocated, or if my collar bone was in its proper place, and I found that nothing was the matter with me except that the shoes I had so nicely cleaned after dinner looked as though a deluge of mud had descended upon them, through the crush outside.

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The opening item was an overture, "Cardinal Romano," by Berlioz. Words fail to express the splendid manner in which this was rendered, light and shade being most splendidly observed. A most finished performance. A vociferous encore was demanded and immediately granted. "El Capitan," one of Sousa's noble marches, being given, and it was played magnificently, the house again coming down, and "Georgia Camp Meeting" submitted. This satisfied the large audience for a time.

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Now, in face of all the adverse criticisms I have seen, I can always bear this fact in mind, and that is: Nowhere is there a more critical audience to please than a Wigan one, consisting as it does of men, and women, who think a lot of their local bands, in whatever township they may reside; and I have no hesitation in saying that none of them who were present went away disappointed with what was set before them for their delectation. I am not going to say we have not better bands in England, because I know we have. What I wish to impress upon my readers is this, that Sousa's programme was played in a manner that would have taken one of the finest bands in the country to have beaten. I do not say that Sousa aims at music of the great masters—too classical for the majority of the general public. I believe he has got the right idea in knowing how to lay hold of the feelings of the masses by submitting music they can understand and appreciate, and believes that a ten or twelve minutes' popular selection is more thought of than a long and weary piece of 25 or 30 minutes' duration. And he is right. I must congratulate Sousa and his compatriots in scoring such a glorious success before the 'difficult to please' music loving public of Wigan, and I can assure him that should he honour us again in presence he will notwithstanding all the jealous and unkind criticisms of biased judges, receive as welcome as he did on Wednesday afternoon.

from Wigan Examiner

4.3.03.

d at

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tone of the trombone soloist less an object lesson and an agreeable surprise. It was as new as it was gratifying to find that in 'Love's enchantment' an appropriately soft sound of voice-like timbre could be produced from an instrument whose chief characteristic is too often its rasping blatancy. The band was probably, in an allround sense, heard at its best in the Sousa suite "Looking upwards." If there was nothing profound in it as a composition, it at least afforded scope for some very pretty interplay between various sections of the instruments. And although Liszt's second Rhapsody may possibly have proved somewhat unintelligible to the average listener, none could fail to be impressed with the massive grandeur of the ensemble of the Berlioz overture and of the "Imperial Edward" march. Of the solo violinist and the solo vocalist nothing that is otherwise than complimentary need be said. The two movements from the Mendelssohn concerto were played in good style by Miss Maud Powell, the exacting allegro vivace evidencing this lady's rare powers as an executant most unmistakably. Miss Estelle Liebling sang David's "Thou brilliant bird" to the flute obligato of Mr. Marshall Lufsky with a neatness and ease which while pleasing to the audience marked this lady's possession of a remarkable voice and the unusual power of using its highest register in a most delicious and bird-like pianissimo.

AN IMPRESSION.

One expects, and is expected, to be impressed with Sousa and his band. The reputation of this famous musical combination, of course precedes it, as do huge pictorial presentations of the great Sousa. The "March King" looks at one through his pince nez from every hearing, and all this tends to create the necessary impression, which is doubled and trebled when the night of the concert arrives. There is, noticeable first of all, a huge audience which has overflowed on to the spacious platform, and then the arrival of the band "in penny numbers" rivets our attention. Instruments strange, vast, and weird begin to make their appearance. Some of them remind us of our old friend "Major," the borough fire engine, another looks suspiciously like a Maxim-Nordenfeldt, and others quite put to shame Kipling's "really, truly, twirly-whirly ool" in their fearsome tortuousness. By and by the fifty or more performers have arrived, and after emitting sundry uncouth sounds from their various instruments prepare for action. In comes Sousa, bows quickly to the applauding audience, seizes the baton, and in almost one motion starts off the band with a crash like a salvo of artillery. There is nothing at all ordinary about the performance which follows. One pays threepence for a penny programme—and the impression that we are in the presence of the mighty deepens. Sousa does nothing to dispel the notion. He conducts with a nonchalant abandon which is effective even from behind. His body bends sinuously and his carefully-gloved left hand beseeches the band to moderate itself in some *dolce* passage; he jumps into action as the trumpets blare out brazen defiance, and anon wields his baton with a dainty side-stroke suggestive of the stroller beheading thistles with his cane. The band plays brilliantly, and no sooner is one selection completed, and the applause has hardly reached its full volume, than Sousa swings off with an encore, which he just as rapidly follows with a second. We notice there are five items on the programme prior to the interval. They are all "encored," whether the audience likes or not—it appears to "like"—but Sousa is adamant in never giving more than two encores for any one piece. The band itself is a wonderful creation. Corps after corps of instrumentalists file one after another into a tune with more than military precision. Occasionally a company of trombonists rise like one man and blare out their loyalty to "Imperial Edward." This is appreciated, so the trombonists repeat the performance, this time assisted by an equal number of cornetists. Together they shiver the atmosphere. At another time the drummer indulges in a crescendo-diminuendo solo which makes one quake with the dread of another hurricane. Finally Sousa and his band describe the "Chase of the Lion." It is a wild movement. The king of beasts is apparently getting considerably hustled. He roars several times. (It is our accomplished friend the drummer again), he is finally overtaken and then the bang of the gun-shot proclaims his end, while the audience jumps with the realism of the whole thing. This concludes a two hours' performance, and we depart, taking our impression away.

Cutting from Washington Examiner NORTHERN DAILY TELEGRAPH, Blackburn.

Dated March 10

Address Mar 10

Dated Mar 10

1903

SOUSA AND HIS BAND.

Concert at Warrington.

Warrington was favoured, through the agency of Messrs. R. H. Pearson Limited with a visit from Sousa and his band on Wednesday evening, the Parr Hall being crowded in every part by an audience which greatly enjoyed the performance of these world-renowned instrumentalists. A lengthy programme was submitted and brilliantly carried through in the short space of two hours. In the playing of the band there is undoubtedly much that is really admirable. Many of the instruments themselves, especially in the brass section, seem strange to the musicians of this country. Yet there is no mistaking the great depth and sonorousness that is imparted to the fundamental bass by some of these novelties manipulated by the experts who evidently alone find admission into the ranks of Sousa's instrumentalists. The reed section proved itself particularly flexible, the manner in which the orchestration in Mendelssohn's violin concerto was presented being, indeed, a wonder and a delight to many doubters of the possibility of securing in the "reeds" an adequate equivalent for the orchestral "strings." Nor was the peculiarly pleasant

Sousa's famous band, which was at Burnley last week, achieved another East Lancashire triumph yesterday afternoon at Accrington, at what was described as a "flying matinee."

The large assembly-room of the Town Hall was crowded, despite the wretched weather, by an audience which was throughout enthusiastic in its appreciation of the performance. A former Accrington lady has figured as violinist in the band, but she did not appear yesterday, her place being filled by another talented performer in Miss Maud Powell. The band was perfect, and the visit in every respect a striking success. A charming feature of the performance was the singing of Miss Estelle Liebling. To-night the famous band will appear at the Exchange Hall, Blackburn.

The large assembly-room of the Town Hall was crowded, despite the wretched weather, by an audience which was throughout enthusiastic in its appreciation of the performance. A former Accrington lady has figured as violinist in the band, but she did not appear yesterday, her place being filled by another talented performer in Miss Maud Powell. The band was perfect, and the visit in every respect a striking success. A charming feature of the performance was the singing of Miss Estelle Liebling. To-night the famous band will appear at the Exchange Hall, Blackburn.

When the music started, the band played a novel, "Sizette" by Van Horn, concluding the item with a grand march, "Imperial Edward" (dedicated by special permission to His Majesty the King), the trumpets introducing the first two bars of the National Anthem most fittingly. The audience rose en masse, and showed that the ancient and loyal borough is loyal to the core.

Miss Maud Powell's violin solo "Zigeunerweisen," by Sarasate, was a most tasty performance, and she received a well merited encore. The final item was the introduction to the 3rd act of "Lohengrin," by Wagner, and with a slight mistake in the early passages was a famous performance. "God save the King" closed a great and enjoyable afternoon's concert, and I left a sadder but wiser man.

Now, in face of all this, and one criticism I have seen, I can always bear this fact in mind, and that is: Nowhere is there a more critical audience to please than a Wigan one, consisting of men, women, and children, who think a lot of their local bands, in whatever towns they may reside; and I have no hesitation in saying that more of them who were present went away disappointed with what was set before them for their delectation. I am not going to say we have not better bands in England, because I know we have. What I wish to impress upon my readers is this, that Sousa's programme was played in a manner that would have taken one of the finest bands in the country to have beaten. I do not say that Sousa aims at music of the great masters—too classical for the majority of the general public. I believe he has got the right idea in knowing how to lay hold of the feelings of the masses by submitting music they can understand and appreciate, and believes that a ten or twelve minutes' popular selection is more thought of than a long and weary piece of 25 or 30 minutes' duration. And he is right. I must congratulate Sousa and his companions in scoring such a glances success before the "difficult" to please music loving public of Wigan, and I can assure him that should he honour us again his presence here will be withstanding all the jealous and unkind criticisms of biased judges, receive as cordial a welcome as he did on Wednesday afternoon.

from Wigan Examiner
4-3-03.

SOUSA AND HIS BAND AT WIGAN.

BY TROMBONE.

Having heard so many comments on Sousa's band, both for and against, the moment I saw advertised that it was visiting our ancient and loyal borough, I decided that for once I would see whether these criticisms were justified, or accountable to prejudice.

Accordingly, on Wednesday afternoon, I made my way to the Royal Court Theatre, and from previous experience (finding that the "Globe" is the best place for hearing a band), I decided to patronise this part of the house. On arriving, I found a conglomeration of people, but on gaining admission to the same part of the building—boxes open at 2—found my seat—it was 2.25 when the door was opened. Early doors to the gallery, being the order at the front of the theatre.

I asked a brother bandman: "Is it fair to advertise doors open at 2, and open them at 2.25?" He agreed with me it was not. The "Globe" are a great institution in any theatre, and were their places to remain empty the expenses would be considerable. This should be seen to. Amongst the crowd I noticed musicians who have done yeoman service in their respective bands, and the thought struck me very forcibly that a combination with a name like M. Sousa's has earned itself an audience from anywhere, and so it proved. There were bandmasters and bandmen from every organisation almost within 15 or 20 miles of Wigan, and yet a band like this had dared to come to a so called unmusical dirty coal town like Wigan, risking their great reputation in appearing before what have been called a lot of uneducated people and children, who had no thought of anything but work, idle, and bed.

From all I do state that the "uneducated" and illiterate too, assembled on Wednesday in the Court Theatre, as was shown by the crowded house to welcome Sousa and his men, and rightly so, were they deserved.

Naturally enough, after the ungentlemanly and adverse comments in papers, etc., I expected to gain admission quite easily, but after I got in position three removes from the "Globe" door, I was hemmed in as completely as though I had been packed like sardines in a sardine tin or other piece of ware. Could I have got out I would have appreciated it, but it was impossible, so I had to grin and bear it.

However, I managed to look inside the door, and immediately I had paid the proverbial sixpence I felt whether I had any ribs dislocated, or if my collar bone was in its proper place, and I found that nothing was the matter with me except that the heat I had so easily closed after dinner looked as though a deluge of mud had descended upon them, through the crash curtain.

On arriving in the "Globe" department there was ample room, which showed that the Wiganers who had set their heads together to pay the sixpence, and moreover, had waited in the lobby.

I got a good seat against the "Green-box," and had a look round.

One man, who spoke the broad vernacular of the district, addressed me:—

"What d'ye think abowt this band?"

"I can tell you better after I have heard it," I replied. I have heard and read so many adverse criticisms, mostly in a musician's journal, that I thought I would come and see for myself.

"Well," he said, "awt'nt to oather wum or lone baird."

Just as he had said that the curtain rose, and a sight was then unfolded which will never fade from my memory. I said to myself, so this is Sousa's Band. Some 30 men sat on the stage with instruments, the like of which almost took away my breath. The audience were much surprised as myself, and if there was any music in Wigan and its neighbourhood, it was Sousa's band. He himself got the best of it before the concert began.

The concert then was an evening, "Cardinal Borgia," by Berlioz. Words fail to express the splendid manner in which this was rendered, light and brilliant being most splendidly observed. A most finished performance. A wonderful encore was demanded and immediately granted. "El Capitan," one of Sousa's noble marches, being given, and it was played magnificently, the house again coming down, and "Georgia camp meeting" submitted. This satisfied the large audience for a time.

Mr. Arthur Pryor then proved himself a trombone soloist of high order in "Love's enchantment." It was a good intonation to every trombone player to practice regularly, as without it the true trombone tone can never be got. For his encore he gave the solo "Drinking," his lower notes being superbly fine, and he was again re-called, and again obliged.

The full band then rendered "Maidens Three": (a) "The cornet," (b) "The summer girl," (c) "The dancing girl," which again brought down the house, a most enthusiastic and vociferous encore being asked for, and responded to with the "Don't Quit." This piece caused endless laughter, the trombones in the "donkey" (my own name for it) exciting the risibilities of the audience to the highest pitch. Another encore was the result, and "Washington Post" was called off. There is no doubt that, had there been space sufficient in the packed house, the whole lot would have been dancing, and, as it was played superbly, it merited the unstinted applause awarded to it.

Miss Estelle Lieblich (soprano) then gave "Thou brilliant bird," and, as she was in splendid voice, she received an hearty encore (the fine obligato was played by Mr. Marshall Ludsky). For the encore she gave "The nightingale" beautifully.

Lisa's "Second Rhapsody" was then rendered, the real instruments playing grandly, a capital and telling effect being the result when the brass joined in. As in the other numbers an encore was demanded in a way in which only Wiganers can ask for it, and was most cheerfully accorded to. "The rose, chamrock, and thistle" was submitted, and it is needless to say the fantasia throughout was admirably rendered, a recall being demanded, when "Stars and Stripes" march was given. This march requires some handling, and there are few bands who can render it with such precision as did the band under notice.

At the interval, smoking but though I was, I attempted to get out of "ye gods," and get into the lobby, but no, no. The "Globe" of Wigan knew when they had got a good thing on, and would not budge from their seats, notwithstanding that some of them made the remark that they could do with a refresher. This speaks much for the love of music of the Wiganers.

On resuming, the band rendered a novelté, "Sizette" by Van Horn, concluding the item with a grand march, "Imperial Edward" (dedicated by special permission to His Majesty the King), the trumpets introducing the first two bars of the National Anthem most fittingly. The audience rose en masse, and showed that the ancient and loyal borough is loyal to the core.

Miss Maud Powell's violin solo "Zigeunerweisen," by Sarasate, was a most tasty performance, and she received a well merited encore. The final item was the introduction to the 3rd act of "Lohengrin," by Wagner, and with a slight mistake in the early passages was a famous performance. "God save the King" closed a great and enjoyable afternoon's concert, and I left a sadder but wiser man.

Now, in face of all the adverse criticisms I have seen, I can always bear this fact in mind, and that is: Nowhere is there a more critical audience to please than a Wigan one, consisting of men, women, and children, who think a lot of their local bands, in whatever towns they may reside; and I have no hesitation in saying that more of them who were present went away disappointed with what was set before them for their delectation. I am not going to say we have not better bands in England, because I know we have. What I wish to impress upon my readers is this, that Sousa's programme was played in a manner that would have taken one of the finest bands in the country to have beaten. I do not say that Sousa aims at music of the great masters—too classical for the majority of the general public. I believe he has got the right idea in knowing how to lay hold of the feelings of the masses by submitting music they can understand and appreciate, and believes that a ten or twelve minutes' popular selection is more thought of than a long and weary piece of 25 or 30 minutes' duration. And he is right. I must congratulate Sousa and his companions in scoring such a glances success before the "difficult" to please music loving public of Wigan, and I can assure him that should he honour us again his presence here will be withstanding all the jealous and unkind criticisms of biased judges, receive as cordial a welcome as he did on Wednesday afternoon.

Cutting from Warrington Express
Dated March 3rd
Address _____

SOUSA AND HIS BAND. Concert at Warrington.

Warrington was favoured, through the agency of Messrs. R. H. Pearson Limited with a visit from Sousa and his band on Wednesday evening, the Star Hall being crowded in every part by an audience which greatly enjoyed the performance of these world-renowned instrumentalists. A lengthy programme was submitted and brilliantly carried through in the short space of two hours. In the playing of the band there is undoubtedly much that is really admirable. Many of the instruments themselves, especially in the brass section, seem strange to the musicians of this country. Yet there is no mistaking the great depth and sonority of the sound which is imparted to the fundamental bass by some of these novelties manipulated by the experts who evidently alone find admission into the ranks of Sousa's instrumentalists. The real section proved itself particularly flexible, the manner in which the orchestration in Mendelssohn's violin concerto was presented being, indeed, a wonder and a delight to more discerners of the possibility of securing in the "woods" an adequate equivalent for the orchestral "strings." Not was the peculiarly pleasant

tone of the instrument almost less than the lesson and an agreeable surprise. It was as new as it was gratifying to find that in "Love's enchantment" an appropriately soft sound of voice-like timbre could be produced from an instrument whose chief characteristics are too often its rasping whistling. The band was probably in unalloyed use, heard at its best in the Sousa suite "Looking upwards." If there was nothing profound in it as a composition, it at least afforded scope for some very pretty interplay between various sections of the instruments. And although Lisa's second Rhapsody may possibly have proved somewhat unimpressive to the average listener, none could fail to be impressed with the massive grandeur of the *arrangement* of the Beethoven overture and of the "Imperial Edward" march. Of the solo violinist and the solo woodwind nothing that is otherwise than complimentary need be said. The two movements from the Mendelssohn concerto were played in good style by Miss Maud Powell, the exacting allegro requiring evidence of this lady's rare powers as an executant most unmistakably. Miss Estelle Lieblich sang David's "Thou brilliant bird" to the fine obligato of Mr. Marshall Ludsky with a tenderness and ease which while pleasing to the audience marked this lady's possession of a remarkable voice and the unusual power of using its highest register in a most delicious and bird-like pathos.

AN IMPRESSION.

One expects, and is expected, to be impressed with Sousa and his band. The reputation of this famous musical combination, of course precedes it, as do huge personal presentations of the great Sousa. The "March King" looks at one through his pipe at from every direction, and all disconcerts to create the necessary impression, which is doubled and trebled when the sight of the concert arrives. There is, noticeable first of all, a huge audience which has overflowed on to the spacious platform, and then the arrival of the band "in penny numbers" draws our attention. Instruments strange, vast, and weird begin to make their appearance. Some of them remind us of our old friend "Majors," the borough fire engine, another looks suspiciously like a Maxim-Vickers, and others quite put to shame Kipling's "solid, ugly, night-whirl" in their fearsome grotesqueness. By and by the tiny or more performers have arrived, and after waiting sundry unorthodox sounds from their various instruments prepare for action. In comes Sousa, bows quickly to the applauding audience, seizes the baton, and in almost one motion starts off the band with a crash like a salvo of artillery. There is nothing at all ordinary about the performance which follows. One gets the sense of a penny programme—and the impression that we are in the presence of the mighty deeps. Sousa does nothing to dispel the notion. He conducts with a confident *alacrité* which is effective even from behind. His body bends sinuously and his carefully-gloved left hand beseeches the band to moderate itself in some *their* passages; he jumps into action as the trumpets blow out brazen defiance, and with his baton with a dancing salt-stroke suggestive of the stroller belauding daisies with his cane. The band plays brilliantly, and no sooner has its full complement, and the applause has hardly reached its full volume, than Sousa swings off with an encore, which he just as rapidly follows with a second. We notice there are five items on the programme prior to the interval. They are all "encores," whether the audience likes or not it appears to be "the" but Sousa is adamant in never giving more than two encores for any one piece. The band itself is a wonderful creation. Corps after corps of instrumentalists file one after another into a row with more than military precision. Occasionally a company of trombones rise like one man and blow out their loyalty to "Imperial Edward." This is appreciated, so the trombones repeat the performance, this time assisted by an equal number of concertists. Together they stir the atmosphere. At another time the drummer indulges in a cross-rhythmic solo which makes one quake with the dread of another hurricane. Finally Sousa and his band describe the "Chase of the Lion." It is a wild and wonderful event. The king of beasts is apparently getting considerably hustled. He goes several times. It is our accomplished friend the drummer again, he is finally overruled and then the bang of the gun-shot proclaims his end, while the audience jumps with the realism of the whole thing. This concludes a two hours' performance, and we depart, taking our impression away with us. We do not doubt the greatness of Sousa and his band. They would blow any competitors off the earth, and their performance has a fine Yankee flavor about it. Somehow the final and lasting recollection is not so much of music as of having had more than our money's worth, and being well satisfied on that account.

The large assembly-room of the Town Hall was crowded, despite the wretched weather, by an audience which was throughout enthusiastic in its appreciation of the performance. A former Warrington lady has figured as violinist in the band, but she did not appear yesterday, her place being filled by another talented performer in Miss Maud Powell. The band was perfect, and the visit in every respect a striking success. A charming feature of the performance was the singing of Miss Estelle Lieblich. To-night the famous band will appear at the Exchange Hall, Blackburn.

London, 1903



(JOHN PHILIP SOUSA).

SOUSA AND HIS BAND AT WARRINGTON

It was our privilege on Thursday to hear the famous American combination of artists at the Parr Hall. Their reputation had preceded them, for their advent had been freely advertised in this district for some considerable time prior to their visit. By placard, puff and interview, in fact, by all devices known to the modern advertising agent this band had been exploited throughout the length and breadth of the land—even Imperial Edward himself being laid under toll to contribute to the common fund—so that there could hardly be a man, woman or child in this town who had not heard of John Philip and his wonderful combination of fifty artists who could lick creation—you bet—and just show the antediluvians of these islands what can be grown in the artistic line, on the "American" continent.

To such an extent had the interest of the public been awakened and their curiosity stimulated that long before the advertised time the unreserved portions of the Hall were packed to their fullest capacity, while later on the reserved portions were equally well filled, many being glad to occupy seats in the orchestra behind the performers, and even the organ stool being requisitioned by four well-known local amateurs. Indeed we may safely assert that the Parr Hall held perhaps one of the largest audiences ever assembled within its walls on an occasion of this kind, the only scene like it being perhaps when Paderewski first visited Warrington some few years ago. The booming of the show certainly met with splendid results in this respect, but in another direction it had overshoot the mark, for the remarks and opinions expressed by many after the performance gave one the impression that the whole of that huge audience were not altogether permeated by a feeling of unalloyed satisfaction, but experienced to a very great extent a feeling of disappointment. The reason for this is not far to seek. Most had gone to the Hall expecting to see and hear something wonderful—something far transcending anything seen or heard before. But what did they find? Simply a band—a very fine band certainly—which is accustomed to cater for the American public at holiday resorts in the season, and which can be matched from a musical point of view at many of our own watering places, and which can certainly be exceeded by some of our best combinations. In some respects, and to some extent,

however, this expectation was realised. First there was a huge brass instrument of unusual size and shape—a Sousaphone we believe—which excited the interest of the serious and the risibility of the frivolous, not a few of whom were apparently present. Then there were the plain uniforms of the bandmen—the attendants at a local institution wear a similar one, while prowling about the Hall in season and out of season quite in defiance of our notions of propriety, even, at times, while the performance was in progress, was a curiously attired individual, wearing a suit of blue pilot cloth with a monkey jacket and peaked cap, gold braided to an extravagant degree, and bearing the legend "Sousa" in prominent characters. His get-up reminded one of the chief petty officer of an ocean steamer in comic opera. He was selling programmes—little insignificant, inartistic productions—at threepence each. With true American pushfulness he vended these in stentorian tones with utter disregard of the comfort and convenience of the audience, many of whom wished him anywhere but where he was. But what impressed one most favourably was the smart and businesslike way in which everything was carried out coupled with a prompt and generous treatment of the audience in the matter of giving encores. The conductor enters, responds to the storm of applause which greets him, mounts to his desk, raises his baton, and before one quite realises it the piece is well under weigh. At the conclusion he steps down, and bows his acknowledgment. If the applause continues, he surveys the audience critically for an instant as if gauging its extent, then nods as though saying "All right," mounts to his desk and off again. Moreover the encores are not limited, two and even three being accorded, which is all very commendable in its way.

The composition of the band is somewhat strange to English audiences, accustomed as we are to a combination of stringed instruments with reeds and brass. It may roughly be described as an ordinary orchestra in which the strings are entirely replaced by clarionets. This is a combination much affected by the military bands of the Continent. The arrangement has its advantages and also its disadvantages. There is a gain of power in the upper parts more completely balancing the weight of the brass and enabling these latter to be used more freely. In this way we lose the harshness associated with brass bands which renders even our best bands unsuitable for indoor work and which perhaps accounts for their relative unpopularity for concert purposes. On the

other hand, there is a loss of sweetness and expressiveness as compared with the mixed orchestra. In addition to these general characteristics there are several special features in the Sousa band which are quite distinctive of their way. Thus there is the introduction of a new bass instrument by which the deep sonorous effect of the pedal board of an organ is produced, a decidedly good feature which is usually attempted in our hands by a bass fiddle. Another feature is the allocation of the middle parts in the brass to instruments of a softer character than those in vogue in our bands, among which may be mentioned the flugelhorn, an instrument which may be described as a valve cornet.

To sum up we may say that in this band we have a combination of instruments for outdoor work in which an attempt has been made—and an excellent one too—to combine the sweetness and variety of the mixed orchestra with the power and volume of the brass band. This enables us to estimate aright the genius and foresight of Sousa. He recognises, may even create a popular taste for a certain class of music, and proceeds as it were to build an orchestra in every way most admirably suited for the representation of that music just as one might build an organ simply containing those stops best suited to the rendering of a particular class of music. Strange as it may seem herein also lies the weakness of the combination, for it is evident that what has been designed for a specific purpose must of necessity be of limited applicability.

The kind of music which this band is best adapted for is sufficiently indicated by the title which the conductor's admiring compatriots have bestowed upon him—The March King—light, bright and sparkling together with what may be described as descriptive pieces and dances.

In the representation of this class of music the band is unbeatable, and of course it is here where its forte lies. This was noticeable on Wednesday in such items as "The Grand Galopade Concert," "Imperial Edward" march, "Dance Ecotica," and the suite "Looking Upward."

Another notable feature is the extent and variety of the accessories introduced to heighten the musical effects, even the shaking of a tambourine and a pistol shot being used.

When we come to the representation of more classical music we find that comparatively speaking the band was a failure. No one who remembers Paderewski's rendering of Liszt's No. 2 Rhapsodie would be at all impressed with the interpretation of that item on Wednesday. This piece was written for the pianoforte, hence there is hardly a possibility of its being as well rendered by an orchestra. Nevertheless a mixed orchestra would have been able to give an interpretation more nearly up to the composer's ideal, presuming, of course, that the players were of the same standard of excellence in each case.

Another comparative failure lay in the accompaniment of the vocal item by Miss Estelle Lieblich, which was only redeemed on the part of the orchestra, by the superb flute playing of Mr. Marshall Lusk. This lady, by the way, possesses a beautiful voice, highly cultivated, and of most extensive range. Her efforts were highly appreciated by the audience, who recalled her, but very wisely, in our opinion, she did not comply.

Lastly, in the accompaniment of the violin soloist—Miss Maud Powell—who plays artistically and with rare grace and facility, the band almost drowned the soloist, and further there was, as it were, a lack of sympathy between the tones of the solo and accompanying instruments.

One of the features of the concert was the trombone solo by Mr. Arthur Fryer. His tone is beautiful, and the same remark applies also to his manipulation of the instrument. One could hardly realise that notes of such a pure vocal character could be produced on such an instrument as the trombone.

Of Sousa as a conductor we had heard many and various accounts, the majority seeming to indicate that he was eccentric even to the verge of the ludicrous. But our impression after Wednesday is that he is indeed a very prince of conductors. The main object, we take it, of the conductor is to establish a perfect understanding between himself and his forces, and in this way to keep them under perfect control. It may be that a conductor invents some special method of his own for the attainment of this end. That this differs from the orthodox methods is of but small moment. The end justifies the means, and as everybody must admit, this was manifestly the case on Wednesday. Indeed it would be a surprising thing if any band under such admirable leadership failed to achieve excellent results.

The band visited Warrington under the auspices of Mr. R. H. Pearson, who is to be complimented upon his enterprise.

We are indebted to the "Daily News" for our sketch of Mr. John Philip Sousa.

Wigan Observer
Publication
March 7

From the Southport Visitor
10-8-03

SOUSA AND HIS BAND IN WIGAN.

The visit of Sousa, the celebrated American conductor, or the "March King" as he is sometimes called, and his band, aroused the deepest interest in Wigan. The performance was held on Wednesday afternoon in the Royal Court Theatre. Almost all the principal seats had been booked beforehand, and there was a great rush for places in the cheaper parts of the theatre. Indeed very little room remained when those who had entered by the early doors were accommodated. Sousa and his band were given a great reception, and the programme of music was followed with unusual interest. This was, of course, because of the unique character of the playing, and the air of novelty which appeared to surround everything. The orchestra was fifty-three strong, all the players having wind instruments, except of course, the artists who manipulated the drums and "effects"; and the unanimity that prevailed, the absolute precision and the brilliant execution of the performers, were justly calculated to win admiration and stir the senses. How much of Sousa band playing the concert goes could stand with regularity we are not prepared to say, neither are we going to enquire how much the tremendous enthusiasm aroused in most places is due to the fact that Sousa and his band have been diligently advertised for some years, and come from America with American methods. The conductor himself has to answer for a great proportion of this popularity. He has composed marches which have come to be heard in every street, and under his direction his band play them with a fine sense of rhythm and splendid swing and spirit. The connection between conductor and orchestra is something to be seen before it can be believed. It is as though he were miraculously endowed with the power to draw the music from the very instruments themselves in all the necessary gradations of tone, merely by the flip of his baton or a twitch of the gloved fingers of his left hand. A feature which must have struck all was the amazing dexterity of the instrumentalists. No passage appeared too difficult, although played at extreme speed, and the large number of clarinet players were always together as one man and one instrument. On the heavy wind instruments the players appeared to be able to besport themselves with the greatest facility. Those bandmen in Wigan and the district who were absent must have regretted not hearing Mr. Arthur Pryor's trombone solo. It was a revelation as to what such an instrument could really do, and all the audience could do was to sit and wonder at the virtuosity exhibited. Naturally after his brilliant exhibition Mr. Pryor obliged with another solo, and "drinking" received a wonderful interpretation. The first half was also interesting by the appearance of Miss Estelle Lieblich, a soprano, with a remarkably high range of voice. She is able to sing bird songs with much distinction and agility of vocalisation, and the audience grew quite enthusiastic over her peculiar powers. She was re-called and sang another song of the same character. Mr. Marshall Lufsky played the flute obligato in masterly style, and throughout the afternoon displayed a marked ability on the instrument. Miss Maud Powell's violin solo in the second part gave her full scope for the display of a splendid technique and power of expression. Such magnificent violin playing is seldom heard in Wigan, and the audience were quite justified in insisting upon a recall. She returned and played an Irish melody with variations, in which tremendous technical difficulties were surmounted. The programme of music for the band was not long, but encores followed in quick succession, and were most freely given. From the celerity with which the band entered upon these extra pieces one could hardly believe that the encores were unexpected. The conductor obliged with the well-known "Washington Post March," "The Stars and Stripes for ever" and other similar compositions; and a medley in English, Irish, and Scotch airs was cleverly introduced. The march dedicated to the King did not appear to possess any special feature of originality. Several of the more ambitious items were finely played, and always they impressed one with their excellence as instrumentalists, and clockwork unity of purpose. This is a copy of the programme which was sold at the absurd price of three pence:—Overture, "Carnival Romaine" (Berlioz); trombone solo, "Love's enchantment" (Pryor) Mr. Arthur Pryor; suite, "Maidens three" (a) The Coquette, (b) the Summer Girl, (c) the Dancing Girl (Sousa); soprano solo, "Thou brilliant bird" (David) Miss Estelle Lieblich; flute obligato by Mr. Marshall Lufsky; "Second Rhapsody" (Liszt); (a) novelties, "Sizette" (Von Blon); (b) march, "Imperia Edward" (Sousa) dedicated by special permission to His Gracious Majesty the King; violin solo, "Zigeunerweisen" (Sarasate) Miss Maud Powell; introduction third act, "Lohengrin" (Wagner).

from Bury Times
Dated March 11 1903

SOUSA IN BURY.—At the Athenaeum, on Monday evening, Mr. Sousa added Bury to the long list of his victories. The famous March King, according to his usual custom, got through a long programme in a short time, encores being asked and given with refreshing celerity. Amusement, astonishment, and enthusiastic admiration are the words that summarise the sensations of the large audience. The programme included selections from Berlioz, Mendelssohn, and Mascagni, besides Mr. Sousa's own compositions. Among the encores were "The Stars and Stripes for ever," "El Capitan," "The Washington Post," and other selections which everybody most wanted to hear. Vocal and instrumental solos gave the ears of the audience an occasional rest. The concert was a series of tours de force carried off with the most extraordinary clever.

SOUSA AND HIS BAND.

Sousa and his Band, with all their dominant characteristics, were much in evidence at the two concerts they gave in the Cambridge Hall on Saturday. The production of orchestral effects was of the most perfect and perfect, and the methods often provided great surprise. The ready acceptance of encores by the American conductor led to delightfully funny incidents. For instance, "Imperial March" a march composed by Sousa in honour of His Majesty the King, to whom it is dedicated, was followed by a corn band contest, in which the trombones in concert had scarcely begun again before the band had started "Stars and Stripes for ever." Such able patriotic recognition followed the former item, while the members of international courtesy were not forgotten as the Yankee march was struck up. At both performances the air of the "Washington Post" produced the greatest animation, and the composer, if he has not become satisfied with applause during his tour, must have felt gratified at the hearty compliment the audience conveyed to him. The band was at its best in playing plantation dances, for one was not inclined to treat seriously their attempts at the more classical pieces. At not too close attention was paid to light and shade, save that in the first passage each musician "let himself go" apparently for all he was worth. While Sousa's trombones brought the music, of the soloists Miss Estelle Lieblich proved herself a most entrancing soprano, and Miss Maud Powell, violinist, and Mr. Arthur Pryor, trombonist. This will be the first appearance of Sousa in this part of England, and great interest attaches to the visit of the American "March King" and his famous band.

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from Bolton Town News
March 11 1903

One has wondered of Sousa and his band. There are those in Bolton who would like to hear more of them, and they have within the short space of five weeks paid two visits to Bolton. Many were charmed with the two recitals given at the Victoria Hall on Friday. Whilst we will not go so far as to justify the statement made that this is the finest band in the world, we acknowledge their genuine ability, and in doing so, we remember the unlimited ingenuity of Sousa, and the success which attends his somewhat peculiar and original methods. Sousa is fortunate in the possession of such talented principals. Miss Maud Powell stands in a class by herself as a violinist.

Local lovers of band music will shortly have an opportunity of listening to the music of the Black Dyke Pipe Band. The winners of the thousand-guinea prize at Symington are announced to come to Bolton in connection with a tour they have entered upon. By the way, the Bolton Military Band have secured a good order from the Manchester Corporation. They are to give eleven Sunday concerts this summer in various parks in the city.

"EASTERN MORNING GAZETTE," 7, Giles Street, Norwich.

March 10 1903

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A writer in the "North Mail" of Newcastle recently paid this remarkable tribute to John Philip Sousa, the American conductor and composer:—"The fame of this great musician owes its being to the marvellous technique of the orchestra which he controls; to his altogether exceptional realisation of the possibilities of sound, as conveyed through the medium of a single instrument or the full orchestra. Even to the least imaginative of his onlookers, the man seems almost to create music. His baton trembles in the air, and a murmuring refrain flows from its very movement. He raises his hand, and stronger notes obey its mute instructions. His arms fall, the symbols clash, the deeper instruments shout their wild roaring melody. And so for a space, to a rocking, compelling gesture. Then, flinging his arms aside, he seems to tear the music through the very heart of its being, and only its echo rises to the world of the baton. He pauses, he beckons. The gathering sound rolls to his scornful finger. He throws it disdainfully aside again and glances at the waiting trombones. They thunder at the back; his hand waves them off in a deprecating manner, and they are silent as the dead. From the back of the orchestra rolls the peal of the drums; Sousa seems surprised. He strokes his mustache, hesitates, almost shrugs his shoulders. Suddenly the baton stiffens, the drums are no more. Only the flutes and the pipes are making melody. Such is Sousa's wonderful band, probably unequalled throughout the world." Sousa is to appear at Norwich in concert with his famous band at St. Andrew's hall, on Monday, March 23rd, afternoon and eve. The local management is in the competent hands of Hewitt and Sons, Market-place, where seats may now be booked. Mr. Sousa will offer his choicest programmes here, and his soloists will be Miss Estelle Lieblich, soprano; Miss Maud Powell, violinist; and Mr. Arthur Pryor, trombonist. This will be the first appearance of Sousa in this part of England, and great interest attaches to the visit of the American "March King" and his famous band.

from Northern Daily Telegraph
March 11 1903

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Sousa and his band were in Blackburn yesterday, and the first of two concerts was given at the Exchange Hall in the afternoon. A mighty performance there was a first attendance, both the best and cheaper being well patronised. The programme lasted of eight items, but the great conductor was so generous in his response to the laudatory encores which were enthusiastically accorded, that the number of pieces given exceeded over fifteen. The band does not have its reputation, every item being rendered in admirable fashion, creditable alike to the instrumentalists and the leader. In the matter of conducting Sousa stands on a pedestal where he has no rivals. Several of his own compositions were played, the familiar "Washington Post" being most enjoyed. Among the other items rendered were the overture "William Tell," large from symphony "The New World," "The Corn Band Contest," "El Capitan," "Rose, Shamrock, and Thistle," and "Plantation Songs and Dances." Mr. Arthur Pryor, a fine trombone player, contributed a solo, "Love Thoughts," and Miss Maud Powell was heard to advantage in a violin solo, "Zigeunerweisen." Miss Estelle Lieblich also received warm applause for her rendering of "Indian Bell Song," a most difficult piece. The concert was repeated in the evening before a crowded and enthusiastic audience.

Wigan Observer
 Publication
 March 7

from the Southport Visitor
 Date of Publication
 10-8-03

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dated March 10 1903

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from Northern Daily Telegraph

11-3-03

1 at

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Cutting from *Southport Star*
 Dated *Mar 11* 1903
 Address

SOUSA AND HIS BAND.

The popularity of Sousa's band in England has not yet declined, although critics are rising up and declaring vigorously the superiority of English military bands. Sousa's band is as much of a curiosity as anything else nowadays, notwithstanding Royal patronage and the regal encomiums. But ability to appreciate music at its true value is not the monopoly of those of higher station. It is a gift shed upon certain members of all sections of the public, and what pleases a Countess may not appeal to a cultivated cook. Sousa has been a fashion, and a vated cook. At the Southport Cambridge Hall on Saturday he gave two concerts, at each of which there was a large attendance. The programmes contained nothing of a startling character, and were, in the main, common place. The American element was very predominant among the compositions rendered. After almost every item an encore was conceded, and in some instance a double reply was granted. The audiences appeared to be well pleased with the band, and they accorded something of an ovation to Mr. Arthur Pryor for his trombone solo, "Love thoughts." Without hesitancy he responded with "In the deep cellar," as the German drinking song is known in Sousa circles. Miss Maud Powell again proved herself a skilled and talented violinist, her rendering of a "Faust" fantasia being a remarkably clever piece of work. Miss Estelle Lieblich also scored a great success. At the evening concert she sang "Sweet bird" brilliantly, the trills and roulades showing a finished style and an effective method. Sousa's idiosyncrasies as a conductor formed not the least interesting feature of the performance. Their variety was astonishing, if not always charming, and there was never any monotony—from this point of view—throughout the course of the performance.

"NORTHERN DAILY TELEGRAPH,"
 Blackburn.
 Dated *Mar 11* 1903

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Eastern Daily Press,

7, Exchange Street, Norwich.

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

ing from issue dated *Mar 11*

SOME SOUSA STORIES.

"The March King" is the title by which John Philip Sousa is known throughout the length and breadth of the United States, as it is the one with which his name is associated on all the hoardings announcing his concerts. The title has been his any time this last dozen or fourteen years, and was really bestowed on him by musical trade journal, which, commenting on his characteristic work, remarked that he was as much the March King as Strauss was "The Waltz King." These marches were composed for the use of the United States Marine Band, of which he was conductor, but gradually they became known to the conductors of other bands, and in time their popularity was such that they began to achieve the distinction of being ground out of the peripatetic barrel organ. "The Gladiator" was the first which achieved this distinction, and Mr. Sousa has been heard to say that the happiest moment of his life up to that time was when he first heard the notes produced by the instrument which is invariably associated with Italians and monkeys. When he began writing, a music publisher said to him one day, "I am willing to buy whatever you write, and will pay you £7 for each march." The terms were accepted, and that was all he got for the "Washington Post." One of the most interesting things in connection with the conductor is the story of how he came by his name. It is said that on going to the United States, his luggage was labelled, "J. P. So, U.S.A." A Custom-house officer, not noticing the full stops, made one word of the letters, and Mr. Sousa adopted the idea and the name. The ingenuity of that story is only equalled by its lack of fact, for Sousa was born in Washington some five or six-and-forty years ago, whither his father had migrated from Portugal. In 1880 the leadership of the United States Marine Band became vacant, and Sousa's father, without his son's knowledge, applied for the position for him. The application was successful, and for twelve years Sousa directed the band—which may be considered as practically attached to the household of the President, for it plays at all the functions at the White House—serving under five Presidents, Hayes, Garfield, Arthur, Cleveland, and Harrison. It was during the term of 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 organised 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 4500 concerts, for which purpose he has travelled 350,000 miles by land and sea. It is not without interest that the cost of the band is £25,000 a year.

Hundreds of pounds of bad five-shilling pieces and half-crowns are being circulated in London. Forty suicides a year take place on Waterloo Bridge.

SOUSA'S BAND.

PERFORMANCES IN THE EXCHANGE HALL, BLACKBURN.

John Philip Sousa, whose band gives a couple of performances in the Exchange Hall, Blackburn, to-day, is a composer whom celebrity has overtaken during his life time. He has made a noise in the world, but has made it harmoniously, hence his popularity. It may not only be that his hold on the public taste has been gained by mere harmony, there is the factor of individuality, the mapping out of a way of one's own. All compositions call for initiative. Composition of a character that leaves the beaten track and has the effect of producing something of a kind never before experienced needs a display of



originality possessed by but few men. Sousa has made for himself a style in musical composition, much as Kipling struck out his own line in poetry. The age seems to cry out for something new, and when a man is fortunate enough to be able to supply that need the age is quick to recognise and honour its benefactor. Mr. Sousa, however, goes further than mere composition. As a conductor alone the world would have known his name, and as the organiser and constructor of the band he leads he has another claim on universal recognition. Of his band the question to be asked is not "Where as it been?" but "Where has it not been?" for with true American enterprise it has toured wherever music can secure a following or awaken an emotion.

Lady
March 12
Liverpool

ing from *Sheffield Telegraph*
March 13 1903
 ed at *Sheffield*

Opinions as to the musical merit of Sousa's band—which gave two concerts at the Cambridge Hall on Saturday—differ very considerably. There are Sousa-ites and Anti-Sousa-ites, and one of the latter, in an article published in the current issue of the "Musician's Journal," puts the case picturesquely—from his point of view. The article is headed "Sousa's Orchestration," and contains the following passages:—

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Association
Sheffield Telegraph
March 13 1903

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359, STRAND, LONDON, W.

From *Sheffield Telegraph*
March 13 1903

J. P. Sousa.

(Can you inform me where I can get copies of notices of or criticisms upon John Philip Sousa, the composer of "El Capitan," "La Franciscana March," &c. &c.—LA FRANGESA.)

Ans.—We do not know of any critiques of importance. Sousa's father was a political exile from Spain to the U.S.A., and his mother was a German. J. P. Sousa was born at Washington in 1859. At eight he began to earn his living as violin player at a dancing school; at ten he was a soloist; at sixteen he conducted an orchestra in a variety theatre. From this he went through many experiences—travelling with theatrical and show companies, blacking his face as a minstrel, &c., until at twenty-six he was made conductor of the U.S. marine band, when fame began to come. In 1892 he withdrew from the service, and started a band of his own. Sousa's marches are heard everywhere. He has written higher-class things, but the public only allow him a reputation for his marches. His operas, however, seem likely to catch on.

the *Lady*
Publication
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Liverpool

ng from *Sheffield Telegraph*
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ed at *Sheffield*

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from *Cheshire Courier*
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THE CHRISTIAN WORLD.

SOUSA AND HIS ENCORES.

(By One in the Front Row.)

Considering the weather that greeted him on his arrival in England and has remained with him since, Mr. Sousa had some excuse for informing an interviewer that he considers our skies 'somewhat sombre.' But he is equal to the occasion: the gloomier the weather, he argues, the greater the necessity for a Sousa concert by way of a tonic, for 'if we have a mission, it is to play bright music.' Fortified by this assurance, I went to Queen's Hall on a particularly dull afternoon this week to hear a band that has its ardent admirers and fierce detractors, but is in any case unique. The promised 'musical sunshine' was some time in coming, for the programme opened with a 'Symphonic Ballade' by Tchaikowsky that no one could accuse of cheerfulness; and certainly, thus far, the band give no sign of having a 'mission.' In fact, one could not help thinking all the while how much wiser Mr. Sousa would be to leave Tchaikowsky to Mr. Henry Wood and his orchestra. This applies even more to Wagner's 'Siegfried Idyl,' which came later, and the comparatively colourless performance of which must have been wearisome to all but the most zealous Wagnerite. You could, so to speak, feel the yawn of the audience, and you knew it was not the kind of thing that brings fame to a band.

Indeed, the sting and excitement of a Sousa concert is not in the programme, but in the encores. The band plays ordinary music in a sufficiently ordinary fashion to make it interesting, and that is all. But before it has played a dozen bars of a lively dance or march it seems suddenly to come to life, the audience is carried away, and the fun begins. Mr. Sousa, it should be noted, has his own theory of encores. He keeps a large stock of pieces in reserve, and on the slightest encouragement from the audience he is back at his desk and giving the signal for one of his popular favourites. There is thus a certain informality about the proceedings that somehow fits the character of the music, and so long as we keep to dances and marches all goes merrily enough. All this proves Mr. Sousa a man of guile, and shows that he knows how to construct a programme so that the ordinary playing of other people's music may act as a foil to the unique playing of his own. By this plan the audience, knowing what is in the background, is sure to encore everything. To improve on a hackneyed colloquialism, it not only swallows the pill, but pretends to like it, in order to make sure of the recompense.

It need not be denied that it is worth going through something to hear the Sousa band play 'Stars and Stripes' or 'The Washington Post.' Mr. Sousa has a way of gaining all kinds of unsuspected and startling effects, and his attitudes and eccentricities have some method in them. The men under him, and the instruments they play, are in a peculiar sense his own; he knows exactly what they can do, and how to get them to do it. When, as it were, all the stops are out, and everything is in full blast, it is a rare experience for the tympanum. In fact, to be in the front row at a Sousa concert is perhaps as near as a man of peace can come to realising what it means to be under fire. The fire grew hottest when, in order to give added impressiveness to the 'Imperial Edward' march, the full force of cornets and trombones marched to the front of the platform, faced the audience, and blew for all they were worth. This was distinctly 'Sousa' manoeuvre, and provoked thoughts as to where art ends and clatter begins. At least for the moment it rouses the house, and stimulates the patriotic fervour of the susceptible. How many artistic canons are broken in the course of a Sousa concert is a problem I am happy to pass by. It can, at all events, be said that as a musical curiosity and phenomenon the Sousa band is by all means to be seen and heard.

One is glad to hear that our own Grenadier Guards' band has been exchanging social amenities with Mr. Sousa and his force. Each was engaged at the Glasgow Exhibition, and possibly each learnt something from the other. Taking our military bands as a whole, they have much to gain from a study of our American visitors. The average regimental conductor seems practically destitute of inspiration and individuality, and there is little to relieve the conventional monotony. The same applies to English musicians generally. They have taste, technical skill, and are in every way 'correct,' but, with comparatively few exceptions, they lack verve and abandon and the courage to be themselves. Mr. Sousa, on the contrary, is himself, and has a band which is the expression of himself; and this is why it would be nonsense for even the severest critic to scoff at him as a mere eccentric. In view of his defects as well as his qualities, and considering his deftly popular use of the startling and dramatic, it would not be altogether beside the mark to call him the Talmage of music.

[JANUARY 10, 1903

THE SPHERE

The same result might be apparent if the musical critics were transported from their intellectual spheres to the Avenue Theatre. They would probably laugh uproariously at *Brown at Brighton* just because it is a simple kind of play with no pretensions to "literature," but an exceedingly merry one of its kind, possessing, moreover, in Mr. Dallas Welford a comedian who surely has a most successful career in store. But are the musical critics quite so childlike and innocent as we who go to the play? Is it not the musical man who possesses that unhappy faculty for irony aforesaid? I am led into these remarks by my own

experiences on the opening night of Sousa and his band at the Queen's Hall. In common with several hundreds of simple souls like myself I enjoyed the entertainment immensely. The bright, lively, "catchy"—O confession of weakness!—music invigorated and delighted me. It did me good to listen to real tunes, to hear them played with precision and gusto, to watch John Philip Sousa—whose individuality is half the battle of his success—and his sad-faced but really merry men playing not only with evident enjoyment but with a splendidly businesslike manner. Of Mr. Arthur Pryor's skill as a trombonist I am not competent to speak, but this young man has a face which would be a fortune to him on the stage, and his lung-power is enormous. Miss Estelle Liebling has many fine notes in an excellent soprano voice, although I do not think her method is the best possible one. Miss Maud Powell is a charming violinist and she elicited an encore which was thoroughly well deserved.

In short, it was an evening of enthusiasm, applause, and pleasure. I left the building with a fine air of satisfaction at time well spent and feeling at peace with all the world. This, I am sure, was the effect on the general public, and an excellent effect, too, and one of which Sousa and his band may well be proud. But alas! some of the musical critics thought these joyous proceedings—the music being of that kind which is understood of the multitude—"little short of sacrilege." Be this as it may, give me "music for the million." But these critics—the musical ones be it noted—are mighty superior. Still, they must not be taken too seriously.

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Dated February

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The number of clerics present at the Sousa concert on the 31st was rather noticeable. The Bishops and other Church dignitaries have been very eloquent of late years on the subject of Sabbath observance; yet, when, twelve o'clock arrived the Bishop of London, the Dean of Windsor, Canon the Marquis of Normanby, Canon Dalton, and Canon Clementi Smith were all listening with perfect equanimity to the "Coon Band Song" in the Waterloo Chamber.

Nor can they have been ignorant that the performers to whom they were giving audience would have to spend the remainder of the Sunday in a long journey to the south-west of Ireland, and that a sumptuous supper was to be served to them in the Castle before they started at 2.30 a.m. for Holyhead, a repast that meant keeping the King's servants up until four or five o'clock. How is this for "Sabbath observance?"

And what will the irreligious outsider think next time their Reverences wax enthusiastic about the "one day in seven" set apart for rest and religious duties? Royal invitations, it is true, are commands; but King Edward is not the Sovereign to think the worse of any man for putting his conscience first of all, had any or all of these Church dignitaries respectfully declined to make one of the ugust company.

SOUSA'S CONTINUED SUCCESS.

Sousa and his band gave two final performances at the Town Hall, Newcastle, yesterday. Both in the afternoon and evening hundreds of disappointed visitors to the doors of the building were unable to obtain admittance.

Successful as each entertainment proved to be it was yet felt that more of Sousa's own magnetic marches would have added to the popularity of the programme.

Sousa himself was as virile and energetic as ever, though, as his audience very speedily discovered, there was method in his eccentricities and genius in his style of conducting.

The trombone solo, "Love's Thoughts" (Pryor) by Mr Arthur Pryor was one of the features of the evening's success, while Miss Estelle Liebling charmed the people of Newcastle anew with her clear soprano voice. Miss Maud Powell, the celebrated violinist, was insistently recalled both in the afternoon and evening.

from the

Dated February

1903

of Journal

SOUSA as composer and conductor we all know but Sousa as sportsman and athlete comes as a surprise. The March King, however, is one of the most active men on record, and includes baseball, tennis, cycling, boxing, and bag-punching among his gentle (?) recreations. He is a crack shot, and always carries a gun in his trunk when on tour, so as not to miss the opportunity of getting any sport which may arise.



Photo by the Biograph Studio.
London has lately been delighted with the crisp march-music of Mr. John Philip Sousa.

"Coon" songs, with their "honeys" and "picaninies" and "ma babies," are popular with us still, and when Sousa was last over here they were even then in high favour. A story is told of an English lady who asked the March King to tell her about the coons of his native country and their sweet singing, by their cabin doors, in the silver moonlight.

"Do you mean the coons 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 End of London?"

"Yes," said the lady.

"Then," 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."

Daily Express
1-1-03.



THE MARCH KING AS AN ATHLETE.

This is from a Photograph of the Sousa Band Baseball Team. Mr. Sousa is Seated in the Centre of the Group. The tall Young Man, in Uniform of the Nassau Club at the left of the Picture is John Philip Sousa, Jr., who Plays in his Class Team at Princeton Varsity.

SOUSA, THE MARCH KING,

Is a Sportsman, an Athlete, and a Believer in the Strenuous Life.

The strenuous life is a term that flows glibly from many a pen in these days, but if ever a man practised the theory of such an existence it is assuredly John Philip Sousa, whose band is once more to stir British audiences.

It is fortunate that he is a sportsman by nature and an athlete by inclination; for no man not in the very pink of physical condition could withstand the fatigues of such work as the "March King" is called upon to perform during a twelve-month. Forty-eight weeks of concerts, involving forty thousand miles of travel by land and sea, is a gigantic task for any man to undertake; but that is Mr. Sousa's portion of labour in the concert field at present, and it is eminently characteristic that his vacations are devoted to outdoor life in the hunting field. Here he finds rest and recreation; but Mr. Sousa, armed and equipped for the chase, looks more like a dilapidated roughrider than the dapper and graceful conductor, whose features and gestures are so familiar to the public.

One of Mr. Sousa's hobbies is represented in a fine collection of shot-guns, and he has in Washington a miniature armory of high-grade fowling-pieces, which he frequently uses when he is not fully occupied with his band. He is a sportsman not only in the field, but at the traps, with shooting clay pigeons and live birds. He has made some high scores on one occasion, in St. Louis, when he proved his prowess being the pitcher. He relates that when-

by winning third place in a tournament with some of the best shots in America. On his concert tours he usually carries a gun in the bottom of his trunk, and never fails to embrace every opportunity for practising his favourite sport. Experts have said that Mr. Sousa might rank among the best shots in the country had he time to devote to the necessary practice and keeping in form.

From his earliest boyhood in Washington Sousa has been an athlete and lover of sport. In his younger days his preference was for baseball, and he was entitled to rank among the thirty-third degree rooters. When he was musical director of the famous Church Pinafore Company, Sousa

ever his club was fortunate enough to win a game it usually cost him the greater part of his week's salary, as he was accustomed to insist upon testifying to his delight in the victory by entertaining the vanquished. Sousa maintains a baseball club in the ranks of his famous band, having completely uniformed and equipped the team at his expense. The Sousa Band Baseball Club has played the national game all over Europe as well as in America, and has a record of about 75 per cent. of victories. Mr. Sousa's playing days are over, however, but he never fails to attend all the games played by his club, and sometimes when the contest gets very exciting he is almost tempted to take off his coat and get back into the game. Lawn tennis early numbered the "March King" among its devotees, and his strong arm and keen eye enabled him to play an excellent game in the courts. The next sport to claim his attention was bicycling, and for several years the entire Sousa family were familiar figures on the bicycle paths adjacent to New York. Presumably the automobile will be the next to attract his interest, but up to the present time his only experience with the horseless carriage was when King Edward VII. placed his private motor-car at the disposal of Mr. Sousa when he took his band to Sandringham for a royal concert.

Boxing and bag-punching are also included in the composer's scheme of exercises.

A few years ago, when recovering from the enervating effects of typhoid pneumonia, his physician recommended horseback riding, and Sousa took up equestrianism with the same keenness of zest that has marked his indulgence of other forms of athletics. When in New York he rises early every morning, and knows all the bridle paths of Central Park, and when on tour he takes horseback exercise in every city when the exigencies of his railway schedules do not require an early departure from town. Mr. Sousa directs two concerts every day, and that means that he indulges in continuous calisthenics for at least four hours out of every twenty-four. This is really the hardest kind of physical exercise, and has given Mr. Sousa a remarkable chest and arm development. Indeed, two years ago, upon comparison, Sousa's right arm was found to be larger than that of Bob Fitzsimmons.



A Snapshot of the March King at the Traps, Shooting Clay Pigeons, at which Sport he is quite an Expert. [From a Photo.]

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A QUAIN NEW YEAR CUSTOM.

Cutting from the Sheffield Telegraph
Dated March 13 1903
Address of Journal

Criticism Extraordinary.

The visit of Mr. Sousa and his band to Newcastle appears to have afforded the musical critic of a northern contemporary the opportunity for an imaginative flight which is quite in the most approved American manner. After promising that "the man (Mr. Sousa) seems almost to exude music," the writer lets himself go thus:—

"The baton trembles in the air and a murmuring refrain flows from its every movement. He raises his hand, and stronger notes obey its mute instructions. His arms fall, the cymbals clash, the deeper instruments about their wild roaring melody. And so for a space, to a rocking compelling gesture, then, flinging his arms aside, he seems to toy the music through the very heart of the baton. He pauses, he beckons. The gathering sound rolls to his scornful finger. He throws it disdainfully aside again, and glances at the waiting trombones. They thunder at the look; his hand wards them off in a deprecating (sic) manner, and they are silent as the dead."

From the back of the orchestra rolls the peal of the trumpet. Sousa seems surprised. He strokes his moustache, hesitates, almost shrugs his shoulders. Suddenly the baton stiffens; the drums are no more. Only the flutes and the pipes are making melody. Such is Sousa's wonderful band."

This quotation is crammed with delicious things. It is rather hard on the splendid trombone players of the band to say that the conductor has to "ward them off in a deprecating manner," and the unexpected asser-tiveness of the drums and their abrupt demise as "the baton stiffens," is contrary to the ordinary experience of a Sousa concert, in which, as a rule, the stiffer the baton is the more the drummers are encouraged in their fell work. If Mr. Sousa's astute manager is wise he will attach this promising journalist to the business staff of the concern; he should be worth something in the compilation of Sousa literature. Perhaps there may be room in the band for an additional trumpeter.

The Week's Concerts.

A series of four concerts by Mr. Sousa and his band, given in the Albert Hall, under the management of Messrs. Wilson, Peck and Co., on Monday and Tuesday next, start the week's music. On Monday the Norton Lees Choral Society will perform "The Hymn of Praise"; on Tuesday a concert in aid of the Children's Day Nursery will be given in the Cutlers' Hall, and also on Tuesday the Chapel-town Sacred Harmonic Society will perform Benedict's "St. Peter." "Elijah" is announced for performance at Penistone on Wednesday.

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Cutting from the *Staff*
Dated *Mr.*
Address of Journal

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THE VARIETY THEATRES.

MR. CHEVALIER'S RETURN.

Mr. Albert Chevalier has returned to the Tivoli, the scene of his earliest triumphs, and has easily reasserted his supremacy. His triumph was not a foregone conclusion, as the enthusiastic applause at the conclusion of his four songs on the night of his first appearance was very different from the merely cordial welcome he received on his entrance.

His first effort was received with critical attention, and sorely puzzled his audience, who had never seen anything like it before on a music-hall stage. It was, in fact, a clever little vignette of character—an old broken down violinist, one Armand Thibaut, in the last straits of poverty, and yet proudly clinging to the memories of the position he had once occupied. His beloved Stradivarius has been lent to a pupil—a euphemism for the pawnbroker—and the sum thus obtained has vanished, so that he is dinnerless. But in

news of success, of the world's recognition, and consequent happiness; but it is too late, and the poet falls dead across the trestle-bed in his dingy attic, while the light of the cold moon streams in through the window across his slender form.

Miss Vesta Tilley is perhaps the very best actress the music-hall possesses, and in the words of the scena, the story is told with sufficient clearness to enable her to give a very effective and affecting representation of this most pathetic figure in literary history. The story is unfortunately wedded to music of a mediocre description, the phrasing of which, with its commonplace intervals, robs her clever characterisation of its true dramatic value. Miss Tilley would be well advised to drop the "tune" altogether. In spite, however, of this drawback, the turn is very interesting, and exceptionally well done.

In addition to "Chatterton" Miss Tilley sings a song in the style in which she has won her greatest successes. It is called "Following in the Footsteps of Father," and she impersonates an Eton boy who is acting in this filial manner. The parental footsteps, it is needless to say, and occasionally in directions which have the effect of considerably widening the experiences of his rather knowing, if entirely dutiful son.

Saturday next is the closing day of the Royal Aquarium, and "Uncle" Ritchie is sure to have a vast crowd present to bear him company in seeing the old house out and the new proprietors in. The future of the famous old building is already clearly indicated, as an entertainment is fixed for January 31, which is very different from those which have heretofore taken place here. On this occasion the London Choir Union, with a thousand voices, and a big orchestra, will present a programme consisting mainly of favourite Methodist hymns.

A. F.

IN AMATEUR LAND.

MANCHESTER.

The West Didsbury A.D.S. gave two capital all-round performances of "The Passport" last week to crowded houses. In a performance of such all-round merit praise should be proportioned rather than apportioned, the minor parts meriting it in just ratio with the principals. Thus, Mr. Bowyer, though appearing only in the first act, scored heavily for his forcible rendering of the Russian official Schmirkoff, and Mr. R. Eccles as the monosyllabic Harris delighted the audience by his futile efforts to get a word in edgewise. Mr. Walker, as Algy Grey, and Mr. Neill, as Greenwood, were also capital in their respective parts, and Mr. B. Provis gave a very enjoyable and careful representation of the valet Pattison. The main work fell upon Mr. L. Eccles in the leading part of Mr. Sinclair, and manfully did he accomplish his task. He has rarely played with so light and finished a touch, his brightness and briskness never flagged, and even his increasing entanglements only added to the strength of his acting. Mr. Hasleham was good as the sore, bewildered Coleman, M.P., and well expressed his cumulating troubles by the increased intensity of his worried look.

Allowance must be made for Mrs. L. Eccles, who undertook the important part of Mrs. Coleman at a few days' notice, yet played with commendable smoothness. Miss Thorburn gave a rather pronounced version of Mrs. Darcy, but it was well in keeping with the farcical character of the play. Mrs. Foxwell, as Mildred, and Miss Thompson, as Violet Tracy, were charming as the bride and bridesmaid, and Miss Brabner gave a natural and pleasing performance as the lady's maid Markham. The two sets were pleasing, the staging, on the whole, satisfactory, and Mr. W. A. Leak, who was responsible for the production, can be heartily congratulated on a thoroughly successful entertainment.

MOTOR VEILS of Paris manufacture, special "cobweb chiffon," in the new colorings, on show at Madame Menand, 82, Regent St., W. 1.

A MONUMENT OF INDUSTRY AND ABILITY.

From Messrs. Chappell & Co. Ltd., of London, I have received a large quarto entitled "NATIONAL PATRIOTIC AND TYPICAL AIRS OF ALL LANDS," with copious notes, by Mr. John Philip Sousa, the celebrated American composer-conductor. In order to do full justice to Mr. Sousa's valuable compilation I should require a page, at least, of the *Weekly News*, instead of the all too brief space at my disposal.

At the outset, I cannot do better than quote from Mr. Sousa's preface, which gives, with admirable brevity, a résumé of the *motus operandi* which he has followed in producing what I have styled "A Monument of Industry and Ability," the writer has, he says, divided the airs into three classes: National, Patriotic and Typical. The first embraces those airs which, either by official decree or by the voice of the people, are known as the principle patriotic airs of their respective countries; the second comprises those which embody words of a patriotic character, or are used at times for patriotic purposes.

Under "Typical," he has placed those airs which are indigenous to the soil, or the people, and which have come to him as specimens of national music in the broad sense of the term. Quite a number of the airs came to the compiler without harmonic treatment of any description; he has endeavoured to supply that deficiency, but in no instance has he altered the melodic design of any of the airs. The remarkably wide field over which Mr. Sousa has ranged in the compilation and arrangement of national and patriotic airs of all nations will be best understood by contemplation of the fact that the countries included commence with that of his own land, America, and run all through the entire alphabet to Zanzibar.

Not the least interesting feature in the volume, and a welcome one to all musical students, are the valuable notes illustrative of the derivation, and other important historical data, bearing upon the principal airs. The book is admirably got up, and the printing of the music and letterpress is all that

THEATRE AND HALL.

SOUSA'S VISIT TO NEWCASTLE TOWN HALL.

MUSIC AND THE MAN.

John Philip Sousa and his band of American musicians paid a return visit to the Town Hall, Newcastle, last night. There was scarcely a vacant seat in the whole of the great chamber.

The fame of this great musician owes its being to the marvellous technique of the orchestra which he controls; to his altogether exceptional realisation of the possibilities of sound, as conveyed through the medium of the single instrument or the full orchestra.

Even to the least imaginative of his onlookers, the man seems almost to exude music.

His baton trembles in the air, and a murmuring refrain flows from its every movement. He raises his hand, and stronger notes obey its mute instructions. His arms fall, the cymbals clash, the deeper instruments shout their wild roaring melody. And so, for a space, to a rocking, compelling gesture. Then, flinging his arms aside, he seems to tear the music through the very heart of its being, and only its echo rises to the twirl of the baton.

He pauses, he beckons. The gathering sound rolls to his scornful finger. He throws it disdainfully aside again and they glance at the waiting trombones. Then thunder at the look; his hand wags off in deprecating manner, and they are silent as the dead.

From the back of the orchestra rolls the peal of the drums. Sousa seizes surprised. He strokes his moustache, hesitates, almost shrugs his shoulders. Suddenly the baton stiffens; the drums are no more. Only the flutes and the pipes are making melody.

Such is Sousa's wonderful band, probably unequalled throughout the world.

The chief item in last night's programme was the new march, "Imperial Edward." The rendition was encored twice, but unfortunately for its ultimate success, it can scarcely be called original.

There is rather too haunting a suggestion of "The Stars and Stripes," and "El Capitan," about it to justify any great enthusiasm.

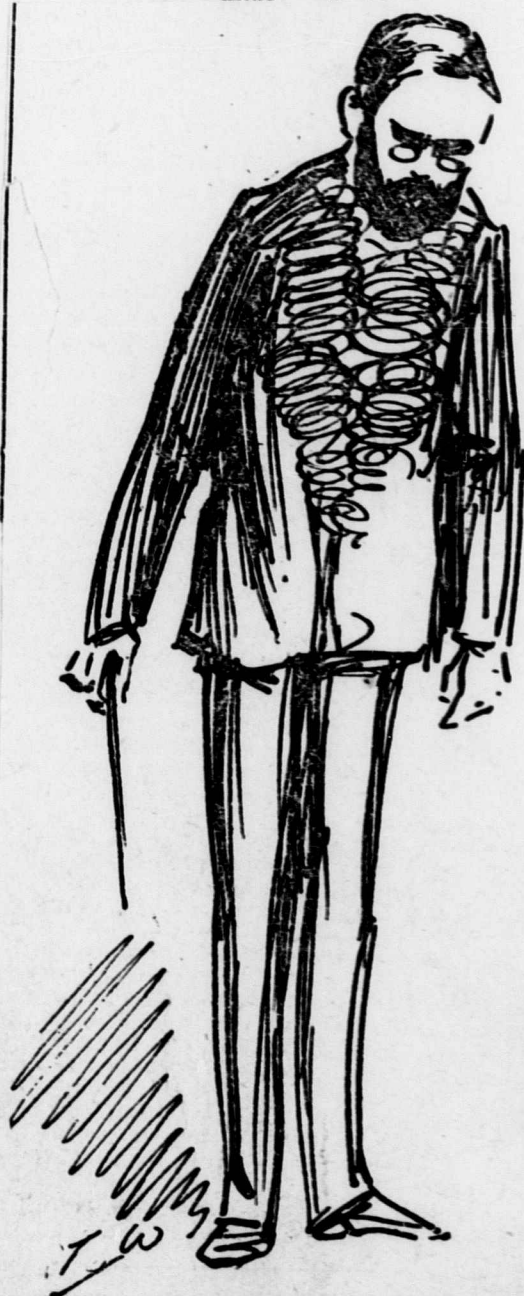
A couple of songs were given with marked success by Miss Estelle Liebling, and Miss Maud Powell demonstrated her exceptional genius as a violinist. Sousa and his band will perform at the Victoria Hall, Sunderland, returning to Newcastle tomorrow.

Long from *Handwriting practice*
Dated *10th Jan 1903*
1903

Two exceptional all interesting concerts were given at the Nottingham Albert Hall yesterday by Sousa's famous band, which, happily, remains in our city to-day, and will play both afternoon and evening at the Albert Hall. Music lovers in this city and district are under a great obligation to Messrs. Wilson, Peck, and Co., who have been responsible for bringing the admirable musical organisation which Mr. Philip Sousa so ably controls again to Nottingham. Sousa's band holds an absolutely unique position, and as we have had occasion previously to remark, is undoubtedly doing an educative work in England as well as providing an unusually interesting series of concerts in our large cities and towns. Yesterday afternoon there was a large and delighted audience at the Albert Hall, when a programme in which the highest forms of musical composition were most attractively blended with a dash of the generally popular, as represented by Mr. Sousa's tuneful and rhythmic marches. There were several pieces new to local audiences in the programme. These included a selection from Puccini's opera "La Tosca," which as a dramatic tragedy has long been associated with the name of Sarah Bernhardt in the title role. The selection played yesterday illustrated the escape from prison at the end of the first act. It is a most picturesque piece of music, the clanging of the prison bell, the rush of armed men, and the general air of strong excitement being capitally portrayed. The other new or rather unfamiliar piece was Goldmark's overture, "Sakuntala." This romantic Sanskrit drama, written by a Hindoo poet called Kalidasa, and translated into English by the late Sir William Jones, has formed the groundwork with its tragic story of many thrilling dramas, and has given to Mr. Carl Goldmark the inspiration for a remarkably effective musical composition. The overture was chosen by Mr. Sousa probably as a means of showing the sonority and skill of his basses. The great double B flat Sousaphones gave notes as thunderously vibrating as the 32 feet pipes of a great organ, and the "tonguing" and the clearness or the shakes were really remarkable. There is an air of gloom and mournful pathos about the composition, which is worked out according to the French classical form. Elgar's "Pomp and Circumstance" and the introduction to the third act of "Lohengrin," magnificently played, were other specially interesting numbers in a fine programme. The audience was also treated to an exceptionally fine display of virtuosity on the saxophone by Mr. Moermans, who fairly revelled in brilliant coruscations of chromatic runs, arpeggios, and other agréments, whilst the rich tone and the sweetness of his purely melodical playing were the theme of admiring comment. Mr. Moermans is undoubtedly the most able performer on a class of instrument that one seldom finds in English bands that has appeared in this city. It is a little singular that the combination of carionet and brass instrument which the late ingenious Adolphe Sax invented should have made so little headway in this country, for it is capable of very effective use. Miss Estelle Liebling sang brilliantly, and Miss Maud Powell, a violinist of most exceptional ability, played two solos, one being a charming little composition by Mr. Sousa, the band accompaniment being remarkably subdued to the requirements of a muted violin. It was at the evening concert, however, that Miss Powell made her great effect with the Rondo Capriccioso by Saint Saens, playing next for an encore (the request for which was not to be denied) a contrapuntal study by Fiorillo, an Italian master, in the Bach manner and unaccompanied, that served to exhibit the violinist's perfectly educated, clear, and precise left-hand technique in a splendid light, and also gave an equal opportunity to show the fine excellence of her bowing. It was an example of violin playing of a purity such as one is only occasionally favoured with. The evening programme contained also one of Mr. Arthur Pryor's ornate trombone solos, supplemented by a glorified version of the "Sunflower and the Sun." A suite by Moszkowski, entitled "From Foreign Lands," included idealised dance tunes and folk songs of Spain, Germany, and France, and was a most attractive example of good arrangement and masterly playing. A couple of dances, a "Bourrée" and "Gigue," written by Edward German for a famous production in London of "Much ado about nothing," were heard for the first time in Nottingham, and fully justified their arrangement for Mr. Sousa's band, the animation of the "gigue" making it especially suitable. In these dances Mr. German has escaped from himself with more success than in some other of his compositions. A fascinating little trifle "In a Clock Store," with plenty of extraneous effects in the way of bells, glockenspiel, cuckoo, &c., gave much pleasure; and a really gorgeous rendering of an arrangement of the scene of the return of Valentine and the soldiers in Gounod's "Faust" roused everyone to a high pitch of excitement. A quintette of trombonists, headed by Mr. A. Pryor, marched to the front and, facing the audience, played the air of "Glory and Love," and this with the strenuous accompaniment of the great band, made a thrilling climax to what must always be a very popular selection. Mr. Sousa's "Imperial Edward" was played at both afternoon and evening concerts, and gains favour the oftener it is heard. Miss Liebling sang the "mad scene" from "Lucia di Lammermoor" (Mr. Luftsky playing the flute obligato) so well that she was asked for an encore piece. Most interesting programmes are arranged for both concerts to-day.

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

"Yes," said Mr. Sousa to our representative, "I have found all audiences to be absolutely the same—that is, all audiences in which there are enough people to generate enthusiasm. For companionship and a sort of friction are necessary in an audience. One thing I have noticed—in countries where there is a lack of sunshine I find that people are especially fond of the lighter kinds of music. The love of waltzes and marches is largely a question of



Sousa's Bow.



"The Sunflower and the Sun."

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

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

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

perhaps two minutes. And so with the singing of birds."

Then I made allusion to the remarkable skill that Mr. Sousa exhibits in the selection and training of the members of his band.

"There are only two kinds of men," he replied, thoughtfully, "that I find I cannot do anything with—those who are excessively stupid and those who are excessively vain. But where you have a brilliant orchestral player, his love for his art will make him conform to your ideas. An orchestra is a very delicate piece of machinery, and each member must be not an independent unit, but part of a whole."

MUSIC AND METEOROLOGY.

"In what you shall play, you seem often to act on the spur of the moment."

"The programme is influenced by the weather. If a snowstorm be raging without, I give the audience something to quicken their circulation. I am sure weather has much to do with a person's frame of mind. On a rainy day, you see people's bodies slouching as they walk, and the soul is apt to slouch, too. When the air is clear and invigorating, I write out one prescription for my audience; when rain is falling from leaden clouds I write out another."

"Certainly Sousa's band is a fine medicine against the dums."

"That is what I hope. If we have a mission, it is to play bright music, and we do that as well as we know how. I find the public is often in the mood of the man—you remember the Longfellow situation—who desired to hear something, not from the old masters, but from a minor poet who sang songs from his heart. There are lots of exquisite little bright things in music that the people like to hear."

MR. SOUSA'S HOBBIES.

"Will you tell me," Mr. Sousa, "what are your hobbies and recreations?"

"I am very fond of the horse," replied Mr. Sousa, with enthusiasm, "and I ride a great deal. In summer, when we are stationary at a watering place, I always keep four horses, and ride every morning from ten to twenty miles. Formerly I played base-ball, but now the bicycle



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"And also very difficult?"

"Oh no," laughed the musician. "It all depends upon the horse—not the man."

"Well, this way Buffalo Bill does it strikes me as rather smart."

"Ah, Buffalo Bill! Yes—we are all very proud of him in the States."

"And so," I ventured to observe, "you ought to be."

"As one sits listening to your fine performances," I chanced to remark, "one feels that you have wrought them to so high a finish that you have rendered a conductor unnecessary."

Yet all the while one realises that you with your baton are the essence—the heart—of the performance."

CONDUCTING IN CURVES.

"Well," he smiled, "a conductor is really necessary. For my part, in conducting I have always believed in the principle of curves. I cannot establish a precedent, though not from my own profession. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor of a band. In a composition of a sensuous nature, if you conduct with angularity, the picture is spoiled for your audience. The music breathes one feeling and your action suggests another. I am also a great believer in conducting within a small circle—always with curves. There is another point, I think. If a man's mode of conducting absolutely belongs to himself it can never seem incongruous to those who look at it. But if a man stands up before a body of people and has not the authority of his own individuality, he is ineffectual. His gestures will be somebody else's. He will be imitating Brown; and people resent that. We see that fact demonstrated on this stage. An imitator leaves no impression. Yet from the standpoint of mechanics the performance may have been excellent—he may have had action and tone

Musical News.

130, Fleet Street, E.C.

from issue dated March 14

SOUTHPORT.—Sousa and his band paid a return visit to the Cambridge Hall on Saturday afternoon and evening. The production of orchestral effects was of the noisiest and weirdest, and the methods of piano and forte were of the most primitive. The band was at its best in rollicking attempts at classical music. Of the soloists, Miss Estelle Liebling proved an acceptable vocalist; Miss Maud Powell's violin playing was of the most excellent; and the programme was a real musical treat. The concert was carefully and cleverly played by the band.

Sousa interviewed.

An interviewer of the *Irish Times* gives some impressions of Mr. John Sousa, the "Band King," seen through Hibernian eyes:—"His face is musical. The keen, dark eye, the lofty brow, framed in with hair close-cut, and the black, striking features, instinct with expression, give the notion of an active mind, a nervous temperament, a nature in which sensitiveness and artistic feeling blend." The fact that Mr. Sousa wears his hair close-cut seems to show that he possesses moral courage, besides his other attributes, and that he does not derive his artistic strength from unshorn locks. Amongst other things, he told the interviewer that he had found in his world-wide experience all people liked and appreciated good and clever music—"clever marches, coon songs, cake-walks, and all kinds of popular selections." It is to be feared that many of our readers' education is neglected as regards some of this music; perhaps Mr. Sousa would like Mr. Wood to favour us at Queen's Hall with specimens of these compositions. Coming after, say, the tone-poem of the 21st century, they might, indeed, form a not unwholesome relief. It may be in years to come, when the ultra-Straussian developments have reached their climax, and the soul of the neurotic musician longs for repose, that he will be only too glad to listen to the strains of Sousa.

"SHEFFIELD TELEGRAPH," Sheffield.

Dated March 12 1903

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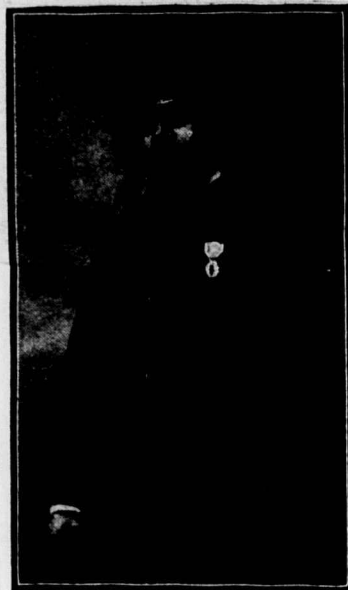
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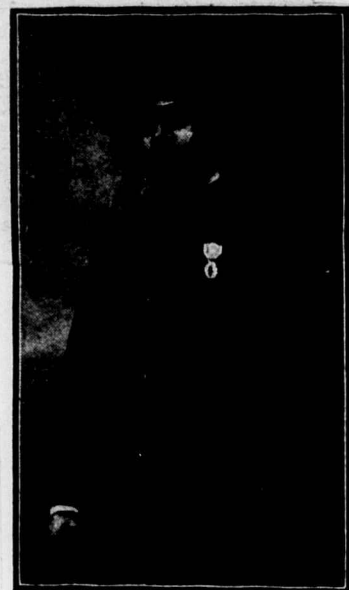
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g from *Nottingham Daily Express*

13.3.03

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There were several pieces new to local audiences in the programme. These included a selection from Puccini's opera "La Tosca," which as a dramatic tragedy has long been associated with the name of Sarah Bernhardt in the title role. The selection played yesterday illustrated the escape from prison at the end of the first act. It is a most picturesque piece of music, the clanging of the prison bell, the rush of armed men, and the general air of strong excitement being capably portrayed. The other new or rather unfamiliar piece was Goldmark's overture, "Sakuntala." This romantic Sanskrit drama, written by a Hindoo poet called Kalidasa, and translated into English by the late Sir William Jones, has formed the groundwork with its tragic story of many thrilling dramas, and has given to Mr. Carl Goldmark the inspiration for a remarkably effective musical composition. The overture was chosen by Mr. Sousa probably as a means of showing the sonority and skill of his basses. The great double B flat Sousaphones gave notes as thunderously vibrating as the 32 feet pipes of a great organ, and the "tongueing" and the clearness of the shakes were really remarkable. There is an air of gloom and mournful pathos about the composition, which is worked out according to the French classical form. Elgar's "Pomp and Circumstance" and the introduction to the third act of "Lohengrin," magnificently played, were other specially interesting numbers in a fine programme. The audience was also treated to an exceptionally fine display of virtuosity on the saxophone by Mr. Moermans, who fairly revelled in brilliant coruscations of chromatic runs, arpeggios, and other agréments, whilst the rich tone and the sweetness of his purely melodial playing were the theme of admiring comment. Mr. Moermans is undoubtedly the most able performer on a class of instrument that one seldom finds in English bands that has appeared in this city. It is a little singular that the combination of corionet and brass instrument, which the late ingenious Adolphe Sax invented should have made so little headway in this country, for it is capable of very effective use. Miss Estelle Lieblich sang brilliantly, and Miss Maud Powell, a violinist of most exceptional ability, played two solos, one being a charming little composition by Mr. Sousa, the band accompaniment being remarkably subdued to the requirements of a muted violin. It was at the evening concert, however, that Miss Powell made her great effect with the Rondo Capriccioso by Saint Saens, playing next for an encore (the request for which was not to be denied) a contrapuntal study by Fiorillo, an Italian master, in the Bach manner and unaccompanied, that served to exhibit the violinist's perfectly educated, clear, and precise left-hand technique in a splendid light, and also gave an equal opportunity to show the fine excellence of her bowing. 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Dated *Mar 14* 1903

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There was a large attendance at the evening concert, when the programme was upon similar lines to those which have found favour throughout the engagement. Mr. Sousa was represented by his suite dealing with the historical incident of "Sheridan's Ride," which decidedly ranks as one of his best efforts. The composer was evidently inspired by his subject, and he has invested the music with capital spirit. The episodes of "Waiting for the Bugle," and "The Attack" are illustrated in extremely vivid manner by the plentiful use of brass and percussion, but there is significance in the music even in its wildest moments. "The Death of Thorburn" is a charmingly plaintive strain, exquisitely scored for the wood and the softer notes of the brass, but with "The Coming of Sheridan" a return is made to more strenuous methods, and the clattering instrumentation describes realistically the approach of the horse and his rider. The band responded to Mr. Sousa like a well-balanced machine, and every movement was finely played. The capacity of the combination for work of the highest class was again exemplified in one of Liszt's "Hungarian Rhapsodies," which was rendered with magnificent effect. Every section of the band did well, the clarinets especially coming out strongly in the whirling figures of the dance, which were as clear and distinct as though the half dozen instruments were one. The audience were immensely pleased with a fascinating little piece by Von Blon, entitled "La Danseuse," which was most entrancingly delivered by the woodwind, and after "Imperial Edward" had been played, Mr. Sousa was recalled again and again. He was in his most generous mood, so far as the giving of encores was concerned, and at this point three or four were conceded in rapid succession. The remaining selections were Sullivan's overture "Di Ballo," the love-scene from Richard Strauss's song-poem, "Die Feuersnot," which was brought out at the Royal Opera House, Dresden, about eighteen months ago, and is highly dramatic in conception, and Herold's famous overture to "Zampa," which was an exceedingly brisk performance. The odds and ends sandwiched between the numbers comprised some typically American sketches, and of these the melodious and "cheeky" "Passing of Ragtime" was especially well received. Other favourites were "Stars and Stripes for ever," "Hands Across the Sea," and "Coon Band Contest." Miss Estelle Lieblich sang Handel's "Sweet Bird" to Mr. Marshall Lufsky's flute obligato in cultivated fashion, the duet between voice and instrument at the close being remarkably brilliant. The violinist, Miss Maud Powell, introduced Wieniawski's difficult fantasia on Gounod's "Faust," which she played superbly, and Mr. Arthur Pryor again evoked a demonstration of enthusiasm by his wonderful manipulation of the trombone. The rich and marvellous tone of Mr. Pryor's magnificent instrument was

Cutting from *Mar 14* 1903
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SOUTHPORT.—Sousa and his band paid a return visit to the Cambridge Hall on Saturday afternoon and evening. The production of orchestral effects was of the noisiest and weirdest, and the methods often provoked great surprise. The band was at its best in rollicking plantation ditties, for one is not disposed to treat seriously their attempts at classical music. Of the soloists, Miss Estelle Lieblich proved an acceptable vocalist; Miss Maud Powell's violin playing again was the event of the programme and was a real musical treat. The accompaniments were carefully and cleverly played by the band.
Y. R. M.

g from *Nottingham Daily Express*
13.3.03
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There were several pieces new to local audiences in the programme. These included a selection from Puccini's opera "La Tosca," which as a dramatic tragedy has long been associated with the name of Sarah Bernhardt in the title role. The selection played yesterday illustrated the escape from prison at the end of the first act. It is a most picturesque piece of music, the clanging of the prison bell, the rush of armed men, and the general air of strong excitement being capably portrayed. The other new or rather unfamiliar piece was Goldmark's overture, "Sakuntala." This romantic Sanskrit drama, written by a Hindoo poet called Kalidasa, and translated into English by the late Sir William Jones, has formed the groundwork with its tragic story of many thrilling dramas, and has given to Mr. Carl Goldmark the inspiration for a remarkably effective musical composition. The overture was chosen by Mr. Sousa probably as a means of showing the sonority and skill of his basses. 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THE MARCH KING.

before he was turning his talent to account, playing in public as solo violinist, taking engagements in theatre orchestras, and supplying the dance tunes at evening parties, "which last item of dollar-earning," remarks Mr. Sousa cheerily, "provided me, you will notice, with many excellent opportunities for the improving study of daybreak, sunrise, and several other of the beauties of Nature generally supposed to be elevating to the human mind. I mean the long trudge home that came as an inevitable conclusion to these youthful appearances as dance music purveyor." In spite of the jocular tone in which the most successful musician in his line relates his early reminiscences, one cannot fail to realise that they are far more agreeable as viewed from the safe distance of nowadays than when they formed the foreground of his life.

"I guess I didn't waste time much as a boy," he continues, "for at the age of eleven I could play the violin sufficiently well to make a stranger passing my father's house stop to listen to my practice. Having heard, he came in, and introduced himself to his astonished young host as the manager of a travelling circus then in the town, and proceeded to offer me ever so many dollars a week if I would join his orchestra. Join? Of course I would! Why it

'Don't you be afraid,' quoth he; 'just you keep quiet until to-morrow night, when we pack up to go on to the next place; then you creep out and come right away with us. That will be all right, never fear. Only, don't you say a word to anybody, mind.' With that we parted. In an hour my pet playmate knew all about the entrancing programme, promising to betray me

only on pain of death! Before dinner he had shared his secret with his home folks, and they, naturally, warned my parents. Not a word of the

treason reached me, but the next morning my father gave ominous signs of an impending disaster by ordering me to don my best clothes, an unheard-of solemnity for a week day! Then, with unprecedented sternness, he marched me off to the headquarters of the Marine Band, and entered me as

an apprentice for a term of eighteen months! Alas, for my dreams of freedom, spangles, and unlimited pink lemonade!"

The Marine Band, by the way, is the leading Government Band of the United States. "By the time I was fifteen," resumes Mr. Sousa, "I had seen the serious side of life, and felt the weight of its responsibilities. I was glad enough to earn something by teaching harmony in the intervals of my own studies, and counted myself fortunate indeed when at the age of twenty I met Offenbach then (1876) on his only visit to America, and was engaged as first violin for his orchestra.

"The leadership of the Marine Band was my next appointment; a good long spell it was, too—twelve years. We roved through the length and breadth of the United States, and pleased the folks more or less—generally more—whenever we appeared. That brings my record down to

seemed like being invited to Fairyland; the glitter, the spangles, the freedom of the life, the whole thing seemed too good to be true! For a moment I was in an ecstasy of delight! Then came the crushing thought of forbidding parents! But my newly found friend was equal to the occasion.

Some characteristic attitudes of Mr. Sousa.



in the Blackburn House
Dated March 14 1903
Journal

Compared with the afore-named and man other conductors, Mr. Philip Sousa's style is statuesque. Frequently it is literally so, when he will stand motionless and leave his hand to sail along complacently. Upon all occasions, even when whipping up a quick crescendo, his motions are graceful, as when slowly drawing his extended hands closely together to obtain the careful performance of certain rhythms. His sideward movements in a waltz phrase I thought were simply carrying out Shakespeare's instruction to the players to "suit the action to the word." And the swing of both arms backwards and forwards in one of his marches made everybody "go along" whether they would or no. Instead of agreeing with some scribes that Sousa is merely a showman, I think much of his methods might with advantage be taken seriously to heart and cultivated as an art in conducting. In one respect Mr. Sousa teaches our conductors, one and all, a valuable lesson not to waste precious time. Evidently the American believes in what is to be done it is well it were done quickly. Invariably English conductors, after deliberately making their obeisance, turn to their stand, rap it with the baton to attract the attention of the performers, give a few preliminary bows, and then very deliberately set the band in motion. With John Philip Sousa preliminary bows are dispensed with. He certainly bows to the audience, but almost simultaneously he strikes the baton and the bandmen respond with alacrity. From hence to finish the programme, including as many encores as set pieces, is gone through in a truly American go-ahead, toe-the-line fashion, which positively electrifies the phlegmatic Britisher. Another novelty in Tuesday evening's performance, during the whole of the two hours I never saw any one deliver a yawn, a most unusual omission at a dress concert at the Exchange, and one that sorely puzzled me for some time before realising what was wanting. Another singular feature was that out of fifty instrumentalists there was not a bald head among the lot. A fact.

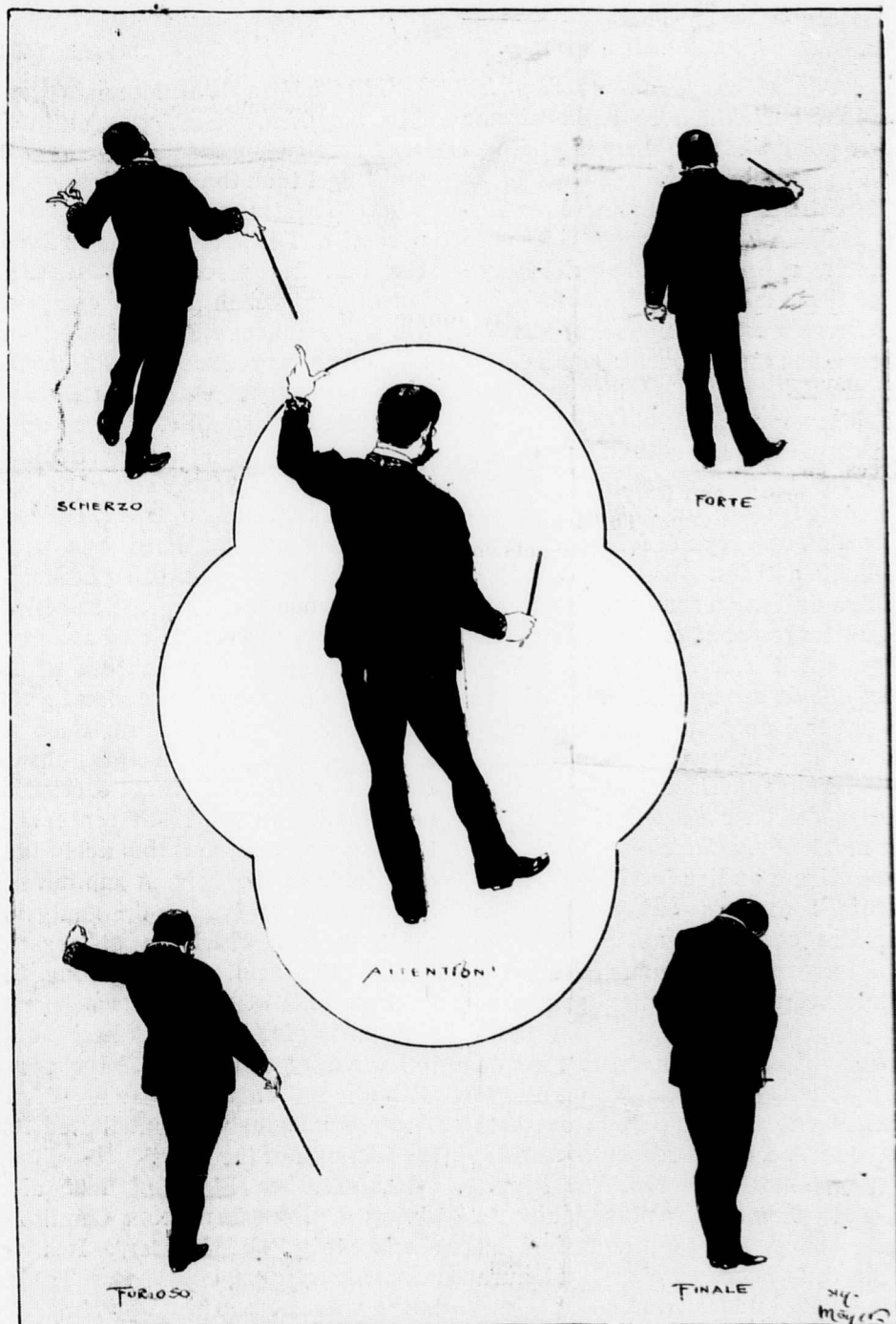
As the whole gamut of criticism respecting the Sousa band performances has been harped out by the British Press in every direction, any remarks of mine in that line are quite superfluous. Summed up, I should say:—Musical art, played with clockwork precision, with here and there electrical effects, is the band's forte; but Herbie and Liszt may be heard to greater advantage by some of our own orchestras. The vocalist, Miss Belle Liebling, is outside the band, so a word or two may not be out of place. To satisfy a Black-burn audience will ere long be as severe a test as an artist can have. With the bulk the lady did not ingratiate herself by long performance. In the evening she sang "Then brilliant bird," a warbling song by Folin David, with flute obbligato. The rendition was a beautiful exposition of the head voice, in which she sustained the upper D normal pitch. In Miss Powell's violin playing the audience had a splendid treat. More beautiful tone or more exquisite phrasing it would be hard to imagine, and her selection—two movements from Mendelssohn's concerto—were all that could be desired. "St. Patrick's Day," with variations, as an encore, was also charming.

Journal : *International Theatre*
Date : MARS 1903
Adresse : *204^e St. Villiers*
Signé : _____

INTERNATIONAL THEATRE

45

D'origine portugaise, né à Washington, le 6 novembre 1856. Qui ne connaît les traits familiers de ce compositeur populaire, qui a étonné Paris, pendant l'Exposition de 1900, par la parfaite exécution de son orchestre, également applaudi dans le classique et dans les fameuses marches de son chef, si mélodieuses et si entraînantes. Très aimé aux États-Unis et également apprécié au Canada, en France, en Allemagne, en Belgique, et en Angleterre, où il se trouve actuellement, accueilli partout avec enthousiasme. Notre spirituelle charge est due à M. Henry Mayer, artiste américain de premier ordre.



JOHN PHILIP SOUZA.

Compositeur et chef d'orchestre américain. American composer and musical conductor.

Of Portuguese origin, born at Washington, 6th November 1856. The features of this popular composer are familiar to all. During the Paris Exposition of 1900 and subsequently in London, he acquired a well deserved reputation. His orchestra proved, as perfect in the execution of the classical repertoire, as in that of his own melodious and sprightly marches. A great favourite in the United States and equally popular in Canada, France, Germany, Belgium and England where he is at present fulfilling an engagement. Our clever caricature is by Henry Mayer, one of America's foremost artists.

Cutting from

Dated

1903

Address

A FUGITIVE EPISTLE.

LXXXIV.

A MUSICAL PILGRIMAGE.

With an appetite already whetted by the performance which Mr. John Philip Sousa's wonderful band gave in my own town, it has been my good fortune this week to hear six concerts given by the great American organisation, in Lancashire, and the impression left upon my mind confirms the opinion I expressed after hearing the band in 1901, and that is that the more one hears of its remarkable repertoire the better we like it, and I fully endorse the statement lately published by a well-known musical critic, where he says, about a recent concert, that Mr. Sousa's band "has the reputation of being one of the finest—if not the very finest—military bands in existence, and none who heard it yesterday challenge its claim to this proud title."

Praise from such an authority is praise indeed, and is especially refreshing to your humble "epistolizer," because I happened to venture a similar opinion in this column after first hearing the band in 1901. Critics, and especially musical critics, are a strange and peculiar tribe, and it is an interesting demonstration of the truth of the old-time adage that nothing "succeeds like success," or the variant phrase which records the fact that "There are plenty of Godfathers when the child is christened."

As an apt illustration of what "Kittie Oatle" the critics are, take the case of a well-known critic to a great provincial contemporary—whom I will not benefit by a free advertisement in the *Weekly News*—this learned but oft-times erratic genius wrote about the rendition of Liszt's "Second Polka" by Mr. Sousa's band in 1901, that "The band's playing of this number was particularly effective and brilliant," whilst in February, 1903, he tells us in an inspired and "spook-like" passage, that "the last thought that was in Liszt's mind (I wonder what great Mahatma revealed to him the late composer's thoughts) when he composed his "Second Rhapsody," was that it would be treated to the tender mercies of a Sousa band." Now, personally, I think it was exceedingly unkind to say the least of it, that the "spook" which told this learned critic what was the last thought in Liszt's mind did not give him the information before he wrote his critique of Mr. Sousa's band in 1901.

Now, in this connection, I was a witness to the effect which the playing of both the Liszt numbers referred to had, upon the largest audience which (I was told on the highest authority) had been gathered together in the great Free Trade Hall, Manchester, the home of "Wagner-cum-Richter" for over twenty years back, and it was certainly refreshing to find, that in spite of the Wagner craze, the Sousa interpretation of Liszt's "Second Polka" and "Second Rhapsody" was nothing more or less than enthusiastic, and it would have been an interesting object lesson to have sat side by side with the erratic gentleman who blew "hot" in 1901 and cold in 1903, when, as matter of fact, the band played even better than on their first visit, when their performance drew forth his praise.

Writing of the Manchester visit, where Mr. Sousa gave four concerts—two on Monday and two on Tuesday—it is pleasant to record the fact that great as was the attendance on Monday, on the latter day a record house assembled both at the matinee and the evening performances. Indeed, as I have already said, the attendance was a record-making one, and at the last concert thousands were unable to obtain admittance. I have attended a good many concerts at the Free Trade Hall, but I have never seen its holding capacity so drawn upon, for it was crowded in every nook and corner, and the applause with which it was after item of the fine programme was greeted was a magnificent tribute to the musical prowess of Mr. Sousa and his great corps of musicians.

At the morning concert on Tuesday, I heard for the first time Tchaikowsky's grand Russian March, "Slav," a fine number, splendidly rendered. I also heard a splendid solo on the Flageolet, by Mr. Franz Helle, who played Robert's "Bright Star of Hope," with a degree of artistic and musicianly ability which won for him a most enthusiastic encore. Space does not permit me to refer in detail to the items performed at the concert; it was my good luck to attend, for the programmes ran the whole gamut of orchestral composition and would need a whole side of the *Weekly News* in order to give the faintest outline of the band's wonderful performance.

MISS ESTELLE LIEBLING.

The extraordinarily gifted young soprano-soloist of the Sousa corps, gave in her fine solo, "Maid of the Meadow," Sousa, another example of her brilliant artistic capabilities, to which no verbal account can do justice, for her range of voice must be heard to be fully appreciated, and hearing her, as I have this week, in some half-a-dozen exacting songs, warrants me in expressing an opinion that this gifted young artiste, possessing, as she does in a marked degree, all the great attributes of a singer of the front rank, will be heard of again, taking right of place in the higher walks of her profession. It is with her as with the band, impossible to gauge her real merit by the *soups* of her art which one concert affords, and the more examples of her *superior* which one hears, the more one marvels at her extraordinary vocal powers, which can best be likened to "A. A. singing from a woman's throat."

I have previously borne testimony to

MR. ARTHUR PRIOR'S

marvellous accomplishments as a Trombone soloist, and after having, since I last wrote, heard him play some four or five solos I am more than ever convinced that the title which has been given to him as the finest trombone soloist in the world is fully merited.

What can I say of

MISS MAUD POWELL,

the well-known violinist (who is for the present "starving," to use a favourite professional phrase with Mr. Sousa's band), other than what has been said hundreds of times in worthier fashion? even did space warrant the attempt. I must content myself therefore by saying that as one of the greatest of our women violinists she played her exacting numbers with an inspirational abandon and artistic thoroughness which was irresistible in its effect upon the thousands of her delighted hearers, and was a thing to be remembered for all time. For our Lancashire cousins are not by any means hesitant in their recognition of real merit, and it would have done some of our phlegmatic concert-goers good to have heard the rousing cheers, for they did not content themselves by mere hand-claps, but testified their pleasure by shouts of approval, as item after item was rendered by band or soloists.

During my all too brief peregrinations with the Sousa band in Lancashire, I was struck by the fact that in towns like Wigan, Warrington and Burnley, the fame of Mr. Sousa had evidently made deeper impression than I should have expected, and the visit of the band seemed to be set apart as "a gala day," and everywhere vast audiences filled to overflowing Theatre or Hall, wherever the concerts took place.

Naturally in my "musical pilgrimage" I had the pleasure of many pleasant interviews with the great central figure, Mr. Sousa, and came away no less impressed by his undoubted gifts as a composer and conductor than by his many-sided attainments and wide knowledge of all that is best in art and literature. He is cordial and communicative, frank in the expression of his own opinions on men, things and conditions, whilst he is patient to a degree in listening to the opinions of others. His charm of manner, and his thoughtful courtesy to all and singular, fully bears out the dictum of a well-beloved countryman of his, who years ago informed me that "to know John Philip Sousa was to love and admire him," and so it is as all who have been brought in contact with him will readily testify. From interesting data which I have gathered together I will call a brief *resumé* of

MR. SOUSA'S CAREER

in chronological order, as a fitting conclusion to this all too brief glimpse of a singularly attractive personality.

Mr. Sousa was born at Washington, D.C., U.S.A., on November 6th, 1856; conductor of theatre orchestra, 1873; first violin in Offenbach's celebrated orchestra, 1876; conductor of church choir "Pineapple Co." 1879; conductor of U.S. Marine band, 1889; compiled a standard work entitled "National and Typical Airs of all Nations," 1890; organised Sousa's Band, September, 1892; wrote "The Liberty Bell March," 1893; "Marching Band" and "Discharge" Marches, 1894; "King Cotton" 1895; "El Capitan Opera" 1896; "The Stars and Stripes for ever" 1897; *Tom*

Operas in 1897; appointed Musical Director of the 6th Corps U.S. Army, 1898; wrote "Chris, and the Wonderful Lamp" Opera and "Hands across the Sea" March, 1899; made his first European tour with his band, 1900; wrote "Hail to the Spirit of Liberty" March, 1900; was decorated by the French Government in 1901; made British tour, and wrote the "Invincible Eagle" March, 1901; decorated by His Majesty King Edward VII. in 1901; wrote "The Fifth String" novel, "Looking Upward" and "Imperial Edward" March, 1902; started second British and Around the World tour in January, 1903; has appeared with his band by Royal Command twice before King Edward and Queen Alexandra; travelled 350,000 miles by sea and land in the fulfilment of two European tours, and last, but by no means least, he pays £25,000 per annum in salaries to the members of his organisation, some of the individual rates of payment ranging from £7 to £30 per week, whilst the testimony of opinion won for the great Conductor-composer and his band from the world's Press are such as can be claimed by no other band in the world. Such is the brief record of the career of one of the most justly popular pleasure-givers of the day, whose musical organisation is beyond doubt the most widely-known military band in the world, and owes all its fame to the genius and administrative capacity of him whose name it bears.

H. T.

March 6th, 1903.

Sousa's Band.

VISIT TO ACCRINGTON.

SOME IMPRESSIONS.

It was more with curiosity than keen musical anticipations that I went to the Accrington Town Hall on Monday afternoon to hear the famous Sousa and his band, and it was with some fear and trembling that I found myself planted in a seat not many yards from the conductor's desk, for it is no small trial to one's ear-drums to have about 50 or 60 players on the brass and woodwind all blowing their hardest in a comparatively small assembly-room. But these fears proved needless, for, even more as the volume of sound was, its tone was never harsh or displeasing.

As a musical novelty, the band is delightful, but beyond that its musical value is in some doubt. Its force and its verve are refreshing enough at a first hearing, but they must necessarily jade the frequent listener. The average music lover must sustain his appetite on something more restful and less tumultuous. Sousa does not, I suppose, profess to satisfy musical taste, except as a passing "show." He tickles one's appetite for the picturesque fantastic, and is forgotten in an hour. More than that, he probably does not hope or try to do. He plays up to that fearful and wonderful thing, the popular musical appetite. Sousa's business is money-making, and right well he knows his business. He believes in pieces that are breezy and tuneful, which make people's heads to wag and their feet to beat time on the floor. And last, but not least, he believes in pieces that are breezy and tuneful, which make people's heads to wag and their feet to beat time on the floor. And last, but not least, he believes in pieces that are breezy and tuneful, which make people's heads to wag and their feet to beat time on the floor. And last, but not least, he believes in pieces that are breezy and tuneful, which make people's heads to wag and their feet to beat time on the floor.

The most remarkable feature about the playing of the band is the ensemble and precision. These it would surely be impossible to excel in a band of this dimensions. The magnetism of the conductor and the constant practice together have brought the band to a standard of efficiency which fully explains its great popularity. To hear Sousa and his band once is an experience no one should miss. Sousa's style of conducting his own pieces is as full of his individuality as the pieces themselves, and the band in playing them is suffused with his spirit.

There were three solos in addition to the band items. Miss Maud Powell (violinist) gave "Zigeunerweisen" (Sarasate), and on being recalled gave a charming performance of Handel's "Largo." Miss Estelle Liebling, a soprano with a wonderful range, gave "Thou Brilliant Bird," a beautiful song, given with a flute obbligato. This was a most delicious item. Miss Liebling reaching some astonishingly high notes in pianissimo voice, and warbling the cadence along with the flute (the voice being a third lower) in an entrancing manner. Mr. Pryor (trombonist) played an air (presumably of his own composition) with fine time and artistic restraint, and responded to an encore with "In cellar cool," making rather a mess of the low finishing notes.



from *Warrington*
Dated *May 1903*

SOUSA'S BAND AT WARRINGTON.

BRILLIANT PERFORMANCES.

Those whose good fortune it was to be present at Parr Hall on Wednesday evening will not readily forget the captivating and charming performance given by Mr. Sousa and his world-renowned band, consisting of 52 solo instrumentalists, assisted by Miss Estelle Liebling (soprano), Miss Maud Powell (violinist), and Mr. Arthur Pryor (trombonist). It is only on rare occasions that the vast building is so crowded. Every part of it—reserved, extra seats, body of hall, galleries, and even part of the platform—was equally well filled, and it is a pleasure to know that Mr. R. H. Pearson, to whom the public were indebted for this visit of Mr. Sousa, will suffer no pecuniary loss, but rather should be a great gainer. In last Saturday's "Guardian" we briefly referred to the remarkable achievements of the American composer and conductor. No other organization, we are told, in the world can boast of a record of accomplishments so imposing, and of a success so enormous and so enduring. Men come and go and are forgotten, but it is not so in this case, as the popularity of the band is almost greater after every performance. During the ten years of its existence the Sousa Band has given nearly 5,000 concerts in 393 weeks, playing in more than 600 different cities in the United States, Canada, England, Scotland, France, Germany, Belgium, and Holland, necessitating travel equal to 12 times the circumference of the earth; and it is, we believe, no exaggeration to say that Mr. Sousa has made his name and his music famous in every quarter of the globe, and also advanced this particular form of musical art to the highest state of development.

Many well-known local musicians were present on Wednesday evening as well as leaders of and performers in bands, to whom the American combination was no doubt a revelation, as it should be a source of instruction and guidance for the future.

Mr. John Philip Sousa, to give him his full name, conducted and took his stand at his desk exactly at eight o'clock, and at once gave the signal for the band to open the programme, which they did with the overture by Berlioz—"Carnaval Romaine." It was a short but a very brilliant performance, as, indeed, were all the other performances. The audience were aroused to a great pitch of enthusiasm, with the result that an encore was demanded. Mr. Sousa is nothing if not speedy. There was no hesitation on his part, and the moment he saw that the audience were appreciative he bowed his acknowledgments, stepped quickly back to the desk, and the band, without apparently being told what to play, commenced another piece. This proved to be "El Capitan" (one of his own compositions). The second item only increased the desire of the audience for more, and the request was as promptly acceded to by a spirited rendering of the "Mexican Serenade." The name of each encore was made known to the audience by a youth stepping on to the front of the platform and holding above his head a card-board on which the name of the piece was printed, so that everything went off as if by clockwork, and there was no delay of any kind. Mr. Sousa gave us an admirable specimen of his ability as a composer in the third item in the programme, the suite, "Looking Upward," namely, (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus." Various styles of music are introduced, with some very strange and weird effects. One had only to close his eyes and he could easily imagine himself at a railway station. He first hears a noise that reminds him of the approach of an express train. As it gets nearer and nearer the sound increases in volume, and as it rushes past him between the platforms the noise is almost deafening. Then the train continues its journey, the sound becomes fainter and fainter until it gradually dies away in the distance. There is, in fact, a plentiful use of implements of realism, and this was particularly the case in the last printed item in the programme, Grand Galop De Concert, "Chase of the Lion." Here, again, one could easily enter into the spirit of the chase, hear the shouts of the pursuers, the blood-curdling roar of the infuriated and doomed animal, and its death fittingly signalized by the discharge of a firearm, no doubt much to the alarm of that section of the audience occupying seats on the platform. But the performance was most realistic, and so pleased the audience that there was an instantaneous request for a repetition. It was not, however, complied with. The famous conductor was evidently under the impression that he had given a sufficient display of the abilities of his band, at any rate for one evening, and he at once gave the signal for the playing of "God save the King." The other items previously given—to say nothing of many short ones, including some familiar patriotic airs—were Second Rhapsody (Liszt), Danse Esotica (Mascagni), (a) country dance (Nevin), and (b) march "Imperial Edward" (Sousa), dedicated by special permission to the King. The march is a creditable production, and should become very popular. Just before it is concluded a number of cornet players leave their seats and range themselves along the front of the platform, evidently for the purpose of making themselves more distinctly heard, and for the sake of effect. In each case the object is attained, and it is worthy of note that this was the only printed item in the programme that was repeated. Summed up, the performances of the band, whether in the pianissimo or fortissimo passages, were extremely novel, clever, characterized by unwonted vigour, and a remarkable military precision which only immense practice can ensure. Nor is the perfection which has been reached a matter of surprise when it is remembered that, on the average, two public performances are given daily by the band.

But the band was not the only attraction. Mr. Arthur Pryor's wonderful manipulation of the trombone was an agreeable surprise to all, and his performance of "Love's Enchantment," his own composition, must be heard to be believed. He was warmly encored, and in response the talented artist gave "In Cellar Cool" with equal effect. Miss Liebling only contributed one song, "Thou Brilliant Bird" (David), with a flute obligato by Mr. Marshall Lufsky. She possesses a soprano voice of wonderful range and flexibility, but owing to the very exhausting nature of the melody was unable to respond to the hearty plaudits she received. The most enthusiastic reception of the evening was given to Miss Powell. She contributed two movements from the violin concerto (Mendelssohn), (a) Andante, (b) Allegro Vivace. Her interpretation and execution were marvellous, and she generously responded with a very charming but difficult morceau. She is said to be one of the most remarkable technicians of the day, and it is a distinction to which she appears to be justly entitled.

on *Bury Times*
ted *May 1903*

SOUSA IN BURY.

A large and expectant audience assembled at the Bury Athenaeum on Monday evening to see Mr. Sousa and hear his famous band. The concert opened with an overture, "Carnaval Romaine," by Berlioz. Everyone, of course, listened with interest, noting the wonderful qualities of strength, precision, and smartness for which the band is famous, but still waiting for one of the Sousa marches which they were really there to hear. At the end of the overture the applause had scarcely time to reach a climax when—dash, bang, crash, and the band were off in full swing down the most popular of all the marches, the "Stars and Stripes for ever." One did not concern oneself with critical comparisons, but surrendered unreservedly to the tonic, stimulant, almost intoxicating effects of noise and rhythm. The march was followed by a trombone solo by Mr. Arthur Pryor, who played with wonderful skill a piece of his own composition, "Love's enchantment." As an encore he delighted and amused the audience with a rendering of "In cellar cool," ending with a bottom note of incredible depth. The next item was a lively suite, "Looking upward," by Mr. Sousa, the most surprising feature of which was a marvellous roll of the drums in the last movement. The conductor suddenly became a statue, all other instruments but the drums were silent, and the roll commenced. The volume of sound grew and grew till it became literally terrifying. Only the composure of the conductor and the band reassured one that there was not some mysterious catastrophe rolling down. The sensation was like being run down by an express train and awakening astonished to find oneself alive. The trick having been performed faultlessly and repeated, the career was resumed towards the "short, sharp shock" with which Mr. Sousa usually ends a selection. As encores we had "The Coon Band Contest" and the "Washington Post." To such playing even the shortest man might dance the "Washington Post" with the tallest lady without fatigue. After this it was almost a relief to have a soprano solo, "Thou brilliant bird" (David), from Miss Estelle Liebling, with flute obligato by Mr. Marshall Lufsky. The piece was performed by both artists with complete mastery of technical difficulties and with perfect accord between voice and instrument. Another song, "The Nightingale," was given as an encore. The last selection in the first part of the programme was Liszt's second rhapsody, with the "Rose, Shamrock, and Thistle" as an encore, a preposterous farrago of more or less national airs, including such diverse melodies as "The Soldiers of the Queen" and the ironical "He might have been a Roosian" from "H.M.S. Pinafore." In the second part of the programme we must note, especially the fine performance of Miss Maud Powell in a violin solo of two movements, an andante and an allegro, from a violin concerto by Mendelssohn. The remaining instrumental selections were dances by Mascagni and Nevin, a galop by Kolling, and the march "Imperial Edward" (Sousa). The encores were "Bundle of Mischief" and "El Capitan." Of the concert generally we may say that we can only admire it as a wonderful display of musical fireworks, perfect in technical and pyrotechnical skill. It is noisy, clanging, barbaric American, but it is far from being merely sensational, and is always clever. At the conclusion we emerged deafened, stunned, but exhilarated, and completely carried away by Yankee smartness and

ASSOCIATION

Publication *28 3 03*

TEMPERANCE HALL. — Manager, Mr Maurice Knight.—The public of Leicester were afforded a rare musical treat on Tuesday afternoon and evening, when Mr John Philip Sousa and his band made their appearance at this hall. An enthusiastic reception awaited Mr Sousa, and the various items in the concert were loudly applauded by an enthusiastic audience. Miss Maud Powell, violinist; Miss Estelle Liebling, soprano vocalist; and Mr Arthur Pryor, trombonist, so greatly pleased the audience that each had to respond to well-merited

Nowell

ON Monday Sousa and his famous band gave two performances in St Andrew's Hall, assisted by Miss Estelle Liebling and Miss Maud Powell. There were crowded audiences at each concert.

37
from *Blackburn Wkly Standard*
Publication *14-3-03*

Sousa, the famous American march king, made his first bow to a Blackburn audience in the Exchange Hall on Tuesday, receiving a demonstrative welcome from all parts of the building. Like the vast majority of those who to-day are on the top rung of the ladder of fame, Sousa has had his ups and downs. It is not generally known that his father was a poor musician exiled from Spain. He himself was born in Washington in 1856, and for the first years of his life the struggle for bare existence was a keen one. From a poverty-stricken fiddler to the leadership of one of the finest musical combinations of the day is a far cry, but Sousa has won his position by sheer hard work and indomitable energy. In 1882 he was appointed to the post of leader of the band of the United States Marine Corps, and ten years later he organised his now famous military concert band, with which he has travelled in Canada, France, Germany, Belgium, Holland, and the United Kingdom. The key-note of Sousa's success is efficiency and thoroughness. All of whom it is needless to say are skilled musicians trained to a marvellous pitch of perfection. At the afternoon's performance there was a large and enthusiastic audience, the popular parts of the house being crowded to excess. When Sousa made his appearance he received a most demonstrative welcome. The programme consisted of nine items, but thanks to the March King's generous response to encores that number was nearly doubled. Sousa has his magnificent combination under superb control, the attack is practically faultless and the lights and shades of the various compositions are indicated in masterly and artistic fashion.

The concert opened with Rossini's spirited overture, "William Tell," which very early gave the instrumentalists an opportunity of showing the metal they were made of. In response to an encore Sousa gave his famous "El Capitan" march. Other pieces of his own composing which were rendered, included the suite "Maidens Three," a mosaic pieced up on famous waltz themes entitled "In the realm of the dance"; a march dedicated to the King entitled "Imperial Edward." As encores were given: "The coon band concert, the Washington Post," "Rose, Shamrock, and Thistle," "Hands Across the Sea," and "Hail to the Spirit of Liberty." The other instrumental numbers given were Drorak's Largo from the symphony in "The New World," "Nouvelette," "Siziletta" (Von Blon) and Chambers vivacious Plantation Songs and Dances.

One of the finest gems of the afternoon was Mr. Pryor's trombone solo "Love Thoughts." He produced some marvellous efforts on the instrument and for purity of tone as well as for executive ability he would be hard to match. As an encore he gave the famous German drinking song, in his final effort reaching pedal F. Miss Estelle Liebling, the vocalist, was in brilliant voice and sang as a soprano solo, the Indian Bell song from Delibes Lakme. This talented artiste studied under Marchesi in Paris and made her debut two years ago at Dresden. Last year she was a principal in the Maurice Grau Opera Company at the Metropolitan Opera House in New York. Last, not least, I must make reference to the artistic playing of Miss Maud Powell on the violin. She played Sarasate's Zigeunerweisen with a brilliancy and dash worthy of the great violinist himself and in response to a unanimous recall she interpreted Handel's famous Largo with much fervour. The evening concert was equally successful, and Mr. Kenyon, who worked exceedingly hard to make the visit a success, is to be congratulated.

SOUSA'S BAND AT WARRINGTON.

BRILLIANT PERFORMANCES.

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on busy times
tel *Nov 1903*

SOUSA IN BURY.

A large and expectant audience assembled at the Bury Athenaeum on Monday evening to see Mr. Sousa and hear his famous band. The concert opened with an overture, "Carnaval Romaine," by Perle. Everyone, of course, listened with interest, noting the wonderful qualities of strength, precision, and smartness for which the band is famous, but still waiting for one of the Sousa marches which they were really there to hear. At the end of the overture the applause had scarcely time to reach a climax when—dash, bang, crash, and the band were off in full swing down the most popular of all the marches, the "Stars and Stripes for ever." One did not concern oneself with critical comparisons, but surrendered unreservedly to the tonic, stimulating, almost intoxicating effects of noise and rhythm. The march was followed by a trombone solo by Mr. Arthur Pryor, who played with wonderful skill a piece of his own composition, "Love's Enchantment." As an encore he delighted and amused the audience with a rendering of "In Cellar Cool," ending with a bottom note of incredible depth. The next item was a lively suite, "Looking Upward," by Mr. Sousa, the most surprising feature of which was a marvellous roll of the drums in the last movement. The conductor suddenly became a statue, all other instruments but the drums were silent, and the roll commenced. The volume of sound grew and grew till it became literally terrifying. Only the composure of the conductor and the band reassured one that there was not some mysterious catastrophic rolling down. The sensation was like being run down by an express train and awakening astonished to find oneself alive. The trick having been performed faultlessly and repeated, the concert was resumed towards the "short, sharp shock" with which Mr. Sousa usually ends a selection. As encores we had "The Coon Band Contest" and the "Washington Post." To such playing even the shortest man might dance the "Washington Post" with the tallest lady without fatigue. After this it was almost a relief to have a soprano solo, "Thou brilliant bird" (David), from Miss Estelle Liebling, with flute obligato by Mr. Marshall Lufsky. The piece was performed by both artists with complete mastery of technical difficulties and with perfect accord between voice and instrument. Another song, "The Nightingale," was given as an encore. The last selection in the first part of the programme was Liszt's second rhapsody, with the "Rose, Shamrock, and Thistle" as an encore, a preposterous fatrago of more or less national airs, including such diverse melodies as "The Soldiers of the Queen" and the ironical "He might have been a Russian" from "H.M.S. Pinafore." In the second part of the programme we must note, especially the fine performance of Miss Maud Powell in a violin solo of two movements, an andante and an allegro, from a violin concerto by Mendelssohn. The remaining instrumental selections were dances by Mascagni and Nevin, a waltz by Kolting, and the march "Imperial Edward" (Sousa). The encores were "Battle of Mincio" and "El Capitan." Of the concert generally we may say that we can only admire it as a wonderful display of musical fireworks, perfect in technical and pyrotechnical skill. It is noisy, changing, barbaric American, but it is far from being merely sensational, and is always clever. At the conclusion we emerged dejected, stunned, but exhilarated, and completely carried away by Yankee smartness and hustle.

TEMPERANCE HALL. — Manager, Mr. Maurice Knight.—The public of Leicester were afforded a rare musical treat on Tuesday afternoon and evening, when Mr. John Philip Sousa and his band made their appearance at this hall. An enthusiastic reception awaited Mr. Sousa, and the various items in the concert were loudly applauded by an enthusiastic audience. Miss Maud Powell, violinist; Miss Estelle Liebling, soprano vocalist; and Mr. Arthur Pryor, trombonist, so greatly pleased the audience by each had to respond to well-merited

Nov 1903

ON Monday Sousa and his famous band gave two performances in St. Andrew's Hall, assisted by Miss Estelle Liebling and Miss Maud Powell. There were crowded audiences at each concert.

Sousa, the famous American march king, made his first bow to a Bury audience in the Temperance Hall on Tuesday evening, receiving a demonstrative welcome from all parts of the building. Like the vast majority of those who to-day are on the top rung of the ladder of fame, Sousa has had his ups and downs. It is not generally known that his father was a poor musician called from Spain. He himself was born in Washington in 1866, and for the first years of his life the struggle for three centuries was a keen one. From a poverty-stricken father to the leadership of one of the finest musical combinations of the day is a long way, but Sousa has won his position by sheer hard work and indomitable energy. In 1892 he was appointed to the post of leader of the band of the United States Marine Corps, and ten years later he organized his now famous military concert band, with which he has travelled in Canada, France, Germany, Belgium, Holland, and the United Kingdom. The keynote of Sousa's success is efficiency and thoroughness. He attracts all of whom it is worth being acquainted, and his musicians trained to a marvellous gift of perfection. At the afternoon's performance there was a large and enthusiastic audience, the popular parts of the house being crowded to excess. When Sousa made his appearance he received a most demonstrative welcome. The programme consisted of nine items, but thanks to the March King's generous response to encores that number was nearly doubled. Sousa has the magnificent combination under superb control, the attack is practically faultless, and the high and snare of the various competitions are indicated in mastery and artistic fashion.

The concert opened with Sousa's spirited overture, "William Tell," which very early gave the instrumentalists an opportunity of showing the metal they were made of. In response to an encore Sousa gave his famous "El Capitan" march. Other pieces of his own composing which were included, included the suite "Mars and Venus," a march speeded up on famous waltz themes entitled "In the realm of the stars," a march dedicated to the King entitled "Imperial Edward." The encores were given: "The coon band contest," the "Washington Post," "Rose, Shamrock, and Thistle," "Hands Across the Sea," and "Hail to the Spirit of Liberty." The other instrumental numbers given were Liszt's "Largo" from the symphony in "The New World," "Jenny's Song," "Serenade," "Woe Him," and "Charles's Vision: Patriotic Song and Dance."

One of the finest gems of the afternoon was Mr. Pryor's trombone solo "Love's Thoughts." He produced some marvellous effects on the instrument and for purity of tones as well as for convenience he would be hard to match. As an encore he gave the famous German drinking song, in his final effort reaching peak E. Miss Estelle Liebling, the vocalist, was a brilliant voice and sang an encore solo, the "Indian Song" from "The Indian Queen." This talented artist, who studied under Maestri in Paris and made her debut two years ago at Dresden. Last year she was a principal in the "Maurice Grau Opera Company" at the Metropolitan Opera House in New York. Last, not least, I must make reference to the artistic playing of Miss Maud Powell on the violin. She played "Serenade" and "Largo" with a brilliancy and dash worthy of the great violinist himself, and in response to a unanimous recall she interpreted Liszt's famous "Largo" with much fervour. The evening concert was equally successful, and Mr. Sousa, who worked exceedingly hard to make the visit a success, is to be congratulated on the result.

Blackburn Times
 1903

MUSIC IN BLACKBURN.

BY "SEMPRE."

There can be no two opinions as to what has constituted the musical topic of the week. The name John Philip Sousa—or more frequently Sousa—has been on the tip-tongue of everybody, and has for the time being actually ousted the weather out of his time-honoured prerogative as a never-failing subject with which to open a conversation. On all hands it has been "Well, I suppose you heard Sousa;" "Well, what do you think of Sousa," upon the chance meeting of every acquaintance, with but very little variation, unless relief could be derived from the different pronunciations the magic name has been subjected to, such as "Sowsa," "Scosa," "Zooza," and so on, until one has involuntarily wished for the proverbial nine days to pass quickly so that the great March King and his band might no longer be the theme of musical gossip and wonderment.

In some instances, however, the conversation was amusing rather than irksome. To one gentleman I hazarded the remark that I saw him packed away under the gallery and inquired of him if from his point of vantage he could hear the pianissimo properly, and was not a little astonished at the reply I received. With sweet innocence my friend blandly confessed to being cooped up in a corner, and added he could hear every note, both of singing and playing, as he had his opera glasses with him, "It brought 'em close to."

Singularly, most people I questioned, or who have voluntarily given their verdict of the performances, have been in some way disappointed. They expected more or something different, though undefinable. And yet such a feeling is not by any means singular when one thinks the matter carefully over. I have heard it is of common occurrence with people who for the first time visit the Niagara Falls, great and stupendous though they be in reality, to be disappointed. They had heard so much that their imagination had run riot of their reasoning. Many instances I could quote in which blank disappointment has been manifested upon first hearing some noted vocalist whose marvellous attributes had been lauded sky-high by Press and advertisement. No doubt many Blackburnians were similarly blinded or led to expect more than is humanly possible from the immensely flattering reports that preceded the advent of Sousa and his band. That the band is really good, as well as tricky, and inimitable in the musical delineation of fascinating march music, is undeniable.

Of course, Mr. Sousa, the composer-conductor, was the centre of attraction, and in him I frankly admit I was greatly interested. Again I was forcibly reminded how misleading reports can be. Verbal reports I mean. Newspapers never err, or hardly ever! Tuesday was the day of my first introduction to the man as a conductor, and, well, I expected to witness some wonderful acrobatic feats—to see a veritable mountebank. In that sense I was disappointed, and agreeably so. That he does not adhere to the stereotyped beat of one, two, three, four, is true enough, but what movements he chooses to and does make are most decidedly well calculated to bring out the full life and power of the men under his command, which would never be realised by the great majority of conductors who wield the baton simply with automatic precision.

How many of us, I wonder, remember the antics displayed by the great Louis Antoine Jullien (he died in 1860), who gained a wonderful reputation as a conductor some thirty or forty years ago. With a quick eye for effect and the magnificent orchestra which he organised, Jullien secured performances of classical music which have not always been equalled by conductors of much greater pretensions. Yet his attitudes were often so strikingly ludicrous as to cause him to be burlesqued all over the country. Even Beethoven, who abhorred outward show of any sort, is thus described as a conductor: A diminuendo he was in the habit of making by contracting his person, making himself smaller and smaller; and when the pianissimo occurred he seemed to shrink, if the word is allowed, beneath the conductor's desk; as the sounds increased in loudness so did he gradually rise up as if out of an abyss; and when the full force of the united instruments broke upon the ear, raising himself on tip-toe he looked of gigantic stature (his height was five feet four inches) and with both his arms floating about in undulating motion seemed as if he would soar to the clouds.

Compared with the afore-named and many other conductors, Mr. Philip Sousa's style is statuesque. Frequently it is literally so, when he will stand motionless and leave his band to sail along complacently. Upon all occasions, even when whipping up a quick crescendo, his motions are graceful, as when slowly drawing his extended hands closely together to obtain the careful performance of certain rhythms. His sideward movements in a waltz phrase I thought were simply carrying out Shakespeare's instruction to the players to suit the action to the word. And the swing of both arms backwards and forwards in one of his marches made everybody "go along" whether they would or no. Instead of agreeing with some scribes that Sousa is merely a showman, I think much of his methods might with advantage be taken seriously to heart and cultivated as an art in conducting. In one respect Mr. Sousa teaches our conductors, one and all, a valuable lesson not to waste precious time. Evidently the American believes in what is to be done it is well it were done quickly. Invariably

English conductors, after deliberately making their obeisance, turn to their stand, rap it with the baton to attract the attention of the performers, give a few preliminary beats, and then very deliberately set the band in motion. With John Philip Sousa preliminary bows are dispensed with. He certainly bows to the audience, but almost simultaneously he strikes the baton and the bandmen respond with alacrity. From start to finish the programme, including as many encores as set pieces, is gone through in a truly American go-ahead, toe-the-line fashion, which positively electrifies the phlegmatic Britisher. There was another novelty in Tuesday evening's performance. During the whole of the two hours I never saw any one deliver a yawn, a most unusual omission at a dress concert at the Exchange, and one that sorely puzzled me for some time before realising what was wanting. Another singular feature was that out of the instrumentalists there was never a bald head to be seen. A fact.

whole gamut of

from *Blackburn Times*
 Dated 1903

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Thanks to the enterprise of Mr. Kenyon, the lessee of the Exchange, the public of Blackburn had the advantage of hearing Sousa's celebrated band on Tuesday last. It gave two performances, one in the afternoon and the other in the evening, and on both occasions the house was full, so that the venture, contrary to the fears of a good many people, was a financial, as well as a musical, success. Conductor and band alike are unique. Sousa's methods are peculiar, but, as events have proved, effective. His band is remarkable for its composition. Brass instruments figure very largely in it, and, considering everything, it is astonishing that so much variety in tone is obtained. The precision is astonishing. Nothing equal to it has been heard in Blackburn before. The severe critic might justifiably urge that there is a touch of the melo-dramatic in the style of conductor and band. The music chosen is of a type that does not call for the highest qualities, but the concerts were undoubtedly greatly enjoyed by practically everybody privileged to hear them. The highest forms of music never appeal to more than a very small proportion of an audience. The following was the programme given in the afternoon:—

1. Overture—"William Tell" Rossini.
2. Trombone Solo—"Love Thoughts" Pryor.
 Mr. Arthur Pryor.
3. Suite—"Maidens Three" Sousa.
 (a) The Coquette.
 (b) The Summer Girl.
 (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme" Delibes.
 Miss Estelle Lieblich.
5. Largo from Symphony—"The New World" Dvorak.
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 (Founded on famous Waltz Themes.)
7. (a) Novelette—"Sizilella" von Blon.
 (b) March—"Imperial Edward" Sousa.
 Dedicated by special permission to His Majesty the King.
8. Violin Solo—"Zigeunerweisen" Sarasata.
 Miss Maud Powell.
9. Plantation Songs and Dances Chambers.

Among the encore pieces were "The Coon Band Concert," "El Capitán," "Rose, Shamrock, and Thistle," and "The Washington Post," while Mr. Pryor, in reply to an encore for his trombone solo, gave a fine rendering of "Drinking."

At night the following programme was submitted, and nearly every item in it was encored:—

1. Overture—"Carnival Romaine" Berlioz.
2. Trombone Solo—"Love's Enchantment" Pryor.
 Mr. Arthur Pryor.
3. Suite—"Looking Upward" Sousa.
 (a) By the Light of the Polar Star.
 (b) Under the Southern Cross.
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4. Soprano Solo—"Thou Brilliant Bird" David.
 Miss Estelle Lieblich.
5. Flute Obligato by Mr. Marshall Lufsky.
6. Second Rhapsody Liszt.
7. Danse Esotica Mascagni.
8. (a) Country Dance Nevin.
 (b) March—"Imperial Edward" Sousa.
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9. Violin Solo—
 Two Movements from Violin Concerto Mendelssohn.
 (a) Andante. (b) Allegro Vivace.
 Miss Maud Powell.
10. Grand Galop de Concert—"Chase of the Lion" Kolling.
 Mr. Arthur Pryor is the finest trombone player we have ever heard. His solo was a most delightful thing. He was heartily encored and gave "The Sun lower and the Sun." Miss Maud Powell is a clever violinist. Her rendering of the two trying movements from Mendelssohn's concerto were very fine indeed. She was recalled and gave "Bonnie Dundee." The

Telephone: Cutting from *Musical Standard*
 Dated 1903
 Address *Flat 11*

MORE Sousa! Sousa and his band will pay London a second visit during the Easter holidays, and will give a series of fourteen afternoon and evening concerts at the Queen's Hall. Will smoking be allowed this time? *Verb. Sap.*

SOUTHPORT.

SOUSA and his Band paid a return visit to the Cambridge Hall on Saturday afternoon and evening. The production of orchestral effects was of the noisiest and weirdest, and the methods often provoked great surprise. The band was at its best in rollicking plantation ditties, for one is not disposed to treat seriously their attempts at classical music. Of the soloists Miss Estelle Lieblich proved an acceptable vocalist. Miss Maud Powell's violin-playing again was the event of the programme, and was a real musical treat. The accompaniments were carefully and well played by the band.—V. R. M., *Our Correspondent.*

THE SOUSA BAND IN BURY.

The band of renowned instrumentalists over which Mr. John Philip Sousa wields the baton, paid their first visit to Bury on Monday night, but it cannot be said that Bury people took that full advantage of the occasion that one might have expected. It is true that the gallery and back of the Athenaeum Hall, where the concert was given, were crowded, but the high-priced seats were but sparsely filled. Musically, the concert was one of the best it has been our lot to attend in Bury; but the Athenaeum Hall was not sufficiently large to enable the audience to appreciate to the full the effect of the immense volumes of sound from the band. Immense though these volumes of sound were, there was nothing of a jarring nature about them. It was all music, and music of a high order. It is undoubtedly an education to be present at one of these concerts. The expedition with which a long programme is gone through and the methodical preciseness of everything was noticeable. Each instrumentalist is an artiste, and all combine with perfect unanimity. Sousa has evidently studied public taste to great advantage, with the result that he places before his audiences just that variety of music which they are most likely to appreciate. He does not confine himself to the more difficult works of the great masters, nor yet to those pieces of his own composing which contain the most intricate movement. He gives a most attractive blend of both the heavy and the light, and whichever class of music is performed ample evidence is afforded of the great ability of the band. The programme on Monday night opened with Berlioz's overture, "Carnival Romaine," in which the various movements of this pretty pipey music were admirably executed; and in response to an encore the band gave "Stars and Stripes," one of Sousa's own compositions, and one which is eminently popular with all combinations of instrumentalists all over the country. The principal feature of the first half was the suite, "Looking Upward," by Sousa, in which the rapid changes from light melody to work of a very heavy kind were most marked. At one moment the hall was filled with an immensity of sound, and then with a suddenness equally as remarkable, the music sank away almost to a whisper. In response to a vociferous encore, the band gave "Coon band contest," a piece of music in great contrast to that which preceded it. The first half concluded with Liszt's second rhapsody, and in reply to another encore "Rose, Shamrock, and Thistle" was given. After the interval, the programme was resumed with Mascagni's "Danse Esotica," and then came Nevin's country dance, and Sousa's march, "Imperial Edward," the finale being a grand galop de concert, "Chase of the Lion," by Kolling. By way of variety, Mr. Arthur Pryor gave the trombone solo, "Love's enchantment," and as an encore "In the deep cellar." Miss Estelle Lieblich sang David's "Thou brilliant bird," and Miss Maud Powell gave two movements from a violin concerto by Mendelssohn. Both ladies were loudly encored, and each responded. Indeed, a noticeable feature about the whole concert was the frequency of the responses to encores; but it must be admitted that although nearly twice as many numbers were performed as were on the original programme, there was nothing at all tedious about the concert, and it was not prolonged but a few minutes beyond two hours. Musically, the concert was a decided success, and Messrs. J. and G. Heywood are deserving of the thanks of all local lovers of music for their efforts in bringing such a renowned combination of instrumentalists as Sousa's Band to Bury.

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Mr. Arthur Pryor is the finest trombone player we have ever heard. His solo was a most delightful thing. He was heartily encored and gave "The Sun lower and the Sun." Miss Maud Powell is a clever violinist. Her rendering of the two trying movements from Mendelssohn's concerto were very fine indeed. She was recalled and gave "Bonne Dundee." The other encore pieces rendered at night were "Star and Stripes for Ever," "Passing of Rag Time," "The Washington Post," "Rose, Shamrock, and Thistle," "Down South," and "Manhattan Beach."

THE SOUSA BAND IN BURY.

The band of renowned instrumentalists over which Mr. John Philip Sousa wields the baton, paid their first visit to Bury on Monday night, but it cannot be said that Bury people took that full advantage of the occasion that one might have expected. It is true that the gallery and back of the Athenaeum Hall, where the concert was given, were crowded, but the high-priced seats were but sparsely filled. Musically, the concert was one of the best it has been our lot to attend in Bury; but the Athenaeum Hall was not sufficiently large to enable the audience to appreciate to the full the effect of the immense volumes of sound from the band. Immense though these volumes of sound were, there was nothing of a jarring nature about them. It was all music, and music of a high order. It is undoubtedly an education to be present at one of these concerts. The expedition with which a long programme is gone through and the method and precision of everything was marvellous. Each instrumentalist is an actor, and all combine with perfect unanimity. Sousa has evidently studied public taste to great advantage, with the result that he gives his audiences just that variety of music which they are most likely to appreciate. He does not confine himself to the more difficult works of the great masters, nor yet to those pieces of his own composing which contain the most intricate movement. He gives a most attractive blend of both the heavy and the light, and whatever class of music is performed ample evidence is afforded of the great ability of the band. His programme on Monday night opened with Liszt's overture, "Carnaval Romaine," in which the various movements of this pretty group music were admirably executed; and in response to an encore the band gave "Stars and Stripes," one of Sousa's own compositions, and one which is extremely popular with all generations of instrumentalists all over the country. The principal feature of the first half was the suite, "Looking Upward," by Sousa, in which the rapid changes from light melody to work of a very heavy kind were most marked. At one moment the hall was filled with an immensity of sound, and then with a suddenness equally as remarkable, the music sank away almost to a whisper. In response to a vociferous encore, the band gave "Coon band contest," a piece of music in great contrast to that which preceded it. The first half concluded with Liszt's second rhapsody, and in reply to another encore "Rose, Shamrock, and Thistle" was given. After the interval, the programme was resumed with Mascagni's "Danse Esotica," and then came Nevin's country dance, and Sousa's march, "Imperial Edward," the finale being a grand galop de concert, "Chase of the Lion," by Kolling. By way of variety, Mr. Arthur Pryor gave the trombone solo, "Love's enchantment," and as an encore "In the deep cellar." Miss Estelle Liebling sang David's "Thou brilliant bird," and Miss Maud Powell gave two movements from a violin concerto by Mendelssohn. These pieces were heartily encored, and each rewarded. Indeed, a noticeable feature about the whole concert was the frequency of the responses to encores, but it must be admitted that although nearly twice as many numbers were performed as were on the original programme, there was nothing at all tedious about the concert, and it was not prolonged but a few minutes beyond two hours. Musically, the concert was a grand success, and Messrs. J. and G. Hayward are deserving of the thanks of all local lovers of music for their efforts in bringing such a renowned combination of instrumentalists as Sousa's Band to Bury.

SOUSA and his Band paid a return visit to the Cambridge Hall

on Saturday afternoon and evening. The production of orchestral effects was of the noisiest and weirdest, and the methods often provoked great surprise. The band was at its best in rollicking plantation ditties, for one is not disposed to treat seriously their attempts at classical music. Of the soloists Miss Estelle Liebling proved an acceptable vocalist. Miss Maud Powell's violin-playing again was the event of the programme, and was a real musical treat. The accompaniments were carefully and well played by the band.—V. R. M., Our Correspondent.

ing from *Rockdale 6/11/1903*
 Date *March* 1903
 Address

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It was an interesting programme which was presented. The first part included two works by classical composers, each of them somewhat bizarre. These were Berlioz's "Choral Rhapsody" and the "second" of Liszt's "Hungarian rhapsodies." The rendering of the latter piece was perhaps the most masterly one of the evening, while the nature of the music lent itself to the conductor's characteristic interpretation. This was also true of the Berlioz item, though that piece conveys no definite meaning. A "Dance esotica" by Mascagni and a "Country dance" by Noyce were pleasing examples of lighter music. For the rest, there were Sousa's own compositions, represented by his march, "Imperial Edward," dedicated to the King, and the suite "Looking upward." The former is ambitious, but not particularly "taking," while the three sections of the suite are pre-eminently designed to show off the manifold and wonderful possibilities of the band with the maximum of effect. The concluding item was a piece of real "freak" music. Entitled "Chase of the Lion," it had in its final climax an explosion. Then there was the liberal allowance of encores—the inevitable "Washington Post" and other short, rousing compositions, chiefly of American parentage.

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Musical Standard.

185, Fleet Street, E.C.

cutting from issue dated *Mar 14* 1903

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cutting from

'SHEFFIELD TELEGRAPH,'

Sheffield.

dated

Mar 18 1903

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for muted instrument, was alike unworthy of the player and composer, and so can be dismissed; the second, El Rie's famous "Mito Perpetuo," was limited for a performance accompanied by a military band. Mr. Sousa's clever instrumentalists accompany delightfully, and their conductor exercises all possible restraint, but there is a point of time below which a wind-band cannot play, and in rapid perpetual motion a violinist cannot produce sufficient tone to retain a due prominence. Such was the case yesterday afternoon. Miss Powell's encore compensated for this, however, her playing of an item in two-part harmony for violin alone being thoroughly enjoyable.

At the evening concert the programme was again of an interesting type. Wetzel's Symphonic overture "Mysora," Moszkowski's suite "From Foreign Lands," and a lengthy selection from Mr. Sousa's "El Capitan" were the principal features. The Bourree and Gigue, from Edward German's "Much Ado," music, were superbly played, the latter movement being a remarkable example of virtuosity and dash. The conductor's new March, "Imperial Edward," with its curious reminiscence of a mid-Victorian comic song, was loudly applauded, and a "trick" piece by Orth, entitled, "In a Clock Store," was rapturously cheered. A selection from Gounod's "Faust" (The Soldiers' Chorus) effectively terminated a successful concert. Trombone solos by Mr. Arthur Pryor ("The Patriot" and "The Sunflower"); songs by Miss Lieblich (Mad scenes from "Lucia" and "Maid of the Meadow"); and a brilliant performance by Miss Powell, of Saint-Saens' "Rondo Capriccioso," and a pendant encore, Handel's "Largo," furnished an enjoyable measure of variety. Concerts will be given this afternoon and evening.

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Date 18-3-03

SOUSA CONCERTS IN SHEFFIELD.

The third and fourth concerts of the Sousa Festival, at the Albert Hall, were held yesterday afternoon and evening respectively. The afternoon attendance was again comparatively small, but in the evening the hall was practically full, and the eminent bandmaster and his clever instrumentalists cannot complain of a lack of appreciation, for at each performance the encores were quite of a normal number. Not that the excellence of either the music or its rendering can be determined by such an unreliable criterion as the acclamation of the hearers. Applause, and especially Sousa applause, is largely dependent on a variety of incentives, many of which are quite extraneous to music. For instance, at each concert yesterday "The Washington Post" was an easy first in the applause it received, but neither musically nor executively could it compare with, say, Liszt's Hungarian Rhapsody, Tchaikowsky's "Slav" March, or the Andante and Finale from Mendelssohn's Violin Concerto, beautifully played by Miss Maud Powell. The enthusiastic reception of Mr. Sousa's latest March, "Imperial Edward," is, we venture to say, due more to the novelty of a trick of stage management than to the intrinsic merits of the music, which are far surpassed by many of the composer's other marches. The lining-out of the cornet players in the front of the platform, and the sudden upstanding of five trombonists to deliver two bars of "God Save the King," are devices which never fail to "catch on"; it is all so new, and is so neatly done.

The chief items at the afternoon concert were the Slav March, already alluded to, one of the Russian writer's most characteristic and richly-coloured compositions; a suite by Mr. Sousa, entitled "Three Quotations"; Bucalossi's popular waltz, "Gitana," played with delightful elan and precision; and a Mosaic, also by the conductor, entitled "Songs of Grace and Glory." This latter is a fantasia on hymn tunes, and was as admirably played as it was thoroughly enjoyed. The familiar hymn, "Lead, Kindly Light" (Dyke's tune), is its principal theme, and the arranger, Mr. Sousa, in the three verses, has obtained some charming effects in tone contrast. The selection terminates with, of all things, an arrangement of Stainer's "Sevenfold Amen." The incongruity of following this with the regulation rollicking Sousa March had struck the conductor, and in response to loud applause the band played a selection of Irish airs, introducing "The Minstrel Boy," "Molly Bawn," and "St. Patrick's Day." The programme also included a song, "Maid of the Meadow," sung by Miss Estelle Lieblich; a flugelhorn solo, "Walther's Farewell," by Nessler, cleverly played by Mr. Franz Helle; and Miss Powell's enjoyable Mendelssohn excerpt already alluded to.

The programme for the evening concert was quite the best Mr. Sousa has at any time given in Sheffield. Such a list as Sullivan's "Di Ballo" overture, Sousa's descriptive "Sheridan's Ride," the famous love scene from Richard Strauss's one-act opera, "Die Feuersnot," Liszt's Second Hungarian Rhapsody, Herold's "Zampa" overture, and a dainty idyll, "La Danseuse," by Von Blon, was both well-chosen and representative, and the enthusiasm of the audience last night was justly merited by the high-class character of the music and its practically flawless performance. The encores played included "The Warbler's Serenade," the "Washington Post," "El Capitan," "The Rose, Shamrock, and Thistle," and other popular favourites.

Miss Lieblich gave a clever rendering of Handel's "Sweet Bird," with "The Nightingale" as an encore item, and Mr. Arthur Pryor's superb trombone playing in "Love Thoughts" and "Drinking" was warmly applauded. Miss Powell's artistic gifts found full scope in Wieniawski's effective selection from "Faust" and a fantasia on "St. Patrick's Day." All the concerts were under the local management of Messrs. Wilson, Peck, and Co.

Association 14
Cutting from the Sheffield Telegraph
Address of Publication
Date 17-3-03

A. WILSON, PECK, & CO. CONCERTS.

Return Visit of Sousa.

Messrs. A. Wilson, Peck, and Company having arranged for a return visit of the March King and his retinue, Sousa yesterday was the centre figure at the Albert Hall, afternoon and evening, and will again occupy the boards this afternoon and evening. Possibly many counter attractions had an effect upon the attendance. Certainly there was not so large a crowd as on the occasion of the last visit. Several new pieces were submitted. Sousa is always prodigal in effects. There was no lack of dramatic touches yesterday afternoon and evening. New soloists were added to the old. Trombone and violin were supplemented by the saxophone. Such known marches as "El Capitan" and the "Washington Post" were closely pressed by newer creations. New attitudes, added to the old, made Sousa as remarkable a personality as heretofore. Encores were taken as a matter of course, and of the enthusiasm of the audiences there could be no doubt.

In the afternoon Goldmark's overture, "Sakuntala" opened the programme. Goldmark is a man of strong temperament, but his overture, apart from some rude awakenings, is not a very inspiring selection. "El Capitan" afforded the subject of the first encore. Mr. J. H. B. Mooremans is a saxophone soloist. The saxophone is something like a big Dutchman's pipe, elaborately silver-mounted, the bowl curving up towards the mouthpiece. Its tone is that of the clarinet, of the cornet, and at times of the bassoon. Not so much in the instrument as in the instrumentalist was interest centred. "American Favourites" was the title of the solo, and the wonderful execution, marvellous phrasing, and phenomenal chromatic scales which were produced in variations to a background by the band and popular interludes won hearty approval. A bit of Sousa was telescoped into the scheme as an encore, a whistling accompaniment adding novelty; Sullivan's "March of Venice Suite" was the peg upon which the "Washington Post" was hung, and "Louisiana Buck" was tacked on to the "Post" as a double encore piece. The finale to the first act of Puccini's "La Tosca" thrilled by reason of its unisonal brass, and before the air had ceased to vibrate "Stars and Stripes for ever" was flooding the hall. Elgar was heard in his Military March, No. 1. "Pomp and Circumstance," from which the Coronation Ode number "Land of Hope and Glory" is drawn. This was one of the most impressive of the day's items. It was widely contrasted by the encore—"The Coon Band Contest," in which remarkable sounds never before heard in Sheffield were given out by the trombones. "Hiawatha," by Moret, and "Imperial Edward March," were coupled. Again did the trombones stand for the phrase from the National Anthem, and again did the brass parade to the front. "Cocoa-nut Dance" was the unprogrammed item next heard, the name being warranted by the use of some cubes to produce the cocoa-nut sounds. Wagner's "Lohengrin" supplied the closing item, the introduction to the third act being impressively rendered. Miss Estelle Lieblich, the soprano soloist of the party, displayed her vocal attainment in Bamberg's "Nymphs and Fauns," admirably adapted to show the lady's gifts. In Miss Maud Powell's violin solos were to be found the highest enjoyment, the perfect art of the afternoon. She played a "Nymphalia" by Sousa, in which the conductor-composer was at his best. Muted throughout there was no trace of sound and fury, so there was significance of something soothing and artistic. Reis's "Mito Perpetuum" was bracketed. A great rendering was accorded the last named. The encore selection, an unaccompanied etude by Fierillo, is in every way worthy of such an accomplished artist.

In the evening programme Wetzel, a composer unearthed by Sousa, was heard in a symphonic overture, "Mysora," in which delicate, mellow, and piercing wood wind and reeds had much to say and the heavy brass gave what may be termed substantial foundation. An encore secured a repetition of "Stars and Stripes." A suite by Moszkowski "From Foreign Lands" gave a glimpse of Spanish character, of German stolidness, and Bohemian brightness. "Rag Time" was the encore. "El Capitan" Collocation is not the same thing as the El Capitan encore. Suave brass, a succession of tornados in reeds and in brass, with other strenuous portions, command attention to the close. More "Washington Post" was hailed with delight. German's Bourree and gigue from the incidental music to "Much Ado about Nothing," was more admirable than "Down South," which was given as thanks for appreciation. Orth's "Idyll," "In a clock store," contains representations of all sorts of clocks—the cuckoo clock, the musical clock, chimes. Much ingenuity is shown in the trifle. It greatly pleased on account of its novel character. After "Imperial Edward March," which was bracketed with "The clock store," "Hail to the Spirit of Liberty," a composition with emphatic unisonal utterances, was submitted as encore. Gounod's "Soldiers' Chorus" brought into prominence the quartet of trombones, who gave out the melody with overwhelming effect. Earlier in the programme Mr. Pryor had given another exposition of his skill as a trombone soloist in "The Patriot," his own composition, in which the National Anthem was heard. The first strains of his march, "The Sunflower" and the "Sun" were quoted in a fashion which showed how popular was his choice. Miss Lieblich's vocalisation in the mad scene from Donizetti's "Lucia" won her a well-merited encore, in response to which she sang "Maid of the Meadow." Again Miss Maud Powell covered herself with glory. She revelled in "The Rondo Capriccioso," by Saint-Saens, a work which presents no difficulties to her technique. Handel's "Largo," her encore, also deservedly commanded almost reverent attention and wealth of applause.

This afternoon and evening the programmes, as will be seen in our advertising columns, are again widely varied.

Cutting from Birmingham Post
Date 17-3-03

MR. SOUSA AND HIS BAND.

Mr. Sousa and his band paid a return visit to Birmingham yesterday, giving concerts in the Town Hall in the afternoon and evening. On each occasion the hall was well filled, but the largest audience was at the evening concert. Each programme contained nine numbers, but these were more than doubled by the encores, which were admirably arranged and provided for. Yesterday there was less of the sensational element than at the previous performances, and the programme contained a good deal of high-class music—that is, music of a high order in its original class, but less than a little in its merit. Goldmark's "Sakuntala" overture, Sullivan's suite from the music to the "Merchant of Venice," and Tchaikowsky's "Capriccio Italien," were given with great effect, of a certain kind. That effect was more legitimate in the march, "Pomp and Circumstance," and in Wagner's introduction to the third act of "Lohengrin." In the evening Sullivan's "Overture di Ballo" suffered by the substitution of dances for violin, and the excerpt from "Die Feuersnot," by Richard Strauss, was not illuminating. On the other hand the "Bourree and Gigue," from Edward German's "Much Ado about Nothing," was suited to the band, and was capably played. Poor Herold's "Zampa" overture was distorted almost beyond recognition. In the march "Imperial Edward," only the cornet this time ranged themselves in front of the orchestra, and for that consideration the audience should have felt thankful. The encore pieces provided an intolerable amount of sack to the bread, because the violins' banquets were entirely to the taste of the audience, and such choice items as the "Washington Post," "El Capitan," and others were immediately recomposed and received with applause. Of Mr. Sousa's conducting it is superfluous now to speak, but he was more reserved in manner than formerly.

Miss Estelle Lieblich gave in the afternoon the "Maid Song" from Donizetti's "Lucia," and in the evening Handel's "Sweet Bird," from "Hercules," singing both with charm and finished vocalisation. Mr. Pryor played the first obbligato to each in admirable style. Miss Maud Powell, the accomplished violinist, played in the afternoon the brilliant "Rondo Capriccioso" of Saint-Saens, and in the evening Wieniawski's fantasia on Gounod's "Faust." These were both artistically rendered, and the accompaniments were as effective as the soloist could make them. The ladies were escorted at the evening concert. Mr. Franz Helle played a flugelhorn solo at the afternoon concert, "Walther's Farewell," and Mr. Arthur Pryor in the evening played his own piece, "The Patriot," as a trombone solo. In both there were some fine effects, and encores led to further exhibition of executive skill.

The Penny Magazine
Melbourne - Eng.
March 14 - 1903

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THE MARCH KING.

A CHAT WITH JOHN PHILIP SOUSA.

THE celebrated American conductor, Sousa, and his world-famed Band are once more in England, and after having set all concert-going Londoners nodding and tum-tumming to the tune and measure of their extraordinarily inspiring yet precise playing, they have proceeded on their all-conquering tour of the principal cities and towns of Great Britain and Ireland, preparatory to taking ship for our Empire beyond the Seas. Australia, South Africa, and India are all promised the privilege of applauding this unique association of musicians.

Mr. Sousa, as becomes all hospitably-received Americans, professes himself delighted with London and all its ways, and we of the Metropolis heartily reciprocate his cordial sentiments.

As a conductor he is acknowledged by the public beyond praise, as a man he is known by his friends as "One of the best." The mannerisms which accompany his assumption of the *bâton* are totally absent in private intercourse, and that suggestion of desire to get done as soon as possible, which characterises his movements on the concert platform, gives place in his home life to a leisureliness of demeanour at once pleasant and restful.

To talk with him you would think there never had, in all the forty-five years of his existence, been even a passing need for hurry, nor any call for stress and strain; but that impression is just the reverse of the real facts, for in the pages of his history there has, so far, hardly been a comma's worth of breathing time, at such a pace have the leaves had to be turned!

In speaking of his experiences, he says: "Folks often exclaim, 'Well, I can't imagine how you make time for all you get through.' Now that is quite absurd, for, provided one only has enough to keep one busy, there is always time to get through all one feels like doing. It is the drones in this great hive, the world, that never accomplish anything. Here, of course, habit has a good deal to do with the matter; once accustom yourself to go straight ahead, and you're bound to keep on going. In my case I got the habit young, so I made a fair start."

And then he tells about his childhood, and the meagre fortune on which his parents had



John Philip Sousa.

(Photo: Bushnell, San Francisco.)

to bring up their quiverful of little folk. His father, a Portuguese, had hardly emerged from boyhood when he found himself an exile in America, where he early married, acting doubtless on the optimistic theory that "What's not enough for one is enough for two," his trusting bride being a Bavarian. Music was the profession of the young husband, not on account of any special love of it, but because it happened to be the available means towards making a living. With his boy, John Philip, things were, however, quite different, for with him music was the one interest in life, the aim of existence. As a schoolboy in his native Washington he sang, studied violin and harmony, besides various brass and wood instruments, Espata's Academy being the scene of his industry. He had not reached the proud position of "being in his teens"

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ip Sousa is not wandering earth contributing to the he is to be found at New and his charming wife are the leading hotels. Mrs. ate possessor of strikingly with the complexion and of snowy whiteness. To and is always a pleasure, ds on this side of the the Sousa children— 2 to years of discretion" liking for music, beyond admiration which they he compositions of their "just like most young od deal more taste than they have not cared to music.

I. BROOKE-ALDER.



L. Brook, Dallas, Texas.

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SOUSA AND HIS BAND.

Admirers of Sousa and his famous band attended in force at yesterday's matinee, and crowded the Town Hall in the evening, to hear once more this remarkable combination, conducted by the famous March King. The programme in the afternoon was admirable in its selection, and included Goldmark's overture, "Sakuntala," a remarkable piece of colouring in the Oriental style, the suite from Sullivan's "Merchant of Venice," Tchaikovsky's "Caprice Italienne," the introduction to the third act of "Lohengrin," Elgar's march, "Pomp and Circumstance," Moszkowski's pretty "Serenade," and the "Imperial Edward March," and a solo on the flugelhorn, given with a magnificent tone by Mr. Franz Helle. The encores, so readily contributed, consisted of six marches by Sousa. The whole performance was distinguished by clock-like precision and executive skill, absolutely perfect in their way. Miss Estelle Lieblich sang the "Mad Scene" from "Lucia," with flute obligato by Mr. Marshall Lufsky, with brilliant and Miss Maud Powell, the well-known American violinist, contributed Saint Saens' "Rondo Capriccioso," executed with a facile technique, but her tone was not so telling as on the previous occasion. The evening's programme opened with Sullivan's overture, "Di Ballo," the piece of honour being assigned to Richard Strauss's love scene from "Die Feuerstern," a song poem in one act. The other pieces were Moszkowski's suite, "From Foreign Lands," German's bourree and gigue from "Much Ado About Nothing," Meyer Helmsdorf's "Serenade Rocco," and overture to "Zampa." Of these, the suite by Moszkowski impressed us most, but all the excerpts given were characterised by variety of tone and excellent ensemble. A double encore followed Mr. Arthur Pryor's trombone solo, "The Patriot," the extras given during the evening numbering 15 altogether. Miss Estelle Lieblich chose for her song Handel's "Bird Song," from "L'Allegro ed Il Penseroso," with flute obligato by Mr. Marshall Lufsky. It is almost a duet for instrument and voice, and was very finely interpreted, the vocalist responding with a song, "The Nightingale." Miss Maud Powell, the violinist, appeared in better form than at the matinee, and created quite a furore with her artistic and expressive playing of Wieniawski's fantasia on airs from Gounod's "Faust." In the encore piece, a solo unaccompanied, Miss Powell exhibited mastery of double stopping, also producing a full and pure tone. The large audience was deeply interested in the concert, and received each item with enthusiasm.

SOUSA AND CARDIFF.

FOUR MORE CONCERTS TO BE GIVEN IN APRIL.

So successful was the first visit to Cardiff of Sousa and his band that Messrs. Thompson and Shackell have arranged for four more concerts at the Park-hall on Monday and Tuesday, April 6 and 7, two matinees at three and two evening concerts at eight. Since he was last in Cardiff Mr. Sousa has appeared, for the second time, before his Majesty the King, and has also given a Viceregal command performance at Dublin Castle before the Lord-Lieutenant of Ireland. At Liverpool a civic luncheon was given in his honour at the Town-hall by the Lord Mayor. Mr. Sousa will present four entirely new programmes at his Cardiff concerts, including light and classical pieces. The absence of long waits between the numbers, the readiness of the conductor to respond to the wishes of the audience, and the dash and verve of the music make the Sousa concerts unique. The soloists will again be Miss Estelle Lieblich, soprano; Miss Maud Powell, violinist; and Mr. Arthur Pryor, trombonist, who were so well liked here before. Mr. Sousa will also present Mr. Franz Helle, flugelhorn soloist.

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the Western Mail
Publication
1903-11

"WESTERN MAIL" (Daily),
Cardiff.

Dated March 9 1903

THE HARVEST OF THE SEA.

compares with that of other nations can be gauged from our third diagram, in which the areas of the squares upon which the various fishing smacks are depicted are drawn in proportion to the annual value of each nation's catch. The British vessel (representing £4,455,000), it will be observed, is nearly twice the size of its Gallic competitor (£2,055,000) and more than seven times that of the Norwegian boat, representing a haul of £1,550,000, eleven times that of Portugal (£880,000) and twenty-two times that of Denmark (£414,000). So far as consumption is concerned we eat just about one-third of the total amount of fish devoured in a year in Europe. In comparison with other nations, moreover, to every 100 lbs. consumed in the United Kingdom, Russia eats 50 lbs., Germany 30 lbs., Italy and France 22 lbs., Norway 17 lbs., Spain and Sweden 12 lbs., Holland and Belgium 7 lbs., Portugal 6 lbs., Austria and Denmark 4 lbs., and Switzerland, Greece and the Danubian States between 1 and 2 pounds. A national taste for fish, by the way, is a thing to be fostered, inasmuch as a fish diet is not only economical but decidedly nutritious, affording, for instance—having the same nutritive value as beef and a higher nutritive value than the fowl, veal, mutton or eggs.

Our fourth diagram are shown the chief fishing ports of England and Wales, and the case of the principal fisheries opposite their names are drawn in proportion to the weight of the annual catch landed at their quays. From this diagram it will at once be apparent that Grimsby is easily first, with Hull second, Lowestoft third, and Yarmouth fourth.

In the fifth diagram the various black

segments are drawn in size in proportion to the weight of each month's catch on the English and Welsh coasts. From the diagram it will be seen that October, November, thanks to the enormous haul of herrings taken by the thousand mile nets spread by the Yarmouth and Lowestoft fishing fleet, are easily first, with August and September, on a point



The fish indicator shows the months in which fish should be plentiful and cheap. The segments are drawn in size in proportion to the weight of fish landed each month.

equality, second, and February, as is only to be expected, last.

That the profession is not unremunerative can be gathered from a statement made at a public gathering some little time ago. In the course of a speech it was announced that as a result of a nine-teen-week voyage during the herring season at Yarmouth, the skipper of one vessel took £200 as his share of the profits; the mate £157; seven members of the crew £127 each, and a boy of 17 employed as cook, £77!

THE MARCH

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the West
Publication

SOUSA A

FOUR MORE GIVEN

So successful was the performance of Sousa and his band, that on Monday and Tuesday, April 6 and 7, the band will give four more concerts at the Town Hall. He was last in Cardiff for the second time, and has already given a magnificent performance of the Lord-Lieutenant's pool a civic luncheon at the Town-hall. Sousa will present programmes at his light and classic long waits between the audience, the music make the soloists will sing, soprano; Mr. and Mr. Arthur I so well liked here present Mr. Frahm

HARVEST OF THE SEA.

segments are drawn in size in proportion to the weight of each month's catch on the English and Welsh coasts. From the diagram it will be seen that October and November, thanks to the enormous hauls of herrings taken by the thousand mile-long fishing fleet, are easily first, with August and September, on a point



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THE MARCH KING.

319 through, and renouncing the

before he was turning his talent to account, playing in public as solo violinist, taking engagements in theatre orchestras, and supplying the dance tunes at evening parties, "which last item of dollar-earning," remarks Mr. Sousa cheerily, "provided me, you will notice, with many excellent opportunities for the improving study of daybreak, sunrise, and several other of the beauties of Nature generally supposed to be elevating to the human mind. I mean the long trudge home that came as an inevitable conclusion to these youthful appearances as dance music purveyor." In spite of the jocular tone in which the most successful musician in his line relates his early reminiscences, one cannot fail to realise that they are far more agreeable as viewed from the safe distance of nowadays than when they formed the foreground of his life.

"I guess I didn't waste time much as a boy," he continues, "for at the age of eleven I could play the violin sufficiently well to make a stranger passing my father's house stop to listen to my practice. Having heard, he came in, and introduced himself to his astonished young host as the manager of a travelling circus then in the town, and proceeded to offer me ever so many dollars a week if I would join his orchestra. Join it? Of course I would! Why it



Some characteristic attitudes of Mr. Sousa.

seemed like being invited to Fairyland; the glitter, the spangles, the freedom of the life, the whole thing seemed too good to be true! For a moment I was in an ecstasy of delight! Then came the crushing thought of forbidding parents! But my newly found friend was equal to the occasion.

"Don't you be afraid," quoth he; "just you keep quiet until to-morrow night, when we pack up to go on to the next place; then you creep out and come right away with us. That will be all right, never fear. Only, don't you say a word to anybody, mind." With that we parted. In an hour my pet play-mate knew all about the entrancing programme, promising to betray me



only on pain of death! Before dinner he had shared his secret with his home folks, and they, naturally, warned my parents. Not a word of the treason reached me, but the next morning my father gave ominous signs of an impending disaster by ordering me to don my best clothes, an unheard-of solemnity for a week day! Then, with unprecedented sternness, he marched me off to the headquarters of the Marine Band, and entered me as an apprentice for a term of eighteen months! Alas, for my dreams of freedom, spangles, and unlimited pink lemonade!"

The Marine Band, by the way, is the leading Government Band of the United States.

"By the time I was fifteen," resumes Mr. Sousa, "I had seen the serious side of life, and felt the weight of its responsibilities. I was glad enough to earn something by teaching harmony in the intervals of my own studies, and counted myself fortunate indeed when at the age of twenty I met Offenbach then (1876) on his only visit to America, and was engaged as first violin for his orchestra.

"The leadership of the Marine Band was my next appointment; a good long spell it was, too—twelve years. We toured through the length and breadth of the United States, and pleased the folks more or less—generally more—wherever we appeared. That brings my record down to



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Sousa and

Admirers of Sousa and his band were in force at yesterday's matinee. Held in the evening, to hear once more the able combination, conducted by the famous March King. The programme in the afternoon was admirable in its selection, and included Goldmark's overture, "Sakuntala," a remarkable piece of colouring in the Oriental style, the suite from Sullivan's "Mermaid of Venice," Tchaikowsky's "Caprice Italienne," the introduction to the third act of "Lohengrin," Elgar's march, "Pomp and Circumstance," Moszkowski's pretty "Serenade," and the "Imperial Edward March," and a solo on the fluegelhorn, given with a magnificent tone by Mr. Franz Helle. The encores, so readily contributed, consisted of six marches by Sousa. The whole performance was distinguished by clock-like precision and executive skill, absolutely perfect in their way. Miss Estelle Lieblich sang the "Mad Scene" from "Lucia," with flute obligato by Mr. Marshall Lufsky, with brilliant, and Miss Maud Powell, the well-known American violinist, contributed Saint Saens's "Rondo Capriccioso," executed with a facile technique, but her tone was not so telling as on the previous occasion. The evening's programme opened with Sullivan's overture, "Di Ballo," the piece of honour being assigned to Richard Strauss's love scene from "Die Feuersnot," a song poem in one act. The other pieces were Moszkowski's suite, "From Foreign Lands," Gorman's bourree and gigue from "Much Ado About Nothing," Meyer Helmond's "Serenade Roccoco," and overture to "Zampa." Of these, the suite by Moszkowski impressed us most, but all the excerpts given were characterised by variety of tone and excellent ensemble. A double encore followed Mr. Arthur Pryor's trombone solo, "The Patriot," the extras given during the evening numbering 15 altogether. Miss Estelle Lieblich chose for her song Handel's "Bird Song" from "L'Allegro ed il Penseroso," with flute obligato by Mr. Marshall Lufsky. It is almost a duet for instrument and voice, and was very finely interpreted, the vocalist responding with a song, "The Nightingale." Miss Maud Powell, the violinist, appeared in better form than at the matinee, and created quite a furore with her artistic and expressive playing of Wieniawski's fantasia on airs from Gounod's "Faust." In the encore piece, a solo unaccompanied, Miss Powell exhibited mastery of double stopping, also producing a full and pure tone. The large audience were deeply interested in the concert, and received each item with enthusiasm.

the Western Mail
Publication
Cardiff
1913

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"WESTERN MAIL" (Daily),
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The programme was again Wetgate's Symphony, Moszkowski's suite "From a Lengthy Selection from Mr. Edvard German's" were the principal features, and were superbly played, and being a remarkable example of the conductor's new

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"BIRMINGHAM DISPATCH,"
Birmingham.

dated

Mar 15

1903

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Association of Northampton Report

of Publication

dated

19-3-03

The famous Sousa and his band have arrived in Northampton and gave a concert at the Corn Exchange this afternoon, and will give another this evening. This band has created a sensation in the musical world by its unique excellence and its many triumphs in this country and abroad, and there will doubtless be much eagerness among the musical public of Northampton to hear the celebrated combination.

from *Sheffield* 4-degre
18-3-03

at

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Dated

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Association North

from the

of Publication

dated

The famous Sousa and his band have arrived in Birmingham this afternoon, and will give another concert this evening. This band has created a sensation in the musical world by its unique excellence and its many triumphs in this country and abroad, and there will doubtless be much applause among the musical public of Birmingham to hear the celebrated combination.

18 and 20, Bank Street, Sheffield.
(Hendler & Sons, Publishers.)
Cutting from issue dated Mar 15

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Everything depends on the point of view. I remember that on the first visit of the band to Birmingham I had approached the subject of its performances from the standpoint of severe art, and had done so with a simple candour that failed to commend itself to Mr. Sousa, who has been accustomed to the triumphal peans of a certain portion of the press, both of this country and America. There can be no doubt that Mr. Sousa and his band have had many triumphs, and that they possess many excellent qualities. They have visited Sandringham and have played before the King, a distinction shared with Mr. Dan Leno. Moreover, the King had the band of the Scots Guards to listen to Mr. Sousa's band, and the comments of the band of the Scots Guards are, as we think, most fortunately, withheld from the world. As to the social qualities of Mr. Sousa's band, we have before us the most favourable evidence, and from a multitude of sources. They have chummed with the band of the Coldstream Guards, and we know that the Britishers thought them splendid fellows. From the Land's End to John o' Great's House they have travelled by night and by day without a moment of friction with anybody. Only the other day, stumbling on their track in Liverpool, where they had stayed at the Bee, while the Maestro stayed at the Adelphi, I heard nothing but good words, together with a cryptic saying which they were said to have incessantly repeated.

They said "Liverpool was a dull hole, for there was nothing to do and nowhere to go on Sunday."

I call this saying cryptic because, as everybody knows, Liverpool has its full allowance of churches, and, moreover, its Salvation Army, with barracks and brass bands. Which reminds me that some irreverent person has called Mr. Sousa's combination "an exaggerated Salvation Army band," forgetting that Mr. Sousa's forces give the "Tannhauser" overture and other orchestral works which rank as highest classics, with an originality and a daring quite typical of American audacity at its best. Yet after all, other brass bands, even English ones, adapt or try to adapt, the "Tannhauser" and other music, with clarinets for strings, and so forth. Something really novel and interesting would be brass band arrangements of Beethoven's sonatas. The "Moonlight" and "Appassionata," adapted by a Maestro like Mr. Sousa, would certainly look well in the programme, and Mr. Sousa's audiences would reward their rendition with as much applause as marks the termination of the "Tannhauser" Overture, or even a nigger cake-walk ditty. After the Beethoven Sonatas had been exhausted, Mr. Sousa might turn his attention to Bach, whose name does not appear in his programmes. A good orchestral arrangement of the Forty-eight Preludes and Fugues is badly needed, and though Bach is usually regarded as a little exoteric, he could doubtless be made to go off all right if served up with sufficient drum, cymbals, triangle, whistle, jim-jams, and nut-crackers. Both Bach and Beethoven require to be brought up to date, and no living Maestro is better qualified for the popularisation of their works than Mr. Sousa (J. P.).

The performances of yesterday presented the old familiar features. A wealth of jolly marches, a variety of effects more or less legitimate, a fine display of technique on the part of the performers, whose endurance is not their least surprising quality, and a profusion of encores. Everything was applauded, and so certain was it that everything would be applauded, that the encores were in readiness beforehand, a commendable piece of foresight. There was applause after the encores, and so far as was visible, there was no earthly reason why the encores should not have been encored, and so on, ad infinitum. Neither was there any reason why the encores should not have been played first, or, better still, relegated to an encore concert, to which everybody would be admitted for nothing. There is much to be said on the subject of encores. On the whole, I, for one, favour a previous concert at which all the encores shall be played and got over.

Yesterday's afternoon concert commenced at three and went on till five. Without the encores it might have ended at four. An encore concert from two to three would have enabled those who wished to hear the real concert to leave an hour earlier. And since a large class of concert-goers, the largest class, in fact, have a romantic passion for encores, the encore concert, entirely composed of encores, would appear to meet a long-felt want.

Mr. Franz Helle plays the flugelhorn very admirably, and a sentimental air, given with much vibrato, was exactly suited to the taste of the audience, who applauded heartily. But when Mr. Helle left the platform, and apparently shutting himself in Mr. Perkins's music cupboard, played another verse, and ended with a very long and very high note, rapture could hardly be restrained. Miss Estelle Liebbling is a brilliant bravura singer, and the flute obligato of Mr. Lufsky was in its way admirable. The "Pomp and Circumstance" march of Dr. Elgar, a piece of music in the music-hall manner and entirely unworthy the composer, for once found itself amid suitable surroundings, and received the distinguished honour of the encore, though the term could hardly be used to denote that it was followed by another piece, with much shrill whistling of the kind we associate with the lion comique and his congeners. Here came the interval, and so far Mr. Sousa had not indulged in any of the extravagant gestures with which he has been credited. On the contrary, his demeanour was quieter than that of many well-known conductors. Mr. Henry J. Wood for one. Mr. Sousa's white gloves made his action more striking, but beyond his occasionally leaning to the right to give an imaginary swish to the long drum, there was nothing eccentric. The tone of the band was very fine, the ensemble nearly perfect, the whole conveying an impression of much improvement. Mr. Sousa and his band are quick to learn, and they have not sat under such hands as that of the Coldstream Guards under Mr. Rogan, for nothing.

There was a good audience, not so good, perhaps, as on former occasions, but much larger than the Queen's Hall Orchestra obtained on Monday night, which, after all, is precisely what might be expected in our present period of musical evolution. Moreover, the audience really enjoyed the music, and did not unanimously leave the Hall for drinks during the interval. Many were from the country, and nearly all were of those, who, of all music, admire that produced by a brass band, and particularly by a big brass band, and the bigger the better. They listened with interest to all the instruments, but, as we think, with an especial affection to the drums. One could imagine them cherishing the fond illusion that

"SOUTH WALES DAILY NEWS"

Cardiff

1903

SOUSA RETURNS TO CARDIFF.

In consequence of the great success scored by John Philip Sousa and his band on their first visit here Messrs Thompson and Shackell have arranged, in compliance with many requests, for a return of this famous organisation for four more concerts in Cardiff, when Mr Sousa will again be heard in the Park Hall on Monday and Tuesday, April 6th and 7th—two matinees at 3 o'clock and two evening concerts at 8. Since he was last here Mr Sousa has had the distinguished honour of appearing, for the second time, before His Majesty the King, and has also given a Vice-Royal command performance at Dublin Castle before the Lord-Lieutenant of Ireland. At Liverpool a civic luncheon was given in the Town Hall by the Lord Mayor.

Mr Sousa will present four entirely new programmes at his Cardiff concerts, which will be calculated to display the band at its best, and at the same time so diversified as to please all the exacting tastes of a general audience. The music-lover will find much to interest him in these typical Sousa programmes, for despite the generous supply of the lighter forms of music Sousa always gives his audiences something of the best that the literature of the military band affords. For those who love melody and do not pretend to a knowledge of the higher musical forms the Sousa concerts will offer attractive entertainment. The absence of long waits between the numbers, the readiness of the conductor to respond to the wishes of the audience, and the dash and verve of the music make the Sousa concerts unique.

The soloists will again be Miss Estelle Liebbling, soprano; Miss Maud Powell, violinist; and Mr Arthur Pryor, trombonist, who were so well liked here before. Mr Sousa will also present Mr Franz Helle, flugelhorn soloist. This will be the concluding week of Mr Sousa's winter tour, and he goes immediately to London for an Easter series of concerts, after which his Continental tour will be inaugurated at Paris the latter part of April.

CWMPARK WOMAN'S DESPAIN

MR. SOUSA AND HIS BAND.

Mr. Sousa and his band paid a return visit to Birmingham yesterday, giving concerts in the Town Hall in the afternoon and evening. On each occasion the hall was well filled, but the largest audience was at the evening concert. Each programme contained nine numbers, but these were more than doubled by the encores, which were admirably arranged and provided for. Yesterday, there was less of the sensational element than at the previous performances, and the programmes contained a good deal of high-class music—that is, music of a high order in its original state; but it loses more than a little in its meretricious windband garb. At the afternoon performance, Goldmark's "Sakuntala" overture, Sullivan's suite from the music to the "Merchant of Venice," and Tchaikowsky's "Capriccio Italien," were given with great effect, of a certain kind. That effect was more legitimate in Elgar's march, "Pomp and Circumstance," and in Wagner's introduction to the third act of "Lohengrin." In the evening Sullivan's "Overture di Ballo" suffered by the substitution of clarinets for violins, and the excerpt from "Die Feuerzeit," by Richard Strauss, was not illuminating. On the other hand the "Bourree and Gigue" from Edward German's "Much Ado About Nothing," was suited to the band, and was capably played. Poor Harold's "Zampa" overture was distorted almost beyond recognition. In the march "Imperial Edward," only the cornets this time ranged themselves in front of the orchestra, and for that consideration the audience should have felt thankful. The encore pieces provided an intolerable amount of sack to the bread, but the Falkstetter banquet was entirely to the taste of the audience, and such choice items as the "Washington Post," "El Capitan," and others were immediately recognised and received with applause. Of Mr. Sousa's conducting it is superfluous now to speak, but he was more reserved in manner than formerly.

Miss Estelle Liebbling gave in the afternoon the "Mad Scene" from Donizetti's "Lucia," and in the evening Handel's "Sweet Bird," from "H Penserosa," singing both with charm and finished vocalisation. Mr. Lufsky played the flute obligato to each in admirable style. Miss Maud Powell, the accomplished violinist, played in the afternoon the brilliant "Bouffe Capriccioso" of Saint-Saens, and in the evening Wieniawski's Fantasia on Goethe's "Faust." These were both artistically rendered, and the accompaniments were as effective as the adaptor could make them. The ladies were encored at the evening concert. Mr. Franz Helle played a flugelhorn solo at the afternoon concert, "Wakker's Farewell," and Mr. Arthur Pryor in the evening played his own piece, "The Patriot," as a trombone solo. In both there were special Sousa effects, and encores led to further exhibition of executive skill.

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music-lover
these typical
generous supply of the liquor
Sousa always gives his audiences something
of the best that the literature of the military
band affords. For those who love melody and
do not pretend to a knowledge of the higher
musical forms the Sousa concerts will offer
attractive entertainment. The absence of long
waits between the numbers, the readiness of the
conductor to respond to the wishes of the
audience, and the dash and verve of the music
make the Sousa concerts unique.

The soloists will again be Miss Estelle Liebbling, soprano; Miss Maud Powell, violinist; and Mr Arthur Pryor, trombonist, who were so well liked here before. Mr Sousa will also present Mr Franz Helle, flugelhorn soloist. This will be the concluding week of Mr Sousa's winter tour, and he goes immediately to London for an Easter series of concerts, after which his Continental tour will be inaugurated at Paris the latter part of April.

OWMPARK WOMAN'S DESPAIR

MR. SOUSA AND HIS BAND.

Mr. Sousa and his band paid a return visit to Birmingham yesterday, giving concerts in the Town Hall in the afternoon and evening. On each occasion the hall was well filled, but the largest audience was at the evening concert. Each programme contained nine numbers, but these were more than doubled by the encores, which were admirably arranged and provided for. Yesterday, there was less of the sensational element than at the previous performances, and the programmes contained a good deal of high-class music—that is, music of a high order in its original state; but it loses more than a little in its meretricious windband garb. At the afternoon performance, Goldmark's "Sakuntala" overture, Sullivan's suite from the music to the "Merchant of Venice," and Tchaikowsky's "Capriccio Italien," were given with great effect, of a certain kind. That effect was more legitimate in Elgar's march, "Pomp and Circumstance," and in Wagner's introduction to the third act of "Lohengrin." In the evening Sullivan's "Overture di Ballo" suffered by the substitution of clarinets for violins, and the excerpt from "Die Feuerstunde," by Richard Strauss, was not illuminating. On the other hand the "Bourree and Gigue," from Edward Gorman's "Much Ado About Nothing," was suited to the band, and was capably played. Poor Harold's "Zampa" overture was distorted almost beyond recognition. In the march "Imperial Edward," only the cornets this time ranged themselves in front of the orchestra, and for that consideration the audience should have felt thankful. The encore pieces provided an intolerable amount of sack to the bread, but the Falstaffian banquet was entirely to the taste of the audience, and such choice items as the "Washington Post," "El Capitan," and others were immediately recognised and received with applause. Of Mr. Sousa's conducting it is superfluous now to speak, but he was more reserved in manner than formerly.

Miss Estelle Liebbling gave in the afternoon the "Mad Scene" from Donizetti's "Lucia," and in the evening Handel's "Sweet Bird," from "Il Penseroso," singing both with charm and finished vocalisation. Mr. Lufsky played the flute obligato to each in admirable style. Miss Maud Powell, the accomplished violinist, played in the afternoon the brilliant "Rondo Capriccioso" of Saint-Saens, and in the evening Wieniawski's Fantasia on Goethe's "Faust." These were both artistically rendered, and the accompaniments were as effective as the adaptor could make them. The ladies were encored at the evening concert. Mr. Franz Helle played a flugelhorn solo at the afternoon concert, "Walther's Farewell," and Mr. Arthur Pryor in the evening played his own piece, "The Patriot," as a trombone solo. In both there were special Sousa effects, and encores led to further exhibition of executive skill.

from the *Sheffield Independent*

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A. WILSON, PECK, & CO.'S CONCERTS.

Sousa's Famous Band.

Again, at the Albert Hall, yesterday afternoon and evening, there congregated a goodly number to whom the fame of the American band had reached. Many were from the country districts, not a few taking advantage of market day to mix pleasure with their business. Widely varied programmes were submitted, after making due allowance for certain features of the programme which repeated with unerring regularity. Possibly, if Sousa did not give his patrons the "Washington Post," that example of the March King's success in hitting a paying—not to say a popular—taste his audience would clamour for it. Sousa, the conductor, stands out in this item with greater character than in any other. In the performance he pulls every string. Of course it is unnecessary that this should be done, but Sousa has found that people like it, and his business is to cater for the populace. But four performances of the "Washington Post" in two days might try a tympanum of leather. The nine items on each programme became nearly double that number owing to encores. Those who were not delighted by the band performances were charmed by the lady artists, some by the vocalist, others by the violinist; but everybody found much to entertain and instruct.

The chief item by the band in the afternoon was Tchaikowsky's grand Russian march entitled "Slav." Fitness of colour and elaboration stand out in the work, which has much of thematic repetition. This selection lends itself admirably to the treatment by a band constituted as is this of Sousa's. In the trio, after the full orchestra has exhausted the melancholy composer's effects, that Russian melody which is so well known in connection with the prayer for peace—"God, the All Terrible"—is heard, and, after clashing of cymbals, and more than enough of sound to flood a park, the hymn phrases being passed on from tubophone to cornets, to clarinets the march ends impressively. Then, as an encore, "Manhattan Beach" was once again played. Mr. Franz Helle contributed a flugelhorn solo, "Walther's Farewell," portion of which was played in front of the audience and the latter part in an ante-room. That portion which was purely musical was admirable, the mellow tone and acoustic gradations being most enjoyable. The soloist was encored. A Sousa suite, "Three Quotations," gave us musical pictures of that King of France who marched up a hill with twenty thousand men, marched down, and never went up again; of the born Arcadian, and of the nigger in the woodpile. Here followed the inevitable "W.P." Miss Estelle Lieblich sang her encore song of the previous day, "Maid of the Meadow," and the first part ended with the quaintly termed "posage." "Songs of grace and songs of glory." This was a dovetailing together, or a mosaic of Moody and Sankey hymn tunes, Jubilee singer's songs, "Beulah Land," "Lead away," "Lead, kindly light," and "Nearer, my God, to Thee." It is a bold mixture, and was followed as encore selection by national airs of the British Isles. Bucasotti's valse, "La Gitana," with "Whistling Rufus" in acknowledgment of applause; Moszkowski's rather tempestuous Serenade and Sousa's Imperial Edward March, with "Stars and Stripes for ever" as encore, and a set of plantation songs and dances, played with amazing vigour, completed the band's work in the afternoon; but the chief item is yet to mention—Miss Maud Powell's violin solo, Mendelssohn's Concerto. All the skill of the ripe artist was displayed. Although the general effect was somewhat marred by the too loud accompaniment, of which the conductor appeared to be perfectly unconscious, some of the most elaborate work of the soloist being completely lost, the performance was one of the very best that Miss Powell has given in Sheffield. She was deservedly recalled.

In the evening programme were new features of interest. Sullivan's overture, "Di Ballo," was very finely played, being grandly descriptive. It stood out with even added merit after the encore piece "Stars and Stripes for ever" had once more been given as a encore. Sousa's setting of "Sheridan's Ride," as scenes historical, with the realistic pictures of waiting for the bugle, the attack, the death of Thorburn, the coming of Sheridan, and the apotheosis of the "glorious general" held the attention of the audience, and won a double encore—"Coon Band Contest" and the "W.P." Richard Strauss and Sousa have much in common, if at the same time there are many points of divergence. In the Love Scene from "Die Fienstrot" there was ample scope for all that Sousa and his men could do. The music was overwhelming in its climax, delighting the lover of Strauss, and causing the Philistine to declare for greater Philistinism than ever before. It is questionable if most of the audience did not set greater store on the encore procession, "Rose, Shamrock, and Thistle." Liszt's "Second Hungarian Rhapsody" must be written down as one of the most enjoyable creations which the band interpreted, although Herold's "Zampa" overture likewise met with popular approval. Other encore numbers included "El Capitan" and the "Warbler's Serenade." Miss Estelle Lieblich sang "Sweet Bird," from Handel's "L'Allegro il Penseroso," Mr. Marshall Lufsky contributing the flute obligato with rare taste and faultless execution. An encore being given the lady sang "The Nightingale," a song which she showed the higher register of her voice. Miss Maud Powell's harmonica and double-stopping in Wieniawski's "Pavane" Fantasia were simply perfect, and her Fantasia on St. Patrick's Day (encore) enthralled others who have no connection with the Emerald Isle. Mr. Pryor's "Love Thoughts" and "Drinking" (encore) further varied his right to the title of American Banjo King. Thus ended Sousa's third visit to the city.

Next, A. Wilson, Peck, and Co. left nothing to desire in their return.

SOUSA AND HIS BAND

It was with real pleasure that I for the third time passed the portals of the Town Hall to hear and more especially to see the combination which has been said to consist of German performers under a Portuguese conductor, and which is accordingly called a typical American band. And this pleasure was entirely due to a flash of enlightenment received in conversation with a charming and most musical lady of Malvern, who, to my amazement, said she had been to hear Mr. Sousa's band.

Taken off my guard, I expressed surprise, tempered with deference.

"Oh!" she said, "I did not look upon the concert as music. I looked upon it as a show. It was a very good show."

Everything depends on the point of view. I remember that on the first visit of the band to Birmingham I had approached the subject of its performances from the standpoint of severe art, and had done so with a simple candour that failed to commend itself to Mr. Sousa, who has been accustomed to the triumphal paeans of a certain portion of the press, both of this country and America. There can be no doubt that Mr. Sousa and his band have had many triumphs, and that they possess many excellent qualities. They have visited Sandringham and have played before the King, a distinction shared with Mr. Dan Leno. Moreover, the King had the band of the Scots Guards to listen to Mr. Sousa's band, and the comments of the band of the Scots Guards are, as we think, most fortunately, withheld from the world. As to the social qualities of Mr. Sousa's band, we have before us the most favourable evidence, and from a multitude of sources. They have chummed with the band of the Coldstream Guards, and we know that the Britishers thought them splendid fellows. From the Land's End to John o' Groat's House they have travelled by night and by day without a moment of friction with anybody. Only the other day, stumbling on their track in Liverpool, where they had stayed at the Bee, while the Maestro stayed at the Adelphi, I heard nothing but good words, together with a cryptic saying which they were said to have incessantly repeated.

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I call this saying cryptic because, as everybody knows, Liverpool has its full allowance of churches, and, moreover, its Salvation Army, with barracks and brass bands. Which reminds me that some irreverent person has called Mr. Sousa's combination "an exaggerated Salvation Army band," forgetting that Mr. Sousa's forces give the "Tannhauser" overture and other orchestral works which rank as highest classics, with an originality and a daring quite typical of American audacity at its best. Yet after all, other brass bands, even English ones, adapt or try to adapt, the "Tannhauser" and other music, with clarinets for strings, and so forth. Something really novel and interesting would be brass band arrangements of Beethoven's sonatas. The "Moonlight" and "Appassionata," adapted by a Maestro like Mr. Sousa, would certainly look well in the programme, and Mr. Sousa's audiences would reward their rendition with as much applause as marks the termination of the "Tannhauser" Overture, or even a nigger cake-walk ditty. After the Beethoven Sonatas had been exhausted, Mr. Sousa might turn his attention to Bach, whose name does not appear in his programmes. A good orchestral arrangement of the Forty-eight Preludes and Fugues is badly needed, and though Bach is usually regarded as a little exoteric, he could doubtless be made to go off all right if served up with sufficient drum, cymbals, triangle, whistle, jim-jams, and nut-crackers. Both Bach and Beethoven require to be brought up to date, and no living Maestro is better qualified for the popularisation of their works than Mr. Sousa (J. P.).

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of Publication *Leas*
dated 20-3-03

In that amusing compilation of worthless knowledge—which has been duly noticed in our review columns—"Wisdom while you Wait," which purports to be a foretaste of a publication styled "The Incomplete Britannic," music (alleged to be under the departmental editorship of Mr. J. P. Sousa) is one of the many subjects on which the merry authors have laid impious hands. They give a heading, "Wagner, the late Richard," but, alas for Richard, he is so far from being "himself again" that he leads merely to the blind alley of a deceptive cross reference, "See Richard Strauss." But their most brazen effort is represented by "Bird on Ballads." This is not a treatise on the song of the nightingale, but is supposed to be an extract from an article on Ballad Concerts by Mr. Henry Bird, who as an accompanist may fairly be styled "Cock of the Walk." Naturally he is able to give a comprehensive Bird's-eye view of the situation, and we are given this extract from his supposititious article:—

"A long and arduous experience of this class of entertainment has convinced me of the immense difficulty of prolonging the life of children beyond the second verse of a sentimental ballad. Once the chords in the accompaniment are grouped in threes nothing can save them from the celestial regions. Here we may note the great superiority of Music over the other arts. Literature gives us the grand conception of the Heavenly Twins, but Music presents us with the still grander achievement of the Angelic Triplets. . . . And, as if to testify to the irresponsible character of this precious publication, a note follows to the effect that "The New Volumes also contain articles on Madame Clara Butt, Whooping Cough, and the works of F. E. Weatherly."

SOUSA AND HIS BAND IN DERBY.

Thanks to the enterprise of Mr. Walter Jones, Mus. Bac., F.R.C.O., of St. Peter's-street, Mr. John Philip Sousa and his celebrated band paid a return visit to Derby on Saturday, and gave a couple of concerts in the Drill Hall. The weather, alike in the evening and afternoon, was of so vile a character that it would have prevented many from venturing out to any entertainment that was not more than usually attractive, but Sousa's band has so caught the popular fancy that both concerts were attended by large and appreciative audiences, the heartiness of the applause meted out to the performers demonstrating in no uncertain fashion the fact that those who were renewing their acquaintance with the band, and those who were unable to procure admission on the occasion of the last visit, but made sure of not missing the present one, were equally delighted. The programmes were upon similar lines to those which have found so much favour in this country, and afforded the band, which is admittedly an admirably balanced combination of excellently trained musicians, every opportunity to display their capabilities to the best advantage. There is no need to enter into an argument as to whether Sousa's band is superior to our crack regimental bands—the styles of the two are so different that comparisons would be invidious—but there is no denying the fact that Sousa's band can play the most exacting genuine musical compositions as skillfully as anyone could desire, and that the notoriety it has gained is fully deserved. It is the constitution of the programme and the typically American style of carrying it out that has hit the public taste so much—the sort of perpetual motion spirit that characterises the concerts, no waiting time between one piece and the other, being quite novel in this country. The evening programme opened with Wagner's great overture to "Tannhauser," and this the band rendered with magnificent effect, whilst Moszkowski's suite "From Foreign Lands," a work which depicts the great contrasts between Spanish, German, and Hungarian music, was given in a manner that elicited the utmost enthusiasm. The capacity of the band to play music of the highest class was proved by the exquisite interpretation of the dramatic love scene from "Die Feuerstunde" (R. Strauss), the combination of the various sections of the band being perfect, and the elaborate symphonic movement which brings the song poem to an end so brilliantly executed that another encore was demanded. The dashing "No Surrender" march was substituted, and in this, as in all the other pieces, the band responded to Mr. Sousa's baton like a piece of machinery. Liszt's charming "Second Polonaise," the first piece in the second half of the programme, also pleased the audience so immensely that they clamoured for more, and as an encore the band favoured with "Down South," Orth's idyll. "In a clock store," proved a very acceptable item, and, as was only to be expected, Sousa's march, "Imperial Edward" (dedicated by special permission to his Majesty the King)—in which the brass instruments blazoned triumphantly forth with great spirit—was vociferously encored. The famous conductor smilingly bowed his thanks, and in a moment the band for an encore struck up the popular "El Capitan" march. Their last piece was Herold's famous overture to "Zampa," which, as required, was given in exceedingly brisk and workmanlike style. The vocalist was Miss Estelle Liebling, who possesses a clear soprano voice of great charm, and she sang Handel's "Sweet bird," from "L'Allegro il Penseroso," to Mr. Marshall Lufsky's flute obligato, in such captivating style—the wonderful duet between the voice and that instrument was really marvellous—that she was vociferously encored, and delighted the audience with another charming trifle. Another feature of the evening was Mr. Arthur Pryor's trombone solo, "Love thoughts," a graceful composition of his own that enabled him to astonish the audience with the rich and marvellous tone of the instrument as well as his manipulation thereof. He, too, was persuaded to oblige again, and Miss Maud Powell (a gifted violinist) was also enthusiastically recalled for her brilliant execution of Wieniawski's difficult fantasia in Gounod's "Faust," which, like the unaccompanied encore, was superbly played. The entire concert, indeed, was a great success, and Mr. Sousa, who by the way, is not guilty of those extravagant mannerisms in conducting that some people have been led to suppose, was the recipient of quite an ovation at the close.

"BIRMINGHAM GAZETTE" (Daily).
Birmingham.

Dated March 19 1903

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"YORKSHIRE POST" (Daily).

Leeds.

Dated March 20 1903

In that amusing compilation of worthless knowledge—which has been duly noticed in our review columns—"Wisdom while you Wait," which purports to be a foretaste of a publication styled "The Incomplete Britannic," music (alleged to be under the departmental editorship of Mr. J. P. Sousa) is one of the many subjects on which the merry authors have laid impious hands. They give a heading, "Wagner, the late Richard," but, alas for Richard, he is so far from being "himself again" that he leads merely to the blind alley of a deceptive cross reference, "See Richard Strauss." But their most brazen effort is represented by "Bird on Ballads." This is not a treatise on the song of the nightingale, but is supposed to be an extract from an article on Ballad Concerts by Mr. Henry Bird, who as an accompanist may fairly be styled "Cock of the Walk." Naturally he is able to give a comprehensive Bird's-eye view of the situation, and we are given this extract from his supposititious article:—" . . . A long and arduous experience of this class of entertainment has convinced me of the immense difficulty of prolonging the life of children beyond the second verse of a sentimental ballad. Once the chords in the accompaniment are grouped in threes nothing can save them from the celestial regions. Here we may note the great superiority of Music over the other arts. Literature gives us the grand conception of the Heavenly Twins, but Music presents us with the still grander achievement of the Angelic Triplets. . . . And, as if to testify to the irresponsible character of this precious publication, a note follows to the effect that "The New Volumes also contain articles on Madame Clara Butt, Whooping Cough, and the works of F. E. Weatherly."

"BIRMINGHAM GAZETTE" (Daily),
Birmingham.

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SOUSA AND HIS BAND IN DERBY.

Thanks to the enterprise of Mr. Walter Jones, Mr. John Sousa and his celebrated band paid a return visit to Derby on Saturday, and gave a couple of concerts in the Drill Hall. The weather, alike in the evening and afternoon, was of so vile a character that it would have prevented many from venturing out to see an entertainment that was not more than usually attractive, but Sousa's band has so caught the popular fancy that both concerts were attended by large and appreciative audiences, the heartiness of the applause united out to the performers demonstrating in no uncertain fashion the fact that those who were renewing their acquaintance with the band, and those who were unable to procure admission on the occasion of the last visit, but made sure of not missing the present one, were equally delighted. The programmes were upon similar lines to those which have found so much favour in this country, and afforded the band, which is admittedly an admirably balanced combination of excellently trained musicians, every opportunity to display their capabilities to the best advantage. There is no need to enter into an argument as to whether Sousa's band is superior to our crack regimental bands—the styles of the two are so different that comparisons would be invidious—but there is no denying the fact that Sousa's band can play the most exciting genuine musical compositions as skillfully as anyone could desire, and that the mastery it has gained is fully deserved. It is the constitution of the programme and the typically American style of carrying it out that has hit the public taste so much—the sort of perpetual motion spirit that characterises the concert, no waiting time between one piece and the other, being quite novel in this country. The evening programme opened with Wagner's great overture to "Tannhauser," and this the band rendered with magnificent effect, whilst Moszkowski's suite "From Foreign Lands," a work which depicts the great contrasts between Spanish, German, and Hungarian music, was given in a manner that elicited the utmost enthusiasm. The capacity of the band to play music of the highest class was proved by the exquisite interpretation of the dramatic love scene from "Die Gezeichneten" (R. Strauss), the combination of the various sections of the band being perfect, and the elaborate symphonic movement which brings the soft prelude to an end so brilliantly executed that another encore was demanded. The dashing "No surrender" march was substituted, and in this, as in all the other pieces, the band responded to Mr. Sousa's baton like a piece of machinery. Liszt's charming "Second Epilogue," the first piece in the second half of the programme, also pleased the audience so immensely that they clamoured for more, and as an encore the band favoured with "Down South," "On the Border," "In a Clock Store," proved a very acceptable item, and as was only to be expected, Sousa's march, "Imperial Edward" (dedicated by special permission to His Majesty the King)—in which the brass instruments blazoned triumphantly forth with great spirit—was vociferously encored. The famous conductor smilingly bowed his thanks, and in a moment the band formed encores struck up the popular "El Capitan" march. Their last piece was Herold's famous overture to "Zampa," which, as required, was given in exceedingly brisk and workmanlike style. The vocalists were Miss Estelle Liebling, who possesses a clear soprano voice of great charm, and she sang Handel's "Sweet Bird," from "L'Allegro il Penseroso," to Mr. Marshall Lafsky's flute obligato, in such captivating style—the wonderful diatonic between the voice and the instrument was really marvellous—that she was vociferously encored, and delighted the audience with another charming triad. Another feature of the evening was Mr. Arthur Pryor's trombone solo, "Love Thoughts," a graceful composition of his own, that enabled him to astonish the audience with the round marvellous tone of the instrument as well as his manipulation thereof. He, too, was persuaded to oblige again, and Miss Maud Powell (a gifted pianist) was also enthusiastically recalled for her brilliant execution of Wieniawski's difficult fantasia on Gounod's "Faust," which, like the unaccompanied encore, was superbly played. The entire concert, indeed, was a great success, and Mr. Sousa, who

SOUSA AND HIS BAND TO VISIT HERFORD.—The American invasion is at last reaching Hereford, which is to be favoured with visits from two famous Yankee organisations, viz., Sousa's Band and Buffalo Bill's "Wild West." The first of the twain will be seen, on rather hard, under the aegis of Mr. A. Lovejoy, at the Shirehall, Hereford, on Monday week, when two concerts are to be given at 3 and 8 p.m. The band was organised in September, 1892, and has now an international reputation. The "March King," as Mr. Sousa is styled, has contributed to the gaiety of nations by his compositions, which have a dash and brilliancy all their own. His marches are as popular in the drawing-room as in the street, where urchins vie with each other in their endeavours to reproduce on their mouth organs "The Washington Post," "The Liberty Bell," or "El Capitan." Mr. Sousa's unique combination, which comprises 60 performers, has had the honour of playing before the King on two occasions. In addition to the band, the following also appear in the programme, which will include Goldsmith's overture to "Sakuntala," Sullivan's "Merchant of Venice" suite, Elgar's "Pomp and Circumstance" march, Beethoven's Italian Overture, Sullivan's Overture di Ballo, Moszkowski's suite "From Foreign Lands," Richard Strauss's love scene from "Gezeichneten," Sousa's Imperial Edward March, and Herold's overture to "Zampa."—Miss Estelle Liebling (vocalist), Miss Maud Powell (pianist), and Mr. Arthur Pryor (trombonist). The plan of the hall can be seen and tickets secured at Messrs. Heins and Co., Broad-street, Hereford.

Printed from *Birmingham Gazette*
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WHAT ABOUT ECONOMY?—Mr. Crooks has begun work in Parliament. His first act is to give notice of a motion in favour of paying members. We do not remember...

Merthyr Tydfil
1903

Visit of Sousa to Merthyr Tydfil.

On Friday, April 3rd, the inhabitants of this district will have an opportunity of hearing the world-famous Sousa's Band, who will give two concerts at the Drill Hall, Merthyr, on the above date. It is safe to say that the band stands on its own merits as a unique corps of tip-top musicians. The Sousa concerts furnish not only a musical treat but a splendid entertainment as well, so admirably diversified are the "March King's" offerings. There are no waiters between numbers, but from the moment when Sousa steps upon the platform the programme moves along with a dash and a while that become infectious and puts every auditor in sympathy with the occasion. Sousa never refuses any reasonable request for encores, and his offerings in this line have a distinction all their own. Following his custom of presenting the best vocal and instrumental talent in conjunction with his band, Mr. Sousa will offer as supporting soloists on his present tour two brilliant American artists—Miss Maud Powell, the greatest of all women violinists, and Miss Estelle Liebbling, a gifted young soprano who has already won approval at home and abroad. Mr. Arthur Pryor, the phenomenal trombone player, remains, as in former years, the band's chief instrumentalist. The distinction of being the only musical organisation to successfully play in the four greatest cities of the world—London, Paris, New York, and Berlin—is enjoyed by Sousa and his band. There will be two concerts, one in the afternoon at 3 p.m., and one at 8 p.m. The concert in the afternoon will enable those living in the district adjacent to Merthyr to come and hear this famous band. The plans will be ready on Monday morning, when seats may be booked at the Express Office. Those desirous of securing good seats are advised to book early, and parties in the country may book by post with every assurance of being placed in order of priority as favourably as town residents.

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20-3-03

RETURN VISIT OF SOUSA AND HIS BAND.

Sousa's last visit was such an enormous success, and so many people failed to get the opportunity of hearing the band, that Mr. Walter Jones immediately set to work to try and secure a return visit. In this he was successful, for on Saturday last the famous American combination visited us again, and gave concerts both in afternoon and evening. Of course such an overflowing audience as that of the last visit could scarcely be expected, but in the afternoon the reserved seats were quite full, and the other parts of the hall could not have accommodated many more. In the evening heavy rain set in, unfortunately, just at the time the audience should have assembled, but nevertheless there was again a good attendance, and considerably over three thousand persons must have attended the two performances. We spoke so fully of the composition of the band, and of its special characteristics a few weeks ago, that it is unnecessary to do anything more than speak of the programmes and their performances. The afternoon programme included among its better numbers Sullivan's overture, "Di Ballo," a serenade by Moszkowski, a valse by Bualossi, and a portion of the prelude to the third act of Lohengrin. The rest of the programme, even excluding the encores, was largely devoted to the compositions of the conductor. A flugelhorn solo, a song by Miss Liebbling, and a delightful rendering of a Rondo by Saint-Saens by that charming violinist Miss Maud Powell, gave the necessary variety. The programme as a whole may be said to have given unbounded satisfaction to the large audience. The evening programme was an emphatic answer to those who say that the band cannot play nor its composer conduct classical music. It commenced with the ever-popular overture to Tannhauser, of which a wonderful rendering was given, and the work of the clarinets in the florid violin passages was beyond all praise. The conductor was another man, no tricks of gesture, no theatrical display, but a calm watchful mastery of the work on which he was engaged. It was received with tremendous applause, which had nothing like died away before the band were well into "The Stars and Stripes for ever," which to say the least sounded incongruous, after Wagner's magnificent strains. Next followed a trombone solo by Mr. Arthur Pryor, probably the finest player in the world, with the inevitable encore. He first played a solo of his own composition, "Love thoughts," getting the most dulcet tones from his unwieldy instrument, and for an encore "The Sunflower and the Sun," in the accompaniment to which the band proved that they could whistle as well as play their instruments. Next followed for the band a suite of Moszkowski's "From Foreign Lands," in which the melodies of Spain, Germany, and Hungary were treated in masterly fashion, both by composer and executors. The second section "Germany" was remarkable for the opportunity it afforded for the display of the matchless quality of the bass instruments, which sounded like beautiful strings or the diapasons of a grand organ. As an encore came a trifle called "Whistling Rufus," in which the whistling powers of the band were again called into play. The next band piece was by Richard Strauss, giving many in the audience their first opportunity of judging of the work of the composer whose works have lately come very much into fashion. The selection was the love scene from "Die Fledermaus," and like everything else in the programme was magnificently played. The music may be broadly described as Wagnerian in character, and intensely descriptive, and immediately upon it followed the everlasting "Washington Post," as an encore. In the second part the band started with Liszt's Second Polonaise, a marvellous example of precision in playing, and containing some very wonderful work for the piccolos. The encore to this was "Down South," in which some of the band took part vocally. Next followed a programme piece called "In a clock store," in which all the appliances known to bandsmen as "kitchen furniture" were brought into play and a few extra ones in addition, and the "Imperial Edward" March, a piece which is not by any means Sousa's best. Miss Liebbling's song was the well-known "Sweet Bird," from Handel's Allegro, which she sang most charmingly. The song is admirably adapted for showing the singer's skill in vocal floriture, and the flute obligato was no less beautifully played by Mr. Marshall Lufsky. For an encore she sang Bemberg's "Nymph and Faun" with no less success. Miss Powell, the gifted violinist, accompanied.

"HEREFORD TIMES,"
Hereford.

dated *Apr 21* 1903

SOUSA AND HIS BAND TO VISIT HEREFORD.—The American invasion is at last reaching Hereford, which is to be favoured with visits from two famous Yankee organisations, viz., Sousa's Band and Buffalo Bill's "Wild West." The first of the twain will be seen, or rather heard, under the aegis of Mr. A. Lovesey, at the Shirehall, Hereford, on Monday week, when two concerts are to be given at 3 and 8 p.m. The band was organised in September, 1892, and has now an international reputation. The "March King," as Mr. Sousa is styled, has contributed to the gaiety of nations by his compositions, which have a dash and brilliancy all their own. His marches are as popular in the drawing-room as in the street, where urchins vie with each other in their endeavours to reproduce on their mouth organs "The Washington Post," "The Liberty Bell," or "El Capitan." Mr. Sousa's unique combination, which comprises 60 performers, has had the honour of playing before the King on two occasions. In addition to the band, the following also appear in the programme, which will include Goldmark's overture to "Sakuntala," Sullivan's "Merchant of Venice" suite, Elgar's "Pomp and Circumstance" march, Tchaikowsky's Italian Capriccio, Sullivan's Overture di Ballo, Moszkowski's suite "From Foreign Lands," Richard Strauss's love scene from "Fledermaus," Sousa's Imperial Edward March, and Herold's overture to "Zampa."—Miss Estelle Liebbling (vocalist), Miss Maud Powell (violinist), and Mr. Arthur Pryor (trombonist). The plan of the hall can be seen and tickets secured at Messrs Heins and Co., Broad-street, Hereford.

itting from *Birmingham Gazette*
1903

ished at

SOUSA AND HIS BAND.

It was with real pleasure that I for the third time passed the portals of the Town Hall to hear and more especially to see the combination which has been said to consist of German performers under a Portuguese conductor, and which is accordingly called a typical American band. And this pleasure was entirely due to a flash of enlightenment received in conversation with a charming and most musical lady of Malvern, who, to my amazement, said she had been to hear Mr. Sousa's band.

Taken off my guard, I expressed surprise, tempered with deference.

"Oh!" she said, "I did not look upon the concert as music. I looked upon it as a show. It was a very good show."

Everything depends on the point of view. I remember that on the first visit of the band to Birmingham I had approached the subject of its performances from the standpoint of severe art, and had done so with a simple candour that failed to commend itself to Mr. Sousa, who has been accustomed to the triumphal peans of a certain portion of the press, both of this country and America. There can be no doubt that Mr. Sousa and his band have had many triumphs, and that they possess many excellent qualities. They have visited Sandringham and have played before the King, a distinction shared with Mr. Dan Leno. Moreover, the King had the band of the Scots Guards to listen to Mr. Sousa's band, and the comments of the band of the Scots Guards are, as we think, most fortunately, withheld from the world. As to the social qualities of Mr. Sousa's band, we have before us the most favourable evidence, and from a multitude of sources. They have chummed with the band of the Coldstream Guards, and we know that the Britishers thought them splendid fellows. From the Land's End to John o' Groat's House they have travelled by night and by day without a moment of friction with anybody. Only the other day, stumbling on their track in Liverpool, where they had stayed at the Bee, while the Maestro stayed at the Adelphi, I heard nothing but good words, together with a cryptic saying which they were said to have incessantly repeated.

They said "Liverpool was a dull hole, for there was nothing to do and nowhere to go on Sunday."

I call this saying cryptic because, as everybody knows, Liverpool has its full allowance of churches, and, moreover, its Salvation Army, with barracks and brass bands. Which reminds me that some irreverent person has called Mr. Sousa's combination "an exaggerated Salvation Army band," forgetting that Mr. Sousa's forces give the "Tannhauser" overture and other orchestral works which rank as highest classics, with an originality and a daring quite typical of American audacity at its best. Yet after all, other brass bands, even English ones, adapt or try to adapt, the "Tannhauser" and other music, with clarinets for strings, and so forth. Something really novel and interesting would be brass band arrangements of Beethoven's sonatas. The "Moonlight" and "Appassionata," adapted by a Maestro like Mr. Sousa, would certainly look well in the programme, and Mr. Sousa's audiences would reward their rendition with as much applause as marks the termination of the "Tannhauser" Overture, or even a nigger cake-walk ditty. After the Beethoven Sonatas had been exhausted, Mr. Sousa might turn his attention to Bach, whose name does not appear in his programmes. A good orchestral arrangement of the Forty-eight Preludes and Fugues is badly needed, and though Bach is usually regarded as a little exoteric, he could doubtless be made to go off all right if served up with sufficient drum, cymbals, triangle, whistle, jim-jams, and nut-crackers. Both Bach and Beethoven require to be brought up to date, and no living Maestro is better qualified for the popularisation of their works than Mr. Sousa (J. P.).

The performances of yesterday presented the old familiar features. A wealth of jolly marches, a variety of effects more or less legitimate, a fine display of technique on the part of the performers, whose endurance is not their least surprising quality, and a profusion of encores. Everything was applauded, and so certain was it that everything would be applauded, that the encores were in readiness beforehand, a commendable piece of foresight. There was applause after the encores, and so far as was visible, there was no earthly reason why the encores should not have been encores, and so on, ad infinitum. Neither was there any reason why the encores should not have been played first, or, better still, relegated to an encore concert, to which everybody would be admitted for nothing. There is much to be said on the subject of encores. On the whole, I, for one, favour a previous concert at which all the encores shall be played and got over. Yesterday's afternoon concert commenced at

three and went on till five. Without the encores it might have ended at four. An encore concert from two to three would have enabled those who wished to hear the real concert to leave an hour earlier. And since a large class of concert-goers, the largest class, in fact, have a romantic passion for encores, the encore concert, entirely composed of encores, would appear to meet a long-felt want.

Mr. Franz Helle plays the flugelhorn very admirably, and a sentimental air, given with much vibrato, was exactly suited to the taste of the audience, who applauded heartily. But when Mr. Helle left the platform, and apparently shutting himself in Mr. Perkins's music cupboard, played another verse, and ended with a very long and very high note, rapture could hardly be restrained. Miss Estelle Liebbling is a brilliant bravura singer, and the flute obligato of Mr. Lufsky was in its way admirable. The "Pomp and Circumstance" march of Dr. Elgar, a piece of music in the music-hall manner and entirely unworthy the composer, for once found itself amid suitable surroundings, and received the distinguished honour of the encore, though the term could hardly be used to denote that it was followed by another piece, with much shrill whistling of the kind we associate with the lion comique and his congeners. Here came the interval, and so far Mr. Sousa had not indulged in any of the extravagant gestures with which he has been credited. On the contrary, his demeanour was quieter than that of many well-known conductors, Mr. Henry J. Wood for one. Mr. Sousa's white gloves made his action more striking, but beyond his occasionally leaning to the right to give an imaginary swish to the long drum, there was nothing eccentric. The tone of the band was very fine, the ensemble nearly perfect, the whole conveying an impression of much improvement. Mr. Sousa and his band are quick to learn, and they have not sat under such bands as that of the Coldstream Guards under Mr. Rogan, for nothing.

There was a good audience, not so good, perhaps, as on former occasions, but much larger than the Queen's Hall Orchestra obtained on Monday night, which, after all, is precisely what might be expected in our present period of musical evolution. Moreover, the audience really enjoyed the music, and did not unanimously leave the Hall for drinks during the interval. Many were from the country, and nearly all were of those, who, of all music, admire that produced by a brass band, and particularly by a big brass band, and the bigger the better. They listened with interest to all the instruments, but, as we think, with an especial affection to the drums. One could imagine them cherishing the fond illusion that had the fates been propitious they, too, might have played a drum, might even have smitten themselves on the breast as they looked on Mr. Sousa and said "We, too, are musicians!" The "Imperial Edward March" was as successful as ever, and Miss Maud Powell, a real artiste, played admirably, and gave to Mr. Sousa's concert a soupçon of the fine arts. A Wagner excerpt ended an afternoon which was certainly much enjoyed by the audience. Wherefore Mr. Sousa is entitled to the honour deserved by a successful distributor of joy.

WHAT ABOUT ECONOMY?—Mr. Crooks has begun work in Parliament. His first act is to give notice of a motion in favour of paying members. We do not remember that this was in the forefront of his election programme; we had fancied that at that time he said something about economy.—*Evening News.*

Sousa steps upon the platform, the programme moves along with a dash and a while that become infectious and puts every auditor in sympathy with the occasion. Sousa never refuses any reasonable request for encores, and his offerings in this line have a distinction all their own. Following his custom of presenting the best vocal and instrumental talent in conjunction with his band, Mr. Sousa will offer as supporting soloists on his present tour two brilliant American artists—Miss Maud Powell, the greatest of all women violinists, and Miss Estelle Liebbling, a gifted young soprano who has already won approval at home and abroad. Mr. Arthur Pryor, the phenomenal trombone player, remains, as in former years, the band's chief instrumentalist. The distinction of being the only musical organization to successfully play in the four greatest cities of the world—London, Paris, New York, and Berlin—is enjoyed by Sousa and his band. There will be two concerts, one in the afternoon at 3 p.m., and one at 8 p.m. The concert in the afternoon will enable those living in the district adjacent to Merthyr to come and hear this famous band. The plans will be ready on Monday morning, when seats may be booked at the Express Office. Those desirous of securing good seats are advised to book early, and parties in the country may book by post with every assurance of being placed in order of priority as favourably as town residents.

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Association, Ltd.
in the *Derbyshire Advertiser*
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20.3.03

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For an encore she sang Bemberg's "Nymph and Faun" with no less success. Miss Powell, the gifted young American violinist, deepened the impression she made on her last visit. She gave as a solo Wieniawski's "Faust" fantasia, which introduces "The Oak of Gold," a part of the finale, and the famous waltz. It was played with the utmost taste and facility of execution, and was as perfectly accompanied by the band, the accompaniments to the solos being, as before, one of the leading features of the concert. For an encore she played a delightful piece of two-part harmony, a study by Fiorillo, and produced a profound impression. It only remains to be said that the arrangements made by Mr. Jones and his staff were quite satisfactory, and that the whole went without a hitch.

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from the Northampton Mercury

of Publication

dated

21-3-03

Three of Sousa's bandmen stood outside a Northampton boot shop admiring the articles therein displayed, when one of them said, "Wal, I guess we must have some boots from Northampton," and the three men then went in the shop to purchase. This simple incident shows the far-reaching fame of Northampton's bootmaking skill, and that the stories of the boasted superiority of American-made boots are not altogether credited by the Yankees themselves.

Everyone who went to Sousa's Band concerts in Northampton on Thursday must have marvelled not only at the precision of the band, but the easy yet masterful command of Sousa over his large army of players. He has been so often credited with extravagant gestures that many must have expected a sort of gymnastic display by the conductor. Instead of that his demeanour was quieter than that of any conductor I have witnessed. For the most part he merely swayed his white-gloved hands to and fro as the band poured forth its flood of melody. Nor did Sousa obtrude his own works into the programme proper to the extent perhaps anticipated, but he gave several of his chief compositions, notably "Washington Post," "El Capitan," and "Stars and Stripes" as encores. All the encores were evidently anticipated, for they were ready beforehand, and as most concert audiences have a passion for encores on the principle of getting their money's worth, he greatly delighted his audience by his affable acquiescence. But the concession was more apparent than real, like the artful tradesman's "sale," for Sousa had purposely restricted his programme proper to make plenty of room for encores, so that both concerts ended punctually at the specified time. Yesterday afternoon the band played at Banbury and in the evening at Bedford.

One of the most interesting things in connection with John Philip Sousa is the story of how he came by his name. It is said that on going to the United States his luggage was labelled "J. P. So, U.S.A." A Custom House officer, not noticing the full stops, made one word of the letters, and Mr. Sousa adopted the idea and the name. The ingenuity of that story is only equalled by its lack of fact, for Sousa was born in Washington some five or six-and-forty years ago, whither his father had migrated from Portugal. The inventor of the anecdote has kept Sousa busy denying it for several years. When Sousa began writing a music publisher said to him one day, "I am willing to buy whatever you write, and will pay you £7 for each march." The terms were accepted, and that was all he got for the "Washington Post" and the "High School Cadets," both of which are extraordinarily popular, and the former of which probably holds the record in the United States as the piece of modern music which has had the largest sale. His recent compositions have brought him in profits running into almost four figures.

slightest sign from the audience of a desire for more Sousa nodded his head approvingly, stepped back on his stand, and the band, without any fumbling with music-books, started off on a fresh selection. Indeed, the band seemed as precise in their methods as in their playing. Their display of technique was quite extraordinary. Amid all the crashes and climaxes of the "thunder and lightning" music they preserved a precision and a fine balance of tone which bespoke not only high musical intelligence, but brilliant conductorship. And yet, though Sousa possesses such a thorough mastery over his band, and is fairly entitled to the claim of being one of the world's greatest conductors, he directed his body of 52 players with none of those extravagant gestures which are anticipated in famous conductors. Instead of furiously beating the air and twirling the baton with distracting vigour as so many do, he gently swayed his white-gloved hands from back to front, lifting his baton only at the fortissimo passages, but the effects were instantaneous. He kept his large force as completely under control as though it had been one musical instrument, and the quick intelligence of the conductor is shared by his men, for they comprise the cream of the musical talent of America. When Sousa began the task of selecting his band musicians from all parts of America were summoned to his standard, and his wages sheet, including payments to soloists, runs to £25,000 per annum. As for the programmes on Thursday, they were both of the popular order. There was a wealth of rollicking marches, including the inevitable "Washington Post," "El Capitan," "Stars and Stripes for Ever," "Imperial Edward March," and other selections included the "William Tell Overture," Dvorak's "New World Largo," "In the Realm of the Dance," founded on famous waltz themes by Sousa; suites of works by Sousa, including "The Coquette," "Summer Girl," and "Dancing Girl," which were particularly dainty; "Looking Upward," "Carnaval Romaine," Liszt's "Second Rhapsody," and Mascagni's "Danse Erotica," plantation songs and dances, etc. The performances of the band were varied by trombone solos by Mr. Arthur Pryor, a composer as well as musician, who poured forth from his instrument marvellously mellow tones; Miss Estelle Liebling, a soprano of brilliant bravura powers, sang delightfully the "Indian Bell" song from Lakme and "Thou Brilliant Bird" (David); and Miss Maud Powell, a violinist, played Sarasate's "Zigeunerweisen" and two movements from Mendelssohn's violin concerto with great beauty of tone and surprising versatility of technique, and the demonstration in her honour was as great as that for the band. The whole company finish their tour in Great Britain shortly, and will then visit Australia, South Africa, and India, and return to England next winter.

The local public are indebted to Messrs. Abel and Sons, of the Parade, Northampton, for the opportunity of hearing Sousa's band, and it is gratifying, therefore, that their enterprise was so well appreciated and rewarded.

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East Anglian Daily

13, Carr Street, Ipswich

(Thomas Richards Elkington, P.)

ng from issue dated...Jan 22 1903

SOUSA'S BAND AT COLCHESTER

The Colchester Corn Exchange was crowded to overflowing on Saturday evening, when Sousa's military band gave a concert, and for over two hours the auditors listened with delight and amazement to the stirring marches and characteristically American melodies, rendered with peculiar dash and spirit under the baton of the famous American "March King" himself. At the end of each selection, the celebrated composer and conductor—dressed in a dark uniform, on the breast of which sparkled a number of Orders—had to turn to the audience and bow his acknowledgments again and again. Small wonder that it was so, for under his direction the performers ran the whole gamut of the possibilities of band music, and gave Colchester people such a musical treat as they will probably never hear again. The marvellous effects which the "March King" introduces into some of his compositions—from the thunder and clatter of a cavalry charge to the "swishing" of a sand dance—are simply indescribable in words.

The most popular item, perhaps, of the whole evening, was Sousa's "Imperial Edward" March, which was applauded to the echo, whilst "The Rose, Shamrock, and Thistle," another of his compositions, founded on popular airs of England, Ireland, and Scotland, was also very greatly to the taste of the large audience. The "El Capitan" and "Washington Post" marches set most people softly marking time with their feet. It was impossible to resist marvels of harmony and melody so cleverly rendered, and one was compelled, and yet content, to let oneself be carried away by these fascinating volumes of sound. The programme, however, did not consist solely of band music. Mr. Arthur Pryor, who has the reputation of being the most highly-paid bandman in the world, gave a brilliant trombone solo of his own composition, whilst Miss Estelle Liebling, who has a lovely soprano voice, sang, "Thou Brilliant Bird," with a flute obbligato, by Mr. Marshall Lafsky. Miss Maud Powell, one of the cleverest lady violinists of the present day, contributed two exquisitely-played movements—Andante and Allegro vivace—from a violin concerto by Mendelssohn.

The programme—which was amplified by the addition of the "Washington Post," "El Capitan," "Bundle of Mischief," "Cooon Band Contest," "Philosophic Maid," "Stars and Stripes," "Rose, Shamrock, and Thistle," and other of Sousa's compositions—was as follows:—

- Overture—"Carnaval Romaine".....Bertioz.
- Trombone solo—"Love's Enchantment".....Pryor.
- Suite—"Looking Upward".....Sousa.
- (a) By the Light of the Polar Star.
- (b) Under the Southern Cross.
- (c) Mars and Venus.
- Soprano Solo—"Thou Brilliant Bird".....David.
- Miss Estelle Liebling.
- Flute Obligato by Mr. Marshall Lafsky.
- Second Rhapsody.....Liszt.
- Dance Esotica.....Mascagni.
- (a) Country Dance.....Nevin.
- (b) March—"Imperial Edward".....Sousa.
- Dedicated by special permission to His Gracious Majesty the King.
- Violin Solo—Two Movements from Violin Concerto. Mendelssohn.
- (a) Andante. (b) Allegro Vivace.
- Miss Maud Powell.
- Grand Galop de Concert—"Chase of the Lion".....Kolling.

There was a large and appreciative audience at the Corn Exchange, Chelmsford, on Saturday afternoon, at a concert given by Mr. P. J. Sousa and his band. Nearly all the items were enthusiastically encored, the concert being one of the best ever known in Chelmsford. The local arrangements were in the hands of Mr. F. Spalding.

Cutting from the Northampton Mercury

Dated March 21 1903

Address of Journal

SOUSA'S BAND IN NORTHAMPTON.

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Cutting from Derbyshire Advertiser

Dated March 21 1903

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from the *Northampton Mercury*

of Publication

Dated

21-3-03

Three of Sousa's bandmen stood outside a Northampton boot shop admiring the articles therein displayed, when one of them said, "Wal, I guess we must have some boots from Northampton," and the three men then went in the shop to purchase. This simple incident shows the far-reaching fame of Northampton's bootmaking skill, and that the stories of the boasted superiority of American-made boots are not altogether credited by the Yankees themselves.

Everyone who went to Sousa's Band concerts in Northampton on Thursday must have marvelled not only at the precision of the band, but the easy yet masterful command of Sousa over his large army of players. He has been so often credited with extravagant gestures that many must have expected a sort of gymnastic display by the conductor. Instead of that his demeanour was quieter than that of any conductor I have witnessed. For the most part he merely swayed his white-gloved hands to and fro as the band poured forth its flood of melody. Nor did Sousa obtrude his own works into the programme proper to the extent perhaps anticipated, but he gave several of his chief compositions, notably "Washington Post," "El Capitan," and "Stars and Stripes" as encores. All the encores were evidently anticipated, for they were ready beforehand, and as most concert audiences have a passion for encores on the principle of getting their money's worth, he greatly delighted his audience by his affable acquiescence. But the concession was more apparent than real, like the artful tradesman's "sale," for Sousa had purposely restricted his programme proper to make plenty of room for encores, so that both concerts ended punctually at the specified time. Yesterday afternoon the band played at Banbury and in the evening at Bedford.

One of the most interesting things in connection with John Philip Sousa is the story of how he came by his name. It is said that on going to the United States his luggage was labelled "J. P. So, U.S.A." A Custom House officer, not noticing the full stops, made one word of the letters, and Mr. Sousa adopted the idea and the name. The ingenuity of that story is only equalled by its lack of fact, for Sousa was born in Washington some five or six-and-forty years ago, whither his father had migrated from Portugal. The inventor of the anecdote has kept Sousa busy denying it for several years. When Sousa began writing a music publisher said to him one day, "I am willing to buy whatever you write, and will pay you £7 for each march." The terms were accepted, and that was all he got for the "Washington Post" and the "High School Cadets," both of which are extraordinarily popular, and the former of which probably holds the record in the United States as the piece of modern music which has had the largest sale. His recent compositions have brought him in profits running into almost four figures.

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slightest sign from the audience of a desire for more Sousa nodded his head approvingly, stepped back on his stand, and the band, without any fumbling with music-books, started off on a fresh selection. Indeed, the band seemed as precise in their methods as in their playing. Their display of technique was quite extraordinary. Amid all the crashes and climaxes of the "thunder and lightning" music they preserved a precision and a fine balance of tone which bespoke not only high musical intelligence, but brilliant conductorship. And yet, though Sousa possesses such a thorough mastery over his band, and is fairly entitled to the claim of being one of the world's greatest conductors, he directed his body of 52 players with none of those extravagant gestures which are anticipated in famous conductors. Instead of furiously beating the air and twirling the baton with distracting vigour as so many do, he gently swayed his white-gloved hands from back to front, lifting his baton only at the fortissimo passages, but the effects were instantaneous. He kept his large force as completely under control as though it had been one musical instrument, and the quick intelligence of the conductor is shared by his men, for they comprise the cream of the musical talent of America. When Sousa began the task of selecting his band musicians from all parts of America were summoned to his standard, and his wages sheet, including payments to soloists, runs to £25,000 per annum. As for the programmes on Thursday, they were both of the popular order. There was a wealth of rollicking marches, including the inevitable "Washington Post," "El Capitan," "Stars and Stripes for Ever," "Imperial Edward March," and other selections included the "William Tell Overture," Dvorak's "New World Largo," "In the Realm of the Dance," founded on famous waltz themes by Sousa; suites of works by Sousa, including "The Coquette," "Summer Girl," and "Dancing Girl," which were particularly dainty; "Looking Upward," "Carneval Romaine," Liszt's "Second Rhapsody," and Mascagni's "Danse Erotica," plantation songs and dances, etc. The performances of the band were varied by trombone solos by Mr. Arthur Pryor, a composer as well as musician, who poured forth from his instrument marvellously mellow tones; Miss Estelle Liebling, a soprano of brilliant bravura powers, sang delightfully the "Indian Bell" song from Lakme and "Thou Brilliant Bird" (David); and Miss Maud Powell, a violinist, played Sarasate's "Zigeunerweisen" and two movements from Mendelssohn's violin concerto with great beauty of tone and surprising versatility of technique, and the demonstration in her honour was as great as that for the band. The whole company finish their tour in Great Britain shortly, and will then visit Australia, South Africa, and India, and return to England next winter.

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for ever," which to say the least sounded incongruous, after Wagner's magnificent strains. Next followed a trombone solo by Mr. Arthur Pryor, probably the finest player in the world, with the inevitable encore. He first played a solo of his own composition, "Love thoughts," getting the most dulcet tones from his unwieldy instrument, and for an encore "The Sundowner and the Sun," in the accompaniment to which the band proved that they could whistle as well as play their instruments. Next followed for the band a suite of Moszkowski's "From Foreign Lands," in which the melodies of Spain, Germany, and Hungary were treated in masterly fashion, both by composer and executors. The second section "Germany" was remarkable for the opportunity it afforded for the display of the matchless quality of the bass instruments, which sounded like beautiful strings or the diapasons of a grand organ. As an encore came a trifle called "Whistling Rufus," in which the whistling powers of the band were again called into play. The next band piece was by Richard Strauss, giving many in the audience their first opportunity of judging of the work of the composer whose works have lately come very much into fashion. The selection was the love scene from "Die Feueroper," and like everything else in the programme was magnificently played. The music may be broadly described as Wagnerian in character, and intensely descriptive, and immediately upon it followed the everlasting "Washington Post," as an encore. In the second part the band started with Liszt's Second Polonaise, a marvellous example of precision in playing, and containing some very wonderful work for the piccolos. The encore to this was "Down South," in which some of the band took part vocally. Next followed a programme piece called "In a clock store," in which all the appliances known to bandmen as "kitchen furniture" were brought into play and a few extra ones in addition, and the "Imperial Edward" March, a piece which is not by any means Sousa's best. Miss Liebling's song was the well-known "Sweet Bird," from Handel's Fallegro, which she sang most charmingly. The song is admirably adapted for showing the singer's skill in vocal floriture, and the flute obbligato was no less beautifully played by Mr. Marshall Lufsky. For an encore she sang Remberg's "Nymph and Faun" with no less success. Miss Powell, the gifted young American violinist, deepened the impression she made on her last visit. She gave as a solo Wieniawski's "Faust" fantasia, which introduces "The Calf of Gold," a part of the finale, and the famous waltz. It was played with the utmost taste and facility of execution, and was as perfectly accompanied by the band, the accompaniments to the solos being, as before, one of the leading features of the concert. For an encore she played a delightful piece of two-part harmony, a study by Fiorillo, and produced a profound impression. It only remains to be said that the arrangements made by Mr. Jones and his staff were quite satisfactory, and that the whole went without a hitch.

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The most popular item, perhaps, of the whole evening, was Sousa's "Imperial Edward" March, which was applauded to the echo, whilst "The Rose, Shamrock, and Thistle," another of his compositions, founded on popular airs of England, Ireland, and Scotland, was also very greatly to the taste of the large audience. The "El Capitan" and "Washington Post" marches set most people softly marking time with their feet. It was impossible to resist marvels of harmony and melody so cleverly rendered, and one was compelled, and yet content, to let oneself be carried away by these fascinating volumes of sound. The programme, however, did not consist solely of band music. Mr. Arthur Pryor, who has the reputation of being the most highly-paid bandman in the world, gave a brilliant trombone solo of his own composition, whilst Miss Estelle Liebling, who has a lovely soprano voice, sang, "Thou Brilliant Bird," with a flute obbligato, by Mr. Marshall Lufsky. Miss Maud Powell, one of the cleverest lady violinists of the present day, contributed two exquisitely-played movements—Andante and allegro vivace—from a violin concerto by Mendelssohn.

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Trombone solo—"Love's Enchantment" Pryor.
Mr. Arthur Pryor.

Suite—"Looking Upward" Sousa.
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.

(c) Mars and Venus.
Soprano Solo—"Thou Brilliant Bird" David.
Miss Estelle Liebling.

Flute Obligato by Mr. Marshall Lufsky.
Second Rhapsody Liszt.
Dance Erotica Mascagni.

(a) Country Dance Nevin.
(b) March—"Imperial Edward" Sousa.
Dedicated by special permission to His Gracious Majesty the King.

Violin Solo—Two Movements from Violin Concerto. Mendelssohn.
(a) Andante. (b) Allegro Vivace.
Miss Maud Powell.

Grand Galop de Concert—"Chase of the Lion" Kolling.

There was a large and appreciative audience at the Corn Exchange, Chelmsford, on Saturday afternoon, at a concert given by Mr. P. J. Sousa and his band. Nearly all the items were enthusiastically encored, the concert being one of the best ever known in Chelmsford. The local arrangements were in the hands of Mr. F. Spalding.

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Cutting from the East Anglian Times
Address of Publication Ipswich
Issue Dated 23-3-03

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Association Ltd.
Northampton
Publication 21-3-03

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ting from Norfolk Evening Ltd
23-3-03
hed at Norwich

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The "March King" and his merry men gave an excellent concert in St. Andrew's Hall before a crowded and demonstrative audience. Nearly every item on the programme was vociferously encored, and the greatest enthusiasm was manifested throughout the performance. Some fifteen selections were played by the band, whilst the soloists who contributed to the programme were Miss Estelle Liebling (soprano), Miss Maud Powell (violin), and Mr. Arthur Pryor (trombonist). Another concert will be given this evening at 8 o'clock.

"EAST ANGLIAN DAILY TIMES"
13, Carr Street, Ipswich.
Dated Mar 23 1903

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EASTERN DAILY PRESS,
Norwich.

Dated Mar 27 1903
Yarmouth

TO HEAR SOUSA'S BAND.—Through the intermediary of Mr. Edward Holland, bandmaster of the R.W.O. Norfolk Artillery Militia, the members of his band were taken to Norwich yesterday afternoon to hear Sousa's renowned band. The expenses, we understand, will be defrayed by Captain Evans-Lombe, the band president.

from Eastern Daily Press

2373-03

Norwich

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 is little else but ridicule for the vanity and self-consciousness that prompts the affectation in matters of personality and queer eccentricities of demeanour. 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 withal 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 organisation. Of medium stature, somewhat corpulent, with dark eyes and a well-trimmed beard and curled moustachios, 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 Benkert, started as a violin soloist, and when seventeen conducted a theatre orchestra. At the age of twenty-four 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 conductorship, 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 had 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 puffing 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 coloured attendant, and afforded the opportunity of gathering some interesting particulars and expressions of opinion.

THE EXCESSIVELY VAIN 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 organisations 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 when ensemble effects have to be obtained, for he will persist in making his playing heard above the rest. There must be a dominating idea in ensemble playing, whether that idea be the best or not. Whenever I encounter the excessively vain individual 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."

AUDIENTES 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. Then 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.

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What is your opinion of the Queen's Hall Orchestra?—"As a matter of fact, I have never heard it. Rapidly travelling about as I have to do, I have little opportunity for hearing other bands. I don't see why it 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."

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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."

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In your band are there any fresh instruments for obtaining tone effects?—"We have some which I don't think you use in your English bands. We have saxophones, the surrumpophone, and the fugalhorn. We also have bass and alto clarinets, a quartet of flutes, and the corn anglas, which, I believe, is only used in orchestral bands in this country."

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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.

from *Evening Star*
dated *Mar 23* 1903
London

SOUSA'S BAND AT COLCHESTER.

The Colchester Corn Exchange was crowded to overflowing on Saturday evening, when Sousa's military band gave a concert, and for over two hours the auditors listened with delight and amazement to the stirring marches and characteristically American melodies, rendered with peculiar dash and spirit under the baton of the famous American "March King" himself. At the end of each selection, the celebrated composer and conductor—dressed in a dark uniform, on the breast of which sparkled a number of Orders—had to turn to the audience and bow his acknowledgments again and again. Small wonder that it was so, for under his direction the performers ran the whole gamut of the possibilities of band music, and gave Colchester people such a musical treat as they will probably never hear again. The marvellous effects which the "March King" introduces into some of his compositions—from the thunder and clatter of a cavalry charge to the "swishing" of a sand dance—are simply indescribable in words.

The most popular item, perhaps, of the whole evening, was Sousa's "Imperial Edward" March, which was applauded to the echo, whilst "The Rose, Shamrock, and Thistle," another of his songs, founded on popular airs of England, and Scotland, was also very greatly to the large audience. The "El Capitan" "Washington Post" marches set most marking time with their feet. It is possible to resist marvels of melody so cleverly rendered one was compelled, and yet let oneself be carried away by these volumes of sound. The programme, did not consist solely of band music.

Mr. Arthur Prior, who has the reputation of being the most highly-paid bandsman in the world, gave a brilliant trombone solo of his own composition, whilst Miss Estelle Lieblich, who has a lovely soprano voice, sang, "Thou Brilliant Bird," with a flute obbligato, by Mr. Marshall Lufsky. Miss Maud Powell, one of the cleverest lady violinists of the present day, contributed two exquisitely-played movements—Andante and allegro vivace—from a violin concerto by Mendelssohn.

which was amplified by the Washington Post, "El Capitan," "Coon Band Contest," "Stars and Stripes," and "Thistle," and other of was as follows:—
Berlioz.
"Enchantment".....Pryor.
Sousa.

- (a) Under the Light of the Polar Star.
- (b) Under the Southern Cross.
- (c) Mars and Venus.
- Soprano Solo—"Thou Brilliant Bird".....David.
- Flute Obligato by Mr. Marshall Lufsky.
- Second Rhapsody.....Liszt.
- Dance Esotica.....Mascagni.
- (a) Country Dance.....Nevin.
- (b) March—"Imperial Edward".....Sousa.
- Dedicated by special permission to His Gracious Majesty the King.
- Violin Solo—Two Movements from Violin Concerto Mendelssohn.
- (a) Andante. (b) Allegro Vivace.
- Miss Maud Powell.
- Grand Galop de Concert—"Chase of the Lion" Kolling.

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from *Colchester Ez*
dated *Mar 25* 1903

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from the *Eastern Daily Press*
of Publication *Worship*
dated *24-3-03*

SOUSA'S BAND AT NORWICH

TWO HUGE AUDIENCES.

THE MARCH KING'S WELCOME

Sousa, the American "March King," is one of the best advertised men on the face of the Globe. His rollicking marches are played the wide world over, being as popular with regimental bands of various countries as they are acceptable to innumerable hosts of pianoforte players who revel in their stirring strains. It is the delight of mimics to caricature his unconventional gestures as a conductor; and his band assuredly cannot be equalled by any similar number of instrumentalists in the matter of producing an overwhelming amount of sound. The name of Sousa has long been familiar to Norfolk folk, and placards, freely posted in the neighbourhood just recently, suggested some of the attitudes he assumes when directing his forces. However, it was not until yesterday, when Sousa gave two concerts at St. Andrew's Hall, that the local public had an opportunity of seeing him in the flesh and of hearing the capabilities of his instrumentalists. One of the chief features in connection with the entertainments given by the American composer-conductor is the allround originality he displays. His appearance on the platform is the signal for immediate commencement of business, and straightway pieces named in the programme, and an abundance of encore items, follow in almost bewildering succession, a halt only being called when the word "Interval" makes a cessation imperative. The beat of the "March King" is decidedly novel. At times he indulges in a rhythmical movement known in school drill as swinging the arms, at another moment, in the midst of a thundering fortissimo, a graceful wave of the left hand is observed, and—thank heavens!—the storm gives way to a calm. Then, suddenly swaying his body from left to right, he stands as erect as the best drilled soldier, and occasionally he shows the confidence he has in his bandmen by abstaining from beating, meanwhile curling his moustache or shedding approving smiles on his performers. Occasionally he moves his baton so that it is imperceptible to the executants, but they understand their conductor, and play on, while the feat is enjoyed by the audience. That the force commanded by Sousa is an excellently drilled and capable one must be at once admitted. The result of continuous practice is clearly shown by the machine-like precision evidenced throughout the performance. It was refreshing to find yesterday that a genuine pianissimo could be obtained even with such an assemblage of leviathan brass and reed instruments, and it was equally gratifying to hear the delicacy with which accompaniments to the vocal and violin solos were supplied.

St Andrew's Hall was crowded for the afternoon performance, and all the items in the programme were received with the greatest enthusiasm. Rossini's "William Tell" overture was admirably interpreted, the only objection to be lodged being the breakneck pace at which the final movement—the march—was taken. "El Capitan" was given in reply to a rapturous encore, the band playing with a power and vigour which caused many wistful eyes to be turned to the roof, known to be in a rather shaky condition. The iron tie-rods, however, showed no signs of yielding, and the audience again breathed freely. In Sousa's suite, "Maidens Three," various "effects" were introduced, to the evident delight of the audience, and two extras were willingly conceded, viz., "Coon Band Contest" and "The Washington Post" March—vigorous, ear-splitting numbers, played with all the power and emphasis that he commanded. The good qualities of the band were strikingly shown in the Largo, from Dvorak's "New World" Symphony. Other pieces which stirred the hearers to enthusiasm were "In the realm of the dance," founded on familiar valse themes, "The Philosophic Maid," in which are some bars of whistling, "Bundle of Mischief," "Imperial Edward," a march dedicated to his Majesty the King, in which the trombones and cornets are allotted some particularly blaring phrases, including a bar or two of the National Anthem; "Stars and Stripes For Ever," a most strident march, the "Warblers' Serenade," and a selection of plantation songs and dances. Mr. Arthur Pryor displayed remarkable command of the trombone in a valse number, and, responding to a vociferous recall, gave the old German drinking song, "In Cellar Cool," in which some wondrous low notes were touched. Miss Estelle Lieblich introduced the "Indian Bell Song," from "Lakme," displaying therein a series of skilfully executed vocal gymnastics. Miss Maud Powell proved herself a violinist possessed of exceptional tech-

SOUSA'S BAND.

The "March King" and his merry men gave an excellent concert in St. Andrew's Hall before a crowded and demonstrative audience.

from *Norfolk Evening Star*
dated *Mar 23* 1903
Chelmsford

SOUSA AND HIS BAND.

VISITS TO CHELMSFORD AND COLCHESTER.

Sousa and his band visited the Corn Exchange, Chelmsford, on Saturday afternoon, and the Corn Exchange, Colchester, on Saturday evening—Chelmsford by arrangement with Mr. Fred. Spalding, Colchester by arrangement with Mr. F. Clark. At Chelmsford, where the prices ranged from 7s. 6d. downwards, there was a fair audience, and at Colchester, where the top price was 5s., the audience was large. In each case the highest priced seats were in the middle of the hall, where the music could be heard to best advantage. It is needless for us here to enlarge upon the merits of Sousa or his band; they are well known. Mr. John Philip Sousa conducts with an ease and grace remarkable to see; his very glance seems sufficient to make the bassoon thunder loud or the flutes and soft recorders whisper music. And so, with 52 skilled musicians in his band, he can produce the most wonderful effects, transporting his hearers in a few moments from the solemn magnificence of the finest classical music to the delights of his own fascinating compositions like "The Washington Post" or "El Capitan." His audience at Chelmsford grew enthusiastic over the renderings of his suite, "Maidens Three," and his march, "Imperial Edward." As an encore to the former he gave "The Washington Post," and, as a treble encore to the latter, he gave "El Capitan," "Coon Band Contest," and "Hands across the sea." The most fascinating performance, perhaps, was that wonderful improvisation of Liszt's, his Second Rhapsody. Recalled for this, Sousa led his band through "Stars and Stripes for Ever," the overture, "Carnival Romaine," by Berlioz, and the novelette, "Sizilietta," by Von Blon, were also much enjoyed. The final band performance was the introduction to the third act of Wagner's "Lohengrin," and this like all the others before it, was a masterly exposition. Tune and time, light and shade, were alike marvellous in every piece. The band, in fact, worked like a perfect machine. In its accompaniments to vocal music and to trombone and violin solos the band also excelled. Miss Estelle Lieblich was the soprano soloist, who sang "Thou Brilliant Bird" (David), with flute obbligato by Mr. Marshall Lufsky, and the combination of voice and flute in the imitation of the trilling of a bird was nothing less than sensational. Re-called, Miss Lieblich sang "The Nightingale," copying that songster in a very charming manner. Miss Maud Powell played upon a beautiful violin with great skill, and was warmly encored; and Mr. Arthur Pryor gave an accomplished display of the merits of the trombone in the solos "Love's Enchantment" (Pryor) and "In the deep cellar," otherwise the well-known German song, "Drinking." The latter was in response to a vociferous redemand.

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from Norfolk
Dated May 2
ss 1903

SOUSA'S BAND.

The "March King" and his merry men gave an excellent concert in St. Andrew's Hall before a crowded and demonstrative audience. Nearly every item on the programme was vociferously encored, and the greatest enthusiasm was manifested throughout the performance. Some fifteen selections were played by the band, whilst the soloists who contributed to the programme were Miss Estelle Liebbling (soprano), Miss Maud Powell (violin), and Mr. Arthur Pryor (trombonist). Another concert will be given this evening at 8 o'clock.

fair top price was the one each case the highest price in the middle of the hall, where the music could be heard to best advantage. It is needless for us here to enlarge upon the merits of Sousa or his band; they are well known. Mr. John Philip Sousa conducts with an ease and grace remarkable to see; his very glance seems sufficient to make the bassoon thunder loud or the flutes and soft recorders whisper music. And so, with 52 skilled musicians in his band, he can produce the most wonderful effects, transporting his hearers in a few moments from the solemn magnificence of the finest classical music to the delights of his own fascinating compositions like "The Washington Post" or "El Capitan." His audience at Chelmsford grew enthusiastic over the renderings of his suite, "Maidens Three," and his march, "Imperial Edward." As an encore to the former he gave "The Washington Post," and, as a treble encore to the latter, he gave "El Capitan," "Coon Band Contest," and "Hands across the sea." The most fascinating performance, perhaps, was that wonderful improvisation of Liszt's, his Second Rhapsody. Recalled for this, Sousa led his band through "Stars and Stripes for Ever." The overture, "Carnival Romaine," by Berlioz, and the novelette, "Sizilietta," by Von Blon, were also much enjoyed. The final band performance was the introduction to the third act of Wagner's "Lohengrin," and this like all the others before it, was a masterly exposition. Tune and time, light and shade, were alike marvellous in every piece. The band, in fact, worked like a perfect machine. In its accompaniments to vocal music and to trombone and violin solos the band also excelled. Miss Estelle Liebbling was the soprano soloist, who sang "Thou Brilliant Bird" (David), with flute obligato by Mr. Marshall Lufsky, and the combination of voice and flute in the imitation of the trilling of a bird was nothing less than sensational. Re-called, Miss Liebbling sang "The Nightingale," copying that songster in a very charming manner. Miss Maud Powell played upon a beautiful violin with great skill, and was warmly encored; and Mr. Arthur Pryor gave an accomplished display of the merits of the trombone in the solos "Love's Enchantment" (Pryor) and "In the deep cellar," otherwise the well-known German song, "Drinking." The latter was in response to a vociferous redemand.

from Chelmsford
Dated May 22
ss 1903

SOUSA'S BAND AT COLCHESTER.

The Colchester Corn Exchange was crowded to overflowing on Saturday evening, when Sousa's military band gave a concert, and for over two hours the auditors listened with delight and amazement to the stirring marches and characteristically American melodies, rendered with peculiar dash and spirit under the baton of the famous American "March King" himself. At the end of each selection, the celebrated composer and conductor—dressed in a dark uniform, on the breast of which sparkled a number of Orders—had to turn to the audience and bow his acknowledgments again and again. Small wonder that it was so, for under his direction the performers ran the whole gamut of the possibilities of band music, and gave Colchester people such a musical treat as they will probably never hear again. The marvellous effects which the "March King" introduces into some of his compositions—from the thunder and clatter of a cavalry charge to the "swishing" of a sand dance—are simply indescribable in words.

The most popular item, perhaps, of the whole evening, was Sousa's "Imperial Edward" March, which was applauded to the echo, whilst "The Rose, Shamrock, and Thistle," another of his compositions, founded on popular airs of England, Ireland, and Scotland, was also very greatly to the taste of the large audience. The "El Capitan" and "Washington Post" marches set most people softly marking time with their feet. It was impossible to resist marvels of harmony and melody so cleverly rendered, and one was compelled, and yet content, to let oneself be carried away by these fascinating volumes of sound. The programme, however, did not consist solely of band music. Mr. Arthur Pryor, who has the reputation of being the most highly-paid bandsman in the world, gave a brilliant trombone solo of his own composition, whilst Miss Estelle Liebbling, who has a lovely soprano voice, sang, "Thou Brilliant Bird," with a flute obligato, by Mr. Marshall Lufsky. Miss Maud Powell, one of the cleverest lady violinists of the present day, contributed two exquisitely-played movements—Andante and Allegro vivace—from a violin concerto by Mendelssohn.

The programme—which was amplified by the addition of the "Washington Post," "El Capitan," "Bundle of Mischief," "Coon Band Contest," "Philosophic Maid," "Stars and Stripes," "Rose, Shamrock, and Thistle," and other of Sousa's composition—was as follows:

Overture—"Carnival Romaine".....	Ref.:
Trombone solo—"Love's Enchantment".....	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".....	Liebbling.
Flute Oblitrate by Mr. Marshall Lufsky.	
Second Rhapsody.....	Liszt.
Dance Esotica.....	Mascagni.
(a) Country Dance.....	Sousa.
(b) March—"Imperial Edward".....	Sousa.
Dedicated by special permission to His Grace the Duke of Devonshire.	
Violin Solo—Two Movements from Violin Concerto.....	Mendelssohn.
(a) Andante. (b) Allegro Vivace.	
Miss Maud Powell.	
Grand Galop de Concert—"Chase of the Lion".....	Koelling.

There was a large and appreciative audience at the Corn Exchange, Chelmsford, on Saturday afternoon, at a concert given by Mr. P. J. Sousa and his band. Nearly all the items were enthusiastically encored, the concert being one of the best ever known in Chelmsford. The local arrangements were in the hands of Mr. F. Spaulding.

from Colchester
Dated May 25
ss 1903

SOUSA'S BAND.—The Corn Exchange was filled almost to its utmost capacity on Saturday evening, when for over two hours a vast audience were entertained by Sousa, the American "March King," and his splendid band of sixty performers. So great was the delight of those present with the marvellous skill and expression exhibited, that each item was received with vociferous and fully deserved applause. The stirring marches, for the composition of which Mr. Sousa is so famous, and other characteristic American melodies, were all rendered with a peculiar dash and spirit. The item which perhaps had the best reception was the conductor's march, "Imperial Edward," which was written for and dedicated by special permission to H.M. the King. Other popular pieces were "The Rose, Shamrock, and Thistle," "Washington Post," "Stars and Stripes," "In the Deep Cellar," "El Capitan," "The Philosophic Maid," and "A Bundle of Mischief." The band music was agreeably interspersed with a brilliant trombone solo, by Mr. Arthur Pryor, who is Mr. Sousa's chief assistant; a lovely soprano solo by Miss Estelle Liebbling, with flute obligato by Mr. Marshall Lufsky; and some cleverly played violin solos by Miss Maud Powell. Miss Powell contributed two beautifully rendered movements from a violin concerto by Mendelssohn, and was enthusiastically encored.

51
from the Eastern Daily Press
Dated May 24
ss 1903

SOUSA'S BAND AT NORWICH

TWO HUGE AUDIENCES.

THE MARCH KING'S WELCOME

Sousa, the American "March King," is one of the best advertised men on the face of the globe. His rollicking marches are played the wide world over, being as popular with regimental bands of various countries as they are acceptable to innumerable hosts of pianoforte players who revel in their stirring strains. It is the delight of mimics to caricature his unconventional gestures as a conductor; and his band assuredly cannot be equalled by any similar number of instrumentalists in the matter of producing an overwhelming amount of sound. The name of Sousa has long been familiar to Norfolk folk, and placards, freely posted in the neighbourhood just recently, suggested some of the attitudes he assumes when directing his forces. However, it was not until yesterday, when Sousa gave two concerts at St. Andrew's Hall, that the local public had an opportunity of seeing him in the flesh and of hearing the capabilities of his instrumentalists. One of the chief features in connection with the entertainments given by the American composer-conductor is the allround originality he displays. His appearance on the platform is the signal for immediate commencement of business, and straightway pieces named in the programme, and an abundance of encore items, follow in almost bewildering succession, a halt only being called when the word "Interval" makes a cessation imperative. The beat of the "March King" is decidedly novel. At times he indulges in a rhythmical movement known in school drill as swinging the arms, at another moment, in the midst of a thundering fortissimo, a graceful wave of the left hand is observed, and—thank heavens!—the storm gives way to a calm. Then, suddenly swaying his body from left to right, he stands as erect as the best drilled soldier, and occasionally he shows the confidence he has in his bandmen by abstaining from beating, meanwhile curling his moustache or shedding approving smiles on his performers. Occasionally he moves his baton so that it is imperceptible to the executants, but they understand their conductor, and play on, while the feat is enjoyed by the audience. That the force commanded by Sousa is an excellently drilled and capable one must be at once admitted. The result of continuous practice is clearly shown by the machine-like precision evidenced throughout the performance. It was refreshing to find yesterday that a genuine pianissimo could be obtained even with such an assemblage of leviathan brass and reed instruments, and it was equally gratifying to hear the delicacy with which accompaniments to the vocal and violin solos were supplied.

St. Andrew's Hall was crowded for the afternoon performance, and all the items in the programme were received with the greatest enthusiasm. Rossini's "William Tell" overture was admirably interpreted, the only objection to be lodged being the breakneck pace at which the final movement—the march—was taken. "El Capitan" was given in reply to a rapturous encore, the band playing with a power and vigour which caused many wistful eyes to be turned to the roof, known to be in a rather shaky condition. The iron tie-rods, however, showed no signs of yielding, and the audience again breathed freely. In Sousa's suite, "Maidens Three," various "effects" were introduced, to the evident delight of the audience, and two extras were willingly conceded, viz., "Coon Band Contest" and "The Washington Post" March—vigorous, ear-splitting numbers, played with all the power and emphasis that he commanded. The good qualities of the band were strikingly shown in the Largo, from Dvorak's "New World" Symphony. Other pieces which stirred the hearers to enthusiasm were "In the realm of the dance," founded on familiar valse themes, "The Philosophic Maid," in which are some bars of whistling, "Bundle of Mischief," "Imperial Edward," a march dedicated to his Majesty the King, in which the trombones and cornets are allotted some particularly blaring phrases, including a bar or two of the National Anthem; "Stars and Stripes for Ever," a most strident march, the "Warblers' Serenade," and a selection of plantation songs and dances. Mr. Arthur Pryor displayed remarkable command of the trombone in a valse number, and, responding to a vociferous recall, gave the old German drinking song, "In Cellar Cool," in which some wondrous low notes were touched. Miss Estelle Liebbling introduced the "Indian Bell Song," from "Lakme," displaying therein a series of skilfully executed vocal gymnastics. Miss Maud Powell proved herself a violinist possessed of exceptional technique.

ical ability, interpreting Sarasate's "Zigeunerweisen" in brilliant style. As an extra he gave with pure tone and perfect intonation Handel's so-called Largo in G. The admirable support given to these solos by the reeds and lower brass instruments was a feature of the afternoon.

In the evening there was another crowded attendance. The precision exhibited and the volume of sound produced by the band again won the cordial plaudits of the audience, and the studied attitudes of the conductor were watched with interest and amusement. Most delightful among the contributions by the instrumentalists was the arrangement of Liszt's Second Rhapsody, which was played in really artistic fashion. Nevin's "Country Dance," a quiet, fanciful piece, was beautifully rendered, and the more cacophonous selections, with tambourine, sand-paper, rattle, gun, and other "effects," appeared to afford pleasure to the company assembled in the building, and were probably heard to better advantage by the crowds which assembled on the Hall Plain. Miss Liebling sang "Thou brilliant bird" (David) in finished manner, the flute being played by Mr. Marshall Lufsky, and Miss Maud Powell gave a splendid interpretation of two movements from Mendelssohn's Violin Concerto, the Allegro Vivace suffering somewhat from the excessive speed adopted.

Having heard Sousa's band, it may safely be said that our leading military bands are in no danger of being eclipsed by the American combination.

Sousa and his band leave Norwich this morning for Leicester, and will give an afternoon and evening performance in the Temperance Hall of that town.

"EASTERN MORNING GAZETTE,"
7, Giles Street, Norwich.

SOUSA'S BAND IN NORWICH.

CONCERTS AT ST. ANDREW'S HALL.

In the course of a tour round the world, the wonderful organisation known as Sousa's Band halted at Norwich yesterday, and gave two concerts. Although it was the great "March King's" first visit to this city, it was evident that his fame had preceded him, and in the afternoon St. Andrew's hall was filled to overflowing with a crowded and demonstrative audience. That the various items constituting the somewhat extended programme were exactly to the taste of the audience was manifested by the hearty encores that were demanded—and granted—for nearly every number. With regard to the encores, the contrasts were, in many cases, strongly marked. For instance, after a most effective interpretation of the largo from Dvorak's "New World" symphony, a number entitled—The Rose, Shamrock, and Thistle, in which was introduced such airs as "The Campbells are coming," "The Soldiers of the Queen," etc., was substituted as an encore. An artistic rendering of the overture to "William Tell" proved very enjoyable. Mr. Sousa and his orchestra were here plainly on congenial ground, and a spirited and finished performance was the result. A suite entitled "Maidens Three" (Sousa) evoked much applause, and an encore was eagerly demanded. A noisy item called a coon-band contest was substituted, which in turn was re-demanded, and the familiar "Washington Post March" played in its stead. Among the other notable successes of the performance were a mosaic by Sousa, "In the realm of a dance," founded on famous waltz themes, and Mr. Sousa's latest march, "Imperial Edward," which was written for and dedicated by permission to King Edward VII. When Sousa gave a concert before the Royal Family, a year ago, his Majesty took occasion to compliment the American composer on his music, and accorded him permission to write a march in his honour. The march was composed last spring, and the title received the Royal approval. Both these items met with a most enthusiastic reception yesterday, and the insatiable members of the audience clamoured for more. Other compositions which formed the remainder of the orchestral programme were:—"El Capitan March," "The philosophic maid," "Sizilietta" (von Blon), "Stars and Stripes for ever," "Warbler's serenade," and "Plantation songs and dances." Mr. Arthur Pryor held the audience spellbound with the dexterity he displayed in the manipulation of what is generally regarded as a somewhat unmusical instrument—namely, a trombone. He gave a marvellous interpretation of "Love's thoughts," an item of his own composition, and as an extra a highly artistic reading of a very familiar number entitled "Drinking." Miss Estelle Liebling was the vocalist, and scored a great success, the noteworthy feature of her singing being her exquisitely perfect enunciation. Unfortunately, the gifted soprano contributed only one song to the programme, to wit, "Indian bell song," from "Lakme" (Delibes). Miss Maud Powell proved herself to be an expert

violinist. Sarasate's "Zigeunerweisen" (andante and allegro) was handled with infinite beauty by the gifted artist, whilst, in response to an eager demand for a repetition, a supreme presentment of a Largo by Handel was given. Although St. Andrew's hall is a building of no small dimensions, we must confess that we should prefer to hear Sousa's band in some locale where our powers of aural endurance are not so circumscribed.

THE EVENING CONCERT.

The hall was again densely crowded, and standing room was at a premium. The great conductor met with a rousing reception on his appearance on the platform. The "Carnaval Romaine" (Berlioz) formed a suitable overture. This was followed by a trombone solo by Mr. Arthur Pryor, entitled "Love's enchantment," and the audience recognised the soloist's undoubted ability as composer and executant by loud demands for a repetition. Mr. Pryor obliged with "Sunflower and the Sun." The Sousa Suite, "Looking upward," a three-fold composition, in which the Polar Star, the Southern Cross, and Mars and Venus are musically idealised, made a tremendous impression on the audience, the applause being continuous and enthusiastic. The representation of a storm was highly effective, particularly the imitation of rain on the tympani. Miss Estelle Liebling further enhanced her reputation as a vocalist by her rendering of "Thou brilliant bird" (David), with flute obligato by Mr. Marshall. The "Washington Post" was given as an encore to the band's performance of Liszt's "Second Rhapsody," also a patriotic suite. The most notable feature of the second part of the programme was the violin playing of Miss Maud Powell, who interpreted two movements by Mendelssohn in a way which left nothing to be desired. The bassoon and oboe accompaniment all added to the effectiveness of the number. Sousa's march, "Imperial Edward," received quite a patriotic ovation. The "Chase of the lion" (Kolling) was the concluding item of the performance.

ing from *Eastern Morning Press*

hed at *March 24-03*

SOUSA'S BAND AT NORWICH

TWO HUGE AUDIENCES.

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Sousa, the American "March King," is one of the best advertised men on the face of the Globe. His rollicking marches are played the wide world over, being as popular with regimental bands of various countries as they are acceptable to innumerable hosts of pianoforte players who revel in their stirring strains. It is the delight of mimics to caricature his unconventional gestures as a conductor; and his band assuredly cannot be equalled by any similar number of instrumentalists in the matter of producing an overwhelming amount of sound. The name of Sousa has long been familiar to Norfolk folk, and placards, freely posted in the neighbourhood just recently, suggested some of the attitudes he assumes when directing his forces. However, it was not until yesterday, when Sousa gave two concerts at St. Andrew's Hall, that the local public had an opportunity of seeing him in the flesh and of hearing the capabilities of his instrumentalists. One of the chief features in connection with the entertainments given by the American composer-conductor is the allround originality he displays. His appearance on the platform is the signal for immediate commencement of business, and straightway pieces named in the programme, and an abundance of encore items, follow in almost bewildering succession, a halt only being called when the word "Interval" makes a cessation imperative. The beat of the "March King" is decidedly novel. At times he indulges in a rhythmical movement known in school drill as swinging the arms, at another moment, in the midst of a thundering fortissimo, a graceful wave of the left hand is observed, and—thank heavens!—the storm gives way to a calm. Then, suddenly swaying his body from left to right, he stands as erect as the best drilled soldier, and occasionally he shows the confidence he has in his bandmen by abstaining from beating, meanwhile curling his moustache or shedding approving smiles on his performers. Occasionally he moves his baton so that it is imperceptible to the executants, but they understand their conductor, and play on, while the feat is enjoyed by the audience. That the force commanded by Sousa is an excellently drilled and capable one must be at once admitted. The result of continuous practice is clearly shown by the machine-like precision evidenced throughout the performance. It was refreshing to find yesterday that a genuine pianissimo could be obtained even with such an assemblage of leviathan brass and reed instruments, and it was equally gratifying to hear the delicacy with which accompaniments to the

vocal and violin solos were supplied.

St Andrew's Hall was crowded for the afternoon performance, and all the items in the programme were received with the greatest enthusiasm. Rossini's "William Tell" overture was admirably interpreted, the only objection to be lodged being the breakneck pace at which the final movement—the march—was taken. "El Capitan" was given in reply to a rapturous encore, the band playing with a power and vigour which caused many wistful eyes to be turned to the roof, known to be in a rather shaky condition. The iron tie-rods, however, showed no signs of yielding, and the audience again breathed freely. In Sousa's suite, "Maidens Three," various "effects" were introduced, to the evident delight of the audience, and two extras were willingly conceded, viz., "Coon Band Contest" and "The Washington Post" March—vigorous, ear-splitting numbers, played with all the power and emphasis that he commanded. The good qualities of the band were strikingly shown in the Largo, from Dvorak's "New World" Symphony. Other pieces which stirred the hearers to enthusiasm were "In the realm of the dance," founded on familiar valse themes, "The Philosophic Maid," in which are some bars of whistling, "Bundle of Mischief," "Imperial Edward," a march dedicated to his Majesty the King, in which the trombones and cornets are allotted some particularly blaring phrases, including a bar or two of the National Anthem; "Stars and Stripes For Ever," a most strident march, the "Warblers' Serenade," and a selection of plantation songs and dances. Mr. Arthur Pryor displayed remarkable command of the trombone in a valse number, and, responding to a vociferous recall, gave the old German drinking song, "In Cellar Cool," in which some wondrous low notes were touched. Miss Estelle Liebling introduced the "Indian Bell Song," from "Lakme," displaying therein a series of skilfully executed vocal gymnastics. Miss Maud Powell proved herself a violinist possessed of exceptional technical ability, interpreting Sarasate's "Zigeunerweisen" in brilliant style. As an extra he gave with pure tone and perfect intonation Handel's so-called Largo in G. The admirable support given to these solos by the reeds and lower brass instruments was a feature of the afternoon.

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ing from *the Bournemouth Press*
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Issue dated

THE "MARCH KING" AT CHELMSFORD.

On Saturday afternoon Sousa and his Band visited Chelmsford and gave a performance in the Corn Exchange. The reputation of the great American "March King" is worldwide, and it is therefore surprising that the hall was not crowded: there was, however, a fairly large audience, and those present had the rare pleasure of hearing in the county town a performance of unsurpassed beauty and excellence. At the end of each selection the celebrated conductor—who was dressed, like all the members of his Band, in a dark uniform, but, in addition, wore a number of decorations on his breast—had to bow his acknowledgments in response to the hearty applause. The effects which were introduced were frequently intensely dramatic and always marvellous. The Band, under the baton of the "March King," produced with consummate ease in a quite realistic manner the full meaning and force of the compositions selected; and it seemed as easily possible to give the effect of the roar and thunder of battle as the lulling lullaby of a coon dance. In addition to selections from the works of Berlioz (with whose "Carnaval Romaine" the concert opened), Liszt (whose "Second Rhapsody," with its tumultuous harmonies, was rendered with extraordinary brilliancy), and other masters, several of Sousa's own pieces were played, including "The Washington Post," "Stars and Stripes," and the "Imperial Edward" march dedicated by special permission to the King. The programme was not, however, wholly devoted to band music. Mr. Arthur Pryor contributed a trombone solo; Miss Estelle Liebling, soprano, sang "Thou Brilliant Bird"; and Miss Maud Powell rendered a finely-executed violin solo. The local arrangements for the concert were in the hands of Mr. Fred Spalding. In the evening Sousa and his Band performed at Colchester before a crowded audience in the Corn Exchange.

"DAILY NEWS"
Fleet Street, E.C.

Dated *Jan 25* 1903

Welshmen and Sousa's Band.

A report is current in North Wales that ten of the best members of Sousa's band are Welshmen. Rhosyllen, a village near Wrexham, claims Povah, the first cornet player in the celebrated American band, as a native. The report goes on to say that in consequence of a wager a wire was sent to Sousa asking if it was true that his first cornetist, Povah, was formerly a resident at Rhosyllen, and the answer was in the affirmative.

of the Leicester Post

Publication

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SOUSA AND HIS BAND.

PERFORMANCE AT THE TEMPERANCE HALL.

There is now, perhaps, no more celebrated band in the world than that which is presided over by the American "March King," as he has been termed, John Philip Sousa. And it is Sousa's marches which in the main have been the cause of this celebrity. Sousa no doubt possesses considerable musical genius, and he has been able to do what greater musicians have failed to do—he has succeeded in producing pieces which the people of all nations have found a pleasure in listening to. Further than this, he is a born conductor, and in the space of a few years he has developed his band until it is now, of its kind, one of the best to be met with in any country. After making a reputation in America, Sousa and his band made that reputation world-wide by making a European tour, and it has been in every respect a huge success. When, therefore, there was a prospect of hearing in Leicester the marches which have become so popular played by the band for which they were composed a large audience was a foregone conclusion. Yesterday the Temperance Hall was well filled at both the afternoon and evening concerts.

There is no doubt that the band is a remarkably efficient one, and under the baton of Mr. Sousa it is an almost perfect instrument. It differs somewhat from the great English military bands, but we should not venture to assert that as a medium for interpreting the best music it is any better than the finest bands in England. Its quality of tone is entirely different to that of the majority of our bands, however, and it is difficult to make a comparison. Sousa's band contains a number of heavy brass instruments such as are never seen in English bands or orchestras, and these certainly have the effect of giving a depth and richness of tone not often heard. Indeed his band more nearly approaches the organ in quality than any other, and this is particularly observable in andante passages. The band, too, is capable of the greatest expression, and it is without doubt well controlled. Consisting as it does of some sixty performers, the forte passages were occasionally somewhat overpowering, but this is an effect for which the hall rather than the band was responsible.

The programme was a comprehensive one, and embraced works by some of the greater musicians, but the bulk of the items were naturally by Mr. Sousa. There was no time lost by the conductor. Directly he took up his place at his stand the band, in the midst of the applause with which he was greeted, broke into the opening bars of "William Tell," the overture of Rossini's which will always remain popular. It was admirably played, and at the close the audience were hearty in their applause. Almost without a pause the band played an encore-piece Sousa's well-known march "El Capitan." The piece was again splendidly played, and again the audience showed their appreciation. Without the loss of a moment the band played the opening bars to "Love Thoughts," a trombone solo played by the composer, Mr. A. Pryor, who showed a complete mastery of the instrument. In response to an encore he played "In cellar cool" in equally good style. This was followed by "Maidens three," a suite of three pieces entitled "The coquette," "The summer girl," and "The dancing girl," by Sousa. Each was pretty, but the last was particularly so. There was, of course, an outburst of applause, and in response the band gave Sousa's "Coon band contest," which, being equally well received, the band as a second encore played the famous "Washington Post" march, and, it may be believed, in somewhat different style to the usual renderings we hear. The band then played the Largo movement from Dvorak's "New World" symphony, and there is no doubt this was the most finely rendered piece of the afternoon. It was eminently suited to the band, and was really splendidly rendered. As an encore a medley piece, "Rose, Shamrock, and Thistle," was given. A "Mosaic" of waltz airs, arranged by Sousa, was followed by his march, "Imperial Edward," dedicated to his Majesty. This fine, stirring march, was highly appreciated, and, like the other numbers, was heartily encored.

Miss Estelle Liebman was the vocalist. She has a soprano voice of remarkable range, sweetness, and flexibility, which she manages excellently. She sang the "Indian Bell Song," from "Lakme," by Delibes, delightfully, and in response to a hearty encore gave "The maid of the meadow" very effectively. Miss Maud Powell also varied the programme pleasantly with a violin solo, Sarasate's "Zigeunerweisen." In her rendering of this beautiful piece she displayed great technical powers and a fine appreciation of the work. She also was encored.

"LEICESTER DAILY POST,"
Leicester.

Dated *Mon 25* 1903

SOUSA AND HIS BAND.

PERFORMANCE AT THE TEMPERANCE HALL.

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from the Leicester Post
Wolverhampton
26.1.3.03

Copy of Publication

is dated

SOUSA'S BAND AT WOLVERHAMPTON.

TO-DAY'S CONCERTS.

Mr J. P. Sousa, the March King of America, is to-day paying a return visit to Wolverhampton with his famous band. On his former visit the unique capabilities of his organisation, whose name had marched before them, attracted large audiences to the Agricultural Hall, where they are again appearing, and the effect produced by their performances has evidently not died out, for this afternoon there was quite a large audience (for a matinee) to welcome them on their return. The programme started in the usual business-like fashion. Mr Sousa was heartily cheered as he was identified making his way to the conductor's desk, and simultaneously with his turning round, after his introductory bow to the audience, the band struck off into the well-known strains of "William Tell," which was given a characteristic rendition. We prefer string effects in this remarkable overture, but it must be admitted that Sousa is wonderfully effective on the best passages, and the interpretation secured an encore, which took the form of the popular march "El Capitan." The second item was a trombone solo, by Mr Arthur Pryor, "Love thoughts," and in some respects this was a surprise. It was a beautiful piece of work marked by exceptionally mellowness and smoothness of tone, with wonderful mastery of expression and technique, and in response the artist displayed the mastery of the instrument. The suite of numbers, entitled "Maidens Three" (Sousa), viz., the coquette, the summer girl, and the dancing girl, is an extremely captivating trio, and was capital rendered. Miss Estelle Liebman was the vocalist, and sang Delibes' "Indian Bell Song," cleverly; and as an encore to the Largo from Dvorak's symphony, "The New World," "The Washington Post March" was given as only Sousa's band can give it. In the second half of the programme a violin solo by Miss Maud Powell was worthy of particular commendation.

The evening concert should be enthusiastically attended.

"DAILY EXPRESS"
Tudor Street, E.C.

Dated *Jan 25* 1903

MONSTER MATINEE.

TODAY'S GREAT F.A.F. CARNIVAL
AT THE TIVOLI.

Put me down for five-guinea box for Fresh Air Fund, and sell over again.—SOUSA.

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There are still available a few boxes and reserved seats, in excellent positions, but early application should be made for them, or intending purchasers will find themselves relegated to the pit.

Sousa's box, by the way, has already ensured a lovely country outing for 130 slum children. If it is sold again this morning for another five guineas, the deal will mean a day's bliss for nearly 300 children.

And should any "Express" reader in generous mood send a crisp "tenner" for the box, he and Sousa will bring a broad gleam of joy into the lives of quite a miniature army of neglected street arabs.

There are to be four and a quarter hours of solid entertainment at the Tivoli this afternoon, commencing at 1.45 and finishing at six. The funniest man alive—Dan Leno, to wit—will execute a quick-change at 5.10, after the Drury Lane pantomime, and arrive at the Tivoli with his celebrated footlight pose and incomparable "patter" at 5.45.

For the sake of reference, and to refresh the memory, a full list of artists who have kindly promised to appear at the matinee is again appended:—

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Barton and Ashley	Mr. Henry A. Lytton
Mr. George Easton	Mr. Rudolf Lewis
Mr. Charles Becham	Miss Julie Mackay
Miss Bertha Bird	Miss Helen Mar
Mr. Louis Bradfield	Miss Nina Martino
Mr. Lionel Brough	Signor Tito Mattei
Mr. Charles Capper	The Meister Glee
Mr. Charles Chilvers	Singers
stone	M. Robert Michaelis
	The McNaughtons
	Phroso
	The Poluskis
	Mr. Powis Pinder
	Miss Ida Rene
	Miss Claire Romaine
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	Mr. Mark Sheridan
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The incident is in two scenes—the first a garret, in which Mr. Gray will recite, with musical and scenic effects, a poem specially written for the F.A.F., and the second a glade in Epping Forest, with forty children (who are now appearing at the Royal) giving a living picture of slum children in the full enjoyment of a Fresh Air Fund holiday. There are to be real buns and lemonade in the latter scene, so its realism is assured.

Good wishes for the success of the monster matinee come from its patrons, who include Lord Roberts, the Lord Mayor, Lord Charles Beresford, and Major-General Baden-Powell. The proprietors of the Tivoli Theatre, its energetic manager, Mr. Philip Yorke, and all the numerous artists have also co-operated warmly to effect a handsome result.

There are no expenses of management for the Fresh Air Fund. Every penny subscribed goes to the children in food or fares. All expenses are borne by the promoters—Parsons and the F.A.F. School Union. There is no distinction of class or creed. No money pays for a day's happiness for a child: £3 2s. pays for a complete party of 250, with the necessary attendants. Subscriptions should be addressed to the Hon. Secretary, F.A.F. "Express" Office, Tudor-street, London, E.C., and will be acknowledged in the paper. Collecting forms may be had on application.

Welshmen and Sousa's Band.

A report is current in North Wales that ten of the best members of Sousa's band are Welshmen. Rhosyllen, a village near Wrexham, claims Povah, the first cornet player in the celebrated American band, as a native. The report goes on to say that in consequence of a wager a wire was sent to Sousa asking if it was true that his first cornetist, Povah, was formerly a resident at Rhosyllen, and the answer was in the affirmative.

of the Leicester Post

Publication

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SOUSA AND HIS BAND.

PERFORMANCE AT THE TEMPERANCE HALL.

There is now, perhaps, no more celebrated band in the world than that which is presided over by the American "March King," as he has been termed, John Philip Sousa. And it is Sousa's marches which in the main have been the cause of this celebrity. Sousa no doubt possesses considerable musical genius, and he has been able to do what greater musicians have failed to do—he has succeeded in producing pieces which the people of all nations have found a pleasure in listening to. Further than this, he is a born conductor, and in the space of a few years he has developed his band until it is now, of its kind, one of the best to be met with in any country. After making a reputation world-wide by making a European tour, and it has been in every respect a huge success. When, therefore, there was a prospect of hearing in Leicester the marches which have become so popular played by the band for which they were composed a large audience was a foregone conclusion. Yesterday the Temperance Hall was well filled at both the afternoon and evening concerts.

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| Miss May Moore | The McNaughtons |
| Duprez | Phroso |
| Mr. Robert Evatt | The Poluskis |
| Mr. Joe O'Gorman | Mr. Powis Pinder |
| Mr. George Gray | Miss Ida Rene |
| Miss Erle Greene | Miss Claire Romaine |
| Mr. Herbert Grover | Mr. Fred Russell |
| Little Clarisse Henry | Mr. Mark Sheridan |
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Eastern Daily Press,

7, Exchange Street, Norwich.

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

Clipping from issue dated *March 24*.....1903

Sousa's Band at Norwich Two Huge Audiences. The March King's Welcome

Sousa, the American "March King," is one of the best advertised men on the face of the globe. His rollicking marches are played the wide world over, being as popular with regimental bands of various countries as they are acceptable to innumerable hosts of pianoforte players who revel in their stirring strains. It is the delight of mimics to caricature his unconventional gestures as a conductor; and his band assuredly cannot be equalled by any similar number of instrumentalists in the matter of producing an overwhelming amount of sound. The name of Sousa has long been familiar to Norfolk folk, and placards, freely posted in the neighbourhood just recently, suggested some of the attitudes he assumes when directing his forces. However, it was not until yesterday, when Sousa gave two concerts at St. Andrew's Hall, that the local public had an opportunity of seeing him in the flesh and of hearing the capabilities of his instrumentalists. One of the chief features in connection with the entertainments given by the American composer-conductor is the allround originality he displays. His appearance on the platform is the signal for immediate commencement of business, and straightway pieces named in the programme, and an abundance of encore items, follow in almost bewildering succession, a halt only being called when the word "Interval" makes a cessation imperative. The beat of the "March King" is decidedly novel. At times he indulges in a rhythmical movement known in school drill as swinging the arms, but at another moment, in the midst of a thundering fortissimo, a graceful wave of the left hand is observed, and—thank heavens!—the storm gives way to a calm. Then, suddenly swaying his body from left to right, he stands as erect as the best drilled soldier, and occasionally he shows the confidence he has in his bandmen by abstaining from beating, meanwhile curling his moustache or shedding approving smiles on his performers. Occasionally he moves his baton so that it is imperceptible to the executants, but they understand their conductor, and play on, while the feat is enjoyed by the audience. That the force commanded by Sousa is an excellently drilled and capable one must be at once admitted. The result of continuous practice is clearly shown by the machine-like precision evidenced throughout the performance. It was refreshing to find yesterday that a genuine pianissimo could be obtained even with such an assemblage of leviathan brass and reed instruments, and it was equally gratifying to hear the delicacy with which accompaniments to the vocal and violin solos were supplied.

St. Andrew's Hall was crowded for the afternoon performance, and all the items in the programme were received with the greatest enthusiasm. Rossini's "William Tell" overture was admirably interpreted, the only objection to be lodged being the breakneck pace at which the final movement—the march—was taken. "El Capitan" was given in reply to a rapturous encore, the band playing with a power and vigour which caused many wistful eyes to be turned to the roof, known to be in a rather shaky condition. The iron tie-rods, however, showed no signs of yielding, and the audience again breathed freely. In Sousa's suite, "Maidens Three," various "effects" were introduced, to the evident delight of the audience, and two extras were willingly conceded, viz., "Coon Band Contest" and "The Washington Post" March—vigorous, ear-splitting numbers, played with all the power and emphasis that he commanded. The good qualities of the band were strikingly shown in the Largo, from Dvorak's "New World" Symphony. Other pieces which stirred the hearers to enthusiasm were "In the realm of the dance," founded on familiar valse themes, "The Philosophic Maid," in which are some bars of whistling, "Bundle of Mischief," "Imperial Edward," a march dedicated to his Majesty the King, in which the trombones and cornets are allotted some particularly blaring phrases, including a bar or two of the National Anthem; "Stars and Stripes For Ever," a most strident march, the "Warblers' Serenade," and a selection of plantation songs and dances. Mr. Arthur Pryor displayed remarkable command of the trombone in a valse number, and, responding to a vociferous recall, gave the old German drinking song, "In Cellar Cool," in which some wondrous low notes were touched. Miss Estelle Liebling introduced the "Indian Bell Song," from "Lakme," displaying therein a series of skilfully executed

vocal gymnastics. Miss Maud Powell proved herself a violinist possessed of exceptional technical ability, interpreting Sarasate's "Zigeunerweisen" in brilliant style. As an extra she gave with pure tone and perfect intonation Handel's so-called Largo in G. The admirable support given to these solos by the reeds and lower brass instruments was a feature of the afternoon.

In the evening there was another crowded attendance. The precision exhibited and the volume of sound produced by the band again won the cordial plaudits of the audience, and the studied attitudes of the conductor were watched with interest and amusement. Most delightful among the contributions by the instrumentalists was the arrangement of Liszt's Second Rhapsody, which was played in really artistic fashion. Nevin's "Country Dance," a quiet, fanciful piece, was beautifully rendered, and the more cacophonous selections, with tambourine, sand-paper, rattle, gun, and other "effects," appeared to afford pleasure to the company assembled in the building, and were probably heard to better advantage by the crowds which assembled on the High Plain. Miss Liebling sang "Thou brilliant bird" (David) in finished manner, the flute being played by Mr. Marshall Lufsky, and Miss Maud Powell gave a splendid interpretation of two movements from Mendelssohn's Violin Concerto, the Allegro Vivace suffering somewhat from the excessive speed adopted.

Having heard Sousa's band, it may safely be said that our leading military bands are in no danger of being eclipsed by the American combination.

Sousa and his band leave Norwich this morning for Leicester, and will give an afternoon and evening performance in the Temperance Hall of that town.

EASTERN DAILY PRESS, Norwich.

CORRESPONDENCE.

SOUSA—AN APPRECIATION. To the Editor.

Sir—Your musical critic, writing of Sousa's performances in yesterday's paper, was very cool, very dispassionate, very safe! But a trifle hypercritical, a trifle "superior."

It might not be classical; doubtless it was bad art, what, as dear Du Maurier has it, the critics would call "mere virtuosity." It might scarcely be music. But it was Sousa, and after all it was Sousa we went to hear, and Sousa, when all's said and done, is a wonderful genius. Let his conception of what is really musical be ever so wrong; let his effects be ever so exaggerated, and even now and then a little childish, he knows what he wants, and he gets it. His personal magnetism must be something marvellous. His band, to a man, respond in the most wonderful manner, as they never could to a mere baton, wielded never so well. It was all so wonderful, that half a hundred performers responding as one.

The first piece—slower and softer than most of those that followed, quieter and more restrained—was almost as if played on one mighty instrument—some gigantic and yet-to-be-invented organ. Indeed, all through he played one instrument, not many, the parts of that instrument living men, each, one supposes, with a separate individuality and ideas of his own, but with all that individuality merged in that of the one man who held and swayed the whole.

I quite agree with those who say he is not a fit exponent of classical music—indeed, classical music seems out of place at such a performance—one is on another plane altogether, "out of tune" with it. It is his own dear, noisy, swinging "tunes" he is best at. "Stars and Stripes," with its impassioned beat, and that heartaching, sad bit in the middle of "El Capitan," with its devil-may-careish swing and go; "Mars and Venus," with that sound of the tread and tramping of hundreds of armies, and all with that peculiar something, that is—Sousa. They are not Beethoven or Mendelssohn; they are not classical. They may be "rowdy" and "catchy," and a lot of other bad things, but they sing themselves in your head, and they have a trick of enshrining themselves in your heart, and let the critics condemn them as they will; let them be whistled and sung, and "barrel organed," as they may, nothing will ever drive them wholly out, or cure you of your "sneaking regard."

And it takes Sousa to play Sousa. Who of those who know and love his marches can ever forget hearing them the other night? Familiar as they are they came as a little shock—there was "a difference." There is just that difference between his music and other people's that there is between his music as played by himself and as played by other people.

Of course it was loud. St. Andrew's Hall is scarcely the right sort of building for a brass band (it's a question if any sort of building is). However, warned by what I heard of the deafening quality of his f.f.f.s., I took the precaution of keeping at a distance. If your critic was nearer, and had, as I infer, attended both performances, perhaps his slightly captious tone is to be excused.

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ASSOCIATION LTD.

Clipping from the *Chelmsford Chronicle*

Address of Publication *Chelmsford*

Vol. *26*

26-3-03

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Cuttings from the Eastern Daily Press
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It might not be classical; doubtless it was bad art, what, as dear Du Maurier has it, the critics would call "mere virtuosity." It might scarcely be music. But it was Sousa, and after all it was Sousa we went to hear, and Sousa, when all's said and done, is a wonderful genius. Let his conception of what is really musical be ever so wrong: let his effects be ever so exaggerated, and even now and then a little childish, he knows what he wants, and he gets it. His personal magnetism must be something marvellous. His band, to a man, respond in the most wonderful manner, as they never could to a mere baton, wielded never so well. It was all so wonderful, that half a hundred performers responding as one.

The first piece—slower and softer than most of those that followed, quieter and more restrained—was almost as if played on one mighty instrument—some gigantic and yet-to-be-invented organ. Indeed, all through he played one instrument, not many, the parts of that instrument living men, each, one supposes, with a separate individuality and ideas of his own, but with all that individuality merged in that of the one man who held and swayed the whole.

I quite agree with those who say he is not a fit exponent of classical music—indeed, classical music seems out of place at such a performance—one is on another plane altogether, "out of tune" with it. It is his own dear, noisy, swinging "tunes" he is best at. "Stars and Stripes," with its impassioned beat, and that heartaching, sad bit in the middle of "El Capitan," with its devil-may-careish swing and go; "Mars and Venus," with that sound of the tread and tramping of hundreds of armies, and all with that peculiar something, that is—Sousa. They are not Beethoven or Mendelssohn; they are not classical. They may be "rowdy" and "catchy," and a lot of other bad things, but they sing themselves in your head, and they have a trick of enshrining themselves in your heart, and let the critics condemn them as they will: let them be whistled and sung, and "barrel organed," as they may, nothing will ever drive them wholly out, or cure you of your "sneaking regard."

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DANGEROUS GROUND.

Cuttings from Coventry Herald
Dated Mar. 27
1903

SOUSA IN COVENTRY.

Those who were at the Corn Exchange on Wednesday night must have been struck with the fact that the members of Sousa's band were thoroughly capable of doing what he desired. There were no waits between numbers; from the very moment when Sousa stepped upon the platform the programme moved along with a dash and whirl that became infectious, and demanded the whole attention of the audience. This really wonderful band opened the concert with a fine rendering of Berlioz's "Carnaval Romaine," in which the beautiful tone of the Cor Anglais was delightful; responding to an encore they played Sousa's "Stars and Stripes for Ever" with fine precision. Mr. Arthur Pryor then gave a beautiful rendering of his own trombone solo, "Love's Enchantment"; the softness of tone was as fine as anything we have heard. Then followed a Suite of Sousa's entitled "Looking Upward," in which the sensational predominated. Miss Estelle Liebling, soprano, made her first appearance in Coventry with a most artistic rendering of David's "Thou Brilliant Bird," with flute obligato by Mr. Marshall Lufsky, and at times it was most difficult to distinguish the voice from the flute. Nothing finer than Miss Liebling's staccato singing has been heard in Coventry. Then perhaps the finest effort of the band, Liszt's "Rhapsody," was given. The arrangement of the Rhapsody was by Claus. For the encore the popular "Washington Post" was rendered in irresistible fashion.

The second half of the programme opened with Mascagni's "Danse Esotica," "A Country Dance" by Nevin, and Sousa's own march "Imperial Edward," all evidently to the great enjoyment of the audience. To Miss Maud Powell very great praise must be given. Her playing was free from any trace of exaggeration, and rarely has the lovely Andante from Mendelssohn's Violin Concerto been played in a more artistic manner. The finale was a sparkling contrast, without any sensationalism. Responding to a tumultuous encore, Miss Powell gave an arrangement of a Scotch air, in which she further displayed her wonderful technique. The concluding piece by the band was a spirited rendering of the descriptive galop entitled "Chase of the Lion," by Kolling, which would have been just as well received without the gallery play of pistol shooting.

SOUSA'S BAND—The fame of Sousa had evidently preceded the advent of his celebrated band to Banbury, as the Corn Exchange was literally packed on Friday, and yet hundreds clamoured for admission, and the loud cry of "No room" was reluctantly received by the disappointed people. And indeed it was a grand treat—one that will remain indelibly impressed upon the memory of the fortunate ones who had secured seats. It was a delicious musical menu that was offered for delectation and every item was vociferously applauded and encored; and they were all responded to; thus a short programme was more than doubled. Sousa, himself, is a distinct personality; there is none of those extravagant flourishes of the hânon and gestures which one is apt to associate with famous conductors; only a gentle swaying of his white-gloved hands, with an occasional lifting of his baton at fortissimo passages, but the effect is instantaneous. He kept his large face as completely under control as though it had been one made of instrument—and in this lies his chief attraction. The singing of Miss Estelle Liebling and violin playing of Miss Maud Powell were much admired, as was also Mr. Pryor's trombone solos.

From Banbury
Dated 1903

Cutting from the
Address of Publisher
Jus. J. J. J.

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Dated Mar 27th 1903

SOUSA IN COVENTRY.

Those who were at the Corn Exchange on Wednesday night must have been struck with the fact that the members of Sousa's band were thoroughly capable of doing what he desired. There were no waits between numbers; from the very moment when Sousa stepped upon the platform the programme moved along with a dash and whirl that became infectious, and demanded the whole attention of the audience. This really wonderful band opened the concert with a fine rendering of Berlioz's "Carnaval Romaine," in which the beautiful tone of the Cor Anglais was delightful; responding to an encore they played Sousa's "Stars and Stripes for Ever" with fine precision. Mr. Arthur Pryor then gave a beautiful rendering of his own trombone solo, "Love's Enchantment"; the softness of tone was as fine as anything we have heard. Then followed a Suite of Sousa's entitled "Looking Upward," in which the sensational predominated. Miss Estelle Liebbling, soprano, made her first appearance in Coventry with a most artistic rendering of David's "Thou Brilliant Bird," with flute obligato by Mr. Marshall Lufsky, and at times it was most difficult to distinguish the voice from the flute. Nothing finer than Miss Liebbling's soprano singing has been heard in Coventry. Then perhaps the finest effort of the band, Liszt's "Rhapsody," was given. The arrangement of the Rhapsody was by Claus. For the encore the popular "Washington Post" was rendered in irresistible fashion.

The second half of the programme opened with Mascagni's "Danse Espagnole," "A Country Dance" by Nevin, and Sousa's own march "Imperial Edward," all evidently to the great enjoyment of the audience. To Miss Maud Powell very great praise must be given. Her playing was free from any trace of exaggeration, and rarely has the lovely Andante from Mendelssohn's Violin Concerto been played in a more artistic manner. The finale was a sparkling contrast, without any sensationalism. Responding to a tumultuous encore, Miss Powell gave an arrangement of a Scotch air, in which she further displayed her wonderful technique. The concluding piece by the band was a spirited rendering of the descriptive gallop entitled "Chase of the Lion," by Kolling, which would have been just as well received without the gallery play of pistol shooting.

SOUSA'S BAND—The fame of Sousa had evidently preceded the advent of his celebrated band to Bedford, the Corn Exchange was literally packed on Friday, and yet hundreds clamoured for admission, and the loud cry of "No room" was reluctantly received by the disappointed people. And indeed it was a band treat—one that will remain indelibly impressed upon the memory of the fortunate ones who had secured seats. It was a delicious musical menu that was offered for delectation and every item was vociferously applauded and encored; and they were all responded to; thus a short programme was more than doubled. Sousa, himself, is a distinct personality; there is none of those extravagant flourishes of the baton and gestures which one is apt to associate with famous conductors; only a gentle swaying of his white-gloved hands, with an occasional lifting of his baton at fortissimo passages, but the effect is instantaneous. He kept his large force as completely under control as though it had been one musical instrument—and in this lies his chief attraction. The singing of Miss Estelle Liebbling and violin playing of Miss Maud Powell were much admired, as was also Mr. Pryor's trombone solos.

"MIDLAND DAILY TELEGRAPH," Coventry.

Dated

March 26

1903

THE INIMITABLE SOUSA.

VISIT TO COVENTRY.

The visit of the famous Sousa and his equally famous band to the Corn Exchange, Coventry, on Wednesday evening should long be remembered, by reason of the fact that the large building was almost completely packed with the audience—a rare event, one would imagine, in Coventry. The enthusiasm to which these present were aroused was a thing to be talked of with wonder, so great was it.

We have styled Sousa as "the inimitable Sousa" simply because that term best describes him. There is only one Sousa—in all probability there never will be another such as he. This is simply a discovery of the obvious for which we can claim no credit. In a certain sense there is a lot of genius in John Philip Sousa. He expresses in his music an intuition peculiar to America. He is daring in the expression of his thoughts—and with his bluster and daring he is a brilliant son of the States. His many effects, his somewhat "cheap" effects, his simple, obvious, musical artifices, his inimitable "Sousisms" speak of the bustle, the mad swirl, the rush of American life, with just a tersely drawn picture now and again of something very rural, quiet and homelike. And yet he is a genuine voice in music, say what you like to the contrary, and in his way an artist. He is a nature artist, conscientious to a degree and giving us breezy, dashing, lively pictures—sketches and sketches, as it were—of life as he sees it through his American spectacles. He is vastly popular. He scoops in, no doubt, the almighty dollars, but he earns them thoroughly, inasmuch as he gives the public just what they want. He is, if you want it put in concise form, an apostle of the gospel of melody and vivacity in music; and his little addresses—they cannot be called "sermons"—are hugely enjoyable. Another impression he gives one is that the audience as a run-down patient, and he a doctor feeling the patient's pulse and saying "I know just what you want; it's a change of air." And he straightway gives it; unhesitatingly, as though he were perfectly sure of the correctness of his diagnosis. It certainly is the brightest, merriest, and liveliest medicine that he dispenses. Like champagne, he holds it up to the light (his own light), everyone sees the sparkle in it, drinks it in, and it straightway "gets right there," into the blood, into the feet, into the head, until all are unconsciously swept away in full enjoyment of the swirl.

Sousa is a force in himself; his band, numbering 55 skilled performers, is another force; and the two combined are a host. The composer of the "Washington Post," "El Capitan," and a bundle of other famous marches, is, in appearance, a spruce, merry, little gentleman, round, with cheery countenance, bearded and moustached with black hair, and wearing pince-nez glasses. From an audience you may notice the sleek and span uniform, and a little white spot at the back of the head, where the hair is a trifle thin. No doubt the audience on Wednesday night were struck with one thing in his method of conducting—the almost total absence of eccentricity of beat. His method is certainly characteristic of the march, but there is nothing of the mad swaying of the stick adopted by some conductors, nothing of the dumb-bell exercise performances given by others. A peculiar gesture of his is a sort of whipping motion with his right arm, as if he was twirling a whip around someone's legs, and a sharp bringing across of the left arm towards the right side. The gesture brings out a few cracking, sharply accented notes from the trombones and heavy brass. Then, at times, a thumb of his white-gloved left hand may be observed jerking directions to the reed instruments, while, also at times, both arms are dropped to full length and simply swung. To our way of thinking, he showed very little exuberance of sick-waving in his conducting.

A most noticeable feature of the performance was the dash and characteristic cadence with which the programme was gone through. There was no waste of time, and the audience's voices were in every way met with the utmost promptitude. The great conductor entered, the instrumentalists were waiting with their instruments, just a wave of the baton, and, without further preamble, each piece was dashed into. There was no noticeable tapping of the music stand to call them to attention. Encore pieces were given each time, those thus performed being always of Sousa's own composition and full of the unruffled sparkle and vivacity for which his works are famous. Thus were the band's selections given:—Overture, "Carnival Romaine," Berlioz; encore piece, "Stars and Stripes for Ever"; suite, "Looking Upward," Sousa; (a) By the Light of the Polar Star (b) Under the Southern Cross (c) Mars and Venus; encore piece "Coon Band Contest"; "Second Rhapsody," Liszt; encore piece, "Washington Post March"; "Danse Esotica," Mascagni; encore, "Mexican Serenade"; "Country Dance," Nesin, and (b) "Imperial Edward March," Sousa; encore march "El Capitan"; and Grand Galop de Concert, "Chase of the Lion," Kolling. The balance of time displayed was wonderfully good, the quality of tone throughout was excellent, and execution altogether faultless. The cornets, one fancied, after critical observation, were a trifle harsh, but the big brass instruments had a fine, full, open organ sound, the reeds a pure tone, and the brass generally a quality that was impeccable. The ensemble was beyond criticism, and the effect produced by the performance somewhat electrical. The nature of the more recent of Sousa's compositions performed will be given in our "Musical Notes" to-morrow. The last piece, Liszt's "Rhapsody," and Sousa's Suite, "Looking Upward," created the best effect of all. The Suite is one of the best things Sousa has written.

Mr. Arthur Pryor contributed a brilliantly executed trombone solo, "Love's Enchantment," composed by himself, which he played with magnificent tone, such tone as we have never heard from a trombone before. In response to a vehement encore he played the old German drinking song, "In Cellar Cool."

with a highly trained voice of excellent quality, and a liking for vocal acrobatics. Her high notes in "Thou Beautiful Bird" (David) beyond criticism. A word of praise must be passed to Mr. Marshall Lufsky's rendering of the flute obligato to this song. Miss Maud Powell, the violinist, secured a perfect ovation. She exhibited a delightfully facile command of technique and tone in her brilliant playing of two movements, "Andante" and "Allegro Vivace," from Mendelssohn's Violin Concerto. She gave as an encore what was apparently a fantasia on Scotch airs. The soloists were all accompanied by the band, whose tone was subdued and convincing. There is evidently no piano accompaniment in Sousa's band. And the impression left after it was all over was—well, speaking of the performance of the band alone, the impression left was that one had been listening to something which, though not artistic according to our lights, was hardly amiable, if not a trifle intoxicating.

EASTERN DAILY PRESS,

Norwich.

Dated

March 27

1903

SOUSA—A CORRECTION.

To the Editor.

Sir—May I be allowed to make a slight correction in my letter as printed in Thursday's paper. The "sad, heart-aching bit" is in the middle of "Stars and Stripes," not "El Capitan." I expect my "stopping" was at fault.—Yours faithfully,

STARS AND STRIPES.

Coming from

Edmund Whymper

Dated

March 27

1903

Address

Chelmsford

THE "MARCH KING" AT CHELMSFORD.

On Saturday afternoon Sousa and his Band visited Chelmsford and gave a performance in the Corn Exchange. The reputation of the great American "March King" is world-wide, and it is therefore surprising that the hall was not crowded; there was, however, a fairly large audience, and those present had the rare pleasure of hearing in the county town a performance of unsurpassed beauty and excellence. At the end of each selection the celebrated conductor—who was dressed, like all the members of his band, in a dark uniform, but, in addition, wore a number of decorations on his breast—had to bow his acknowledgments in response to the hearty applause. The effects which were introduced were frequently intensely dramatic and always marvellous. The Band, under the baton of the "March King," produced with consummate ease in a quite realistic manner the full meaning and force of the compositions selected; and it seemed as easily possible to give the effect of the roar and clatter of battle as the lilting lullaby of a coon dance. In addition to selections from the works of Berlioz (with whose "Carnival Romaine" the concert opened), Liszt (whose "Second Rhapsody," with its tumultuous harmonies, was rendered with extraordinary brilliancy), and other masters, several of Sousa's own pieces were played, including "The Washington Post," "Stars and Stripes," and the "Imperial Edward" march, dedicated by special permission to the King. The programme was not, however, wholly devoted to band music. Mr. Arthur Pryor contributed a trombone solo; Miss Estelle Lieblich, soprano, sang "Thou Beautiful Bird"; and Miss Maud Powell rendered a finely-executed violin solo. The local arrangements for the concert were in the hands of Mr. Fred Spalding. In the evening Sousa and his Band performed at Colchester before a crowded audience in the Corn Exchange.

Coming from

Bedford Rep

Dated

March 28

1903

Address

SOUSA, the "March King," filled the Corn Exchange on Friday evening, many being unable to gain admission.

from Bedfordshire Evening
ated
March 27 1903

SOUSA IN BEDFORD.

A MEMORABLE CONCERT.

The visit of Mr John Philip Sousa, the American March King, and his famous band to Bedford, on Friday evening, was looked forward to as an event of more than usual interest, and never has the Corn Exchange been filled with so large and fashionable an audience as it was on that occasion. So many attractions were offered by the concert that this was not surprising; indeed it would have surprised us more had the hall not been filled, for, apart from the unique personality of the versatile conductor, the entertainment afforded an opportunity to hear one of the most remarkable "American combines" and certainly the most renowned American band in existence. The band consists of fifty-two performers, nearly all of whom are soloists of the first rank, and throughout the lengthy tour they are making they have won conquest after conquest, and earned eulogy upon eulogy. Twice have they had the honour of appearing before Royalty, and upon each occasion His Majesty expressed more than satisfaction at the entertainment provided. But so much has been written about "Sousa and his Band" that little that is new remains to be said, and we therefore consider it better to deal with Friday's concert. Long before eight o'clock the hall was filled and the audience awaited almost with impatience the appearance of the performers. One thing was quickly noticed—there were no music stands on the platform; the reason for this was apparent when the members of the band arrived, for they immediately proceeded to unfold very compact stands, and by 8 o'clock the stage had assumed the usual appearance of an orchestra. The band is composed largely upon the lines of our best military bands, comprising the wood-wind, cornets, trumpets, French horns, saxophones, tubas, trombones, euphoniums, bombardons, and instruments of percussion. On the appearance of a huge bombardon—happily named the "Sousa-phone"—the audience were highly amused, and the performer upon this veritable giant proceeded to his seat amid a tumult of laughter and applause. The instrument completely dwarfed the other bombardons, but its tone formed a splendid groundwork, and in some of the items it could be heard with telling effect. When Mr Sousa appeared he was received with quite an ovation, and this he acknowledged by bowing, and proceeding to his stand he turned to the band, and started without a second's pause. Throughout the concert, although there were many encores, there was no hesitation; the men appeared to know exactly what was required of them, and they did it. The opening item was the overture, "Carnival Romaine" (Berlioz), and in this, as in all the others, the wonderful command Mr Sousa had over his forces was apparent. The band might be likened to an organ upon which he performed at will, and the ease with which he controlled the players is remarkable. There were no extravagant gestures, as is the case with some conductors; a simple wave of the hand was sufficient to bring into play or suppress his utmost resources. Of course an encore was demanded, and conceded, for with Mr Sousa to ask is to receive. He believes in humouring his audience, and consequently performs upon them with as much success as he does upon his band. The encore was the march, "Stars and Stripes," and in this the brilliancy of tone was shown to perfection. The second item by the band was Mr Sousa's descriptive suite, "Looking upward," in which the movements are named (a) "By the light of the Polar star," (b) "Under the Southern Cross" and (c) "Mars and Venus." It contains some effective orchestration, and some of the tone effects are very striking. Solos for the oboe and euphonium are introduced, and in the last movement the kettledrums play a very prominent part. There was a double encore for this item, "The Coon Band Contest" and "The Washington Post" march, and both were played with precision and great effect. The first part concluded with Liszt's "Second Rhapsody" and this was splendidly interpreted, although the colouring was naturally somewhat different to what the composer intended. As an encore to this the band played "The Rose, Shamrock and Thistle." After the interval came Mascagni's "Danse Esotica," which was greeted with rapturous applause, and no fewer than three pieces—"Philosophic Maid," "Bundle of Mischief" (introducing singing and whistling effects), and "Pavane my Lady"—were given as encores. Then followed "Country Dance" (Nevin), and the "Imperial Edward" march (Sousa). In the latter the trombone players stood up, and played a characteristic phrase, and soon after the seven cornet players advanced and played the march subject in unison. This was decidedly novel, and "took on" immensely. In response to the tumultuous applause the band played the "El Capitan" march, which was greeted as an old friend, and "The Warbler's Serenade." The last item was a descriptive piece, "Chase of the Lion" (Kolling), and in this the imitation of that beast's roars was vivid, but not so startling as the report of a gun, with which the piece culminated. Miss Estelle Lieblich, a soprano possessing a splendidly cultivated voice, gave a fine rendering of David's "Thou beautiful bird." The flute obligato was equally well played by Mr Marshall Lufsky. An encore was inevitable, and Miss Lieblich sang "Stolen wings," with much success. Two movements from Mendelssohn's Violin Concerto, (a) "Andante" and (b) "Allegro Vivace," were magnificently played by Miss Maud Powell, and in the harmonics and double-stopping her intonation was particularly true, while she played the cadenzas with brilliancy. Never surely has a better violinist been heard in Bedford; for in listening to her interpretation one could not but feel that it was all the composer could have desired. She also had to concede an encore, and in reply gave a superb Welsh fantasia which was much enjoyed. As a trombone soloist Mr Arthur Pryor stands pre-eminent, and his solo, "Love's enchantment," was thoroughly enjoyed. The tone he produced was beautiful, and was a revelation to the audience. In response to the applause, he played the favourite encore piece, "In the deep cellar," and finished on the lowest note the instrument was capable of producing. Despite the inclusion of 12 extra pieces, the concert was over shortly after ten o'clock, for, knowing that encores are inevitable, Mr Sousa provides for them in arranging his programmes.

from Bedfordshire Times
March 27-1903

SOUSA IN BEDFORD.

The world-renowned Sousa, the "March King," and his band, visited Bedford on Friday evening, and although the Bedfordians did not, like the Americans are said to do, "go mad" over the famous bandmen, they were very enthusiastic. The Corn Exchange was packed, and quite half-an-hour before the time for commencement no unreserved seats were to be had. Sousa's band is a thirty years' development, and may be said to date from the Peace Jubilee organized by Mr. P. S. Gilmore in Boston in 1872. In that monster musical festival the leading bands of Europe took part; and afterwards, at New York, Mr. Gilmore organized his famous band, in which he utilised all the most desirable characteristics of the foreign bands, and adding such characteristics as his experience and judgment dictated. For twenty years the Gilmore band enjoyed continuous prosperity and popularity; and "when in 1892 the baton fell from the lifeless hand of Gilmore, it was grasped by John Philip Sousa." He was at that time a famous bandmaster. "I began my connection with orchestras three and twenty years ago," he told a newspaper man on his arrival in England, "for at the age of eleven I was playing the violin in public. Since I have had charge of my band," he added, "I have played all through Germany, Holland, Belgium, and France, and last year through England and a portion of Scotland—not to forget Canada, from Vancouver to Prince Edward's Island." He said he did not find any great differences between the audiences of the different countries. The human family was absolutely alike, and all the audiences before whom he had played had been the same so far as their appreciation and enthusiasm went.

The band is a big one in more senses than one, and as the men came on with their huge and curious instruments, not a little amusement was caused by some of "Sousa's patents." When the great man himself made his appearance he was warmly greeted. Stepping smartly to his place he had started the band in an overture before the audience had hardly time to realise that the skipper had come aboard. Promptness is a characteristic of Sousa, and not a second was wasted throughout the evening. Before the enthusiastic applause of his audience had subsided, he had launched into an encore. In the program proper there were only two pieces of Sousa's own, a charming suite entitled "Looking Upward," and the march "Imperial Edward." The latter was rather overpowering. There was too much "Mafficking" about it for it to be played within walls. There were no end of encores, and "Stars and Stripes," "Washington Post," "El Capitan," etc., were given, and rapturously applauded. Liszt, Berlioz, Mascagni, and Kolling were introduced in admirable selections, and the band showed itself to be a very fair expositor of other than marches and

Association
Lessea Wkly News
Chelmsford
27-3-03

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Rugby Advertiser
March 28 1903

SOUSA AND HIS BAND AT RUGBY.

When on the way to Coventry and a tour of other Midland towns, Mr J P Sousa and his band broke journey at Rugby on Wednesday afternoon, and gave a performance at the Theatre Royal. There was a large attendance, but the place was not crowded to the extent one might have expected, and the musicians were afforded the spectacle—novel to them in this country—of a considerable number of empty seats in various parts of the house. They were disappointed accordingly, but not so the audience. Whatever impressions the severely critical portion may have formed as to the merits of the concert from a musical point of view, all came away pleased that they had taken advantage of the opportunity of listening to a remarkable combination led by a conductor of more than ordinary daring and resourcefulness. There were other noteworthy features. Mr Sousa did not indulge in the gymnastic display which has in some quarters been attributed to him. A slight movement of the baton or his gloved hand seemed to be all that was needed to bring out the most telling effects from any section of the band; and his men showed a perfect sense of discipline under which they were always ready and on the alert—every movement of the conductor being responded to with unflinching accuracy and promptitude. For instance, after an encore or an interval, Mr Sousa would walk to the rostrum, step up, and without pausing an instant raise his baton, and the piece was well on its way before one could realise that the players had even time to grasp their instruments. This indeed was an object lesson. The programme comprised eight items only, but preparation had been made beforehand for encores, or to speak more correctly, for treating a good round of applause as a demand for repetition, and six extra pieces were rendered. The music selected gave plenty of scope for the production of all gradations of tone, and there was ample demonstration that, while the greatest, and at times oppressive, volume of sound could be developed as in the crisp march tunes, "Stars and Stripes for ever," "Coon Band contest," "Washington Post," "El Capitan," and "Imperial Edward," as well as an excerpt from Lohengrin, the instrumentalists were quite equal to the rendering of a subdued accompaniment, in which it was necessary to touch the absolute minimum of sound. This was particularly noticeable in the entralling violin solo by Miss Maud Powell, who lent one of the most pleasing touches of art to the concert. Berlioz's "Carnival Romaine" and a rhapsody by Liszt were among the best pieces in the more soothing vein. Mr Arthur Pryor, the renowned trombone player, contributed two solos with great executive skill, in both of which there were effects characteristic of Sousa—and amusing. The solitary vocal item in the menu was the song, "Thou brilliant bird," which Miss Estelle Lieblich sang with finished vocalisation, and the charm of it was accentuated by the flute obbligato played by Mr Marshall Lufsky. A suite, "Maidens three," composed by Mr Sousa, was much enjoyed, and part of the concert the audience paid a compliment to the American when "Stars and Stripes" was an-

Popularity of Sousa and his Men.

THE VISIT TO MERTHER.

The coming visit of John Philip Sousa, the distinguished American conductor and composer, with his great band, is one of the most interesting events of the musical season, and this popular organisation will doubtless attract very large audiences to its concerts at the Drill Hall, Merthyr, on Friday, April 3rd, at 3 o'clock in the afternoon and 8 o'clock in the evening. It will be idle to deny that Sousa's popularity is deserved, and that his march music has a genuine attraction. There is much cleverness in his handling of his themes, and all his music always has exhilarating gaiety. To get the full enjoyment of Sousa's music one must hear it from his own band, and under his own baton. Sousa is as individual as a conductor as he is as a composer. He has drilled his band until they have acquired a remarkable ensemble and a perfect understanding of his intentions. Sousa is refreshingly honest in the matter of encores, continues the writer. You have only to ask for them and you get them, and without delay. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence; he promptly resumes his place and calls his band to attention, and gives one of his swinging marches, or a jolly coon song without delay. The American band has been received with tremendous favour again in London, and the many new offerings that Mr Sousa brings across the sea add the element of novelty to the other distinctive characteristics of the Sousa concerts. He is making a feature of his latest march, which was written for and dedicated by special permission to His Majesty the King, and named "Imperial Edward" in his honour. This march has made a great popular success at the London concerts, and the Sousa Band plays it as no other band can render the stirring music of the American composer.

from Essex Inty Std
March 28 1903
Colchester

Orders by post receive prompt attention.

SOUSA'S BAND.—The Corn Exchange was filled almost to its utmost capacity on Saturday evening, when for over two hours a vast audience were entertained by Sousa, the American "March King," and his splendid band of sixty performers. So great was the delight of those present with the marvellous skill and expression exhibited, that each item was received with vociferous and fully deserved applause. The stirring marches, for the composition of which Mr. Sousa is so famous, and other characteristic American melodies, were all rendered with a peculiar dash and spirit. The item which perhaps had the best reception was the conductor's march, "Imperial Edward," which was written for and dedicated by special permission to H.M. the King. Other popular pieces were "The Rose, Shamrock, and Thistle," "Washington Post," "Stars and Stripes," "In the Deep Cellar," "El Capitan," "The Philosphic Maid," and "A Bundle of Mischief." The band music was agreeably interspersed with a brilliant trombone solo, by Mr. Arthur Pryor, who is Mr. Sousa's chief assistant; a lovely soprano solo by Miss Estelle Lieblich, with flute obbligato by Mr. Marshall Lufsky; and some cleverly played violin solos by Miss Maud Powell. Miss Powell contributed two beautifully rendered movements from a violin concerto by Mendelssohn, and was enthusiastically encored.

"BEDFORDSHIRE TIMES,"

22, Mill Street, Bedford.

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from Bedfordshire Times
March 27-1903

SOUSA IN BEDFORD.

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Bedfordshire Times
March 28 1903

SOUSA AND HIS BAND AT RUGBY.

When on the way to Coventry and a tour of other Midland towns, Mr. J. P. Sousa and his band made a journey at Rugby on Wednesday afternoon, and gave a performance at the Theatre Royal. There was a large attendance, but the place was not crowded to the extent one might have expected, and the musicians were afforded the prospect—new to them in this country—of a considerable number of empty seats in various parts of the house. They were disappointed accordingly, but not so the audience. Whatever impressions the severely critical person may have formed as to the merits of the concert from a musical point of view, all came away pleased that they had taken advantage of the opportunity of listening to a remarkable combination led by a conductor of more than ordinary liking and resourcefulness. There were other noteworthy features. Mr. Sousa did not indulge in the gymnastic display which has in some quarters been attributed to him. A slight movement of the baton or his gloved hand seemed to be all that was needed to bring out the most telling effects from any section of the band; and his men showed a perfect sense of discipline under which they were always ready and on the alert—every movement of the conductor being responded to with unfailing accuracy and promptitude. For instance, after an encore or an interval, Mr. Sousa would walk to the rostrum, step up, and without pausing an instant raise his baton, and the piece was well on its way before one could realise that the players had even time to grasp their instruments. This indeed was a masterpiece. The programme comprised eight items only, but preparation had been made beforehand for encores, or to repeat more correctly, for testing a good crowd of applause as a demand for repetition, and six extra pieces were rendered. The music selected gave plenty of scope for the production of all gradations of tone, and there was single demonstration that, while the greatest, and at times oppressive, volume of sound could be developed as in the crisp march tunes, "Stars and Stripes for ever," "Corn Band contest," "Washington Post," "El Capitan," and "Imperial Edward," as well as an excerpt from "The Merry Widow," the instrumentalists were quite equal to the rendering of a subdued accompaniment, in which it was necessary to touch the absolute minimum of sound. This was particularly noticeable in the entralling violin solo by Miss Maud Powell, who lent one of the most pleasing varieties of art to the concert. Berlioz's "Général Bonaparte" and a rhapsody by Liszt were among the best pieces in the more soothing vein. Mr. Arthur Pryor, the renowned trombone player, contributed two solos with great executive skill, in both of which there were effects characteristic of Sousa—and winning. The solitary vocal item in the programme was the song, "Thou Brilliant Bird," which Miss Estelle Lieblich sang with finished vocalisation, and the charm of it was accentuated by the flute obbligato played by Mr. Marshall Lufsky. A suite, "Vivienne's Song," composed by Mr. Sousa, was much enjoyed, and in the earlier part of the concert the audience was not slow to pay a compliment to the American nationality, when "Stars and Stripes" was rendered.

Bedfordshire Times
March 28 1903

Popularity of Sousa and his Men.

THE WISER TO MERRIHER.

The coming visit of John Philip Sousa, the distinguished American conductor and composer, with his great band, is one of the most interesting events of the musical season, and this popular organisation will doubtless attract very large audiences to its concerts at the Drill Hall, Merriher, on Friday, April 1st, at 8 o'clock in the afternoon and 8 o'clock in the evening. It will be well to say that Sousa's popularity is deserved, and that his march music has a genuine attraction. There is much cleverness in his handling of his themes, and all his music always has an exhilarating quality. To get the full enjoyment of Sousa's music one must hear it from his own band, and under his own baton. Sousa is an individual as a conductor as he is a composer. He has drilled his band until they have acquired a remarkable ensemble and a perfect understanding of his intentions. Sousa is refreshingly honest in the matter of encores, continues the writer. You have only to ask for them and you get them, and without delay. He does not go through the farce of having the orchestra, returning to how his thanks in pretended diffidence; he promptly resumes his place and calls his band to attention, and gives one of his swinging marches, or a jolly comic song without delay. The American band has been received with tremendous favour again in London, and the many new offerings that Mr. Sousa brings across the sea will add the element of novelty to the other distinctive characteristics of the Sousa concert. He is making a feature of his latest march, which was written for and dedicated by special permission to His Majesty the King, and named "Imperial Edward" in his honor. This march has made a great popular success at the London concerts, and the Sousa Band plays no other band can render the stirring music of the American composer.

Bedfordshire Times
March 28 1903
Botcher's

Orders by post receive prompt attention.

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"BEDFORDSHIRE TIMES,"

22, Mill Street, Bedford.

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applause. The band was frequently and always marvellous. The Band, the "March King," produced with consummate ease in a quite realistic manner the full meaning and force of the compositions selected; and it seemed as easily possible to give the effect of the roar and thunder of battle as the lilting lullaby of a coon dance. In addition to selections from the works of Berlioz (with whose "Carnival Romaine" the concert opened), Liszt (whose "Second Rhapsody," with its tumultuous harmonies, was rendered with extraordinary brilliancy), and other masters, several of Sousa's own pieces were played, including "The Washington Post," "Stars and Stripes," and the "Imperial Edward" march, dedicated by special permission to the King. The programme was not, however, wholly devoted to band music. Mr. Arthur Pryor contributed a trombone solo; Miss Estelle Liebling, soprano, sang "Thou Brilliant Bird"; and Miss Maud Powell rendered a finely-executed violin solo. The local arrangements for the concert were in the hands of Mr. Fred. Spalding. In the evening Sousa and his Band performed at Colchester before a crowded audience in the Corn Exchange.

from *Rugby Advertiser*
March 28 1903

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audiences to its concert on Friday, April 3rd, at 8 o'clock in the afternoon and 8 o'clock in the evening. It will be idle to deny that Sousa's popularity is deserved, and that his march music has a genuine attraction. There is much cleverness in his handling of his themes, and all his music always has exhilarating gaiety. To get the full enjoyment of Sousa's music one must hear it from his own band, and under his own baton. Sousa is as individual as a conductor as he is as a composer. He has drilled his band until they have acquired a remarkable ensemble and a perfect understanding of his intentions. Sousa is refreshingly honest in the matter of encores, continues the writer. You have only to ask for them and you get them, and without delay. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence; he promptly resumes his place and calls his band to attention, and gives one of his swiftings marches, or a jolly coon song without delay. The American band has been received with tremendous favour again in London, and the many new offerings that Mr Sousa brings across the sea add the element of novelty to the other distinctive characteristics of the Sousa concerts. He is making a feature of his latest march, which was written for and dedicated by special permission to His Majesty the King, and named "Imperial Edward" in his honour. This march has made a great popular success at the London concerts, and the Sousa Band plays it as no other band can render the stirring music of the American composer.

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SOUSA RETURNS TO LONDON.

A Remarkable Concert Tour—What he has done in 14 weeks—A Brilliant and Unique Series of Programmes.

Mr. John Philip Sousa is about concluding his winter concert tour of Great Britain and Ireland with his famous American band, and the record of what he has accomplished since his first concert in London on January 2nd is really amazing in its magnitude. No other musical organisation has ever so completely covered the country and given so many concerts in so many different places in so short a time. When the band returns to London on Good Friday for a sacred concert at Alexandra Palace, Mr. Sousa will have given 160 concerts in 77 different towns in 14 weeks, extending from Plymouth in the south to Aberdeen in the north, from Norwich in the east to Swansea in the west, exclusive of the Irish trip which embraced Cork, Dublin and Belfast. In this tour Mr. Sousa has played to more people and to greater receipts than any other musical organisation that has toured the provinces.

Following the Good Friday concert, the Sousa Band will again take up its headquarters at Queen's Hall for an Easter series of popular concerts, commencing Saturday afternoon, April 11th, and continuing every afternoon and evening up to and including Saturday, April 18th, or fourteen concerts in all. The band will then go direct to Paris for 25 concerts at the Theatre Nouveau, followed by six at the Cirque Royal in Brussels. A short tour has been arranged embracing the principal cities of Northern Europe, and the "March King" will then return to England for another season, taking in suburban London and the principal watering places. On August 15th Mr. Sousa will return to America to fulfil a number of his regular annual engagements there. Since he was last heard in London Mr. Sousa has had the distinguished honour of appearing, for the second time, before their Majesties at Windsor Castle, before the Lord Lieutenant of Ireland at Dublin Castle, and he has been the guest of the Lord Mayor of Liverpool at a civic luncheon given in his honour at the Town Hall.

For his Queen's Hall concerts Mr. Sousa has prepared a series of brilliant and unique programmes, which are certain to prove attractive to his admirers. One of these special bills will be a

SHAKESPEARE PROGRAMME.

being composed of "music inspired by the works of William Shakespeare." It will open with the overture to "The Merry Wives of Windsor," by Nicolai, and will also include the incidental music to "Henry VII." by Sullivan, the Bourree and gigue from "Much Ado About Nothing," by German, the Wedding March from "A Midsummer Night's Dream," by Mendelssohn, the Waltz from "Merchant of Venice," by Piniutti, and selections from "Falstaff" of Verdi and "Romeo and Juliet" of Gounod. The solos will be the mad scene from "Hamlet," by Thomas, sung by Miss Estelle Lieblich; a fantasia for violin on themes from "Othello," by Ernst, played by Miss Maud Powell; and Bishop's setting of "Pilgrim of Love" as an euphonium solo by Mr. Simone Mantia.

POPULAR SUCCESSES OF THE GREAT MASTERS will be another day's offerings. Weber will be represented by his overture to "Oberon," Schubert by his famous "Serenade," Haydn by the Andante from the "Surprise Symphony," Beethoven by the Allegretto Scherzando from the 8th Symphony, Schumann by a fantasia on favourite themes, Handel by the "Largo," Weber by the "Invitation to the Dance," Mozart by "Batti-Batti" from "Don Giovanni," and Mendelssohn by his violin concerto.

"TRAGEDY AND COMEDY"

form the basis of a third programme, which will include the "Sakuntala" overture of Goldmark, the Benediction of the Poignards from "The Huguenots," by Meyerbeer, the Marche Funebre of Chopin, and solos from "The Barber of Seville" and "Mignon." Mr. Sousa will also include a "humoresque" which he wrote some years ago, entitled "The Band Came Back." The number commence with an empty stage, and the solo oboe player enters and begins to pipe a plaintive air. Then another instrument chimes in as the performer makes his way to his seat, and gradually the entire band is introduced in section, each with a different melody. Then the conductor enters, and taking up his baton leads his reunited forces through a stirring Sousa march.

SULLIVAN, STRAUSS, AND SOUSA

compositions will constitute yet another programme. The great English composer will be represented by his Overture "The

Ballo," "The Lost Chord," and a selection from "The Mikado." The Viennese "Waltz King" will contribute a selection from "Der Fliegende Holländer," the beautiful "Blue Danube" waltz, and "Voces di Primavera." The Sousa numbers will be a reverie, "Nymphalin," the sextette from "The Bride Elect," a selection from "El Capitan," and the favourite "Imperial Edward" march.

GRAND, ROMANTIC AND COMIC OPERA

contribute their quotas to a fifth bill, the numbers being from "Sardella," Flotow; "Trumpeter of Sickingen," Nesler; "Lohengrin," Wagner; "Pearl of Brazil," David; "Andrea Chenier," Giordano; "Cloches de Corneville," Planquette; "Johanne," Sullivan; "Faust," Gounod; "Carmen," Bizet.

A PROGRAMME OF "GLOBE TRAVELLERS,"

or compositions that have been played in every country where music is known, will be found interesting. It will include the "Poet and Peasant" overture of Suppe; airs from "Pinafore," Second Hungarian Rhapsody of Liszt, "May Queen" waltz of Bortolotti, the Soldiers' Chorus from "Faust," "La Paloma," and "The Washington Post." The concluding programme will be the

POPULAR HITS OF THE SOUSA TOURS,

comprising the "William Tell" overture; "Love Thoughts" by Pryor; "Looking Upward" and "The Stars and Stripes for Ever" of Sousa; "Gailsterer" from "Parsifal," Wagner; "Pomp and Circumstance" of Elgar; "Serenade Rocco" of Meyer-Helmund; "Plantation Songs and Dances" of Chambers; "Pearl of Brazil" aria by David, and the "Zigeunerweisen" of Sarasate.



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horwich

Sousa in Norwich.

WHAT everybody says must be true, and, judged from that standpoint, the two performances given by Sousa and his band in St. Andrew's Hall, on Monday last, were unqualified successes, for the great audiences which packed the building cheered each number vociferously. I confess that my soul for music must be a little out of order, for personally I didn't appreciate the performance. And, in taking my readers into my confidence to that extent, I am in excellent company, seeing that the "Daily Press" critic, in a very fair notice of the event, remarked:—"Having heard Sousa's band, it may safely be said that our leading military bands are in no danger of being eclipsed by the American combination." Truth to tell, there seemed to me to be something of the "Sequah" paraphernalia about the whole show. I have been much amused—in reading the criticism on the critic in Thursday morning's "Daily Press." "Stars and Stripes"—the writer—is wrath because the "Daily Press" critic didn't wax enthusiastic over Sousa and his band, but in one sentence he proves the justice of the E.D.P. criticism by saying: "It might scarcely be music. But it was Sousa, and after all it was Sousa we went to hear, and Sousa, when all's said and done, is a wonderful genius. Let his conception of what is really musical be ever so

wrong; let his effects be ever so exaggerated, and even now and then a little childish, he knows what he wants, and he gets it." His personal magnetism must be something marvellous."

An Awkward Incident.

ALTHOUGH present at Sousa's Band Concert, I was not an eyewitness of a somewhat amusing, if awkward, incident which I am told by three persons was observable there. Sousa came on to the platform at the identical moment that Mr. J. L. Tillett entered the hall. The audience immediately applauded, and both Sousa and Mr. Tillett as promptly turned round and gracefully acknowledged the compliment. Probably neither of these celebrities knew of the other's popularity, but many of the audience recognised the awkwardness of the incident.

Banbury Review
Mar 28 1903

Association of
Norfolk & Norwich
28-3-03

SOUSA AND HIS BAND AT BANBURY.

Mr. John Philip Sousa, the great American composer and conductor, with his equally renowned band, gave a "flying matinee" in the Exchange Hall on Friday, Banbury being sandwiched between Northampton on Thursday and Bedford on Friday night. This is Sousa's second tour of the world. After a brilliant season of three months in America, the Sousa Band sailed on Christmas Eve for England on its third European tour, opening at the Queen's Hall, London, on January 2nd, 1903. In the course of this tour, which is planned to extend over six months, and which will embrace all the principal cities and towns in Great Britain, Ireland, and the Continent, some three hundred concerts will be given. The band is considerably larger and, if possible, better than ever, and Mr. Sousa has engaged Miss Estelle Lieblich, soprano, and Miss Maud Powell, violinist. Mr. Arthur Pryor is still retained as the leading trombone soloist. Then the whole company will visit Australia, South Africa, and India, and, after a prolonged tour in those countries, return to England in 1904. When Sousa began the task of selecting his band, musicians from all parts of America were summoned to his standard, and his wages sheet, including payments to soloists, runs to £25,000 per annum. Sousa has wonderful intuition of an audience's likes and intentions, and the intended encore has hardly started on its way than he is leading his melodic force through a stirring acknowledgment piece. At Friday afternoon's concert this was done after nearly every item contained in the programme, to say nothing of two double encores. And then he went to business with the succeeding programme piece with equal promptitude; there were no tantalising waits. Sousa's method of conducting is in itself something to remember. Time was when he was caricatured as indulging in wild gymnastics with the baton, but a characteristic of his conducting is now the upright, almost statuesque figure, the arms only moving, but each swing of the baton or the gentlest movement of the left hand, or finger even, is full of meaning to his men and brings forth an answering crash of melody or the finest pianissimo music. No small measure of the phenomenal success of the band is due to its perfect composition, organisation, and discipline. Some idea of the cordiality of the reception given to the great "march king" by the local music-loving public may be gathered from the fact that fully two hours before the advertised hour for commencing the concert there were persons waiting the opening of the hall, and in course of time all the seats—most of which had been booked—and also the galleries, were filled. The local gentry were present in strong force, and many others from the country helped to swell the crowd which assembled to hear the greatest concert-band of the day. At half-past two to the minute Sousa made his appearance on the platform, and scarcely had the applause ceased than with one motion of his baton was commenced the overture, Berlioz's "Carnaval Romaine." This was followed by a trombone solo, "Love's Enchantment," by Mr. Arthur Pryor, himself a composer of a high order, as evidenced by the piece selected. Mr. Pryor showed himself to be a unique exponent of his instrument, the soft, sweet melody being different to anything of the kind ever before heard from a trombone; the player showed marvellous power in the lower notes, and his lip-work was extraordinarily effective. Sousa's suite "Maidens Three" was a superb number, its concluding piece, "The Dancing Girl," being followed by rapturous applause and a double encore—"The Coon Band Contest" and "Washington Post"—the latter very popular composition of Sousa being very much enjoyed. Miss Estelle Lieblich next sang "Thou brilliant bird" (David), a sparkling song which was admirably suited to her rich soprano voice and afforded full scope for its extraordinary range. The effectiveness of the song, which was given in finished style, was greatly enhanced by the flute obligato of Mr. Marshall Lufsky, the voice and instrument blending most harmoniously and making delicious music well worthy of its place in the programme. The encore was responded to by an equally pleasing "Nightingale" song. The first part of the concert concluded with Liszt's "Second Rhapsody," a brilliantly-played piece, and as an encore Sousa substituted "The Rose, Shamrock, and Thistle," comprising a number of well-known national and patriotic airs which had a marked and stirring effect upon the audience. Part two opened with a double number—the novelties "Suzette" (Von Blon) and Sousa's grand march "Imperial Edward." The latter, which is dedicated by special permission to his Majesty the King, was very effectively given and enthusiastically received, a double encore resulting. "The Honeysuckle and the Bee" was first given in response, and then another of Sousa's own sparkling compositions, "El Capitan." Miss Maud Powell, the violinist, gave a really brilliant interpretation of Sarasate's "Zigeunerweisen," and, without going so far as to say that she is the greatest of all women violinists, it must be admitted she is a most accomplished player, and the encore piece gave further evidence of her power and finished style of execution. The introduction to the third act of Wagner's "Lohengrin" brought to a close a concert which will long be remembered by all who were present, while it is gratifying to know that Mr. Sousa was well pleased with the reception accorded him on his first visit to Banbury. A word of praise is due to Mr. J. H. Commis, High Street, for the excellence of the booking and seating arrangements.

SOUSA'S BAND AT NORWICH

TWO HUGE AUDIENCES.

THE MARCH KING'S WELCOME

Sousa, the American "March King," is one of the best advertised men on the face of the Globe. His rollicking marches are played the wide world over, being as popular with regimental bands of various countries as they are acceptable to innumerable hosts of pianoforte players who revel in their stirring strains. It is the delight of mimics to caricature his unconventional gestures as a conductor; and his band assuredly cannot be equaled by any similar number of instrumentalists in the matter of producing an overwhelming amount of sound. The name of Sousa has long been familiar to Norfolk folk, and placards, freely posted in the neighbourhood just recently, suggested some of the attitudes he assumes when directing his forces. However, it was not until Monday, when Sousa gave two concerts at St. Andrew's Hall, that the local public had an opportunity of seeing him in the flesh and of hearing the capabilities of his instrumentalists. One of the chief features in connection with the entertainments given by the American composer-conductor is the allround originality he displays. His appearance on the platform is the signal for immediate commencement of business, and straightway pieces named in the programme, and an abundance of encore items, follow in almost bewildering succession, a halt only being called when the word "Interval" makes a cessation imperative. The beat of the "March King" is decidedly novel. At times he indulges in a rhythmical movement known in school drill as swinging the arms, at another moment, in the midst of a thundering fortissimo, a graceful wave of the left hand is observed, and—thank heavens!—the storm gives way to a calm. Then, suddenly swaying his body from left to right, he stands as erect as the best drilled soldier, and occasionally he shows the confidence he has in his bandmen by abstaining from beating, meanwhile curling his moustache or shedding approving smiles on his performers. Occasionally he moves his baton so that it is imperceptible to the executants, but they understand their conductor, and play on, while the feat is enjoyed by the audience. That the force commanded by Sousa is an excellently drilled and capable one must be at once admitted. The result of continuous practice is clearly shown by the machine-like precision evidenced throughout the performance. It was refreshing to find on Monday that a genuine pianissimo could be obtained even with such an assemblage of leviathan brass and reed instruments, and it was equally gratifying to hear the delicacy with which accompaniments to the vocal and violin solos were supplied. St. Andrew's Hall was crowded for the afternoon performance, and all the items in the programme were received with the greatest enthusiasm. Rossini's "William Tell" overture was admirably interpreted, the only objection to be lodged being the breakneck pace at which the final movement—the march—was taken. "El Capitan" was given in reply to a rapturous encore, the band playing with a power and vigour which caused many wistful eyes to be turned to the roof, known to be in a rather shaky condition. The iron tie-rods, however, showed no signs of yielding, and the audience again breathed freely in Sousa's suite, "Maidens Three," whose effects were introduced, to the evident delight of the audience, and two extras were willingly conceded, viz., "Coon Band Contest" and "The Washington Post" March—vigorous, ear-splitting numbers, played with all the power and emphasis that he commanded. The good qualities of the band were strikingly shown in the Largo, from Dvorak's "New World" Symphony. Other pieces which stirred the hearers to enthusiasm were "In the realm of the dance," founded on familiar valse themes, "The Philosophic Maid," in which are some bars of whistling, "Bundle of Mischief," "Imperial Edward," a march dedicated to his Majesty the King, in which the trombones and cornets are allotted some particularly blaring phrases, including a bar or two of the National Anthem; "Stars and Stripes For Ever," a most strident march, the "Warblers' Serenade," and a selection of plantation songs and dances. Mr. Arthur Pryor displayed remarkable command of the trombone in a valse number, and, responding to a vociferous recall, gave the old German drinking song, "In Cellar Cool," in which some wondrous low notes were touched. Miss Estelle Lieblich introduced the "Indian Bell Song," from "Lakme," displaying therein a series of skilfully executed vocal gymnastics. Miss Maud Powell proved herself a violinist possessed of exceptional technical ability, interpreting Sarasate's "Zigeunerweisen" in brilliant style. As an extra she gave with pure tone and perfect intonation Handel's so-called Largo in G. The admirable support given to these solos by the reeds and lower brass instruments was a feature of the afternoon. In the evening there was another crowded attendance. The precision exhibited and the volume of sound produced by the band again won the cordial plaudits of the audience, and the studied attitudes of the conductor were watched with interest and amusement. Most delightful among the contributions by the instrumentalists

As the arrangement of the Second Rhapsody, which was played in really artistic fashion, Nevin's "Country Dance," a quiet, fanciful piece, was beautifully rendered, and the more cacophonous selections, with tambourine, sand-paper, rattle, gun, and other "effects," appeared to afford pleasure to the company assembled in the building, and were probably heard to better advantage by the crowds which assembled on the Hall Plain. Miss Lieblich sang "Thou brilliant bird" (David) in finished manner, the flute being played by Mr. Marshall Lufsky, and Miss Maud Powell gave a splendid interpretation of two movements from Mendelssohn's Violin Concerto, the Allegro Vivace suffering somewhat from the excessive speed adopted. Having heard Sousa's band, it may safely be said that our leading military bands are in no danger of being eclipsed by the American combination. Sousa and his band left Norwich on Tuesday morning for Leicester, where they gave on the same day an afternoon performance in the Temperance Hall of that town.

Writing from *Essex Telegraph*
Dated *March* 1903
Address *Colchester*

SOUSA'S BAND AT COLCHESTER.

Mr. Charles Clark brought Sousa and his Band to Colchester on Saturday night, a remarkable performance being given to an audience which packed the Corn Exchange. The programme comprised nearly a dozen selections by the fifty bandmen, and this dozen does not include the encore pieces, which were many, for you get all you ask for so far as Sousa is concerned. Sousa steps down from his platform at the conclusion of each selection, and smiles benevolently upon the audience. If the applause is immediately forthcoming, he starts the band again forthwith. And the training of the musicians is in this, as in everything else, complete. The encores are arranged beforehand, even if they follow in a sequence of three, as on Saturday night. Amongst these extra items were "The Washington Post" and "The Rose, Shamrock, and Thistle," with an inspiring finale of "Rule Britannia." The amazing precision with which all the selections were played was perhaps the most remarkable feature of the performance, and this was combined with a brilliant quality of tone in the instruments, and certain effects which are unusual and, so to say, melodramatic. And if there is a blatant quality in the American music which does not appeal to everybody, it serves its turn. The full programme is given below, and special mention may be made of the brilliant violin playing of Miss Maud Powell. Programme:—
Overture—"Carnaval Romaine" Berlioz.
Trombone solo—"Love's Enchantment" Pryor.
Suite—"Looking Upward" Sousa.
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.
(c) Mars and Venus.
Soprano Solo—"Thou Brilliant Bird" David.
Flute Obligato by Mr. Marshall Lufsky.
Second Rhapsody Liszt.
Dance Ecstacy Mascagni.
(a) Country Dance Nevin.
(b) March—"Imperial Edward" Sousa.
Dedicated by special permission to His Gracious Majesty the King.
Violin Solo—Two Movements from Violin Concerto Mendelssohn.
(a) Andante. (b) Allegro Vivace.
Miss Maud Powell.
Grand Galop de Concert—"Chase of the Lion" Kolling.

"HEREFORD TIMES,"
Hereford.

Dated *March* 1903

SOUSA'S FORTHCOMING VISIT TO HEREFORD.

As announced in last week's Hereford Times, the famous American march composer, Sousa, and his equally famous band, give two concerts at the Shire-hall, Hereford, on Monday, at 3 and 8 p.m. March after march has come from the fertile brain of this versatile American with a Portuguese name, that his renown has spread from the Atlantic to the Pacific, from the St. Lawrence to the Rio Grande. He is a genuine musician and his work always has individuality and sincerity of purpose. The ensemble of the band, numbering 60 performers, is remarkable, and its phrasing has been described as "a model of accuracy"; its playing is rhythmical precision and dynamic vitality. No band of reeds and brass can equal this concert of players." As Hereford closely borders on the Welsh counties it is interesting to note that a report is current in North Wales that ten of the best members of Sousa's band are Welshmen. Rhos-tyllen, a village near Wrexham, claims Povah, the first cornet player, as a native. The report goes on to say that in consequence of a wager a wire was sent to Sousa asking if it was true that his first cornetist, Povah, was formerly a resident at Rhos-tyllen, and the answer was in the affirmative. The following items will be included in the programme for Monday:—Goldmark's overture to "Sakuntala," Sullivan's "Merchant of Venice" suite, Elgar's "Pomp and Circumstance" march, Tchaikowsky's Italian Capriccio, Sullivan's Overture di Ballo, Moszkowski's suite "From Foreign Lands," Richard Strauss's love scene from "Fenestrot," Sousa's Imperial Edward March, and Herold's overture to "Zampa." Sousa is exceedingly liberal in the matter of encores, and in response he generally gives one of his own marches. The soloists touring with the band include Miss Maud Powell, a skilled violinist, and Miss Estelle Lieblich, a talented soprano vocalist. Mr. Arthur Pryor, the well-known trombone player, remains as in former years the band's chief instrumentalist. The arrangements for the visit of this unique combination to Hereford have been made by Mr. A. Lovejoy, and the booking arrangements are in the hands of Messrs Heins and Co.

from Banbury Advertiser
Dated Mar 28 1903

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Then the whole company will visit Australia, South Africa, and India, and, after a prolonged tour in those countries, return to England in 1904. When Sousa began the task of selecting his band, musicians from all parts of America were summoned to his standard, and his wages sheet, including payments to soloists, runs to £25,000 per annum. Sousa has wonderful intuition of an audience's likes and intentions, and the intended encore has hardly started on its way than he is leading his melodic force through a stirring acknowledgment piece. At Friday afternoon's concert this was done after nearly every item contained in the programme, to say nothing of two double encores. And then he went to business with the succeeding programme piece with equal promptitude; there were no tantalising waits. Sousa's method of conducting is in itself something to remember. Time was when he was caricatured as indulging in wild gymnastics with the baton, but a characteristic of his conducting is now the upright, almost statuesque figure, the arms only moving, but each swing of the baton or the gentlest movement of the left hand, or finger even, is full of meaning to his men and brings forth an answering crash of melody or the finest pianissimo music. No small measure of the phenomenal success of the band is due to its perfect composition, organisation, and discipline. Some idea of the cordiality of the reception given to the great "march king" by the local music-loving public may be gained from the fact that fully two hours before the advertised hour for commencing the concert there were persons awaiting the opening of the hall, and in course of time all the seats—most of which had been booked—and also the galleries, were filled. The local gentry were present in strong force, and many others from the country helped to swell the crowd which assembled to hear the greatest concert-band of the day. At half-past two to the minute Sousa made his appearance on the platform, and scarcely had the applause ceased than with one motion of his baton was commenced the overture, Berlioz's "Carnaval Romaine." This was followed by a trombone solo, "Love's Enchantment," by Mr. Arthur Pryor, himself a composer of a high order, as evidenced by the piece selected. Mr. Pryor showed himself to be a unique exponent of his instrument, the soft, sweet melody being different to anything of the kind ever before heard from a trombone; the layer showed marvellous power in the lower notes, and his lip-work was extraordinarily effective. Sousa's suite "Maidens Three" was a superb number, its concluding piece, "The Dancing Girl," being followed by rapturous applause and a double encore—"The Coon Band Contest" and "Washington Post"—the latter very popular composition of Sousa being very much enjoyed. Miss Estelle Lieblich next sang "Thou brilliant bird" (David), a sparkling song which was admirably suited to her rich soprano voice and afforded full scope for its extraordinary range. The effectiveness of the song, which was given in finished style, was greatly enhanced by the flute obligato of Mr. Marshall Lufsky, the voice and instrument blending most harmoniously and making delicious music well worthy of its place in the programme. The encore was responded to by an equally pleasing "Nightingale" song. The first part of the concert concluded with Liszt's "Second Rhapsody," a brilliantly-played piece, and as an encore Sousa substituted "The Rose, Shamrock, and Thistle," comprising a number of well-known national and patriotic airs which had a marked and stirring effect upon the audience. Part two opened with a double number—the novellette "Sizilella" (Von Blou) and Sousa's grand march "Imperial Edward." The latter, which is dedicated by special permission to his Majesty the King, was very effectively given and enthusiastically received, a double encore resulting. "The Honeysuckle and the Bee" was first given in response, and then another of Sousa's own sparkling compositions, "El Capitan." Miss Maud Powell, the violinist, gave a really brilliant interpretation of Sarasate's "Zigeunerweisen," and, without going so far as to say that she is the greatest of all women violinists, it must be admitted she is a most accomplished player, and the encore piece gave further evidence of her power and finished style of execution. The introduction to the third act of Wagner's "Lohengrin" brought to a close a concert which will long be remembered by all who were present, while it is gratifying to know that Mr. Sousa was well pleased with the reception accorded him on his first visit to Banbury. A word of praise is due to Mr. J. H. Commis, High Street, for the excellence of the booking and seating arrangements.

from Norfolk Weekly Star
Dated Mar 28 1903
Norwich

SOUSA'S BAND IN NORWICH.

CONCERTS AT ST. ANDREW'S HALL.

In the course of a tour round the world, the wonderful organisation known as Sousa's Band halted at Norwich on Monday and gave two concerts. Although it was the great "March King's" first visit to this city, it was evident that his fame had preceded him, and in the afternoon St. Andrew's hall was filled to overflowing with a crowded and demonstrative audience. That the various items constituting the somewhat extended programme were exactly to the taste of the audience was manifested by the hearty encores that were demanded—and granted—for nearly every number. With regard to the encores, the contrasts were, in many cases, strongly marked. For instance, after a most effective interpretation of the largo from Dvorak's "New World" symphony, a number entitled—"The Rose, Shamrock, and Thistle," in which was introduced such airs as "The Campbells are coming," "The Soldiers of the Queen," etc., was substituted as an encore. An artistic rendering of the overture to "William Tell" proved very enjoyable. Mr. Sousa and his orchestra were here plainly on congenial ground, and a spirited and finished performance was the result. A suite entitled "Maidens Three" (Sousa) evoked much applause, and an encore was eagerly demanded. A noisy item called a coon-band contest was substituted, which in turn was re-demanded, and the familiar "Washington Post March" played in its stead. Among the other notable successes of the performance were a mosaic by Sousa, "In the realm of a dance," founded on famous waltz themes, and Mr. Sousa's latest march, "Imperial Edward," which was written for and dedicated by permission to King Edward VII. When Sousa gave a concert before the Royal Family, a year ago, his Majesty took occasion to compliment the American composer on his music, and accorded him permission to write a march in his honour. The march was composed last spring, and the title received the Royal approval. Both these items met with a most enthusiastic reception yesterday, and the insatiable members of the audience clamoured for more. Other compositions which formed the remainder of the orchestral programme were:—"El Capitan March," "The philosophic maid," "Sizilella" (von Blou), "Stars and Stripes for ever," "Warbler's serenade," and "Plantation songs and dances." Mr. Arthur Pryor held the audience spellbound with the dexterity he displayed in the manipulation of what is generally regarded as a somewhat unmusical instrument—namely, a trombone. He gave a marvellous interpretation of "Love's thoughts," an item of his own composition, and as an extra a highly artistic reading of a very familiar number entitled "Drinking." Miss Estelle Lieblich was the vocalist, and scored a

from Midland Weekly News
Dated Mar 28 1903
Northampton

SOUSA'S BAND AT NORTHAMPTON.

Mr. J. P. Sousa, the March King of America, on Thursday paid a return visit to Northampton with his famous band. On his former visit the unique capabilities of his organisation, whose fame had marched before them, attracted large audiences to the Agricultural Hall, where they are again appearing, and the effect produced by their performances has evidently not died out, for on Thursday afternoon there was quite a large audience (for a matinee) to welcome them on their return. The programme started in the usual business-like fashion. Mr. Sousa was heartily cheered as he was identified making his way to the conductor's desk, and simultaneously with his turning round, after his introductory bow to the audience, the band struck off into the well-known strains of "William Tell," which was given a characteristic rendition. We prefer string effects in this remarkable overture, but it must be admitted that Sousa is wonderfully effective in the best passages, and the interpretation secured an encore, which took the form of the popular march "El Capitan." The second item was a trombone solo, by Mr. Arthur Pryor, "Love thoughts," and in some respect this was a surprise. It was a beautiful piece of work marked by exceptionally mellowness and smoothness of tone, with wonderful mastery of expression and technique, and in response the artist gave "Drinking," which further displayed the artist's mastery of the instrument. The suite of numbers, entitled "Maidens Three" (Sousa), viz., the coquette, the summer girl, and the dancing girl, is an extremely captivating trio, and was capitally rendered. Miss Estelle Lieblich was the vocalist, and sang "Delibes' Indian Bell Song" cleverly; and as an encore to the Largo from Dvorak's symphony, "The New World," "The Washington Post March" was given as only Sousa's band can give it. In the second half of the programme a violin solo by Miss Maud Powell was worthy of particular commendation.

SOUSA AND HIS BAND.

On Wednesday afternoon Sousa and his band paid a flying visit to Rugby, and gave a matinee at the Theatre Royal. The theatre was completely filled, but the audience seemed rather lacking in enthusiasm. The band consisted of about thirty performers and was equipped entirely with wind instruments. The wood wind was exceedingly strong.

The programme commenced with an overture "Carnival Romaine," by Berlioz. This was strongly interpreted, and was played with that absolute precision which has always distinguished the Sousa band. The conducting was in no way eccentric, and we are afraid this rather disappointed some present who went prepared to see Sousa do something funny. As an encore the "Stars and Stripes" March was played. A trombone solo by Mr. Arthur Pryor, "Love's Enchantment" was magnificently rendered, his technique being a thing to wonder at, and in his encore piece "In cellar cool" he reached some really wonderfully low notes. A Sousa suite "Maidens Three" was exceedingly tuneful and catching, the third movement "The Dancing Girl" being particularly pretty and full of vim. Miss Estelle Lieblich, soprano soloist, followed with a French song with flute accompaniment and although not very powerful her voice had an exceedingly high range, and harmonised capitally with the flute. The next item was undoubtedly the finest performance on the programme, namely, Liszt's "Second Rhapsody" by the band, and was played to perfection. Encores followed in the shape of the "Washington Post" and the "Mexican Serenade." Interval.

Part II commenced with Von Blou's novellette "Sizilella," and a march "Imperial Edward," by Sousa and dedicated by special permission to His Majesty the King. This was played with rare energy and was heartily applauded, and "El Capitan," a general favourite, was played as an encore. Miss Maud Powell followed with a violin solo, "Sarasate's Zigeunerweisen." This was a very fine effort, and the violinist displayed her undoubted gifts in wonderful execution and power of expression. She was heartily encored, but could not be induced to favour the audience with another solo.

The concert, which was distinguished from the average concert in the absence of intervals between each item, concluded with a selection from "Lohengrin," and the audience left with a feeling that they would very much have liked the concert to continue for another half-hour. Surely this should be the aim of every conductor and promoter of concerts.

from the Coventry
of Publication
Dated

SOUSA IN COVENTRY.

Those who were at the Corn Exchange on Wednesday night must have been struck with the fact that the members of Sousa's band were thoroughly capable of doing what he desired. There were no waits between numbers; from the very moment when Sousa stepped upon the platform the programme moved along with a dash and whirl that became infectious, and demanded the whole attention of the audience. This really wonderful band opened the concert with a fine rendering of Berlioz's "Carnaval Romaine," in which the beautiful tone of the Cor Anglais was delightful; responding to an encore they played Sousa's "Stars and Stripes for ever" with fine precision. Mr. Arthur Pryor then gave a beautiful rendering of his own trombone solo, "Love's Enchantment"; the softness of tone was as fine as anything we have heard. Then followed a Suite of Sousa's entitled "Looking Upward," in which the sensational predominated. Miss Estelle Lieblich, soprano, made her first appearance in Coventry with a most artistic rendering of David's "Thou Brilliant Bird," with flute obligato by Mr. Marshall Lufsky, and at times it was most difficult to distinguish the voice from the flute. Nothing finer than Miss Lieblich's staccato singing has been heard in Coventry. Then perhaps the finest effort of the band, Liszt's "Rhapsody," was given. The arrangement of the Rhapsody was by Claus. For the encore the popular "Washington Post" was rendered in irresistible fashion.

The second half of the programme opened with Mascagni's "Danse Esotica," "A Country Dance" by Nevin, and Sousa's own march "Imperial Edward," all evidently to the great enjoyment of the audience. To Miss Maud Powell very great praise must be given. Her playing was free from any trace of exaggeration, and rarely has the lovely Andante from Mendelssohn's Violin Concerto been played in a more artistic manner. The finale was a sparkling contrast, without any sensationalism. Responding to a tumultuous encore, Miss Powell gave an arrangement of a Scotch air, in which she further displayed her wonderful technique. The concluding piece by the band was a spirited rendering of the descriptive galop entitled "Chase of the Lion," by Kolling, which would have been just as well received without the gallery play of pistol shooting.

SOUSA AND HIS BAND AT BANBURY.

Mr. John Philip Sousa, the great American composer and conductor, with his equally renowned band, gave a "flying matinee" in the Exchange Hall on Friday, Banbury being sandwiched between Northampton on Thursday and Bedford on Friday night. This is Sousa's second tour of the world. After a brilliant season of three months in America, the Sousa Band sailed on Christmas Eve for England on its third European tour, opening at the Queen's Hall, London, on January 2nd, 1903. In the course of this tour, which is planned to extend over six months, and which will embrace all the principal cities and towns in Great Britain, Ireland, and the Continent, some three hundred concerts will be given. The band is considerably larger and, if possible, better than ever, and Mr. Sousa has engaged Miss Estelle Lieblich, soprano, and Miss Maud Powell, violinist. Mr. Arthur Pryor is still retained as the leading trombone soloist. Then the whole company will visit Australia, South Africa, and India, and, after a prolonged tour in those countries, return to England in 1904. When Sousa began the task of selecting his band, musicians from all parts of America were summoned to his standard, and his wages sheet, including payments to soloists, runs to £25,000 per annum. Sousa has wonderful intuition of an audience's likes and intentions, and the intended encore has hardly started on its way than he is leading his melodic force through a stirring acknowledgment piece. At Friday afternoon's concert this was done after nearly every item contained in the programme, to say nothing of two double encores. And then he went to business with the succeeding programme piece with equal promptitude; there were no tantalising waits. Sousa's method of conducting is in itself something to remember. Time was when he was caricatured as indulging in wild gymnastics with the baton, but a characteristic of his conducting is now the upright, almost statuesque figure, the arms only moving, but each swing of the baton or the gentlest movement of the left hand, or finger even, is full of meaning to his men and brings forth an answering crash of melody or the finest pianissimo music. No small measure of the phenomenal success of the band is due to its perfect composition, organisation, and discipline. Some idea of the cordiality of the reception given to the great "march king" by the local music-loving public may be gained from the fact that fully two hours before the advertised hour for commencing the concert, there were persons awaiting the opening of the hall, and in course of time all the seats—most of which had been booked—and also the galleries, were filled. The local gentry were present in strong force, and many others from the country helped to swell the crowd which assembled to hear the greatest concert-band of the day. At half-past two to the minute Sousa made his appearance on the platform, and scarcely had the applause ceased than with one motion of his baton was commenced the overture, Berlioz's "Carnaval Romaine." This was followed by a trombone solo, "Love's Enchantment," by Mr. Arthur Pryor, himself a composer of a high order, as evidenced by the piece selected. Mr. Pryor showed himself to be a unique exponent of his instrument, the soft, sweet melody being different to anything of the kind ever before heard from a trombone; the layer showed marvellous power in the lower notes, and his lip-work was extraordinarily effective. Sousa's suite "Maidens Three" was a superb number, its concluding piece, "The Dancing Girl," being followed by rapturous applause and a double encore—"The Coon Band Contest" and "Washington Post"—the latter very popular composition of Sousa being very much enjoyed. Miss Estelle Lieblich next sang "Thou brilliant bird" (David), a sparkling song which was admirably suited to her rich soprano voice and afforded full scope for its extraordinary range. The effectiveness of the song, which was given in finished style, was greatly enhanced by the flute obligato of Mr. Marshall Lufsky, the voice and instrument blending most harmoniously and making delicious music well worthy of its place in the programme. The encore was responded to by an equally pleasing "Nightingale" song. The first part of the concert concluded with Liszt's "Second Rhapsody," a brilliantly-played piece, and as an encore Sousa substituted "The Rose, Shamrock, and Thistle," comprising a number of well-known national and patriotic airs which had a marked and stirring effect upon the audience. Part two opened with a double number—the novelties "Sizilella" (Von Blou) and Sousa's grand march "Imperial Edward." The latter, which is dedicated by special permission to his Majesty the King, was very effectively given and enthusiastically received, a double encore resulting. "The Honeysuckle and the Bee" was first given in response, and then another of Sousa's own sparkling compositions, "El Capitan." Miss Maud Powell, the violinist, gave a really brilliant interpretation of Sarasate's "Zigeunerweisen," and, without going so far as to say that she is the greatest of all women violinists, it must be admitted she is a most accomplished player, and the encore piece gave further evidence of her power and finished style of execution. The introduction to the third act of Wagner's "Lohengrin" brought to a close a concert which will long be remembered by all who were present, while it is gratifying to know that Mr. Sousa was well pleased with the reception accorded him on his first visit to Banbury. A word of praise is due to Mr. J. H. Commis, High Street, for the cordiality of the local and seating arrangements.

SOUSA'S BAND IN NORWICH.

CONCERTS AT ST. ANDREW'S HALL.

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and in some respect this was a surprise. It was a beautiful piece of work marked by exceptionally mellowness and smoothness of tone, with wonderful mastery of expression and technique, and in response the artist gave "Drinking," which further displayed the artist's mastery of the instrument. The suite of numbers, entitled "Maidens Three" (Sousa), viz., the coquette, the summer girl, and the dancing girl, is an extremely captivating trio, and was capitally rendered. Miss Estelle Lieblich was the vocalist, and sang Delibes' "Indian Bell Song" cleverly; and as an encore to the Largo from Dvorak's symphony, "The New World," "The Washington Post March" was given as only Sousa's band can give it. In the second half of the programme a violin solo by Miss Maud Powell was worthy of particular commendation.

SOUSA AND HIS BAND.

On Wednesday afternoon Sousa and his band paid a flying visit to Rugby, and gave a matinee at the Theatre Royal. The theatre was completely filled, but the audience seemed rather lacking in enthusiasm. The band consisted of about thirty performers and was equipped entirely with wind instruments. The wood wind was exceedingly strong.

The programme commenced with an overture "Carnival Romaine," by Berlioz. This was strongly interpreted, and was played with that absolute precision which has always distinguished the Sousa band. The conducting was in no way eccentric, and we are afraid this rather disappointed some present who went prepared to see Sousa do something funny. As an encore the "Stars and Stripes March" was played. A trombone solo by Mr. Arthur Pryor, "Love's Enchantment" was magnificently rendered, his technique being a thing to wonder at, and in his encore piece "In cellar cool" he reached some really wonderfully low notes. A Sousa suite "Maidens Three" was exceedingly tuneful and catching, the third movement "The Dancing Girl" being particularly pretty and full of vim. Miss Estelle Lieblich, soprano soloist, followed with a French song with flute accompaniment and although not very powerful her voice had an exceedingly high range, and harmonised capitally with the flute. The next item was undoubtedly the finest performance on the programme, namely, Liszt's "Second Rhapsody" by the band, and was played to perfection. Encores followed in the shape of the "Washington Post" and the "Mexican Serenade." Interval.

Part II commenced with Von Blou's novelties "Sizilella," and a march "Imperial Edward," by Sousa and dedicated by special permission to His Majesty the King. This was played with rare energy and was heartily applauded, and "El Capitan," a general favourite, was played as an encore. Miss Maud Powell followed with a violin solo,—"Sarasate's Zigeunerweisen." This was a very fine effort, and the violinist displayed her undoubted gifts in wonderful execution and power of expression. She was heartily encored, but could not be induced to favour the audience with another solo.

The concert, which was distinguished from the average concert in the absence of intervals between each item, concluded with a selection from "Lohengrin," and the audience left with a feeling that they would very much have liked the concert to continue for another half-hour. Surely this should be the aim of every conductor and promoter of concerts.

SOUSA IN COVENTRY.

Those who were at the Corn Exchange on Wednesday night must have been struck with the fact that the members of Sousa's band were thoroughly capable of doing what he desired. There were no waits between numbers; from the very moment when Sousa stepped upon the platform the programme moved along with a dash and whirl that became infectious, and demanded the whole attention of the audience. This really wonderful band opened the concert with a fine rendering of Berlioz's "Carnaval Romaine," in which the beautiful tone of the Cor Anglais was delightful; responding to an encore they played Sousa's "Stars and Stripes for ever" with fine precision. Mr. Arthur Pryor then gave a beautiful rendering of his own trombone solo, "Love's Enchantment"; the softness of tone was as fine as anything we have heard. Then followed a Suite of Sousa's entitled "Looking Upward," in which the sensational predominated. Miss Estelle Lieblich, soprano, made her first appearance in Coventry with a most artistic rendering of David's "Thou brilliant Bird," with flute obligato by Mr. Marshall Lufsky, and at times it was most difficult to distinguish the voice from the flute. Nothing finer than Miss Lieblich's staccato singing has been heard in Coventry. Then perhaps the finest effort of the band, Liszt's "Rhapsody," was given. The arrangement of the Rhapsody was by Claus. For the encore the popular "Washington Post" was rendered in irresistible fashion.

The second half of the programme opened with Mascagni's "Danse Esotica," "A Country Dance" by Nevin, and Sousa's own march "Imperial Edward," all evidently to the great enjoyment of the audience. To Miss Maud Powell very great praise must be given. Her playing was free from any trace of exaggeration, and rarely has the lovely Andante from Mendelssohn's Violin Concerto been played in a more artistic manner. The finale was a sparkling contrast, without any sensationalism. Responding to a tumultuous encore, Miss Powell gave an arrangement of a Scotch air, in which she further displayed her wonderful technique. The concluding piece by the band was a spirited rendering of the descriptive galop entitled "Chase of the Lion," by Kolling, which would have been just as well received without the gallery play of pistol shooting.

from *Norfolk Chronicle*
28.3.03
at *Norwich*

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things from the *Western Mail*
copy of Publication *Cardiff*
vs dated *7-4-03*

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"WESTERN MAIL" (Daily).
Cardiff.

SOUSA'S BAND AT SWANSEA.

Sousa's famous band gave two fine performances at the Albert-hall, Swansea, on Saturday afternoon and evening. Very satisfactory houses assembled, and these present had a magnificent treat, for such instrumentalism has, probably, never before been heard in Swansea. The programmes were both of a high-class and popular character, and brought out the varied talents of the band to perfection. Many people wondered how some of the novel results were obtained, and the instantaneous transitions from light to shade were object-lessons to Welsh choirs as to the effects of discipline and training.

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SOUSA'S BAND IN NORWICH.

CONCERTS AT ST. ANDREW'S HALL.

In the course of a tour round the world, the wonderful organisation known as Sousa's Band halted at Norwich on Monday and gave two concerts. Although it was the great "March King's" first visit to this city, it was evident that his fame had preceded him, and in the afternoon St. Andrew's hall was filled to overflowing with a crowded and demonstrative audience. That the various items constituting the somewhat extended programme were exactly to the taste of the audience was manifested by the hearty encores that were demanded—and granted—for nearly every number. With regard to the encores, the contrasts were, in many cases, strongly marked. For instance, after a most effective interpretation of the largo from Dvorak's "New World" symphony, a number entitled—The Rose, Shamrock, and Thistle, in which was introduced such airs as "The Campbells are coming," "The Soldiers of the Queen," etc., was substituted as an encore. An artistic rendering of the overture to "William Tell" proved very enjoyable. Mr. Sousa and his orchestra were here plainly on congenial ground, and a spirited and finished performance was the result. A suite entitled "Maidens Three" (Sousa) evoked much applause, and an encore was eagerly demanded. A noisy item called a coon-band contest was substituted, which in turn was re-demanded, and the familiar "Washington Post March" played in its stead. Among the other notable successes of the performance were a mosaic by Sousa, "In the realm of a dance," founded on famous waltz themes, and Mr. Sousa's latest march, "Imperial Edward," which was written for and dedicated by permission to King Edward VII. When Sousa gave a concert before the Royal Family, a year ago, his Majesty took occasion to compliment the American composer on his music, and accorded him permission to write a march in his honour. The march was composed last spring, and the title received the Royal approval. Both these items met with a most enthusiastic reception yesterday, and the insatiable members of the audience clamoured for more. Other compositions which formed the remainder of the orchestral programme were—"El Capitan March," "The philosophic maid," "Sizilietta" (von Blon), "Stars and Stripes for ever," "Warbler's serenade," and "Plantation songs and dances." Mr. Arthur Pryor held the audience spellbound with the dexterity he displayed in the manipulation of what is generally regarded as a somewhat unmusical instrument—namely, a trombone. He gave a marvellous interpretation of "Love's thoughts," an item of his own composition, and as an extra a highly artistic reading of a very familiar number entitled "Drinking." Miss Estelle Lieblich was the vocalist, and scored a great success, the noteworthy feature of her singing being her exquisitely perfect enunciation. Unfortunately, the gifted soprano contributed only one song to the programme, to wit, "Indian bell song," from "Lakme" (Delibes). Miss Maud Powell proved herself to be an expert violinist. Sarasate's "Zigeunerweisen" (andante and allegro) was handled with infinite beauty by the gifted artist, whilst, in response to an eager demand for a repetition, a supreme presentation of a Largo by Handel was given. Although St. Andrew's hall is a building of no small dimensions, we must confess that we should prefer to hear Sousa's band in some locale where our powers of aural endurance are not so circumscribed.

Another concert was given in the evening.

"WESTERN MAIL" (Daily), Cardiff.

SOUSA'S BAND AT SWANSEA.

Sousa's famous band gave two fine performances at the Albert-hall, Swansea, on Saturday afternoon and evening. Very satisfactory houses assembled, and those present had a magnificent treat, for such instrumentalism has, probably, never before been heard in Swansea. The programmes were both of a high-class and popular character, and brought out the varied talents of the band to perfection. Many people wondered how some of the novel results were obtained, and the instantaneous transitions from light to shade were object-lessons to Welsh choirs as to the effects of discipline and training.

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SOUSA'S BAND.

RETURN VISIT TO WOLVERHAMPTON.

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosity so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory pausing, have, of course, nothing to do with the music; but the irresistible "pom-pom" crescendos backed up by the drums in a manner which it is impossible to forget, are quite in order, and give overwhelming effect to passages where they are intended, but seldom realised. As to the other things, the profusion of encores, the readiness to oblige, the briskness of it all, they add to the "atmosphere" of the occasion, and to the enjoyment of the audience. When these things are decried, and the whole performance indiscriminately dismissed as a "Yankee raree show," unworthy of imitation by our own conductors, we are reminded of the story of Lincoln when the detractors of Grant said he drank. "Do you know his tippie?" The accusers confessed they did not. "Ah! it's a pity! for I would have sent a cask to every General at the front to see if it would have the same effect!" Many of our military band concerts would be more popular and more tolerable if a little of Sousa's spirit in these matters were imitated.

As to the quality of the band, no doubt, taking it as a whole—to say the least—our crack bands are quite equal in tone and individual ability. And yet they fail to give quite the same effect. The reason, again, is more to Sousa's credit than otherwise. He has perceived the trend of modern music, and has catered for it. He has realised that to give the music which is wanted, and the effects which it demands, calls for the addition of instruments of greater power and special character, principally in the brass and bass. The majority of our bands, being controlled by a rigid tradition, owing to their military connection, have not made this provision. In the same way, and owing to the same causes, the repertoire of many of them is not so broad in certain directions. These things make the difference in effect, though they may not affect the musical value.

But to our mind, it is neither in his band or his conducting that Sousa's real claim to importance rests. Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His suites often have a curious resemblance to Strauss in the light mood of *Till Eulenspiegel*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:—

1. Overture—"William Tell" Rossini
2. Trombone Solo—"Love Thoughts" Pryor
Mr. Arthur Pryor.
3. Suite—"Maidens Three" Sousa
(a) The Coquette.
(b) The Summer Girl.
(c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme"
Miss Estelle Lieblich.
5. Largo from Symphony—"The New World" Dvorak
6. Mosaic—"In the Realm of the Dance" Sousa
(Founded on famous waltz themes).
7. (a) Novellette—"Sisillette" von Blon
(b) March—"Imperial Edward" Sousa
Dedicated by special permission to his Majesty the King.
8. Violin solo—"Zigeunerweisen" Sarasate
Miss Maud Powell.
9. Plantation Songs and Dances Chambers

Though the reading of the familiar *William Tell* was sensuous and poetical rather than the highly-dramatic one we generally get, it proved that the band is as rich and full in tone as ever. True to tradition, an inimitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the lightest of the light, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Dvorak's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many

classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the *Washington Post* as the encore, that old favourite is always welcome when played by Sousa. After the "Intermission"—the phrase will stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest type, since "In the Realm of the Dance" was described as a "Mosaic," an art form which we believe to be new to music. Probably "Mosaic" sounds better than "medley," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "coaster" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettledrum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lazy affectation of going to sleep over his work, his beat and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz themes did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Lieblich proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

SOUSA IN BEDFORD.

A MEMORABLE CONCERT.

The visit of Mr John Philip Sousa, the American March King, and his famous band to Bedford, on Friday evening, was looked forward to as an event of more than usual interest, and never has the Corn Exchange been filled with so large and fashionable an audience as it was on that occasion. So many attractions were offered by the concert that this was not surprising; indeed it would have surprised us more had the hall not been filled, for, apart from the unique personality of the versatile conductor, the entertainment afforded an opportunity to hear one of the most remarkable "American combines" and certainly the most renowned American band in existence. The band consists of fifty-two performers, nearly all of whom are soloists of the first rank, and throughout the lengthy tour they are making they have won conquest after conquest, and earned eulogy upon eulogy. Twice have they had the honour of appearing before Royalty, and upon each occasion His Majesty expressed more than satisfaction at the entertainment provided. But so much has been written about "Sousa and his Band" that little that is new remains to be said, and we therefore consider it better to deal with Friday's concert. Long before eight o'clock the hall was filled and the audience awaited almost with impatience the appearance of the performers. One thing was quickly noticed—there were no music stands on the platform; the reason for this was apparent when the members of the band arrived, for they immediately proceeded to unfold very compact stands, and by 8 o'clock the stage had assumed the usual appearance of an orchestra. The band is composed largely upon the lines of our best military bands, comprising the wood-wind, cornets, trumpets, French horns, saxophones, tubas, trombones, euphoniums, bombardons, and instruments of percussion. On the appearance of a huge bombardon—happily named the "Sousa-phone"—the audience were highly amused, and the performer upon this veritable giant proceeded to his seat amid a tumult of laughter and applause. The instrument completely dwarfed the other bombardons, but its tone formed a splendid groundwork, and in some of the items it could be heard with telling effect. When Mr Sousa appeared he was received with quite an ovation, and this he acknowledged by bowing, and proceeding to his stand he turned to the band, and started without a second's pause. Throughout the concert, although there were many encores, there was no hesitation; the men appeared to know exactly what was required of them, and they did it. The opening item was the overture, "Carnaval Romaine" (Berlioz), and in this, as in all the others, the wonderful command Mr Sousa had over his forces was apparent. The band might be likened to an organ upon which he performed at will, and the ease with which he controlled the players is remarkable. There were no extravagant gestures, as is the case with some conductors; a simple wave of the hand was sufficient to bring into play or suppress his utmost resources. Of course an encore was demanded, and conceded, for with Mr Sousa to ask is to

receive. He believes in humouring his audience, and consequently performs upon them with as much success as he does upon his band. The encore was the march, "Stars and Stripes," and in this the brilliancy of tone was shown to perfection. The second item by the band was Mr Sousa's descriptive suite, "Looking upward," in which the movements are named (a) "By the light of the Polar star," (b) "Under the Southern Cross" and (c) "Mars and Venus." It contains some effective orchestration, and some of the tone effects are very striking. Solos for the oboe and euphonium are introduced, and in the last movement the kettledrums play a very prominent part. There was a double encore for this item, "The Coon Band Contest" and "The Washington Post" march, and both were played with precision and great effect. The first part concluded with Liszt's "Second Rhapsody" and this was splendidly interpreted, although the colouring was naturally somewhat different to what the composer intended. As an encore to this the band played "The Rose, Shamrock and Thistle." After the interval came Mascagni's "Danse Esotica," which was greeted with rapturous applause, and no fewer than three pieces—"Philosophie Maid," "Bundle of Mischief" (introducing singing and whistling effects), and "Pavane my Lady,"—were given as encores. Then followed "Country Dance" (Nevin), and the "Imperial Edward" march (Sousa). In the latter the trombone players stood up, and played a characteristic phrase, and soon after the seven cornet players advanced and played the march subject in unison. This was decidedly novel, and "took on" immensely. In response to the tumultuous applause the band played the "El Capitan" march, which was greeted as an old friend, and "The Warbler's Serenade." The last item was a descriptive piece, "Chase of the lion" (Kolling), and in this the imitation of that beast's roars was vivid, but not so startling as the report of a gun, with which the piece culminated. Miss Estelle Lieblich, a soprano possessing a splendidly cultivated voice, gave a fine rendering of David's "Thou brilliant bird." The flute obbligato was equally well played by Mr Marshall Lufsky. An encore was inevitable, and Miss Lieblich sang "Stolen wings," with much success. Two movements from Mendelssohn's Violin Concerto, (a) "Andante" and (b) "Allegro Vivace," were magnificently played by Miss Maud Powell, and in the harmonics and double-stopping her intonation was particularly true, while she played the cadenzas with brilliancy. Never surely has a better violinist been heard in Bedford; for in listening to her interpretation one could not but feel that it was all the composer could have desired. She also had to concede an encore, and in reply gave a superb Welsh fantasia which was much enjoyed. As a trombone soloist Mr Arthur Pryor stands pre-eminent, and his solo, "Love's enchantment," was thoroughly enjoyed. The tone he produced was beautiful, and was a revelation to the audience. In response to the applause, he played the favourite encore piece, "In the deep cellar," and finished on the lowest note the instrument was capable of producing. Despite the inclusion of 12 extra pieces, the concert was over shortly after ten o'clock, for, knowing that encores are inevitable, Mr Sousa provides for them in arranging his programmes.

SOUSA'S BAND AT NORWICH

TWO HUGE AUDIENCES.

THE MARCH KING'S WELCOME

Sousa, the American "March King," is one of the best advertised men on the face of the Globe. His rollicking marches are played the wide world over, being as popular with regimental bands of various countries as they are acceptable to innumerable hosts of pianoforte players who revel in their stirring strains. It is the delight of mimics to caricature his unconventional gestures as a conductor; and his band assuredly cannot be equaled by any similar number of instrumentalists in the matter of producing an overwhelming amount of sound. The name of Sousa has long been familiar to Norfolk folk, and placards, freely posted in the neighbourhood just recently, suggested some of the attitudes he assumes when directing his forces. However, it was not until Monday, when Sousa gave two concerts at St. Andrew's Hall, that the local public had an opportunity of seeing him in the flesh and of hearing the capabilities of his instrumentalists. One of the chief features in connection with the entertainments given by the American composer-conductor is the allround originality he displays. His appearance on the platform is the signal for immediate commencement of business, and straightway pieces named in the programme, and an abundance of encore items, follow in almost bewildering succession, a halt only being called when the word "Interval" makes a cessation imperative. The beat of the "March King" is decidedly novel. At times he indulges in a rhythmic movement known in school drill as swinging the arms, at another moment, in the midst of a thundering fortissimo, a graceful wave of the left hand is observed, and—thank heavens!—the storm gives way to a calm. Then, suddenly swaying his body from left to right, he stands as erect as the best drilled soldier, and occasionally he shows the

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For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:

1. Overture—"William Tell".....Rossini
2. Trombone Solo—"Low Thoughts".....Pryor
3. Solo—"Maidens Three".....Sousa
- (a) The Coquette.
- (b) The Summer Girl.
- (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme".....Miss Estelle Lieblich
5. Large Solo—"Symphony"—"The New World".....Beethoven
6. March—"In the Realm of the Dance".....Sousa
- (Founded on famous waltz themes).
7. (a) Solo—"Sinfonia".....Don Blun
- (b) March—"Imperial Edward".....Sousa
- Dedicated by special permission to his Majesty the King.
8. Violin Solo—"Zigeunerweisen".....Sarasate
- Miss Maud Powell.
9. Flautation Songs and Dances.....Chambers

Though the reading of the familiar *William Tell* was seasons and poetical rather than the highly dramatic one we generally get, it proved that the band is as rich and full in tone as ever. True to tradition, an inimitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and alert. It was the lightest of the light, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Beethoven's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many

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The visit of Mr John Philip Sousa, the American March King, and his famous band to Bedford, on Friday evening, was looked forward to as an event of more than usual interest, and never has the Corn Exchange been filled with so large and fashionable an audience as it was on that occasion. So many attractions were offered by the concert that this was not surprising; indeed it would have surprised us more had the hall not been filled, for, apart from the unique personality of the versatile conductor, the entertainment afforded an opportunity to hear one of the most remarkable "American combines" and certainly the most renowned American band in existence. The band consists of fifty-two performers, nearly all of whom are soloists of the first rank, and throughout the lengthy tour they are making they have won conquest after conquest, and earned eulogy upon eulogy. Twice have they had the honour of appearing before Royalty, and upon each occasion His Majesty expressed more than satisfaction at the entertainment provided. But so much has been written about "Sousa and his Band" that little that is new remains to be said, and we therefore consider it better to deal with Friday's concert. Long before eight o'clock the hall was filled and the audience awaited almost with impatience the appearance of the performers. One thing was quickly noticed—there were no music stands on the platform; the reason for this was apparent when the members of the band arrived, for they immediately proceeded to unfold very compact stands, and by 8 o'clock the stage had assumed the usual appearance of an orchestra. The band is composed largely upon the lines of our best military bands, comprising the wood-wind, cornets, trumpets, French horns, saxophones, tubas, trombones, euphoniums, bombardons, and instruments of percussion. On the appearance of a huge bombardon—happily named the "Sousa-phone"—the audience were greatly amused, and the performer upon this veritable giant proceeded to his seat amid a tumult of laughter and applause. The instrument completely dwarfed the other bombardons, but its tone formed a splendid groundwork, and in some of the items it could be heard with telling effect. When Mr Sousa appeared he was received with quite an ovation, and this he acknowledged by bowing, and proceeding to his stand he turned to the band, and started without a second's pause. Throughout the concert, although there were many encores, there was no hesitation; the men appeared to know exactly what was required of them, and they did it. The opening item was the overture, "Carneval Romaine" (Berlioz), and in this, as in all the others, the wonderful command Mr Sousa had over his forces was apparent. The band might be likened to an organ upon which he performed at will, and the ease with which he controlled the players is remarkable. There were no extravagant gestures, as is the case with some conductors; a simple wave of the hand was sufficient to bring into play or suppress his utmost resources. Of course an encore was demanded, and—

received. He believes in humoring his audience, and consequently performs upon them with as much success as he does upon his band. The encore was the march, "Stars and Stripes," and in this the brilliancy of tone was shown to perfection. The second item by the band was Mr Sousa's descriptive suite, "Looking upward," in which the movements are named (a) "By the light of the Polar star," (b) "Under the Southern Cross" and (c) "Mars and Venus." It contains some effective orchestration, and some of the tone effects are very striking. Solos for the oboe and euphonium are introduced, and in the last movement the kettledrums play a very prominent part. There was a double encore for this item, "The Coon Band Contest" and "The Washington Post" march, and both were played with precision and great effect. The first part concluded with Liszt's "Second Rhapsody" and this was splendidly interpreted, although the colouring was naturally somewhat different to what the composer intended. As an encore to this the band played "The Rose, Shamrock and Thistle." After the interval came Mascagni's "Danse Esotica," which was greeted with rapturous applause, and no fewer than three pieces—"Philosophic Maid," "Bundle of Mischief" (introducing singing and whistling effects), and "Pavane my Lady,"—were given as encores. Then followed "Country Dance" (Nevin), and the "Imperial Edward" march (Sousa). In the latter the trombone players stood up, and played a characteristic phrase, and soon after the seven cornet players advanced and played the march subject in unison. This was decidedly novel, and "took on" immensely. In response to the tumultuous applause the band played the "El Capitan" march, which was greeted as an old friend, and "The Warbler's Serenade." The last item was a descriptive piece, "Chase of the lion" (Kolling), and in this the imitation of that beast's roars was vivid, but not so startling as the report of a gun, with which the piece culminated. Miss Estelle Lieblich, a soprano possessing a splendidly cultivated voice, gave a fine rendering of David's "Thou brilliant bird." The flute obbligato was equally well played by Mr Marshall Lufsky. An encore was inevitable, and Miss Lieblich sang "Stolen wings," with much success. Two movements from Mendelssohn's Violin Concerto, (a) "Andante" and (b) "Allegro Vivace," were magnificently played by Miss Maud Powell, and in the harmonics and double-stopping her intonation was particularly true, while she played the cadenzas with brilliancy. Never surely has a better violinist been heard in Bedford; for in listening to her interpretation one could not but feel that it was all the composer could have desired. She also had to concede an encore, and in reply gave a superb Welsh fantasia which was much enjoyed.

The soloist Mr Arthur Pryor stands pre-eminent in his solo, "Love's enchantment," was much enjoyed. The tone he produced was a revelation to the audience. In response to the applause, he played the favourite encore "The deep cellar," and finished on the lowest instrument was capable of producing. The inclusion of 12 extra pieces, the concert was over shortly after ten o'clock, for, knowing that encores are inevitable, Mr Sousa provides for them in arranging his programmes.

SOUSA'S BAND AT NORWICH

TWO HUGE AUDIENCES.

THE MARCH KING'S WELCOME

Sousa, the American "March King," is one of the best advertised men on the face of the Globe. His rollicking marches are played the wide world over, being as popular with regimental bands of various countries as they are acceptable to innumerable hosts of pianoforte players who revel in their stirring strains. It is the delight of mimics to caricature his unconventional gestures as a conductor; and his band assuredly cannot be equalled by any similar number of instrumentalists in the matter of producing an overwhelming amount of sound. The name of Sousa has long been familiar to Norfolk folk, and placards, freely posted in the neighbourhood just recently, suggested some of the attitudes he assumes when directing his forces. However, it was not until Monday, when Sousa gave two concerts at St. Andrew's Hall, that the local public had an opportunity of seeing him in the flesh and of hearing the capabilities of his instrumentalists. One of the chief features in connection with the entertainments given by the American composer-conductor is the allround originality he displays. His appearance on the platform is the signal for immediate commencement of business, and straightway pieces named in the programme, and an abundance of encore items, follow in almost bewildering succession, a halt only being called when the word "Interval" makes a cessation imperative. The beat of the "March King" is decidedly novel. At times he indulges in a rhythmic movement known in school drill as swinging the arms, at another moment, in the midst of a thundering fortissimo, a graceful wave of the left hand is observed, and—thank heavens!—the storm gives way to a calm. Then, suddenly swaying his body from left to right, he stands as erect as the best drilled soldier, and occasionally he shows the

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St Andrew's Hall was crowded for the afternoon performance, and all the items in the programme were received with the greatest enthusiasm. Rossini's "William Tell" overture was admirably interpreted, the only objection to be lodged being the breakneck pace at which the final movement—the march—was taken. "El Capitan" was given in reply to a rapturous encore, the band playing with a power and vigour which caused many wistful eyes to be turned to the roof, known to be in a rather shaky condition. The iron tie-rods, however, showed no signs of yielding, and the audience again breathed freely. In Sousa's suite, "Maidens Three," various "effects" were introduced, to the evident delight of the audience, and two extras were willingly conceded, viz., "Coon Band Contest" and "The Washington Post" March—vigorous, ear-splitting numbers, played with all the power and emphasis that he commanded. The good qualities of the band were strikingly shown in the Largo, from Dvorak's "New World" Symphony. Other pieces which stirred the hearers to enthusiasm were "In the realm of the dance," founded on familiar valse themes, "The Philosophic Maid," in which are some bars of whistling, "Bundle of Mischief," "Imperial Edward," a march dedicated to his Majesty the King, in which the trombones and cornets are allotted some particularly blaring phrases, including a bar or two of the National Anthem; "Stars and Stripes For Ever," a most strident march, the "Warblers' Serenade," and a selection of plantation songs and dances. Mr. Arthur Pryor displayed remarkable command of the trombone in a valse number, and, responding to a vociferous recall, gave the old German drinking song, "In Cellar Cool," in which some wondrous low notes were touched. Miss Estelle Liebling introduced the "Indian Bell Song," from "Lakme," displaying therein a series of skilfully executed vocal gymnastics. Miss Maud Powell proved herself a violinist possessed of exceptional technical ability, interpreting Sarasate's "Zigeunerweisen" in brilliant style. As an extra she gave with pure tone and perfect intonation Handel's so-called Largo in G. The admirable support given to these solos by the reeds and lower brass instruments was a feature of the afternoon.

In the evening there was another crowded attendance. The precision exhibited and the volume of sound produced by the band again won the cordial plaudits of the audience, and the studied attitudes of the conductor were watched with interest and amusement. Most delightful among the contributions by the instrumentalists was the arrangement of Liszt's Second Rhapsody, which was played in really artistic fashion. Nevin's "Country Dance," a quiet, fanciful piece, was beautifully rendered, and the more cacophonous selections, with tambourine, sand-papper, rattle, gun, and other "effects," appeared to afford pleasure to the company assembled in the building, and were probably heard to better advantage by the crowds which assembled on the Hall Plain. Miss Liebling sang "Thou brilliant bird" (David) in finished manner, the flute being played by Mr. Marshall Lufsky, and Miss Maud Powell gave a splendid interpretation of two movements from Mendelssohn's Violin Concerto, the Allegro Vivace suffering somewhat from the excessive speed adopted.

Having heard Sousa's band, it may safely be said that our leading military bands are in no danger of being eclipsed by the American combination.

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Of Mr. Sousa's conducting it is superfluous now to speak, except to point out that there was an entire absence of the extravagant gestures which many critics have attributed to him. On the contrary, his demeanour was quieter, and he was much more reserved in manner, than many other well-known conductors. It would be useless to deny that Mr. Sousa has acquired a style peculiarly his own, and it appears to be thoroughly understood by those under him; but on Wednesday evening there was nothing at all eccentric in his manner.

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It may be interesting to note, in conclusion, that the band, which comprises fifty-six performers, is constituted as follows:—One piccolo, three flutes, two oboes (one player also using a cor anglais occasionally), one E flat clarinet, fifteen B flat clarionets, one tenor clarinet, one bass clarinet, two bassoons, one Sarrusophone (a double bassoon made in brass), four saxophones (two altos, one tenor, and one baritone), four cornets, two E flat trumpets, one Flugel horn, four French horns, one baritone, one euphonium (both of these were "doubled belled" instruments), three trombones, one E flat bass, one BB flat bass, one monster bass, one "Sousaphone" (an enormous circular double E flat bass), two side drums, two tympani, one bass drum, and accessories.

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Mere men accuse us, falsely, of course! of not minding our stops when writing, and I got a letter the other day, which read rather oddly, in consequence of this feminine failing. It was from a friend, whose husband is vicar of a large parish, and ended with "Poor dear Arthur is so hardworked just now, he has two curates ill with best love!"

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The King and Sousa.

The success in London of John Philip Sousa and of the famous band under his direction finds no parallel in the musical history of the world. On one occasion of his last visit to London, and the brief period of sixteen days, Sousa gave no less than thirty-one concerts, playing in four different halls—the Royal Albert Hall, the Empire Theatre, Theatre Royal (Covent Garden), and the Crystal Palace. During the thirty-five years since that superb temple of music the Royal Albert Hall was first opened, its walls had never held three such enormous audiences as at Sousa's opening concerts, when nearly thirty thousand people paid for admission within twenty-six hours. This not only completely eclipsed all London concert records, but at the same time established a new record for the Sousa Band for indoor concerts. The beautiful "Albert Hall Medal" was presented to Mr. Sousa by his English admirers in recognition of this achievement. By special command of His Majesty, King Edward VII., Mr. Sousa and his band had the distinguished honour of appearing before the Royal family at Sandringham, on the occasion of the birthday of Queen Alexandra. A programme consisting entirely of the compositions of Sousa and other American composers was played at the request of the King, and at the conclusion of the concert the decoration of M.V.O. (Member Victorian Order) was bestowed upon the "March King," the medal being pinned upon Sousa's coat by His Royal Highness the Prince of Wales. The distinction is an unprecedented one for an American artist. In addition to his London season Sousa also played an extended concert tour of the British provinces, including a month at the International Exhibition at Glasgow, Scotland, where two special diplomas were awarded to the American band. In every city Sousa aroused the greatest enthusiasm, and established new records for attendance and receipts. Through the force of his genius, the sway of his personal magnetism, and the witchery of his music, John Philip Sousa has won both the critical and popular approval and favour of Great Britain. His organisation has been accepted as the standard by which all other concert bands should be judged, and his music has attained a vogue at home and abroad that eclipses the popularity of any other composer. Sousa and his famous band visits the Plymouth Guildhall on Thursday, April 9th, and the plan for reserved seats is now open at Messrs Turner and Phillips' Royal Music Saloon, George-street, Plymouth.

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SOUSA AND HIS BAND AT COVENTRY.

The visit of Mr. John Philip Sousa and his famous band to the Coventry Corn Exchange on Wednesday proved a great attraction. The capacious hall was packed with a very enthusiastic audience, every available seat being occupied, and all present were anxious to see and hear the combination of instrumentalists which has won such golden opinions wherever it has performed. During his sojourn in this country Mr. Sousa has achieved many triumphs, and press and public alike have spoken in high praise of the excellent qualities of the combination of which he is the head. To attempt to criticise Wednesday night's performance from the standpoint of strict musical art would be invidious, since the programme contained only one selection—Liszt's "Second Rhapsody"—which could in any way be said to approach anything like classical music. The performance combined a wealth of popular marches, a variety of effects more or less legitimate, and a fine display of technique on the part of the performers, whose endurance appears to be not their least surprising quality. The band programme comprised in all seven

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Messrs. Turner and Phillips are promising us a treat on the 9th of next month, when Sousa, the great American March King, as he has been called, and his famous band are to appear at two performances, three and eight, at the Guildhall, Plymouth. The name of Sousa is familiar to almost all; both as composer and conductor, he is equally well known, and his characteristic and spirited martial music is popular throughout the entire world. These compositions are special features of the concert programmes of his band, which plays them with a distinctive individuality. The band has recently celebrated its tenth birthday, having been organized in September 1892, and the story of this decade constitutes a remarkable record of achievement that has made the Sousa Band not only the representative American musical organization, but an international institution as well. Two brilliant American artistes, Miss Maud Powell, violinist, and Miss Estelle Liebling, a gifted young soprano, accompany the band as soloists, and Mr. Arthur Pryor, the phenomenal trombone player, remains the band's chief instrumentalist. One of the chief numbers will be the march "Imperial Edward," written for and dedicated by permission to our own King, before whom as will be remembered, Mr. Sousa and his band gave a special concert about a year ago. In October next the gifted conductor and his band contemplate visiting the principal civilised countries of the world, sailing from San

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St Andrew's Hall was crowded for the afternoon performance, and all the items in the programme were received with the greatest enthusiasm. Rossini's "William Tell" overture was admirably interpreted, the only objection to be lodged being the breakneck pace at which the final movement—the march—was taken. "El Capitan" was given in reply to a rapturous encore, the band playing with a power and vigour which caused many wistful eyes to be turned to the roof, known to be in a rather shaky condition. The iron tie-rods, however, showed no signs of yielding, and the audience again breathed freely. In Sousa's suite, "Maidens Three," various "effects" were introduced, to the evident delight of the audience, and two extras were willingly conceded, viz., "Coon Band Contest" and "The Washington Post" March—vigorous, ear-splitting numbers, played with all the power and emphasis that he commanded. The good qualities of the band were strikingly shown in the Largo, from Dvorak's "New World" Symphony. Other pieces which stirred the hearers to enthusiasm were "In the realm of the dance," founded on familiar valse themes, "The Philosophic Maid," in which are some bars of whistling, "Bundle of Mischief," "Imperial Edward," a march dedicated to his Majesty the King, in which the trombones and cornets are allotted some particularly blaring phrases, including a bar or two of the National Anthem; "Stars and Stripes For Ever," a most strident march, the "Warblers' Serenade," and a selection of plantation songs and dances. Mr. Arthur Pryor displayed remarkable command of the trombone in a valse number, and, responding to a vociferous recall, gave the old German drinking song, "In Cellar Cool," in which some wondrous low notes were touched. Miss Estelle Liebling introduced the "Indian Bell Song," from "Lakme," displaying therein a series of skilfully executed vocal gymnastics. Miss Maud Powell proved herself a violinist possessed of exceptional technical ability, interpreting Sarasate's "Zigeunerweisen" in brilliant style. As an extra she gave with pure tone and perfect intonation Handel's so-called Largo in G. The admirable support given to these solos by the reeds and lower brass instruments was a feature of the afternoon.

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Address

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The visit of Mr. John Philip Sousa and his famous band to the Coventry Corn Exchange on Wednesday proved a great attraction. The capacious hall was packed with a very enthusiastic audience, every available seat being occupied, and all present were anxious to see and hear the combination of instrumentalists which has won such golden opinions wherever it has performed. During his sojourn in this country Mr. Sousa has achieved many triumphs, and press and public alike have spoken in high praise of the excellent qualities of the combination of which he is the head. To attempt to criticise Wednesday night's performance from the standpoint of strict musical art would be invidious, since the programme contained only one selection—Liszt's "Second Rhapsody"—which could in any way be said to approach anything like classical music. The performance combined a wealth of popular marches, a variety of effects more or less legitimate, and a fine display of technique on the part of the performers, whose endurance appears to be not their least surprising quality.

The band programme comprised in all seven

Messrs. Turner and Phillips are promising us a treat on the 9th of next month, when Sousa, the great American March King, as he has been called, and his famous band are to appear at two performances, three and eight, at the Guildhall, Plymouth. The name of Sousa is familiar to almost all; both as composer and conductor, he is equally well known, and his characteristic and spirited martial music is popular throughout the entire world. These compositions are special features of the concert programmes of his band, which plays them with a distinctive individuality. The band has recently celebrated its tenth birthday, having been organized in September 1892, and the story of this decade constitutes a remarkable record of achievement that has made the Sousa Band not only the representative American musical organization, but an international institution as well. Two brilliant American artistes, Miss Maud Powell, violinist, and Miss Estelle Liebling, a gifted young soprano, accompany the band as soloists, and Mr. Arthur Pryor, the phenomenal trombone player, remains the band's chief instrumentalist. One of the chief numbers will be the march "Imperial Edward," written for and dedicated by permission to our own King, before whom as will be remembered, Mr. Sousa and his band gave a special concert about a year ago. In October next the gifted conductor and his band contemplate visiting the principal civilised countries of the world, sailing from San

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The Sousa concerts at Norwich were an enormous success, St. Andrew's Hall being twice filled by a huge audience.

Midland Express Dated *Mar 28* 1903 *Wolverhampton* **SOSA'S BAND.** **RETURN VISIT TO WOLVERHAMPTON.**

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosity so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory pausing, have, of course, nothing to do with the music; but the irresistible "pom-pom" crescendos backed up by the drums in a manner which it is impossible to forget, are quite in order, and give overwhelming effect to passages where they are intended, but seldom realised. As to the other things, the profusion of encores, the readiness to oblige, the briskness of it all, they add to the "atmosphere" of the occasion, and to the enjoyment of the audience. When these things are decried, and the whole performance indiscriminately dismissed as a "Yankee show," unworthy of imitation by our own conductors, we are reminded of the story of Lincoln when the detractors of Grant said he drank. "Do you know his tippie?" The detractors confessed they did not. "Ah! it's a pity! for I would have sent a cask to every General at the front to see if it would have the same effect!" Many of our military band concerts would be more popular and more successful if they had a little of Sousa's spirit in these matters.

As to the quality of the band, no doubt, taking it as a whole—to say the least—our crack bands are quite equal in tone and individual ability. And yet they fail to give quite the same effect. The reason, again, is more to Sousa's credit than otherwise. He has perceived the trend of modern music, and has catered for it. He has realised that to give the music which is wanted, and the effects which it demands, calls for the addition of instruments of greater power and special character, principally in the brass and bass. The majority of our bands, being controlled by a rigid tradition, owing to their military connection, have not made this provision. In the same way, and owing to the same causes, the repertoire of many of them is not so broad in certain directions. These things make the difference in effect, though they may not affect the musical value.

But to our mind, it is neither in his band or his conducting that Sousa's real claim to importance rests. Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His suites often have a curious resemblance to Strauss in the light mood of *Till Eulenspiegel*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:—

1. Overture—"William Tell" *Rossini*
2. Trombone Solo—"Love Thoughts" *Pryor*
3. Suite—"Maidens Three" *Sousa*
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme" *Miss Estelle Lieblich*
5. Largo from Symphony—"The New World" *Delibes*
6. Mosaic—"In the Realm of the Dance" *Sousa* (Founded on famous waltz themes).
7. (a) Nocturne—"Sisilotta" *von Blon*
 (b) March—"Imperial Edward" *Sousa* Dedicated by special permission to his Majesty the King.
8. Violin solo—"Zigeunerweisen" *Sarasate*

2. Plantation Songs and Dances *Chambers*

Though the reading of the familiar *William Tell* was sensuous and poetical rather than the highly dramatic one we generally get, it proved that the band is as rich and full in tone as ever. True to tradition, an inimitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the lightest of the light, as its subject indicated, but it was never empty. It was in some respects an ap-

propriate choice that the chief selection on the programme should be a portion of Dvorak's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the "Washington Post" as the encore, that old favourite is always welcome—when played by Sousa.

After the "intermission"—the phrase will stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest dye, since "In the Realm of the Dance" was described as a "Mosaic," an art form which we believe to be new to music. Probably "Mosaic" sounds better than "medley," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "coaster" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettledrum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lazy affectation of going to sleep over his work, his head and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz theme did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Lieblich proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

Stafford Sentinel
 Dated *March 30* 1903

SOSA AS I SAW HIM.

BY A NON-CRITIC.

"If I could be born again and could choose what I should be I would shout at the top of my voice to be born an American woman."

Sousa, as well as Max O'Rell, seems to know the American woman. The man who dances attendance on our beautiful American lady cousins must not be tempted to leave the side of the lady he is accompanying while on duty. Consequently Sousa when he drew up his first programme designed that there should be no intervals, or, at least, only one and that of the shortest duration. There can be no comfortable "bar-turn" where Sousa is, without missing some of the programme. Consequently Sousa is a favourite with the ladies. From start to finish of the programme it is all "go," the smallest bow is the conductor's acknowledgment of the plaudits of the house, and any retirement from the stage, is merely an excuse for the introduction of a solo artiste.

To begin with Sousa is not in any sense the man he is represented to be by popular Society and other entertainers. There is very little of the extravagant about the conductor. He is neatly and quietly dressed in a black uniform, relieved by braid. His peculiar neatness is, perhaps, the most striking thing about him, and he wears spotlessly white gloves—some say a new pair at each performance. The 50 odd members of the band are as quietly attired, though on the platform they are not always as quiet as they look.

The performance opens with nothing extraordinary. The man with the baton beats time inoffensively enough, and twirls his moustache slightly. Thus for five minutes the music goes on till someone on the left commences to grunt. He grunts slowly at first and not too loudly, but as no one seems to notice his peculiarity he starts out sonorously, and quickly raises the ire of a gentleman on the other side of the conductor, who quickly tries to drown the offender with a loud blast. Then the fat is in the fire, other instruments begin to snore, the man with the serpent kicks up a tremendous din, and there is such a whistling and screaming and screeching to drown the first fellow as never was. A dog is nipped in one corner and commences to yap and yell. In the midst of it all someone at the back of the stage wakes up—and small wonder. Bang, bang, crash, cymbals and big drum go all together now with a tremendous volume of sound. In the fury the listener seems to be drawn toward the instrumentalists. It is a whirlwind, and every note as it swells louder

and louder seems to be dragging one down the funnel of that great brass god at the back.

Sousa has been lost all this time. In following the alteration in the band everyone else has been shut out from view. But Sousa is there still. At that white enamelled music-stand he is beating for all he is worth, swinging arms and body from one side to the other in frantic endeavours to get all he knows out of the band. And he succeeds, as any man must succeed with such a style of conducting. Each new method of beating pulls something fresh out of the instruments, and it is clear from the outset what he wants. In a great rush of sound the piece ends, and Sousa just steps down from his red-baited dais, turns to the audience, bows, and the band is off again!

It is a Sousa march this time—a banging, crashing, lively, invigorating march, with all the soul, spirit, and "go" of America in it. The man who likes that march likes also a quick lunch, and anything other than express in trains would be fatal to him.

Then comes the American vocalist, Sousa conducts her to the front. The lady is very stylishly dressed—American in everything, upright, straight, stately. There is again nothing of the opening, but before she has finished she has touched every note that the human voice can hope to reach. Up and down the scale she ran rapidly and with the greatest ease. The performance was something so new that it was a few moments before the ear became accustomed to the sound, and the effects were sometimes almost as weird as those of the band.

The Imperial Edward March was a gladsome tune of happy welcome—a prolonged acclamation—a joyous shout. Twice members of the band rose to blow a joyous fanfare then all was over.

And afterwards came the sweet home songs, dear to the hearts of many from childhood. "Lead, kindly light," played the band, and the lips of those in the gallery unconsciously formed the words. It was like hearing an old home tune in a foreign land. It was one of Sousa's splendid effects. After all the slap and dash of brilliant, fiery marches came these old hymn tunes, played over and over again in different ways, but always with the same balmy, soul-comforting effect.

Lead, kindly light, amid the encircling gloom,
 Lead Thou me on.

The night is dark, and I am far from home,
 Lead Thou me on.

Bands have played this before many a thousand times, but to bring out the beauty of the thing, hear it from Sousa in foreign surroundings. And as if to add to the effect, the sun shone down brilliantly upon the band as they played, and the strains rang out sweet and clear with the organ effect. It was one of the most touching things in an effective programme, not forgetting the bells.

There was one performer whom the ladies did not like—the gentleman with the cymbals whose principal delight seemed to be in waiting quietly for the pianissimo parts, and then coming in with a "crash," so as to make everybody jump from their seats. But that is only another Sousa effect.

Coventry Express
 Dated *March 31* 1903

SOSA AND HIS BAND AT COVENTRY.

The visit of Mr. John Philip Sousa and his famous band to the Coventry Corn Exchange on Wednesday proved a great attraction. The capacious hall was packed with a very enthusiastic audience, every available seat being occupied, and all present were anxious to see and hear the combination of instrumentalists which has won such golden opinions wherever it has performed. During his sojourn in this country Mr. Sousa has achieved many triumphs, and press and public alike have spoken in high praise of the excellent qualities of the combination of which he is the head. To attempt to criticise Wednesday night's performance from the standpoint of strict musical art would be invidious, since the programme contained only one selection—Liszt's "Second Rhapsody"—which could in any way be said to approach anything like classical music. The performance combined a wealth of popular marches, a variety of effects more or less legitimate, and a fine display of technique on the part of the performers, whose endurance appears to be not their least surprising quality.

The band programme comprised in all seven items of distinctive merit, and there was a profusion of encores. Everything was applauded to the echo, and so accustomed to this has Mr. Sousa apparently become that encores were in readiness—a commendable feature—and were given with scarcely an interval for breathing. The tone which Mr. Sousa succeeded in obtaining from the band was exceedingly fine, and it is not too much to say that the ensemble, except for a slight occasional harshness of the cornets, was almost perfect. Berlioz's "Carneval Romaine," a somewhat florid composition, was well chosen for the initial effort, but the effect produced was as nothing compared with that in "Looking Upward," one of the conductor's own compositions, in which the drums gave a very realistic representation of the raging and gradual dying away of the wind. Liszt's "Second Rhapsody," Mascagni's "Danse Esotica," and Nivini's "Country Dance" were given in an equally able manner, the musicians giving evidence of more than ordinary familiarity with the respective scores. The march "Imperial

Edward," which is dedicated by Mr. Sousa to the King, received a very spirited rendering, as did also Kolling's grand galop de concert, "Chase of the Lion," in which a pistol shot produced a very effective finale. The encore pieces, which included such familiar selections as "Stars and Stripes," "Washington Post," "El Capitan," a Mexican serenade, and the representation of a coon band contest, were immediately recognised and were heartily received. During the evening Mr. Arthur Pryor played as a trombone solo.

"Love's Enchantment," one of his own compositions, which was quite a feature of the concert. The rich mellow tone which Mr. Pryor obtained from his instrument greatly appealed to the audience, and he was enthusiastically recalled.

Of Mr. Sousa's conducting it is superfluous now to speak, except to point out that there was an entire absence of the extravagant gestures which many critics have attributed to him. On the contrary, his demeanour was quieter, and he was much more reserved in manner, than many other well-known conductors. It would be useless to deny that Mr. Sousa has acquired a style peculiarly his own, and it appears to be thoroughly understood by those under him; but on Wednesday evening there was nothing at all eccentric in his manner.

Miss Estelle Liebling, who is the possessor of a rich soprano voice of rare compass, was the vocalist of the evening. She made one appearance, and sang with great charm and finished vocalisation, "Thou Brilliant Bird" (David), for which she was encored, and bowed her acknowledgments. Mr. Marshall Lufsky admirably played the flute obligato. Miss Maud Powell, the accomplished violinist, gave a very artistic and clever rendering of two movements from Mendelssohn's concerto—Andante and Allegro Vivace, and responded to an encore with Cantasia on a popular Scottish melody. The accompaniments by the band were as effective as any adaptor could make them, and altogether the concert was most enjoyable.

But to our mind, it is neither in his hand or his conducting that Sousa's real claim to importance rests. Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His suites often have a curious resemblance to Strauss in the light mood of *Till Eulenspiegel*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:—

1. Overture—"William Tell" *Rossini*
2. Trombone Solo—"Love Thoughts" *Pryor*
3. Suite—"Maidens Three" *Sousa*
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Iakme" *Debussy*
5. Largo from Symphony—"The New World" *Dvorak*
6. Mosaic—"In the Realm of the Dance" *Sousa* (Founded on famous waltz themes).
7. (a) Novelette—"Sinfletta" *von Blon*
- (b) March—"Imperial Edward" *Sousa*
8. Dedicated by special permission to his Majesty the King. Violin solo—"Zigeunerweisen" *Sarasate*
9. Plantation Songs and Dances *Chambers*

Though the reading of the familiar *William Tell* was somewhat of a surprise, it was generally felt that the band is as rich and full in tone as ever. True to tradition, an inimitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the lightest of the light, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Dvorak's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the "Washington Post" as the encore, that old favourite is always welcome—when played by Sousa.

After the "intermission"—the phrase will stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest dye, since "In the Realm of the Dance" was described as a "Mosaic," an art form which we believe to be new to music. Probably "Mosaic" sounds better than "medley," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "cooler" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettledrum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lazy affectation of going to sleep over his work, his beat and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz themes did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Liebling proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

Cutting from *Bladed*

Dated *April 1* 1903

Address *Bath*

... sing.

Mr. J. P. Sousa and his band gave a couple of concerts at the Assembly Rooms yesterday. The bandsmen and their conductor were already favourably known to Bath, for they halted here early last winter in the course of their first British tour. Their enthusiastic welcome on that occasion was sufficient to justify two concerts being given this time, and the popularity of the engagement was indicated by the large audience at the afternoon concert, which included the Master of the Ceremonies and Mrs. Simpson. There were very few vacant seats in the front, while at the back of the hall many had to be content with standing room. Mr. Sousa's compositions, of course, figured prominently in the programme, and it is undeniable that the rendering of these and kindred pieces is the forte of the instrumentalists.

Mr. Sousa, as a conductor, affords the observant eye an interesting study. The impression which exists among some that he gets abnormally excited is a mistaken one. Certainly the movements not only of his baton, but, more or less, of his whole body, are very largely an index to the character of the music, and he seems thoroughly happy when his two arms are swinging vigorously, and with the regularity of an automaton, in time with the rhythmic strains of "The Washington Post" or "Stars and Stripes for Ever," but there are other conductors who display far more excitability. The use of the "March King" makes of his left arm and hand contributes largely to the individuality of his methods as a conductor; indeed, they are almost as frequently in requisition as his right, and a very slight gesture with a couple of fingers on the left hand seems sufficient to convey his meaning to the instrumentalists. The performances, too, are marked by a distinct individuality. Encores are practically taken for granted, and the minimum of time is left between the close of one piece and the beginning of the next. Almost before the applause has died away, Sousa is at his post and the opening bars of the next item are being played.

Each of the Sousa pieces in the programme was encored and in one case a double encore resulted. In addition to the two familiar excerpts already named, the conductor was represented by his "Imperial Edward" March, which is dedicated to the King; a mosaic entitled "In the realm of the dance," founded on popular waltz themes; the familiar "El Capitan"; and a characteristic suite entitled "Maidens Three." The bandsmen gave evidence of their capabilities in other directions by means of a highly commendable interpretation of the Largo movement from Dvorak's symphony "The New World" and a capable rendering of Rossini's "William Tell" overture.

Mr. Arthur Pryor confirmed the favourable impression he previously made as a trombone soloist by his excellent playing of "Love's Thoughts," and as an encore he gave the familiar song "In cellar deep." The other soloists, who, like Mr. Pryor, were accompanied by a section of the band, were Miss Estelle Liebling and Miss Maud Powell. The former is a vocalist of considerable merit and won much applause for an ornate contribution which opened in the "vocal firework" style. Miss Powell displayed much ability as a violinist and deserved the recall that rewarded her for a capital interpretation of Sarasate's "Zigeunerweisen."

Mr. Sousa and his band (who are playing in Bristol today) will make a return visit to Queen's Hall for the Easter holidays, commencing on Saturday week and giving two concerts daily. Mr. Sousa will then proceed to Paris for a season of 25 concerts, thence to Brussels, and all the principal towns in Holland. Mr. Sousa will return to America at the end of July.

SOUSA'S BAND.

RETURN VISIT TO WOLVERHAMPTON.

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosity so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory pausing, have, of course, nothing to do with the music; but the irresistible "pom-pom" crescendoes backed up by the drums in a manner which it is impossible to forget, quite in order, and give overwhelming effect passages where they are intended, but so realised. As to the other things, the profusion of encores, the readiness to oblige, the briskness of it all, they add to the "atmosphere" of the

sion, and to the enjoyment of it. When these things are decried, as performance indiscriminately dismisses, we are reminded of Lincoln when the detractors of G. drank, "Do you know his tipple?" confessed they did not. "Ah! it's would have sent a cask to every General front to see if it would have the same. Many of our military band concert more popular and more tolerable in Sousa's spirit in these matters were.

As to the quality of the band, no it as a whole—to say the least—our are quite equal in tone and individuality. And yet they fail to give quite the same reason, again, is more to Sousa's otherwise. He has perceived the modern music, and has catered for it, realised that to give the music which the effects which it demands, the addition of instruments of greater special character, principally in the bass. The majority of our bands, controlled by a rigid tradition, owing to tary connection, have not made it. In the same way, and owing to the repertoire of many of them is not so broad in certain directions. These things make difference in effect, though they may not affect the musical value.

WEDNESDAY, APRIL 1, 1903.

THE BATH HERALD.

SOUSA'S BAND AT THE ROOMS.

Yesterday, Sousa and his famous band paid a visit to Bath and gave two concerts at the Assembly Rooms. There were capital attentions. The great feature of this band is that there are no tireless waits between the selections, and even before the applause has subsided after each number the conductor is back again in his place and the encore piece has commenced. By reason of its very nature perhaps Sousa's band shines especially in march music, and other compositions of a similar genre, and last evening several of the director's famous marches were given, including one of his latest, the well-known "Imperial Edward," which is dedicated by special permission to his Gracious Majesty the King. In this march, at a certain point in the composition, five of the cornet players rise from their places and range themselves on the front of the platform, where they render a few bars of the National Anthem, greatly enhancing the effect. Another famous composition which is heard to better advantage on Sousa's band than any other is the due "El Capitan" march, which was rendered as an encore to one of the numbers. Another enjoyable item was a suite entitled "Looking Upward," also composed by Sousa, the work giving plenty of opportunities for the sudden and prompt changes from gentle diminutendo to the most crashing crescendo, which only superb leadership and a band brought to the highest form of precision could effect. A large part of the programme last evening consisted of pieces by classical composers, and one of the most attractive items was Liszt's "Hungarian Rhapsody," the work of the great Hungarian composer, the wild passages especially recalling the weird folk songs of the Magyars of his native country, and the whole being spiritedly interpreted. Mr. Arthur Pryor plays on his trombone in a way that seemingly makes it quite a different instrument to that used by ordinary musicians, and no adjective but beautiful can adequately describe his rendering of a piece entitled "Love's Enchantment," which is his own composition. As a trombonist Mr. Pryor stands quite unrivalled. Miss Estelle Liebling possesses a clear soprano voice with a very high compass, and received a great ovation for her splendid rendering of David's "Thou Brilliant Bird," with flute obligato, by Mr. Marshall Lufsky, while Miss Maud Powell, a very fine violinist, won many plaudits for her sympathetic interpretation of an andante and a brilliant rendering of an Allegro Vivace from one of Mendelssohn's violin concertos. The programme concluded with a descriptive piece, the Grand Galop de Concert, "Chase of the Lion" (Kolling), and this was practically the sole non-encored piece of the evening, the band immediately following on with the National Anthem.

Edward," which is dedicated by Mr. Sousa to the King, received a very spirited rendering, as did also Kolling's grand galop de concert, "Chase of the Lion," in which a pistol shot produced a very effective finale. The encore pieces, which included such familiar selections as "Stars and Stripes," "Washington Post," "El Capitan," a Mexican serenade, and the representation of a coon band contest, were immediately recognised and were heartily received. During the evening Mr. Arthur Pryor played as a trombone solo.

"Love's Enchantment," one of his own compositions, which was quite a feature of the concert. The rich mellow tone which Mr. Pryor obtained from his instrument greatly appealed to the audience, and he was enthusiastically recalled.

Of Mr. Sousa's conducting it is superfluous now to speak, except to point out that there was an entire absence of the extravagant gestures which many critics have attributed to him. On the contrary, his demeanour was quieter, and he was much more reserved in manner, than many other well-known conductors. It would be useless to deny that Mr. Sousa has acquired a style peculiarly his own, and it appears to be thoroughly understood by those under him; but on Wednesday evening there was nothing at all eccentric in his manner.

Miss Estelle Liebling, who is the possessor of a rich soprano voice of rare compass, was the vocalist of the evening. She made one appearance, and sang with great charm and finished vocalisation, "Thou Brilliant Bird" (David), for which she was encored, and bowed her acknowledgments. Mr. Marshall Lufsky admirably played the flute obligato. Miss Maud Powell, the accomplished violinist, gave a very artistic and clever rendering of two movements from Mendelssohn's concerto—Andante and Allegro Vivace, and responded to an encore with Cantasia on a popular Scottish melody. The accompaniments by the band were as effective as any adaptor could make them, and altogether the concert was most enjoyable.

But to our mind, it is neither in his band or his conducting that Sousa's real claim to importance rests. Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His suites often have a curious resemblance to Strauss in the light mood of *Till Eulenspiegel*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:—

1. Overture—"William Tell" Rossini
2. Trombone Solo—"Love Thoughts" Pryor
3. Suite—"Maidens Three" Sousa
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme" Miss Estelle Liebling
5. Largo from Symphony—"The New World" Dvorak
6. Mosaic—"In the Realm of the Dance" Sousa
(Founded on famous waltz themes).
7. (a) Novelette—"Sisilets" von Blon
(b) March—"Imperial Edward" Sousa
Dedicated by special permission to his Majesty the King.
8. Violin solo—"Zigeunerweisen" Sarasate
Miss Maud Powell.
9. Plantation Songs and Dances Chambers

Though the reading of the familiar *William Tell* was sensuous and poetical rather than the highly-dramatic one we generally get, it proved that the band is as rich and full in tone as ever. True to tradition, an inimitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the lightest of the light, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Dvorak's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the "Washington Post" as the encore, that old favourite is always welcome—when played by Sousa.

After the "intermission"—the phrase will stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest dye, since "In the Realm of the Dance" was described as a "Mosaic," an art form which we believe to be new to music. Probably "Mosaic" sounds better than "medley," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "coaster" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettledrum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lazy affectation of going to sleep over his work, his beat and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz themes did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Liebling proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

Setting from *Bladed*
Dated *April* 1903
Address *Bath*

Mr. J. P. Sousa and his band gave a couple of concerts at the Assembly Rooms yesterday. The bandsmen and their conductor were already favourably known to Bath, for they halted here early last winter in the course of their first British tour. Their enthusiastic welcome on that occasion was sufficient to justify two concerts being given this time, and the popularity of the engagement was indicated by the large audience at the afternoon concert, which included the Master of the Ceremonies and Mrs. Simpson. There were very few vacant seats in the front, while at the back of the hall many had to be content with standing room. Mr. Sousa's compositions, of course, figured prominently in the programme, and it is undeniable that the rendering of these and kindred pieces is the forte of the instrumentalists.

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Mr. Sousa and his band (who are playing in Bristol today) will make a return visit to Queen's Hall for the Easter holidays, commencing on Saturday week and giving two concerts daily. Mr. Sousa will then proceed to Paris for a season of 25 concerts, thence to Brussels, and all the principal towns in Holland. Mr. Sousa will return to America at the end of July.

SOUSA'S BAND.

RETURN VISIT TO WOLVERHAMPTON.

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosi so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory pausing, have, of course, nothing to do with the music; but the irresistible "pom-pom" crescendoes backed up by the drums in a manner which it is impossible to forget, are quite in order, and give overwhelming effect to passages where they are intended, but seldom realised. As to the other things, the profusion of encores, the readiness to oblige, the briskness of it all, they add to the "atmosphere" of the occasion, and to the enjoyment of the audience. When these things are decried, and the whole performance indiscriminately dismissed as a "Yankee raree show," unworthy of imitation by our own conductors, we are reminded of the story of Lincoln when the detractors of Grant said he drank. "Do you know his tipple?" The accusers confessed they did not. "Ah! it's a pity! for I would have sent a cask to every General at the front to see if it would have the same effect!" Many of our military band concerts would be more popular and more tolerable if a little of Sousa's spirit in these matters were imitated.

As to the quality of the band, no doubt, taking it as a whole—to say the least—our crack bands are quite equal in tone and individual ability. And yet they fail to give quite the same effect. The reason, again, is more to Sousa's credit than otherwise. He has perceived the trend of modern music, and has catered for it. He has realised that to give the music which is wanted, and the effects which it demands, calls for the addition of instruments of greater power and special character, principally in the brass and bass. The majority of our bands, being controlled by a rigid tradition, owing to their military connection, have not made this provision. In the same way, and owing to the same causes, the repertoire of many of them is not so broad in certain directions. These things make the difference in effect, though they may not affect the musical value.

APRIL 1, 1903.

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BLADUD, THE BATH SOCIETY PAPER, WEDNESDAY,

Mr. Sousa and his band gave a couple of concerts at the Assembly Rooms yesterday. The bandsmen and their conductor were already favourably known to Bath, for they halted here early last winter in the course of their first British tour. Their enthusiastic welcome on that occasion was sufficient to justify two concerts being given this time, and the popularity of the engagement was indicated by the large audience at the afternoon concert, which included the Master of the Ceremonies and Mrs. Simpson. There were very few vacant seats in the front, while at the back of the hall many had to be content with standing room. Mr. Sousa's compositions, of course, figured prominently in the programme, and it is undeniable that the rendering of these and kindred pieces is the forte of the instrumentalists.

Mr. Sousa, as a conductor, affords the observant eye an interesting study. The impression which exists among some that he gets abnormally excited is a mistaken one. Certainly the movements not only of his baton, but, more or less, of his whole body, are very largely an index to the character of the music, and he seems thoroughly happy when his two arms are swinging vigorously, and with the regularity of an automaton, in time with the rhythmic strains of "The Washington Post" or "Stars and Stripes for Ever," but there are other conductors who display far more excitability. The use of the "March King" mikes of his left arm and hand contributes largely to the individuality of his methods as a conductor; indeed, they are almost as frequently in requisition as his right, and a very slight gesture with a couple of fingers on the left hand seems sufficient to convey his meaning to the instrumentalists. The performances, too, are marked by a distinct individuality. Encores are practically taken for granted, and the minimum of time is left between the close of one piece and the beginning of the next. Almost before the applause has died away, Sousa is at his post and the opening bars of the next item are being played.

Each of the Sousa pieces in the programme was encored and in one case a double encore resulted. In addition to the two familiar excerpts already named, the conductor was represented by his "Imperial Edward" March, which is dedicated to the King; a mosaic entitled "In the realm of the dance," founded on popular waltz themes; the familiar "El Capitan"; and a characteristic suite entitled "Maidens Three." The bandsmen gave evidence of their capabilities in other directions by means of a highly commendable interpretation of the Largo movement from Dvorak's symphony "The New World" and a capable rendering of Rossini's "William Tell" overture.

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Mr. Sousa and his band (who are playing in Bristol to-day) will make a return visit to Queen's Hall for the Easter holidays, commencing on Saturday week and giving two concerts daily. Mr. Sousa will then proceed to Paris for a season of 25 concerts, thence to Brussels, and all the principal towns in Holland. Mr. Sousa will return to America at the end of July.

Mrs. Brown Potter's touring concert party gave a couple of entertainments at the Assembly Rooms on Thursday. Mrs. Potter herself gave several recitations, some in lighter vein and others from the more serious numbers in her repertoire, and she was applauded on each occasion.

"WESTERN MAIL" (Daily), Cardiff.

Dated April 4 1903
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ich was brilliantly

SOUSA'S BAND AT CARDIFF.

The first of four performances by Mr. John Philip Sousa's band of more than forty talented instrumentalists at the Park-hall, Cardiff, on Monday afternoon was not so largely attended as might have been expected. No doubt, however, in a large commercial centre like the Welsh Metropolis matinees are somewhat inconvenient for the bulk of the townsfolk. Respecting the quality of the music discoursed one could easily go into raptures. Now the strains would float sweetly through the hall like the gentle zephyrs of a summer eve, and then there would be a tumultuous clash and blare, but exquisitely harmonious withal. Sousa has a fine control over his performers, and the response to the conductor's baton is always in perfect unison. The blend of light and shade is delicious, and he would be a captions critic indeed who would carp at any of the work of Sousa's clever band. The evening performance was much more numerously attended, and, no doubt, both concerts to-day (Tuesday) will be well patronised.

BRISTOL MERCURY (Daily), Broad Street, Bristol.

April 2 1903

SOUSA'S BAND.

PERFORMANCES IN BRISTOL.

The famous Sousa band, who are engaged upon a tour which is to include Europe and the principal British Colonies, opened their two days' visit to Bristol yesterday, with performances at the Victoria Rooms, which roused large audiences to a degree of enthusiasm seldom found in a concert room. The merits of Sousa's band are decidedly novel and distinctive, their method of playing is peculiar to themselves, and they delight alike the learned and the unlearned in regard to music. Their instruments are the best that can be obtained, and the wonderful effects that are produced in all kinds of pieces excite the admiration of all. Each contribution is opened with a decision that is almost startling, and is rendered rapidly, with unvarying accuracy of movement, ending in a sudden silence of the most emphatic character. One of the interesting features of the concert is the alertness with which the band pass from one piece to the next or give an encore; everything proceeds with unwanted celerity and regularity, and, except for a short interval, the audience are being entertained the whole time. The programmes are attractive enough, but most people will agree that the items best appreciated are the rousing encores, which include "Stars and Stripes," "Washington Post," "El Capitan," "The sunflower and the sun," "Coon band contest," and other familiar tunes. Yesterday afternoon's programme included the overture from Rossini's "William Tell," Sousa's suite "Maiden three," large from symphony "The new world" (Dvorak); Mosdin, "In the realm of the dance" (Sousa), the new march "Imperial Edward," which is marked by the swing and emphasis characteristic of Sousa's efforts in this direction; plantation songs and dances and other pieces, most of which were encored. There were also solos by Mr. Arthur Pryor (trombone), Miss Estelle Liebling (soprano), and Miss Maud Powell (violin). In the evening the concert comprised selections from the works of well known composers, including Sousa's charming suite "Looking upward" and his "Imperial Edward" march.

New and exceptionally attractive programmes are arranged for to-day's concerts, which commence at three o'clock and eight.

"BRISTOL TIMES" (Daily), Bristol.

April 2 1903

SOUSA AND HIS BAND.

CONCERTS AT THE VICTORIA ROOMS.

Mr. John Philip Sousa, the famous American conductor and composer, has brought his band to Bristol once more to entertain our citizens for a couple of days. It was in the first week in December, 1901, that the company of instrumentalists first came to our city and played in the Colston Hall. Even then the renown of the executants and their director had preceded them, and large audiences assembled to hear their music-making, and were delighted therewith. Since then the band have travelled further, and gained fresh laurels in Great Britain and on the Continent. This is the record up to now:—"The Sousa Band has given 393 weeks of concerts in 10 years, visiting 650 cities and towns in the United States and Canada, England, Scotland, France, Germany, Belgium, and Holland. A total of 4,500 concerts, including 46 concerts in London, 46 concerts in Glasgow, 34 concerts in Berlin, 33 concerts in Paris, 24 concerts in Frankfurt-on-the-Maine, 16 concerts in Hamburg, 12 concerts in Cologne, 8 concerts in Dresden, 8 concerts in Leipzig, 8 concerts in Munich, and 5 concerts in Amsterdam. Appeared, by command, before their Majesties at Sandringham, December 1, 1902, on the occasion of Queen Alexandra's birthday. Awarded two diplomas at Glasgow International Exhibition, 1901. Appointed "Official American Band" at Paris Exposition, 1900. Received vote of thanks from Municipal Assembly, City of New York, 1899. Has made 21 semi-annual concert tours in America, and two European trips, involving 350,000 miles of travel by land and sea. Pays \$25,000 per annum in salaries to musicians." Sousa himself has a unique and rather pleasing mannerism. It is aptly described by the editor of "Pearson's Magazine" for the present month:—"Sousa has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet apart, conducting simply and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side, occasionally even stopping these motions and letting his hand run on a few bars

April 1st

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Mr. Sousa, as a conductor, affords the observant eye an interesting study. The impression which exists among some that he gets abnormally excited is a mistaken one. Certainly the movements not only of his baton, but, more or less, of his whole body, are very largely an index to the character of the music, and he seems thoroughly happy when his two arms are swinging vigorously, and with the regularity of an automaton, in time with the rhythmic strains of "The Washington Post" or "Stars and Stripes for Ever," but there are other conductors who display far more excitability. The use of the "March King" makes of his left arm and hand contributes largely to the individuality of his methods as a conductor; indeed, they are almost as frequently in requisition as his right, and a very slight gesture with a couple of fingers on the left hand seems sufficient to convey his meaning to the instrumentalists. The performances, too, are marked by a distinct individuality. Encores are practically taken for granted, and the minimum of time is left between the close of one piece and the beginning of the next. Almost before the applause has died away, Sousa is at his post and the opening bars of the next item are being played.

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Mrs. Brown Potter's touring concert party gave a couple of entertainments at the Assembly Rooms on Thursday. Mrs. Potter herself gave several recitations, some in lighter vein and others from the more serious numbers in her repertoire, and she was applauded on each occasion. In the majority of her contributions she had the assistance of Mr. Adolph Mann at the piano, and Mr. Mann's effective accompaniment of the elocutionist did not pass unnoticed. Mr. Mann was also heard in solo numbers, and he displayed a skillful touch and an artistic temperament. At the afternoon concert he gave a delightful rendering of Schubert's "Impromptu in G," followed, by way of contrast, by Paderewski's difficult "Caprice a la Scarlatti," which was brilliantly interpreted.

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BRISTOL MERCURY (Daily),
Broad Street, Bristol.

dated April 2 1903

SOUSA'S BAND.

PERFORMANCES IN BRISTOL.

The famous Sousa band, who are engaged upon a tour which is to include Europe and the principal British Colonies, opened their two days' visit to Bristol yesterday, with performances at the Victoria Rooms, which roused large audiences to a degree of enthusiasm seldom found in a concert room. The merits of Sousa's band are decidedly novel and distinctive, their method of playing is peculiar to themselves, and they delight alike the learned and the unlearned in regard to music. Their instruments are the best that can be obtained, and the wonderful effects that are produced in all kinds of pieces excite the admiration of all. Each contribution is opened with a decision that is almost startling, and is rendered rapidly, with unvarying accuracy of movement, ending in a sudden silence of the most emphatic character. One of the interesting features of the concert is the alertness with which the band pass from one piece to the next or give an encore; everything proceeds with unwonted celerity and regularity, and, except for a short interval, the audience are being entertained the whole time. The programmes are attractive enough, but most people will agree that the items best appreciated are the rousing encores, which include "Stars and Stripes," "Washington Post," "El Capitan," "The sunflower and the sun," "Coon band contest," and other familiar items. Yesterday afternoon's programme included the overture from Rossini's "William Tell," Sousa's suite "Maiden three," largo from symphony "The new world" (Dvorak); Mosaic, "In the realm of the dance" (Sousa), the new march "Imperial Edward," which is marked by the swing and emphasis characteristic of Sousa's efforts in this direction; plantation songs and dances and other pieces, most of which were encored. There were also solos by Mr. Arthur Pryor (trombone), Miss Estelle Liebling (soprano), and Miss Maud Powell (violin). In the evening the concert comprised selections from the works of well known composers, including Sousa's charming suite "Looking upward" and his "Imperial Edward" march.

New and exceptionally attractive programmes are arranged for to-day's concerts, which commence at three o'clock and eight.

"BRISTOL TIMES" (Daily),
Bristol.

dated April 2 1903

SOUSA AND HIS BAND.

CONCERTS AT THE VICTORIA ROOMS.

Mr. John Philip Sousa, the famous American conductor and composer, has brought his band to Bristol once more to entertain our citizens for a couple of days. It was in the first week in December, 1901, that the company of instrumentalists first came to our city and played in the Colston Hall. Even then the renown of the executants and their director had preceded them, and large audiences assembled to hear their music-making, and were delighted therewith. Since then the band have travelled further, and gained fresh laurels in Great Britain and on the Continent. This is the record up to now:—"The Sousa Band has given 393 weeks of concerts in 10 years, visiting 650 cities and towns in the United States and Canada, England, Scotland, France, Germany, Belgium, and Holland. A total of 4,500 concerts, including 46 concerts in London, 48 concerts in Glasgow, 34 concerts in Berlin, 33 concerts in Paris, 24 concerts in Frankfurt-on-the-Maine, 16 concerts in Hamburg, 12 concerts in Cologne, 8 concerts in Dresden, 8 concerts in Leipzig, 8 concerts in Munich, and 5 concerts in Amsterdam. Appeared, by command, before their Majesties at Sandringham, December 1, 1902, on the occasion of Queen Alexandra's birthday. Awarded two diplomas at Glasgow International Exhibition, 1901. Appointed 'Official American Band' at Paris Exposition, 1900. Received vote of thanks from Municipal Assembly, City of New York, 1899. Has made 21 semi-annual concert tours in America, and two European trips, involving 350,000 miles of travel by land and sea. Pays £25,000 per annum in salaries to musicians." Sousa himself has a unique and rather pleasing mannerism. It is aptly described by the editor of "Pearson's Magazine" for the present month: "Sousa has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet apart, conducting simply and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side, occasionally even stopping these motions and letting his hand run on a few bars

at their own sweet will. Sousa has a famous trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles, far away in the left-hand corner. Now comes the "Coda," the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage.

There was a very good audience present yesterday afternoon in the large hall of the Victoria Rooms to hear the first of four performances by the renowned band. When Mr. Sousa made his appearance he was received with a torrent of applause, and before it had subsided he was at his post, and had given a signal to the players, who, with surprising alacrity, commenced the first item in the list—Rossini's "William Tell" overture—while yet the plaudits were resounding. The delightful composition, so full of melody, rich harmony, and dramatic effects, was splendidly played. How could it be otherwise given?—for all the members of the band are musicians, and expert players, and have probably performed the work many hundreds of times. The unity, precision, intonation, sharpness of attack and release, and the phrasing were as perfect as they could be. The tone, too, was exceedingly rich, and every gradation of power, from double forte to pianissimo, was forthcoming in this and other compositions, as required. When the overture was finished the demonstration on the part of the assemblage was of the heartiest kind, and an encore being implied, the band, without loss of time, played as an extra "Stars and Stripes for ever." After every piece, indeed, an extra was either demanded or given, without pressure, hence the nine items in the scheme were nearly doubled in number. The finely-played trombone solo, "Love Thoughts," by Mr. Arthur Pryor, the author, was followed by the well-known German melody, "In cellar cool." Sousa's suite, entitled "Maidens Three"—(a) "The Cigarette," (b) "The Summer Girl," and (c) "The Dancing Girl"—bright, lively, and melodious, if somewhat superficial effusions, were greatly relished, and he yielded "The Corn Band Contest." Miss Estelle Liebling introduced acceptable variety in the shape of a soprano solo, the choice being the "Indian Bell Song" from Delibes' "Lakme," which was cordially received. The first division of the programme finished with the lovely largo from Dvorak's composition, "The New World," a symphony which lends itself to adaptation for a military band. From a musical point of view it was the best item in the list, and it was rendered with great nicety and finish. But for it to be followed by the "Washington Post," given as an encore, seemed outrageous to sensitive ears. After an interval there was presented an agreeable musical mosaic, consisting of famous waltz themes pieced together and arranged by Sousa, and called "In the Realm of the Dance." An extra was given at call. Von Blon's novelette, "Sizletto," and Sousa's "Imperial Edward" march (dedicated to the King) were bracketed together, and the "El Capitan" march was the encore piece. Miss Maud Powell, a tasteful and skilful violinist, played Sarasate's "Zigeunerweisen," and Handel's "Largo" for a bit. Finally some plantation songs and dances, made into a lively and palatable amalgam, by Chambers, completed the scheme, and the strains of the National Anthem sent people away happy.

There was another performance in the evening, when a different programme was presented, and there are to be two more concerts to-day—one in the afternoon and another in the evening.



Sousa

By THE EDITOR.

John Philip Sousa, the king of American march writers, made himself famous in England some eight years ago, when the whole country was set humming, singing, and whistling the catchy airs of the "Washington Post," the "Liberty Bell," and the rest of the world-famous marches.

Sousa, as one would expect him to be from his music, is a keen and smart man of action. Under his baton the band has rapidly risen, until it can now claim to be one of the finest brass bands in the world.

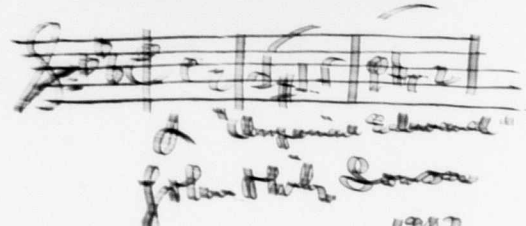
Let us watch Sousa on the platform. Smart and spruce in his close-fitting blue uniform he walks on to the stage, bows and turns straight to his band. His baton is raised, there is a hasty adjusting of instruments by the bandmen, and the man who plays the big Sousaphone hoists its thirty-three pounds' weight on to his shoulders, a quick movement from the baton, and there burst forth the stirring strains of the "Washington Post."

Sousa is a king amongst conductors, and, like all great conductors, has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet

apart, conducting singly and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts actively with dropped hands, saving them to and fro from his sides, occasionally even stopping those motions and letting his band run on a few bars at their own sweet will.

Sousa has a famous trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles, far away in the left-hand corner. Now comes the "Coda," the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage.

Sousa and his band are now in England, and we have been fortunate enough to persuade the talented composer to write for Pearson's Magazine an article on the "Experiences of a Bandmaster." The stories that make up this article are capriciously told, and very amusing. They are a few of Sousa's experiences as bandmaster of the United States Marine Corps, and of his own hand, travelling in America, England, and Europe.



An autographed fragment of the original MS of Sousa's Imperial Edward March.

Coming from the Spectator
Address of Publication
1903 Dated
2-4-03

A STORY BY SOUSA.—Mr. John Philip Sousa, the "March King," contributes a very amusing article to the April number of Pearson's Magazine on his experiences as a bandmaster. Among many good stories is the following:—"In my capacity of conductor of the United States Marine Band I naturally saw much of the social life of the White House, and was brought into more or less direct contact with all the executives under whom I had the honour of successively serving—Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. I found them all appreciative of music, and so quick to compliment the work of the band that I can hardly credit the popular story that General Grant knew only two tunes, one of which was "Yankee Doodle," and the other wasn't. I have known more than one President, relieved from the onerous duties of a great reception, to find rest by sitting quietly in the corner of a convenient room and listening to the music. During Chester A. Arthur's administration, on the occasion of a State dinner, the President came to the door of the main lobby of the White House where the Marine Band was always stationed, and, beckoning me to his side, asked me to play the "Cachucha." When I explained that we had not the music with us, but would be glad to include it on the next programme, the President looked surprised, and remarked: "Why, Sousa, I thought you could play anything. I'm sure you can. Now give us the "Cachucha." This pleased me in a predicament, as I did not wish the President to believe that the band was not at all times able to respond to his wishes. Fortunately one of the bandmen remembered the melody and played it over softly to me on his cornet in a corner, and I hastily wrote out several parts for the leading instruments and told the rest of the band to vamp in the key of B. flat. Then we played the "Cachucha" to the entire satisfaction of Mr. Arthur, who came to the door and said: "There, I knew you could play it."

and the rest of the story
2-4-03

VISIT OF SOUSA'S BAND.—The London Hotel Assembly Rooms were crowded to their utmost extent yesterday afternoon, when Mr. Philip J. Sousa and his band gave a splendid and highly appreciated concert. The programme was a very varied and enjoyable one, and the efforts of the performers met with loud applause. The soprano solo of Miss Estelle Liebling, the trombone solo of Mr. Arthur Pryor, and the violin solos of Miss Maud Powell were admirable tributes to the delightful programme, which concluded with the introduction to the third act of Wagner's "Lohengrin."

HIS EXPERIENCES AS A BANDMASTER

BY HIMSELF.

DURING my twenty-two years as a bandmaster, twelve in the service of the United States Marine Corps, and ten in that of the general public, many curious and interesting experiences have come under my observation, a few of which may be worth repeating.

One incident occurred during my concert tour in the States last winter, and illustrates the difficulty attendant upon the transportation of a large party. We were to play at Wausau, a small town in Wisconsin. It was the first time my band had ever visited that neighbourhood, and when we reached the town my manager discovered that the advent of the celebrated band had attracted so many people from the surrounding country that they had completely filled up the local hotels and we could find no place to sleep.

The upshot of it all was that a special train had to be chartered to carry the band back after the night concert to the town where we had played that afternoon, some sixty miles away.

It was during my first tour in Europe, that the band missed a concert at Mannheim in Germany under peculiar circumstances. I had preceded the band from Paris by several trains and thus escaped the inconvenience of their experiences. At Frouard, an important junction near the frontier, by the blunder of some railway official, the coaches containing the musicians were sent by the wrong line to Avricourt on the way to Strassburg, while the luggage van started off *via* Fagny-sur-Moselle on the way to Metz and Mannheim.

It was some hours before the musicians discovered the mistake. Then ensued a grand chase back

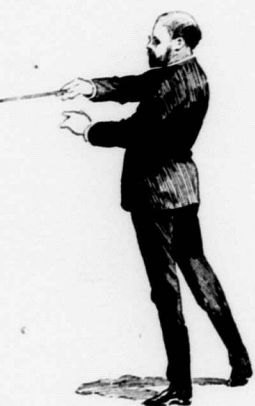
over the line in a frantic endeavour to reach Mannheim in time to give the concert. They changed trains nine different times during the day, but never caught up to the missing luggage. The manager tried to charter a special train, but was told that it could not be made ready in less than twelve hours. Of course, I knew nothing of these mishaps until the evening when I went down to the hall expecting to find my band ready and waiting for me. But there was no one to be found, save some bewildered attendants and a large audience.

The minutes flew by and still no musicians, while the audience grew more and more impatient. Several eloquent apologies were made in front of the curtain and these music-loving Germans were induced to remain in the hall until 9.30 when the first instalment of the band put in an appearance in a brake and others straggled from the station as soon as they could find conveyances, all very tired, very hungry and very angry with the railway company, but alas! all without their instruments. In consequence the audience was courteously dismissed, and Mannheim has never heard the Sousa band yet.

When we came to talk the trouble over we discovered that eight of the principal players were still missing, and they did not turn up until the next day in Heidelberg. They had found seats in the wrong carriage at the last change of trains and were carried nearly to the Swiss frontier before they discovered their mistake.

After a concert at the International Exhibition of 1901 at Glasgow I was seated in a *café* in the Exhibition when an aggressive-looking Scotchman engaged

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PEARSON'S MAGAZINE.



me in conversation, something in this wise:

"Heard your brass band to-day—pretty good!"

"Thank you," said I.

"Heard your trombone man," he continued in the same sulky tone. "We've got one in our town who can play all round your man any time."

Now, my trombone soloist, Arthur Pryor, had played with particular brilliancy that afternoon, and it was evident that my new friend was longing to hear me contradict him and defend Pryor.

"Why, bless my soul, how interesting," was my only comment. Then I invited him to sit down and asked him a few innocent questions.

"About this trombone friend of yours, sir—how is his coloratura?" Now, coloratura is a purely technical musical phrase that means the ability to perform florid passages, trills, etc. My man looked puzzled.

"Collar what?" asked he.

"Coloratura."

"Oh, I should say he would be wearing a sixteen collar," declared the surprised Scot.

I laughed to myself, and then continued:

"What about his fioritura?"

No answer.

"Could you guarantee his dynamics?" But he didn't know dynamics from a hole in the ground, so I went on with:

"You must understand that I want the best trombonist in the world in my band, and if you can

assure me that your friend's routine and technique are all that could be desired——"

But my technicalities had proved too much for my aggressive friend and he was by this time retiring in high dudgeon. I have often wondered if there was any trombonist in the case after all.

On all concert tours I wear the close-fitting semi-military uniform of my organisation, and all my musicians do the same. I was standing on the main departure platform of one of the big London stations one day waiting for my train, when a belated passenger mistook me for some railway official, seeing this uniform.

"Hi, you there!" he called out, "has the nine-thirty gone yet?"

"I'm sure I don't know," I answered.

"Well, what are you standing there for? Aren't you a conductor?"

"Yes," I replied, "but only of a brass band."



The Sousa band had a busy week-end a few weeks back. In two days we gave five concerts at four different towns. On the Saturday afternoon we played at Stratford-on-Avon, at Leamington in the evening, and from thence we journeyed to Warwick Castle for a very late performance before the Earl and Countess.

The rain had come down in torrents, and was frozen so hard that the roads were a sheet of ice. Driving was difficult. Many had to walk, with our music coming on behind in a cart. But the cart never reached its destination! The last that was seen of it was the horse being dragged backward down a steep hill. However, the band have



Sir Date

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SOUSA AND HIS BAND. CONCERTS IN BRISTOL.

The name of John Philip Sousa has in the last year or two become familiar as household words in this country, and the famous American conductor, who appeared with his band at Colston Hall in November, 1901, found yesterday, when he again came to the city, as enthusiastic an audience at the Victoria Rooms as upon his first visit to Bristol. When the musicians originally came to Great Britain they played at the Glasgow Exhibition, and the man who wrote the "Washington Post" soon grew famous, though the story current that his name was at first "So," and he added the letters "U.S.A.," became exploded. One secret of his success may be that he possesses broad views, since he admits that he had found human nature was pretty much the same the world over, and the musical pabulum that pleased his people at home seemed to find equal favour with audiences this side of the water. He rules his band not so much because he is a strict disciplinarian, but through the force of his will and his personality, for there is not a written law nor rule in the organisation. There was a good attendance at the afternoon concert, and the programme presented afforded the utmost satisfaction, besides the compositions for the band, being solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with a vocal piece for Miss Estelle Liebling. The activity and promptitude of the conductor were as noticeable as ever. He approached his desk on the platform punctually at the time announced for the performance to commence, and before the auditors had time to briefly applaud him, the first feature in the scheme, Rossini's Overture to "William Tell" was commenced. This picturesque prelude, admitting as it does of grand effects and strong contrasts, was rattled off with the utmost spirit, the unanimity of the players being strikingly apparent. Without employing those exaggerated movements which some conductors think it necessary to affect, Mr Sousa had his orchestral forces completely under control. It was observable directly the opening piece had been played that the band expected to be called upon for several extra compositions, as when the assembly commenced to evince their gratification at the satisfactory rendering of the "William Tell" overture, a card containing the announcement, "Stars and Stripes for Ever," was held aloft by one of the bandmen, and forthwith the inspiring strain was executed. Mr Arthur Pryor next came forward to perform a trombone solo, the subject of which was "Love Thoughts," a somewhat dainty theme for so blatant an instrument, but the executant delighted everyone with his charming interpretation, and in obedience to the plaudits at the termination a card was elevated containing the name of the production which Mr Pryor would give by way of an encore, it being "The Deep Cellar," that Britishers generally recognise by the phrase "In cellar cool." The low notes here were admirable, and so pleasing did the performance prove that it was acknowledged "extras" of this kind would be always welcome. By the way, the practice of letting the audience see the name of any piece which does not appear in the programme might with advantage be copied in English concert rooms, where frequently auditors have not the chance of recognising the fresh example given, especially if it be instrumental. Mr Sousa's own suite appeared to specially interest the hearers. It was entitled "Maidens Three," the sections respectively "The Coquette," "The Summer Girl," and "The Dancing Girl." Without professing to discriminate the characteristics of the trio of fair ones in the music, we can praise the sparkling movements which, followed by a demonstration of pleasure, led to another display by the musicians, which the announcement informed the audience was the "Coon Band Contest." The instrumentation was next varied by a soprano solo, the "Indian Bell Song," from the "Lakme" of Delibes, given with artistic excellence by Miss Estelle Liebling, who possesses a flexible voice of good quality. Dvorak some years ago, while resident in America, set himself to discover Negro themes, representative of plantation classics. Some of the tunes that struck his fancy were developed in "The New World" Symphony, the Largo from which was now played, and brought the first part of the concert to a conclusion. Though Mr Sousa directly the movement had been finished left the platform, the applause from the body of the room speedily summoned him back, and he then directed an energetic rendering of his "Washington Post." What was fittingly called a "Mosaic" opened the second section of the concert, as it consisted of some waltz themes combined into one piece by the conductor under the title "In the Realm of the Dance." This was followed by "The Patient Egg." Other contributions to the concert scheme by the band were:—Novelette, "Sizilletta" (von Blon); the March, "Imperial Edward" (Sousa), dedicated by special permission to the King; and plantation songs and dances (Chambers); with extras "El Capitan" and "God Save the King." Miss Maud Powell played for her violin solo Sarasate's "Zigeunerweisen," and, being recalled, gave Handel's "Largo." The concert was throughout enjoyable, for Sousa had his band so under control, and they performed with such unanimity of sentiment, that bold crescendos and tuttis were rendered as if the executants were one unerring and sensitive machine.

THE EVENING CONCERT.

There was a very large and appreciative gathering in the evening, and the back of the orchestra was utilised for seating accommoda-

tion. The famous conductor received a hearty greeting as he stepped briskly on the platform and gave the signal for the opening piece, Berlioz's "Carnival Romaine," the performance of which was greeted with tumultuous applause. Mr Arthur Pryor gave a composition of his own, "Love's Enchantment," as a trombone solo, and his faultless execution gained him a well-deserved encore, to which he responded with "The Honeysuckle and the Bee," with a whistling refrain. A sparkling suite, from Sousa's own pen, consisting of (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus," followed, and was in turn succeeded by a magnificent rendering of Liszt's second Rhapsody. In the second half of the programme the band gave Mascagni's "Danse Esotica," Nevin's "Country Dance," "Imperial Edward," March, and a highly realistic galop de concert, "Chase of the Lion" (Kolling). As usual with Sousa's concerts, the programme was punctuated with typical marches and morceaux, and amongst those given last night in response to vociferous encores may be mentioned the marches "Stars and Stripes for Ever," "Washington Post," and "El Capitan," and also "Passing of Rag Time," "The Golden Cars" (a musical satire on the American railways), "Bundle of Mischief," and "The Warbler's Serenade." Miss Maud Powell gained an encore for her finished rendering of the andante and allegro vivace movements from Mendelssohn's Violin Concerto, and in reply gave some exquisite variations on a Scotch air. Miss Estelle Liebling, the vocalist, gave David's "Thou Brilliant Bird" in a pleasing style, and an effective flute obligato was supplied by Mr Marshall Lufsky.

"SOUTH WALES DAILY NEWS" Cardiff.

4-4-03 1903

SOUSA AND HIS BAND.

Second Visit to Cardiff.

Sousa and his band are now on a second visit to South Wales, and on Monday gave two concerts at the Park Hall, Cardiff. The programmes presented afforded the utmost satisfaction. They included, besides the compositions for the band, solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with vocal pieces for Miss Estelle Liebling. Sousa is a pleasant-looking, bearded man, bespectacled and always smiling. One secret of his success is that he possesses broad views, and that he rules his band through force of will and personality. Indeed, every member of the band seems to have a little bit of Sousa in him. Sousa believes in responding to encores—in giving his audiences what he thinks they want. Amongst the pieces played on Monday were "Imperial Edward," a march dedicated by the famous conductor to the King; Puccini's "La Tosca," "El Capitan" (Sousa), "The Washington Post," "Stars and Stripes," &c.

In the course of a brief conversation with a representative of this journal, Sousa expressed a strong predilection for English music. "It is a very old story to me," he said, "and audiences are much the same everywhere—in Paris, London, New York. The vast majority of people go to concerts because they love music. There is always a small percentage animated by mere curiosity, of course. The 'Imperial Edward March' has been well received everywhere, and people like 'El Capitan,' 'Stars and Stripes,' and 'Hands Across the Sea.' I am always ready to respond to encores; they form a part of my concerts. Some audiences—here and in America—have got this idea so fixed in their minds that the applause at the start has not been so rapturous as I think it should have been. Therefore, I did not give the expected responses. And then? Why, then they applauded vigorously, and encores were responded to. We return to London next Friday; then we go to Paris, Belgium, Holland, and Germany, returning to London for another series of about 25 concerts. We sail for America in July. We have had a warm welcome in England. The people have been so nice to us."

Sousa and his band will give two concerts at the Park Hall, Cardiff to-day (Tuesday).

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SOUSA'S BAND AT SWANSEA.

Sousa's famous band gave two fine performances at the Albert-hall, Swansea, on Saturday afternoon and evening. Very satisfactory houses assembled, and those present had a magnificent treat, for such instrumentalism has, probably, never before been heard in Swansea. The programmes were both of a high-class and popular character, and brought out the varied talents of the band to perfection. Many people wondered how some of the novel results were obtained, and the instantaneous transitions from light to shade were object-lessons to Welsh choirs as to the effects of discipline and training.

"WESTERN MAIL" (Daily), Cardiff.

Dated *April 8* 1903

SOUSA'S BAND AT CARDIFF.

Sousa's music has a characteristic charm which is all its own. No other music is just like it, and no other band can give to it interpretation quite like Sousa's. Yet the audience at the Park-hall on Tuesday afternoon, though larger than that of Monday, was by no means so great as one might have expected. But those who were present fell completely under the spell of Mr. Sousa's baton during the afternoon; their applause was both loud and frequent, and the encores were many. Much of the fascination of the great conductor's arrangements is due to their infinite variety. Now the sweet mellow strains of the wood instruments fall gently on the ear, then the deep blare of trumpets fills the hall, while here and there break in the notes of strange and curious instruments, of which even the names are perhaps scarcely known to the audience. Old favourites like the "Washington Post" and "The Stars and Stripes" were enthusiastically received, and in delightful contrast was Sousa's "Songs of Grace and Songs of Glory," into which old familiar hymns and Church music are delicately woven. At times one seemed to hear the majestic notes of a great organ pealing through the aisles and echoing round the pillars of a noble cathedral; then seemed to come the sweet, soothing music of a village Church service on a still summer evening, in which the shriller tones of the clarionets might have been female voices singing in the choir. A great demonstration was given to the "Imperial Edward March," in which the rendering of the final bars by seven cornets, who advance to the front of the stage, while the remainder of the band plays in accompaniment, had a novel and pleasing effect. The programme is completed by the contributions of a talented trio of soloists. Miss Maud Powell's violin playing is marked with much delicacy of expression and good technique. Mr. Franz Helle's solo on the fluegel-horn was very popular.

from the *Western Mail*
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Messrs. Turner and Phillips announce two concerts this week by Sousa and his famous band, viz., on Thursday afternoon and evening at three and eight o'clock respectively at the Plymouth Guildhall. For the accommodation of patrons of the unreserved seats the doors will be open to those who have previously secured tickets at two and seven o'clock respectively. A specially popular feature of the programme is the new march "Imperial Edward," which is played at every performance. A special attraction also are the "encore pieces," which are often more numerous than the announced items, and are put on by an ingenious method without hesitation and at the least possible expenditure of time. A crowded attendance is expected, and the queue system will be adopted.

from the *Western Mail*
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Issue dated *8-4-03*

SOUSA'S BAND AT CARDIFF.

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Cutting from the **Western Press**
Address of Publication **Bristol**

Date **9-4-03**

SOUSA AND HIS BAND. CONCERTS IN BRISTOL.

The name of John Philip Sousa has in the last year or two become familiar as household words in this country, and the famous American conductor, who appeared with his band at Colston Hall in November, 1901, found yesterday, when he again came to the city, as enthusiastic an audience at the Victoria Rooms as upon his first visit to Bristol. When the musicians originally came to Great Britain they played at the Glasgow Exhibition, and the man who wrote the "Washington Post" soon grew famous, though the story current that his name was at first "So," and he added the letters "U.S.A.," became exploded. One secret of his success may be that he possesses broad views, since he admits that he had found human nature was pretty much the same the world over, and the musical pabulum that pleased his people at home seemed to find equal favour with audiences this side of the water. He rules his band not so much because he is a strict disciplinarian, but through the force of his will and his personality, for there is not a written law nor rule in the organisation. There was a good attendance at the afternoon concert, and the programme presented afforded the utmost satisfaction, besides the compositions for the band, being solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with a vocal piece for Miss Estelle Liebling. The activity and promptitude of the conductor were as noticeable as ever. He approached his desk on the platform punctually at the time announced for the performance to commence, and before the auditors had time to briefly applaud him, the first feature in the scheme, Rossini's Overture to "William Tell" was commenced. This picturesque prelude, admitting as it does of grand effects and strong contrasts, was rattled off with the utmost spirit, the unanimity of the players being strikingly apparent. Without employing those exaggerated movements which some conductors think it necessary to affect, Mr Sousa had his orchestral forces completely under control. It was observable directly the opening piece had been played that the band expected to be called upon for several extra compositions, as when the assembly commenced to evince their gratification at the satisfactory rendering of the "William Tell" overture, a card containing the announcement, "Stars and Stripes for Ever," was held aloft by one of the bandmen, and forthwith the inspiring strain was executed. Mr Arthur Pryor next came forward to perform a trombone solo, the subject of which was "Love Thoughts," a somewhat dainty theme for so blatant an instrument, but the executant delighted everyone with his charming interpretation, and in obedience to the plaudits at the termination a card was elevated containing the name of the production which Mr Pryor would give by way of an encore, it being "The Deep Cellar," that Britishers generally recognise by the phrase "In cellar cool." The low notes here were admirable, and so pleasing did the performance prove that it was acknowledged "extras" of this kind would be always welcome. By the way, the practice of letting the audience see the name of any piece which does not appear in the programme might with advantage be copied in English concert rooms, where frequently auditors have not the chance of recognising the fresh example given, especially if it be instrumental. Mr Sousa's own suite appeared to specially interest the hearers. It was entitled "Maidens Three," the sections respectively "The Coquette," "The Summer Girl," and "The Dancing Girl." Without professing to discriminate the characteristics of the trio of fair ones in the music, we can praise the sparkling movements which, followed by a demonstration of pleasure, led to another display by the musicians, which the announcement informed the audience was the "Coon Band Contest." The instrumentation was next varied by a soprano solo, the "Indian Bell Song," from the "Lakme" of Delibes, given with artistic excellence by Miss Estelle Liebling, who possesses a flexible voice of good quality. Dvorak some years ago, while resident in America, set himself to discover Negro themes, representative of plantation classics. Some of the tunes that struck his fancy were developed in "The New World" Symphony, the Largo from which was now played, and brought the first part of the concert to a conclusion. Though Mr Sousa directly the movement had been finished left the platform, the applause from the body of the room speedily summoned him back, and he then directed an energetic rendering of his "Washington Post." What was fittingly called a "Mosaic" opened the second section of the concert, as it consisted of some waltz themes combined into one piece by the conductor under the title "In the Realm of the Dance." This was followed by "The Patient Egg." Other contributions to the concert scheme by the band were:—Novelette, "Sisiletta" (von Blon); the March, "Imperial Edward" (Sousa), dedicated by special permission to the King, and plantation songs and dances (Chambers); with extras "El Capitan" and "God Save the King." Miss Maud Powell played for her violin solo Sarasate's "Zigeunerweisen," and, being recalled, gave Handel's "Largo." The concert was throughout enjoyable, for Sousa had his band so under control, and they performed with such unanimity of sentiment, that bold crescendos and tuttis were rendered as if the executants were one unerring and sensitive machine.

THE EVENING CONCERT.

There was a very large and appreciative gathering in the evening, and the back of the orchestra was utilised for seating accommoda-

tion. The famous conductor received a hearty greeting as he stepped briskly on the platform and gave the signal for the opening piece, Berlioz's "Carnival Romaine," the performance of which was greeted with tumultuous applause. Mr Arthur Pryor gave a composition of his own, "Love's Enchantment," as a trombone solo, and his faultless execution gained him a well-deserved encore, to which he responded with "The Honeysuckle and the Bee," with a whistling refrain. A sparkling suite, from Sousa's own pen, consisting of (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus," followed, and was in turn succeeded by a magnificent rendering of Liszt's second Rhapsody. In the second half of the programme the band gave Mascagni's "Danse Esotica," Nevin's "Country Dance," "Imperial Edward" March, and a highly realistic galop de concert, "Chase of the Lion" (Kolling). As usual with Sousa's concerts, the programme was punctuated with typical marches and morceaux, and amongst those given last night in response to vociferous encores may be mentioned the marches "Stars and Stripes for Ever," "Washington Post," and "El Capitan," and also "Passing of Rag Time," "The Golden Cars" (a musical satire on the American railways), "Bundle of Mischief," and "The Warbler's Serenade." Miss Maud Powell gained an encore for her finished rendering of the andante and allegro vivace movements from Mendelssohn's Violin Concerto, and in reply gave some exquisite variations on a Scotch air. Miss Estelle Liebling, the vocalist, gave David's "Thou Brilliant Bird" in a pleasing style, and an effective flute obligato was supplied by Mr Marshall Lufsky.

"SOUTH WALES DAILY NEWS"

Cardiff.

Date **9-4-03**

SOUSA AND HIS BAND.

Second Visit to Cardiff.

Sousa and his band are now on a second visit to South Wales, and on Monday gave two concerts at the Park Hall, Cardiff. The programmes presented afforded the utmost satisfaction. They included, besides the compositions for the band, solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with vocal pieces for Miss Estelle Liebling. Sousa is a pleasant-looking, bearded man, bespectacled and always smiling. One secret of his success is that he possesses broad views, and that he rules his band through force of will and personality. Indeed, every member of the band seems to have a little bit of Sousa in him. Sousa believes in responding to encores—in giving his audiences what he thinks they want. Amongst the pieces played on Monday were "Imperial Edward," a march dedicated by the famous conductor to the King; Puccini's "La Tosca," "El Capitan" (Sousa), "The Washington Post," "Stars and Stripes," &c.

In the course of a brief conversation with a representative of this journal, Sousa expressed a strong predilection for English music. "It is a very old story to me," he said, "and audiences are much the same everywhere—in Paris, London, New York. The vast majority of people go to concerts because they love music. There is always a small percentage animated by mere curiosity, of course. The 'Imperial Edward March' has been well received everywhere, and people like 'El Capitan,' 'Stars and Stripes,' and 'Hands Across the Sea.' I am always ready to respond to encores; they form a part of my concerts. Some audiences—here and in America—have got this idea so fixed in their minds that the applause at the start has not been so rapturous as I think it should have been. Therefore, I did not give the expected responses. And then? Why, then they applauded vigorously, and encores were responded to. We return to London next Friday; then we go to Paris, Belgium, Holland, and Germany, returning to London for another series of about 25 concerts. We sail for America in July. We have had a warm welcome in England. The people have been so nice to us."

Sousa and his band will give two concerts at the Park Hall, Cardiff, to-day (Tuesday).

SOUSA'S BAND AT SWANSEA.

Sousa's famous band gave two fine performances at the Albert-hall, Swansea, on Saturday afternoon and evening. Very satisfactory houses assembled, and those present had a magnificent treat, for such instrumentalism has, probably, never before been heard in Swansea. The programmes were both of a high-class and popular character, and brought out the varied talents of the band to perfection. Many people wondered how some of the novel results were obtained, and the instantaneous transitions from light to shade were object-lessons to Welsh choirs as to the effects of discipline and training.

"WESTERN MAIL" (Daily),
Cardiff.

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Date **9-4-03**

Messrs. Turner and Phillips announce two concerts this week by Sousa and his famous band, viz., on Thursday afternoon and evening at three and eight o'clock respectively at the Plymouth Guildhall, for the accommodation of patrons of the unreserved seats the doors will be open to those who have previously secured tickets at two and seven o'clock respectively. A specially popular feature of the programme is the new march "Imperial Edward," which is played at every performance. A special attraction also are the "encore pieces," which are often more numerous than the announced items, and are put on by an ingenious method without hesitation and at the least possible expenditure of time. A crowded attendance is expected, and the queue system will be adopted.

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SOUSA'S BAND AT EXETER.

A large audience at the Victoria Hall, Exeter, welcomed Mr. J. P. Sousa and his famous band to Exeter last night, and the programme was more than doubled by the encores. Mr. Sousa's method of conducting is extremely simple and unaffected, and upon his arrival on the platform last evening he commenced the first item after a bow acknowledging a warm round of applause. The band is entirely a wind one, and its execution runs as close to perfection as such a combination is likely to get. The ensemble is marvellous, and the instant response to the controlling baton is as instantaneous as it is well judged. Undoubtedly, however, the most impressive feature of the band is its capacity for power; there it revels with confidence, but even there the restraint of the artist is never given up, and this was evident in the opening number, the overture to "Carnaval Romaine." There was a double encore of Sousa's suite, "Looking upward," a clever drum passage in the third movement evoking enthusiastic plaudits. Liszt's second rhapsody was given with fine effect, the cut-off being as sharp as if it had come from the descent of a guillotine. The softer parts were played with discriminating intelligence, but although remarkable for a brass band, it did not, because it could not, attain the delicacy of a string orchestra. There was a treble encore of Mascagni's "Dance Esotica," one of the supplemental numbers being "The Honey-suckle and the Bee." Another notable feature was Sousa's "Imperial Edward" march, in which the first bars of "God Save the King" were played against the air with a force that rang again and again through the hall, and in which seven cornet players advanced from the front of the platform, and emphasised their part with visual as well as aural effect. Mr. Arthur Pryor was encored for a beautifully rendered trombone solo, as was also Miss Estelle Lieblich for a somewhat laboured song. Miss Maud Powell gave the andante and allegro vivace movements from Mendelssohn's violin concerto with careful technique, and a good round tone; her double slipping in the first movement and her easy grace in the second were subjects of admiration that expressed itself in an encore, responded with a fantasia on a Scotch air. The encores played by the band were all of the popular order, and Mrs. D. Smith, under whose arrangement the entertainment was given, is to be congratulated on the success which attended it.

SOUSA'S BAND.

PERFORMANCES IN BRISTOL.

The famous Sousa band, who are engaged upon a tour which is to include Europe and the principal British Colonies, opened their two days' visit to Bristol yesterday, with performances at the Victoria Rooms, which roused large audiences to a degree of enthusiasm seldom found in a concert room. The merits of Sousa's band are decidedly novel and distinctive, their method of playing is peculiar to themselves, and they delight alike the learned and the unlearned in regard to music. Their instruments are the best that can be obtained, and the wonderful effects that are produced in all kinds of pieces excite the admiration of all. Each contribution is opened with a decision that is almost startling, and is rendered rapidly, with unvarying accuracy of movement, ending in a sudden silence of the most emphatic character. One of the interesting features of the concert is the alertness with which the band pass from one piece to the next or give an encore; everything proceeds with unwonted celerity and regularity, and, except for a short interval, the audience are being entertained the whole time. The programmes are attractive enough, but most people will agree that the items best appreciated are the rousing encores, which include "Stars and Stripes," "Washington Post," "El Capitan," "The sunflower and the sun," "Coon band contest," and other familiar items. Yesterday afternoon's programme included the overture from Rossini's "William Tell," Sousa's suite "Maiden three," large from symphony "The new world" (Dvorak); Mosaic, "In the realm of the dance" (Sousa), the new march "Imperial Edward," which is marked by the swing and emphasis characteristic of Sousa's efforts in this direction: plantation songs and dances and other pieces, most of which were encored. There were also solos by Maud Powell, Arthur Pryor, and Estelle Lieblich.

M. John Philip Sousa, the American composer and conductor, who is pleasantly remembered in connection with the Exposition Universelle, is again coming to Paris with his famous band of 60 musicians, and will give a series of some 25 popular concerts at the Nouveau Théâtre, commencing on Sunday, April 19, and continuing up to and including Friday, May 1. There will be two performances each day, and in addition to his talented instrumentalists M. Sousa will present two lady artistes as soloists. Mlle. Estelle Lieblich, the soprano, is a pupil of Marchesi, and is said to possess a voice of remarkable range, great clarity, and much power. Mlle. Maud Powell, violiniste, is an artist of the first rank, and it is a question whether she has a superior among the women performers on this difficult instrument. To these soloists M. Sousa gives a band accompaniment that has astonished critics for its moderation, sympathy, and sustaining power. M. Arthur Pryor, the remarkable trombone soloist, is still a member of the organisation, and will be frequently heard at these concerts at the Nouveau-Théâtre. It was M. Sousa who first popularised the American music in Paris, and he plays it as no other band in the world can. He will vary his programme at each concert, and the Sousa season in Paris should prove the most attractive musical feature of the spring. M. Sousa is just concluding an extended tournee in England, where his success has been phenomenal. He has twice had the honour of appearing before the King of England, by whom he has been decorated. Sousa is also officier d'Académie.

Cutting from

Dated

Address

A Tip.

MENTION of Sousa, who will be back at the Queen's Hall for the Easter holidays, reminds me that he has a humorist among his bandmen. They were discussing recently the proposed visit of Sousa and themselves to the Continental cities, and the subject of waiter-tipping arose. After various experiences of the various expectations of the various nationalities had been related, a quiet Sousa bandit remarked that in Germany, where the waiters were satisfied with very small tips, he always gave a gold piece. This was a paradox which seemed to need instant investigation, and so the quiet man was asked by a chorus of voices what on earth, or elsewhere, he meant. "Well," answered the quiet man, "when you give a German waiter a gold piece he immediately has a fit—and then you can take it away from him again!"

Miss Maud Powell.

THIS clever violinist, who will also be at the Queen's Hall for Easter, has, I see, been described by a Liverpool paper as "a whirlwind born West of Chicago." A vigorous temperamental style probably inspired the description, and no doubt the place of her birth is in some sense responsible. But separated from these excuses the simile stands somewhat unprotected from objections, for Miss Maud Powell, vigorous a player as she is when the music before her requires her to be, cannot in real truth be said to belong to that tricky, acrobatic school whence whirlwinds of the bow proceed in their thousands to wear themselves out with superfluous exercise in a vain attempt to obtain a footing. Miss Powell worked hard for the reputation she now enjoys (not the reputation for being a whirlwind, but a musician), and when a child was in the habit of travelling forty miles twice a week for her lessons—a fact which will make students of the Royal Academy and the London College of Music turn pale to read. The violinist studied with Schradieck in Leipzig, in Berlin with the great Joachim, and in Paris with Dancla.

As an Infant Prodigy.

It is not long since that Miss Maud Powell toured the world as an infant prodigy. She was only a very little girl when she left the hands of her masters, and as such she made her appearance in London as a professional, playing at Kensington Palace before the Duchess of Argyll and the Princess Louise. After a busy year spent in England, Miss Powell sailed back over the water and made a great hit with the Philharmonic Society of New York—a success which led to a long list of important engagements, and which encouraged the girl to head a company of her own and travel it, as the phrase goes, over the Continent. Miss Powell, who is a "grown-up" now, has appeared with success at several of our "Phils" and "Pops," and her reappearance at the Queen's Hall is sure to be enthusiastically welcomed by the many Londoners who remember her playing as a pleasantly familiar.

Telephone: Cutting from *the Western News*
 Dated *April 11* 1903
 Address *Lyngall Hill*

The "March King's" Family.

Mr. John Philip Sousa, the conductor of the world-famed American band now on a return visit to London, is the proud father of "a perfect family—a son and two daughters." The son, a splendid specimen of American manhood, is just twenty-one, and stands six feet four in his stockings. He means to be an engineer, and is studying for his prospective profession at Princetown University. The elder of the two girls, who has considerable literary talent, is at Vassar College, Poughkeepsie, in New York State. She well becomes her stately name, Patricia, while her younger sister, Helen, is a dark beauty. Her dainty hands and feet memorialise the fact that her paternal ancestors were Portuguese. Mrs. Sousa has very striking good looks, her hair being of snowy whiteness, while her complexion and figure remain as youthful as on her wedding day. Her charm of manner and ready tactfulness win her many new friends when, as at the present time, she accompanies her husband on one of his concert-giving tours. Mr. Sousa's father was one of the family long celebrated in their native Portugal for deeds of valour.

Cutting from *the Western News*
 Dated *April 11* 1903
 Address *Swansea*

"Sousa" headaches were general afflictions in Swansea on Saturday evening. It is possible to have too much of a good thing—and the American conductor was generous indeed at the evening concert.

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New and exceptionally attractive programmes are arranged for to-day's concerts, which commence at three o'clock and eight.

M. John Philip Sousa, the American composer and conductor, who is pleasantly remembered in connection with the Exposition Universelle, is again coming to Paris with his famous band of 60 musicians, and will give a series of some 25 popular concerts at the Nouveau Théâtre, commencing on Sunday, April 19, and continuing up to and including Friday, May 1. There will be two performances each day, and in addition to his talented instrumentalists M. Sousa will present two lady artistes as soloists. Mlle. Estelle Lieblich, the soprano, is a pupil of Marchesi, and is said to possess a voice of remarkable range, great clarity, and much power. Mlle. Maud Powell, violiniste, is an artist of the first rank, and it is a question whether she has a superior among the women performers on this difficult instrument. To these soloists M. Sousa gives a band accompaniment that has astonished critics for its moderation, sympathy, and sustaining power. M. Arthur Pryor, the remarkable trombone soloist, is still a member of the organisation, and will be frequently heard at these concerts at the Nouveau-Théâtre. It was M. Sousa who first popularised the American music in Paris, and he plays it as no other band in the world can. He will vary his programme at each concert, and the Sousa season in Paris should prove the most attractive musical feature of the spring. M. Sousa is just concluding an extended tournee in England, where his success has been phenomenal. He has twice had the honour of appearing before the King of England, by whom he has been decorated. M. Sousa is also officier d'Académie.

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The "March King's" Family.

Mr. John Philip Sousa, the conductor of the world-famed American band now on a return visit to London, is the proud father of "a perfect family—a son and two daughters." The son, a splendid specimen of American manhood, is just twenty-one, and stands six feet four in his stockings. He means to be an engineer, and is studying for his prospective profession at Princetown University. The elder of the two girls, who has considerable literary talent, is at Vassar College, Poughkeepsie, in New York State. She well becomes her stately name, Patricia, while her younger sister, Helen, is a dark beauty. Her dainty hands and feet memorialise the fact that her paternal ancestors were Portuguese. Mrs. Sousa has very striking good looks, her hair being of snowy whiteness, while her complexion and figure remain as youthful as on her wedding day. Her charm of manner and ready tactfulness win her many new friends when, as at the present time, she accompanies her husband on one of his concert-giving tours. Mr. Sousa's father was one of the family long celebrated in their native Portugal for deeds of valour.

related, a quiet sousa... where the waiters were satisfied with very small tips, he always gave a gold piece. This was a paradox which seemed to need instant investigation, and so the quiet man was asked by a chorus of voices what on earth, or elsewhere, he meant. "Well," answered the quiet man, "when you give a German waiter a gold piece he immediately has a fit—and then you can take it away from him again!"

Miss Maud Powell.

THIS clever violinist, who will also be at the Queen's Hall for Easter, has, I see, been described by a Liverpool paper as "a whirlwind born West of Chicago." A vigorous temperamental style probably inspired the description, and no doubt the place of her birth is in some sense responsible. But separated from these excuses the simile stands somewhat unprotected from objections, for Miss Maud Powell, vigorous a player as she is when the music before her requires her to be, cannot in real truth be said to belong to that tricky, acrobatic school whence whirlwinds of the bow proceed in their thousands to wear themselves out with superfluous exercise in a vain attempt to obtain a footing. Miss Powell worked hard for the reputation she now enjoys (not the reputation for being a whirlwind, but a musician), and when a child was in the habit of travelling forty miles twice a week for her lessons—a fact which will make students of the Royal Academy and the London College of Music turn pale to read. The violinist studied with Schradieck in Leipsic, in Berlin with the great Joachim, and in Paris with Dancala.

As an Infant Prodigy.

It is not long since that Miss Maud Powell toured the world as an infant prodigy. She was only a very little girl when she left the hands of her masters, and as such she made her appearance in London as a professional, playing at Kensington Palace before the Duchess of Argyll and the Princess Louise. After a busy year spent in England, Miss Powell sailed back over the water and made a great hit with the Philharmonic Society of New York—a success which led to a long list of important engagements, and which encouraged the girl to head a company of her own and travel it, as the phrase goes, over the Continent. Miss Powell, who is a "grown-up" now, has appeared with success at several of our "Phils" and "Pops," and her reappearance at the Queen's Hall is sure to be enthusiastically welcomed by the many London students to whom her playing is pleasantly familiar.

Cutting from *Gambrian Play Leader*
Dated *April 11* 1903
Address *Swansea*

"Sousa" headaches were general afflictions in Swansea on Saturday evening. It is possible to have too much of a good thing—and the American conductor was generous indeed at the evening concert.

NEW YORK HERALD, PARIS, MONDAY, APRIL 20, 1903.

FROM ALL PARTS

Band Nouveau-Théâtre.



MR. JOHN PHILIP SOUSA.

After the third number, the "Passing of Ragtime" did not suffice, and the band had to follow it with the "Washington Post" and "Whistling Rufus." After "Les Étoiles brillent pour toujours," which is not so unfamiliar as it looks, and is only French for the "Stars and Stripes Forever," "Down South," "The Invincible Eagle" and the "Patent Egg" had to be played one after another, and even then

ing from *Bath Journal*

Dated *April 4* 1903

1903

SOUSA'S BAND IN BATH.—Mr. John Philip Sousa, the American "March King," and his celebrated band of fifty or more instrumentalists attracted enthusiastic audiences to the Assembly Rooms on Tuesday, when a couple of concerts were given in the large hall. The bandmen and their director had a very hearty welcome in Bath 18 months ago, and they were not less popular on this occasion. The delightful briskness of the performances; the absence of tedious waits between the various items, the remarkable precision of the instrumentalists and the marked individuality of Mr. Sousa as a conductor are probably among the principal elements in the success which has attended the tours of the American combination. Promptitude is evidently a cardinal virtue with Mr. Sousa. He does not believe in wasting time; scarcely so much as will allow of the plaudits that greet his bandmen's efforts to die away will he allow to elapse before he is up at his desk again directing the opening bars of the almost inevitable encore. Compositions by Mr. Sousa himself figured largely in the programme submitted, and several extra pieces by him were also rendered. Among the more familiar may be mentioned "El Capitan," "The Stars and Stripes for Ever," and the "Washington Post," interpreted by the bandmen with splendid spirit and vigour, while others from Sousa's pen included a characteristic suite entitled "Maidens Three" (descriptive of the coquette, the summer girl, and the dancing girl), a "mosaic" founded on well-known waltz themes, and entitled "In the Realm of the Dance," and the "Imperial Edward" March, which by permission of His Majesty the composer has dedicated to the King. All of these were rendered at the afternoon concert, and by way of demonstrating that the capabilities of the band are not confined to his own and kindred compositions, Mr. Sousa also included in his programme the large from Dvorak's Symphony, "The New World," which was interpreted in an artistic manner, and the familiar overture to "William Tell" (Rossini). Mr. Arthur Pryor is a remarkably fine trombone player, and he thoroughly deserved the encore resulting from his excellent interpretation of a melodious piece entitled "Love Thoughts." As an extra he gave "In Cellar Cool," and the low notes at the end of this composition were capably produced. The other soloists were Miss Estelle Liebling and Miss Maud Powell. Miss Powell's capacity as a violinist was well tested in Sarasate's "Zigeunerweisen," which was admirably interpreted. The other lady is a soprano vocalist of considerable ability, and pleased her audience with a commendable rendering of the Indian Bell Song from "Lakme" (Delibes), a florid contribution whose difficulties she successfully overcame. A different

Next day, where he can stable the various automobiles on their arrival, and where he will have a staff of picked mechanics from the Camstaff Works.

The driver of the car was Mr. No. 34, Bacon. Mr. Albert No. 35, Mr. Fox No. 36, Mr. No. 37, Mr. No. 38, Mr. No. 39, Mr. No. 40, Mr. No. 41, Mr. No. 42, Mr. No. 43, Mr. No. 44, Mr. No. 45, Mr. No. 46, Mr. No. 47, Mr. No. 48, Mr. No. 49, Mr. No. 50, Mr. No. 51, Mr. No. 52, Mr. No. 53, Mr. No. 54, Mr. No. 55, Mr. No. 56, Mr. No. 57, Mr. No. 58, Mr. No. 59, Mr. No. 60, Mr. No. 61, Mr. No. 62, Mr. No. 63, Mr. No. 64, Mr. No. 65, Mr. No. 66, Mr. No. 67, Mr. No. 68, Mr. No. 69, Mr. No. 70, Mr. No. 71, Mr. No. 72, Mr. No. 73, Mr. No. 74, Mr. No. 75, Mr. No. 76, Mr. No. 77, Mr. No. 78, Mr. No. 79, Mr. No. 80, Mr. No. 81, Mr. No. 82, Mr. No. 83, Mr. No. 84, Mr. No. 85, Mr. No. 86, Mr. No. 87, Mr. No. 88, Mr. No. 89, Mr. No. 90, Mr. No. 91, Mr. No. 92, Mr. No. 93, Mr. No. 94, Mr. No. 95, Mr. No. 96, Mr. No. 97, Mr. No. 98, Mr. No. 99, Mr. No. 100, Mr. No. 101, Mr. No. 102, Mr. No. 103, Mr. No. 104, Mr. No. 105, Mr. No. 106, Mr. No. 107, Mr. No. 108, Mr. No. 109, Mr. No. 110, Mr. No. 111, Mr. No. 112, Mr. No. 113, Mr. No. 114, Mr. No. 115, 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Mr. No. 347, Mr. No. 348, Mr. No. 349, Mr. No. 350, Mr. No. 351, Mr. No. 352, Mr. No. 353, Mr. No. 354, Mr. No. 355, Mr. No. 356, Mr. No. 357, Mr. No. 358, Mr. No. 359, Mr. No. 360, Mr. No. 361, Mr. No. 362, Mr. No. 363, Mr. No. 364, Mr. No. 365, Mr. No. 366, Mr. No. 367, Mr. No. 368, Mr. No. 369, Mr. No. 370, Mr. No. 371, Mr. No. 372, Mr. No. 373, Mr. No. 374, Mr. No. 375, Mr. No. 376, Mr. No. 377, Mr. No. 378, Mr. No. 379, Mr. No. 380, Mr. No. 381, Mr. No. 382, Mr. No. 383, Mr. No. 384, Mr. No. 385, Mr. No. 386, Mr. No. 387, Mr. No. 388, Mr. No. 389, Mr. No. 390, Mr. No. 391, Mr. No. 392, Mr. No. 393, Mr. No. 394, Mr. No. 395, Mr. No. 396, Mr. No. 397, Mr. No. 398, Mr. No. 399, Mr. No. 400, Mr. No. 401, Mr. No. 402, Mr. No. 403, Mr. No. 404, Mr. No. 405, Mr. No. 406, Mr. No. 407, Mr. No. 408, Mr. No. 409, Mr. No. 410, Mr. No. 411, Mr. No. 412, Mr. No. 413, Mr. No. 414, Mr. No. 415, Mr. No. 416, Mr. No. 417, Mr. No. 418, Mr. No. 419, Mr. No. 420, Mr. No. 421, Mr. No. 422, Mr. No. 423, 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Mr. No. 732, Mr. No. 733, Mr. No. 734, Mr. No. 735, Mr. No. 736, Mr. No. 737, Mr. No. 738, Mr. No. 739, Mr. No. 740, Mr. No. 741, Mr. No. 742, Mr. No. 743, Mr. No. 744, Mr. No. 745, Mr. No. 746, Mr. No. 747, Mr. No. 748, Mr. No. 749, Mr. No. 750, Mr. No. 751, Mr. No. 752, Mr. No. 753, Mr. No. 754, Mr. No. 755, Mr. No. 756, Mr. No. 757, Mr. No. 758, Mr. No. 759, Mr. No. 760, Mr. No. 761, Mr. No. 762, Mr. No. 763, Mr. No. 764, Mr. No. 765, Mr. No. 766, Mr. No. 767, Mr. No. 768, Mr. No. 769, Mr. No. 770, Mr. No. 771, Mr. No. 772, Mr. No. 773, Mr. No. 774, Mr. No. 775, Mr. No. 776, Mr. No. 777, Mr. No. 778, Mr. No. 779, Mr. No. 780, Mr. No. 781, Mr. No. 782, Mr. No. 783, Mr. No. 784, Mr. No. 785, Mr. No. 786, Mr. No. 787, Mr. No. 788, Mr. No. 789, Mr. No. 790, Mr. No. 791, Mr. No. 792, Mr. No. 793, Mr. No. 794, Mr. No. 795, Mr. No. 796, Mr. No. 797, Mr. No. 798, Mr. No. 799, Mr. No. 800, Mr. No. 801, Mr. No. 802, Mr. No. 803, Mr. No. 804, Mr. No. 805, Mr. No. 806, Mr. No. 807, Mr. No. 808, 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NEW YORK HERALD, PARIS, MONDAY, APRIL 20, 1903.

FROM ALL PARTS OF

Band Nouveau-Théâtre.



MR. JOHN PHILIP SOUSA.

After the third number, the "Passing of Ragtime" did not suffice, and the band had to follow it with the "Washington Post" and "Whistling Rufus." After "Les Femmes brillent pour leur jeunesse," which is not so unimpressive as it looks, and is only French for the "Stars and Stripes Forever," "Down South," "The Invincible Eagle," and the "Patent Egg" had to be played one after another, and even then the audience cried for more.

I saw Mr. John Philip Sousa during the concert, and he expressed his pleasure at being again in Paris. He and his band had had a long fatiguing journey from London, with scarcely any sleep since the concert of the evening before, having to cross in a special boat. Sousa and his band will be in Paris for two weeks. A despatch from London by the HERALD's special wire says that Saturday's two concerts there drew tremendous audiences.

Neuilly, where he can stable the various automobiles on their arrival, and where he will have a staff of picked mechanics from the Camshaft Works early in May; also any amount of spare pieces. Thus, for some days before the start, each machine will be thoroughly tried.

The drivers of the Mercedes mark will be: No. 9, Mr. Harlaux; No. 14, Mr. Werner; No. 27, Mr. Hinciniaux; No. 34, Baron de Caters; No. 36, M. Degrais; No. 39, Mr. Francis Terry; No. 80, M. Albert; No. 99, M. Warden; No. 111, Mr. Foxhall-Kelley; No. 123, M. Gastaud; No. 149, Mr. W. T. Damm, and No. 158, M. van der Heyden.

The Mercedes honors will be defended by half-a-dozen of the new sixty-horse-power racers and four or five ninety-horse-powers.

M. Charley is very hopeful. He considers that his "gentleman drivers" have as good a chance of winning as the few professionals whom he is forced to employ. These latter are in reality the mechanists of well-known automobilists who do not wish their names to be divulged.

Next week M. Charley will go from Paris to Madrid by road in order to make preparations for his drivers, both in France and in Spain.

YESTERDAY'S MEETING IN LONDON. THE PROPOSED MEMORIAL.

with rapturous applause. It was not silenced until he had obliged with another sweetly pretty number. The suite of three quotations that followed—"The King of France," "And I, too, was born in Arcadia," and "Nigger in the Wood-pile"—must assuredly have been chosen to display the versatility of Sousa's band, and the trio did so to perfection. The flute playing in the pastoral second piece and the introduction of all the coon accessories with such quaint effects in the third number captivated the audience, who were delighted to hear as the encore the composer's famous "Washington Post March," played as only Sousa's Band can play it. Then Miss Estelle Liebling gave an artistic rendering of Sousa's "Maid of the Meadow," which well displayed the range and capabilities of her sweet soprano voice, and also paved the way to the closing item of the first half of the programme—"Songs of Grace and Glory," arranged by Sousa. This was a masterly number, and the introduction of "Lead, kindly light," played alternately by the three sections of the band, was melodious and magnificent, the finale of Stainer's Sevenfold Amen being fine in the extreme. Though his musicians were preparing to leave the platform, Sousa again took up his baton and gave "The Rose, Shamrock, and Thistle," the pervading 'motif' of which was "The Soldiers of the King" and the culminating thought "Rule, Britannia." Amidst great applause the performers quitted their seats for the interval. On resuming, the first item was Bocalossi's "La Gitana" valse, and some of the audience who have many times danced to its rhythmic strains were doubtless surprised to find such music "brought out" of the composition as it was played by the band. Be that as it may, it was greeted with enthusiastic applause, that was acknowledged with "Whistling Rufus," and that too being a great favourite, "Stars and Stripes for ever" followed. The volume of sound was a little ear-splitting for the size of the room, but it was a musical contribution the merit of which could not escape recognition. Sousa's march, "Imperial Edward," too, tried the tympanum a trifle with its blare of trombones suggesting the National Anthem and the septet of cornets leading up to the final bars. Yet another encore was granted for this, and it was "Hail to the Spirit of Liberty," which displayed even fresh possibilities with the band that previous items had not demanded. Miss Maud Powell, for a highly talented violin solo of Saint-Saens, "Rondo Capriccioso," was deservedly recalled, and then the last item was reached. It was the introduction of the third act to "Lohengrin," and Wagner's highly-coloured music was properly painted by the band in every detail of shade and effect. It was, indeed, a stirring performance and a splendid entertainment. Equally satisfactory was the concert in the evening.

from the *Herald*
of Publication
dated

"The art of the age" in *Pearson's* is one of the most perennially interesting of all the magazine features of the day, and it must have exercised by this time no slight educational influence. This month's theme is "Picture Stories of Animals," which, of course, furnishes a superb series of illustrations. Mr. H. F. Witherby shows that "the migrations of British birds are by no means so simple as might be imagined. They have never been accurately observed until the last few years, when the British Association began to collect systematic observations made by lighthouse keepers. The lights have an irresistible attraction for birds, who constantly beat themselves to death against the glass, though in clear weather they fly high up out of danger." It appears that thrushes which nest here go south in colder weather, while those of Scandinavia winter in the British Isles, and there are birds which nest only within the Arctic circle, but come much further south in the colder seasons. The distances that some migratory birds traverse is well-nigh fabulous. They are not weather prophets, and although a late season where they are will delay their departure, they have no warning of the weather where they are going, and sometimes arrive in snowy, wintry weather, which causes a terrible mortality. Mr. Winterton's experiences of "Seven Years' Penal" seem to be written with candour and modesty, and Mr. Sousa gives several of his experiences as a band-master. The concluding paragraph is doubtless sincere, but it is remarkable from a free American citizen. The second time he played before the King was on January 31st. "The King had expressed the desire that the concert should conclude with the American National Anthem, and as I brought my men to their feet with the opening strains of 'The Star Spangled Banner' his Majesty and the entire Court rose, and remained standing throughout the music. As the last note was played I wheeled sharply, facing the King, and conducted my band through 'God save the King' with all the dramatic effect and fervour we were capable of. We were all inspired by the music—a feeling that seemed to be shared by the audience, and the King drew himself up with a stately dignity, and seemed to add inches to his height. The man was absolutely glorified in the Monarch, and I felt that I was indeed in the presence of a King!"

from *Bristol Dly Mercury*
2. 3. 03

SOUSA'S BAND.

PERFORMANCES IN BRISTOL.

The famous Sousa band, who are engaged upon a tour which is to include Europe and the principal British Colonies, opened their two days' visit to Bristol yesterday, with performances at the Victoria Rooms, which roused large audiences to a degree of enthusiasm seldom found in a concert room. The merits of Sousa's band are decidedly novel and distinctive, their method of playing is peculiar to themselves, and they delight alike the learned and the unlearned in regard to music. Their instruments are the best that can be obtained, and the wonderful effects that are produced in all kinds of pieces excite the admiration of all. Each contribution is opened with a decision that is almost startling, and is rendered rapidly, with unvarying accuracy of movement, ending in a sudden silence of the most emphatic character. One of the interesting features of the concert is the alertness with which the band pass from one piece to the next or give an encore; everything proceeds with unwonted celerity and regularity, and, except for a short interval, the audience are being entertained the whole time. The programmes are attractive enough, but most people will agree that the items best appreciated are the rousing encores, which include "Stars and Stripes," "Washington Post," "El Capitan," "The sunflower and the sun," "Coon band contest," and other familiar items. Yesterday afternoon's programme included the overture from Rossini's "William Tell," Sousa's suite "Maiden three," large from symphony "The new world" (Dvorak); Mosaic, "In the realm of the dance" (Sousa), the new march "Imperial Edward," which is marked by the swing and emphasis characteristic of Sousa's efforts in this direction; plantation songs and dances and other pieces, most of which were encores. There were also solos by Mr Arthur Pryor (trombone), Miss Estelle Liebling (soprano), and Miss Maud Powell (violin). In the evening the concert comprised selections from the works of well known composers, including Sousa's charming suite "Looking upward" and his "Imperial Edward" march.

New and exceptionally attractive programmes are arranged for to-day's concerts, which commence at three o'clock and eight.

A Tip.

MENTION of Sousa, who will be back at the Queen's Hall for the Easter holidays, reminds me that he has a humorist among his bandmen. They were discussing recently the proposed visit of Sousa and themselves to the Continental cities, and the subject of waiter-tipping arose. After various experiences of the various expectations of the various nationalities had been related, a quiet Sousa bandit remarked that in Germany, where the waiters were satisfied with very small tips, he always gave a gold piece. This was a paradox which seemed to need instant investigation, and so the quiet man was asked by a chorus of voices what on earth, or elsewhere, he meant. "Well," answered the quiet man, "when you give a German waiter a gold piece he immediately has a fit—and then you can take it away from him again!"

Miss Maud Powell.

THIS clever violinist, who will also be at the Queen's Hall for Easter, has, I see, been described by a Liverpool paper as "a whirlwind born West of Chicago." A vigorous temperamental style probably inspired the description, and no doubt the place of her birth is in some sense responsible. But separated from these excuses the simile stands somewhat unprotected from objections, for Miss Maud Powell, vigorous a player as she is when the music before her requires her to be, cannot in real truth be said to belong to that tricky, acrobatic school whence whirlwinds of the bow proceed in their thousands to wear themselves out with superfluous exercise in a vain attempt to obtain a footing. Miss Powell worked hard for the reputation she now enjoys (not the reputation for being a whirlwind, but a musician), and when a child was in the habit of travelling forty miles twice a week for her lessons—a fact which will make students of the Royal Academy and the London College of Music turn pale to read. The violinist studied with Schradieck in Leipzig, in Berlin with the great Joachim, and in Paris with Dancla.

As an Infant Prodigy.

It is not long since that Miss Maud Powell toured the world as an infant prodigy. She was only a very little girl when she left the hands of her masters, and as such she made her appearance in London as a professional, playing at Kensington Palace before the Duchess of Argyll and the Princess Louise. After a busy year spent in England, Miss Powell sailed back over the water and made a great hit with the Philharmonic Society of New York—a success which led to a long list of important engagements and which

WEEK ENDING
APRIL 11, 1903.

M. A. P.

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A GREAT BANDMASTER.**Sousa.**

WHO that has ever played, hummed, or whistled a Sousa march but has kept a soft place in his heart for the composer? *Pearson's Magazine* for April, then, ought to be sure of crowds of appreciative readers, for the Editor has been fortunate and enterprising enough to get the famous bandmaster to tell some stories about himself and his musicians. Like many another notability, Sousa's first appearance before the public did not indicate his future glory. Here is his description of it: "My first appearance in public was at the age of eleven years, when my teacher gave a concert at the United States Asylum for the Insane near Washington. This was his annual treat to the unfortunate inmates of the institution, and he had taken especial care in teaching me the solo I was announced to play. I tried to squirm out of the affair by reporting to my master just as it was time to leave for the asylum that I had no clean linen. This excuse proved futile, for he made me go upstairs and don one of his shirts, which was many sizes too large for a small boy."

A Trying Moment.

"THE collar had to be fastened at the back with a pin, and I was about as uncomfortable a youngster as you could find when I stepped on to the platform to play. I had not finished more than the introduction of my solo when that wretched collar became unfastened, and I began to climb over the back of my head. The agony of this, coupled with the thought that I was facing an audience of lunatics, made me forget every note of my solo, and I began to improvise to cover up this lapse of memory. I could hear my master hurling imprecations at me under his breath as he vainly struggled at the piano to vump an accompaniment to my improvisings. Finally I broke down entirely, and fled from the stage. My master followed, and hissed in my ear: 'Don't you dare to eat any supper to-night!' This was my punishment, and, although I was very fond of ice-cream in those

days, I had to pretend a bird-like appetite at the supper that always followed the concert, and so I went hungry to bed."

Railway Station Joke.

"ON all concert tours I wear the close-fitting semi-military uniform of my organisation, and all my musicians do the same. I was standing on the main departure platform of one of the big London stations one day waiting for my train when a belated passenger mistook me for some railway official, seeing this uniform. 'Hi, you there!' he called out, 'has the nine-thirty gone yet?' 'I'm sure I don't know,' I answered. 'Well, what are you standing there for? Aren't you a conductor?' 'Yes,' I replied, 'but only of a brass band.'"

On Tour.

"THE Sousa band had a busy week-end a few weeks back. In two days we gave five concerts at four different towns. On the Saturday afternoon we played at Stratford-on-Avon, at Leamington in the evening, and from thence we journeyed to Warwick Castle for a very late performance before the Earl and Countess. The rain had come down in torrents, and was frozen so hard that the roads were a sheet of ice. Driving was difficult. Many had to walk, with our music coming on behind in a cart. But the cart never reached its destination! The last that was seen of it was the horse being dragged backward down a steep hill. However, the band have good memories, and despite the absence of music we played through our programme without a hitch. We were afterwards entertained at supper by the Earl and Countess, and started on our way back to Leamington at an early hour of the morning. The cold was intense, and we were all tired out by the time we reached the hotel. The man who plays the big brass instrument known as the Sousaphone said afterwards: 'That instrument weighed thirty-three pounds at the beginning of the walk, but at the end of the three miles it weighed three hundred and thirty.'"

The Western Daily Press,

Baldwin Street, Bristol.

(Macdill & Son, Publishers.)

ing from issue dated April 6

1903

The presence of Mr J. P. Sousa and his band during two days last week in Bristol may remind elder citizens of the visit paid to the city about thirty years ago of a celebrated company of American musicians under the direction of Mr P. S. Gilmore. That band played at two concerts in the old Colston Hall. The conductor, a native of Ireland, settled in the United States, and was the director of the Jubilee Festival held at Boston on the termination of the American civil war.

An interviewer of the "Irish Times" gave some impressions of Mr Sousa seen through Hibernian eyes:—"His face is musical. The keen, dark eye, the lofty brow, framed in with hair close-cut, and the black, striking features, instinct with expression, give the notion of an active mind, a nervous temperament, a nature in which sensitiveness and artistic feeling blend." Amongst other things, Mr Sousa told the interviewer that he had found in his world-wide experience all people liked and appreciated good and clever music—"clever marches, coon songs, cake-walks, and all kinds of popular selections."

Besides the American band and their conductor, the subject of bands came before the Bristol public last week in a discussion respecting sacred music played in two of the public parks on Sunday afternoons. The Sanitary Committee, to whom complaint had been made of the performances by residents in the neighbourhoods, are going to further consider the subject.

A correspondent inquires if any steps are going to be taken to have a public band in order that there may be selections of music given upon the Downs and in some other open spaces, as formerly. Some liberal-minded and public-spirited gentlemen who supported the movement referred to have passed to the majority, and others to take their place do not seem forthcoming.

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Liver Ailments**160,000 BABIES.**

Few people have the experience in the care of little ones that has been the lot of the matron of the Cheltenham Grèche. The

M. A. P.

M. A. P.

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"The collar had to be fastened at the back with a pin, and I was about as uncomfortable a youngster as you could find when I stepped on to the platform to play. I had not finished more than the introduction of my solo when that wretched collar became unfastened, and I began to climb over the back of my head. The agony of this, coupled with the thought that I was facing an audience of lunatics, made me forget every note of my solo, and I began to improvise to cover up this lapse of memory. I could hear my master breathing imprecations at me under his breath as he vainly struggled at the piano to vump an accompaniment to my improvisings. Finally I broke down entirely, and fled from the stage. My master followed, and hissed in my ear: 'Don't you dare to eat any supper to-night!' This was my punishment, and, although I was very fond of ice-cream in those

were a sheet of ice. Driving was arduous. Many had to walk, with our music coming on behind in a cart. But the cart never reached its destination! The last that was seen of it was the horse being dragged backward down a steep hill. However, the band have good memories, and despite the absence of music we played through our programme without a hitch. We were afterwards entertained at supper by the Earl and Countess, and started on our way back to Leamington at an early hour of the morning. The cold was intense, and we were all tired out by the time we reached the hotel. The man who plays the big brass instrument known as the Sousaphone said afterwards: 'That instrument weighed thirty-three pounds at the beginning of the walk, but at the end of the three miles it weighed three hundred and thirty.'