

LE CARNET MONDAIN, 13 Mai, 1903.

BRUXELLES.

THE SOUSA CONCERTS.

The celebrated American orchestra carried off a real triumphal success. At six crowded houses the audience applauded Mr. Sousa, his band and his soloists at each interruption. The popular American airs, the cake-walks, played as encores, were particularly appreciated. At the matinee on Sunday the orchestra executed "Fee d' Amour" a delightful mazurka by our compatriot Henry Weyts, which was frantically applauded.

At the last concert given on Monday evening it was necessary to turn away the crowd. Never before, as far as we can remember, has this vast place known its equal. This no doubt, has decided a speedy return of Mr. Sousa and his Band.

Journaux du Monde du COURRIER
h, Remue-ménagements divers.
PRESSE pour coller les Coupures
s, Turifs, Desins: Franco

Journal

Date :

Adresse :

Signé :

L'Idée Libre
MAI 1903
BRUXELLES

J'ai presque honte, car je vais vous entretenir d'un certain clown musical américain appelé John P. Sousa, qui, suivi d'une « bande » d'instrumentistes, a fait irruption à Bruxelles dans le but de venir faire un épouvantable vacarme au Théâtre de l'Alhambra.

L'énergumène en question s'arroge le droit de se faire nommer « l'illustre chef d'orchestre ». Si l'on en croit les articles émanant non de critiques musicaux, mais de reporters quelconques, cette musique de M. J. P. Sousa serait l'Idéal de l'art !

Et je préfère, à cet orchestre de cuivres tonitruants, les « Marçun-vins » ou les « Gais lurons » qui, s'ils ne font pas de meilleure musique, ont au moins un but philanthropique, et n'exploitent pas le public.

Et dire qu'il y a eu des gâteaux pour applaudir ce pître !

Quant aux compositions de M. Sousa, elles doivent enthousiasmer les amateurs de cake-walk et de marches fantaisies.

Pour corser la séance, une américaine à la voix « détendue » mais aussi peu agile qu'exercée, nous fit entendre quelque chose qui ressemble à *La Perle du Brésil*, et une vieille violoniste nous joua anémiquement le largo et le final du Concerto de Mendelssohn, avec accompagnement de clarinettes et de fanfare.

Beaucoup de bruit pour rien !

LÉON DELCROIX.

itting from

St Helens Reporter

15-5-03.

shed at

2nd R.E.V. BAND.

PERFORMANCE OF SOUSA'S MUSIC AT THE THEATRE.

The patrons of the St Helens Theatre witnessing "A beautiful fiend" on Friday last had the additional pleasure of hearing, in an interval between the second and third acts, the band of the 2nd R.E. (St Helens) Volunteers, under the able conductorship of Bandmaster Simm, and by the kind permission of Colonel Murray and the other officers of the regiment, play a number of enjoyable pieces of music composed by Sousa, the celebrated American musician. The items included "Invincible Eagle," "Coon Band Contest," "Liberty Bell," and "Washington Post" (which was given in response to an encore). Practically the full band (33 out of 35) was present, and their efforts gave great delight to the audience. Mr McLeod Loader, in thanking the band from the stage, mentioned that that was their first appearance at that theatre, and he trusted it would not be the last.

We understand that it is desired to make the band 40 strong. A lot of money has recently been spent on it to increase its efficiency, and it is pleasing to think that the efforts of the officers are now being rewarded. This season, included in its engagements, the band is to give a series of performances in New Brighton Marine Park.

ESSE pour coller les Coupures
Turifs, Desins: Franco

Journal

Date :

Adresse :

Signé :

Dagblad

30 MAI 1903

La Beye

John Ph. Sousa.

Sousa, de marschkoning, zal op zijn doorreis slechts één dag in ons land vertoeven, n.l. Zondag 7 Juni a.s. Op dien dag worden twee concerten gegeven, 's middags van 2-4 uren een matinee in het Paleis voor Volksvlijt te Amsterdam en des avonds een concert in de concertzaal van het Kon. Zoöl. Bot. Genootschap in Den Haag. Na afloop van het concert vertrekt het gezelschap met een extra-trein naar Londen via Hoek van Holland.

leur succès... nous
épater autrement que les marches et les
polka-marches de tous nos cirques mais parce
que ces gens-là avaient une façon de se débrouiller
qui n'était vraiment pas banale.

Journal: *Het nieuws van den dag*
 Date: *30 MAI 1903*
 Adresse: *Amsterdam*
 Signé: _____

WETENSCHAP EN KUNST.

Joh. Ph. Sousa—Sousa de marschkoning, zal op zijne doortreks slechts één dag in ons land vertoeven, namelijk Zondag 7 Juni a.s. Op dien dag worden twee concerten gegeven, des middags van 2-4 uur eene matinee in het Paleis voor Volksvlijt te Amsterdam en des avonds een concert in de groote zaal van het Kon. Zoölogisch-Botanisch Genootschap in Den Haag.
 Na afloop van dat concert vertrekt het gezelschap met een extra-trein naar Londen via Hoek van Holland.

Le Bumples
Le Carnet Mondain
May 13-1903

Concerts Sousa

Le célèbre orchestre américain a remporté un succès vraiment triomphal: six salles comblées ont applaudi à tout rompre. Sousa, sa «band» et ses solistes de première valeur: M. Arthur Pryor, tromboniste; miss Estell Lieblich, cantatrice et miss Maud Powell, violoniste.

Les airs populaires des Etats-Unis et les *cake-walk*, joués en bis ont été particulièrement goûtés.

A la matinee de dimanche, l'orchestre a exécuté *Fée d'Amour*, une délicieuse mazurka de notre compatriote Henry Weyts, laquelle, enlevée avec ensemble et brio, a été frenetiquement applaudie.

Au dernier concert, donné lundi soir, il a fallu refuser du monde: jamais, croyons-nous, le vaste local du boulevard de la Seine n'avait connu pareille chambrée. Voilà qui décidera sans aucun doute *Sousa and his band* à revenir plus souvent parmi nous. Z.

Journal: *Revue d'Art Dramatique*

Date: *15 MAI 1903*
 Adresse: *28, rue Richelieu PARIS*
 Signé: _____

Le Nouveau Théâtre s'est montré dernièrement le digne frère siamois du Casino de Paris, avec le tam-tam Souza. Mais que d'entrain dans ces *walk tzigano-nègres*, et ces marches américaines, si américanement interprétées!

Cependant voici les jardins concerts qui ouvrent l'hospice de leurs verdure et déploient de mille-et-une-nuitesques appas. C'est la redoutable concurrence pour les théâtres surchauffés. En ces soirs de printemps il faut au spectateur de la fraîcheur et des consommations colorées. Sucrer des pailles dans de grands verres, en des décors faciles, voilà son idéal. Hors de là, point d'indulgence. Le théâtre qui ne saurait fournir pareils compléments n'a qu'à fermer. Les paradis à musique s'échelonnent sous les arbres des Champs-Élysées, leurs tapageuses lumières raccrochent. Nous nous entretiendrons de leurs spectacles, dans notre prochaine causerie. — ARWORY.

Cutting from *London Musical Courier*

Date: *16-5-03*

Published at _____

Foreign News.

PARIS.

THE novelty of the week has been M. Raoul Gunsbourg's production of Berlioz's *La Damnation de Faust*, in opera form, at the Théâtre de Sarah Bernhardt, under the auspices of the Société des Grandes Auditions Musicales de France. As in nearly every instance, Paris did not have this novelty first. It is inexplicable that a great capital like Paris is so often behind the times, and that provincial towns of France frequently have musical productions a year, or even two years, in advance of the "Ville Lumière." Thus this work, this chef d'œuvre of Berlioz, although it has been given on the concert stage more than a hundred times, is brought here in its present form from the Midi. It is a moot question whether it gains by being produced as an opera, but as a curiosity it is drawing all Paris, and the Salle is sold out in advance to the end of

this week. There are three performances weekly—Tuesdays, Thursdays, and Saturdays—continuing until May 23rd. The performances are all one could ask for. The cast includes Mme. Emma Calvé (Marguerite), M. Alvarez (Faust), and M. Renaud (Mephistopheles), an orchestra of seventy musicians, directed by M. Colonne, a chorus of ninety, a flying ballet, and a mise-en-scène that leaves nothing to be desired. The great success seems to fall to M. Renaud, whose beautiful voice, superb stage presence, and impeccable style make him the leading baritone of the day. What a pity M. Gailhard does not induce him return to the Opéra, where he is so much needed! M. Renaud, by his conscientious work and his exceptional endowments, now heads the list of all the baritones on the stage, and whatever rôle he impersonates no detail is omitted to prevent its being a perfect creation. If there is exception to be taken in his Mephistopheles, it is his inclination to take his tempi too slow, which, for instance, in the *Sérénade*, makes it lose in brilliancy and diablerie.

At the Opéra on Friday evening "Faust," by Gounod, received its 1,269th representation. The receipts were 20,761 francs. What is there to induce a director to produce new works, for which the receipts are doubtful, when an old one fills the Salle?

Saint-Saëns' "Henri VIII." is now in rehearsal, with Mlle. Brevat as Catherine, Mme. Heglon as Anne de Boleyn, and Delmas as le Roi. The performance is promised during the month; M. Gailhard also promises for next season Vincent d'Indy's opera, "L'Etranger." Among the new engagements is that of Mrs. Becker, who as Josephine Ludwig sang, I believe, for two years with the Savage Castle Square Opera Company in the States. Here she will be known as Mme. Noria.

At the Opéra-Comique Massenet's "Werther" has been produced, but M. Saléza, who was to have sung the title-rôle, fell ill, and M. Beyle replaced him. Mme. Marié de l'Isle as Charlotte, Mme. Carré as Sophie, M. Allard as Albert, made a good if not extraordinary ensemble. The interest did not begin until the third act, and on the whole the evening seemed long. M. Alfred Bruneau, composer of "Le Rêve" and of "L'Attaque du Moulin," will replace M. Luigini as chef d'orchestre on Sept. 1st. Mme. Sigrid Arnoldson has re-appeared in "Mignon," singing for a time as a "star" until she appears in her répertoire. The scarcity of desirable singers and those competent for various rôles is remarked continually, and M. Carré has found himself again compelled to go outside his regular troupe for an artist who can fill all the requirements of Puccini's heroine in "La Tosca." None seemed procurable, so Mlle. Friché, of the Théâtre Royal de la Monnaie, has had to be engaged for this part. MM. Maréchal and Dufranne will sing the two principal male rôles. "La Petite Maison," by William Chaumet is in rehearsal, with this cast:—M. Lucien Fugère, Pichon; M. Clément, Le Chevalier; M. Delvoye, Dominique; Mme. Marguerite Carré, Gabrielle; Mme. Gillard, Florence; Mme. Tiphaine, Claudine.

Sousa and his band came and went, leaving no impression in the musical world. In spite of generous advertising and some articles in the daily press, French people took no interest in the concerts, and the Americans treated them as "picnics." On the first night the band did not play well—the audience kept time to the music with their feet, and some even went so far as to hum to "ragtime" selections, much to the annoyance of those who wished to listen. Mr. Sousa's press agent seemed to ignore the fact that years ago Mr. P. S. Gilmore and his band had a triumphal tour through Europe, when the success in legitimate music was very great and merited. The announcements made on this occasion were misleading, giving the impression that this was the first tournée an American organization had made. Of course Mr. Sousa's band plays his compositions as no one else can. I cannot better express myself than in the language of my confrère, Daudelot, in the "Monde Musical": "For those who love the *Cake-Walk* we must admit there is ground for praise, for all these airs with a strange rhythm, wherein Sousa excels, are of a genre much in vogue for the moment, but as soon as the band attacks a work of serious character the result is fatal. . . . Even omitting to mention our own bands—the Garde Républicaine, Musique du Genre, Musique de l'Artillerie and de la Flotte—we have in France several groups that are infinitely superior to the Sousa Band."

The Chopin recital given by Mme. Marie Panthès in the Salle Erard attracted a large audience with this very interesting programme:—Scherzo, Op. 31; Barcarolle, Op. 60; Etudes—Op. 10, No. 4; Op. 25, No. 7; Op. 25, No. 1; Op. 25, No. 11; twenty-four Préludes, Op. 28; Berceuse, Op. 57; Mazurka, Op. 24, No. 3; Valse, Op. 64, No. 1; Polonaise, Op. 53. Very personal, her playing is full of colour and passion. Mme. Panthès is a virtuosa, and the apathetic public was roused to a high state of enthusiasm. The programme finished, she was recalled repeatedly, and played a waltz of Chopin.

The Marquis de Torre-Alfena, since his return to Paris from Italy, has decided to enter seriously into the field of music. He is attached to the Embassy of Italy as conseiller honoraire, but he leaves active service that he may devote his entire time to composition. I have heard his songs sung in public, but from his great talent expect something much more serious in time.

The Grand Cercle of Aix-les-Bains announces its troupe for the forthcoming season. In it are Mme. Rose Caron, Mlle. Delna, Mme. Bréjean-Silver, Mlle. Landouzy, Mme. Deschamps-Jehin, Mlle. Mellot, Mmes. Vislas, Traunoy, and Fanielly; MM. Escalais, Cossira, Lepestre, Dangès, Declery, Sylvain, Ferran, and Van Laer. The répertoire will be "Orphée," "Paillasse," "La Belle au Bois dormant," "La Damnation de Faust," "Marie Magdeleine," "Don Pasquale," "Hérodiade," "Sapho," "Thais," and "Hamlet."

CHARLES HOLMAN-BLACK.

Journal: *Le Boulevard*
Date: *22* **MAY 1903**
Adresse: *220 R. Cupas*
Signé: _____

BOULEVARDISES

« Sousa band à Paris. »
(Extrait d'une affiche).
La belle Isabelle Voisin est pleine de joie, elle vient de recevoir « Le Boulevard » — Sous sa bande.

L'Amérique nous importe ses trouvailles, sa dernière implantée sur nos champs de courses est la Starting gate. Au moment où cette machine de départ élève son ruban, un jeune poulain, surpris, fait un violent écart — Sous sa bande.

Les apaches sont finis. Le dernier d'entre eux, blessé, vient de se faire panser à l'Hôtel-Dieu... On dit qu'il ne rigole plus — Sous sa bande.

Chaque soir, au Nouveau Théâtre, deux mille petites mains applaudissent le maestro et son orchestre et mille voix s'écrient à l'envie — « Sousa band!! Vive Sousa band!! »

Journal: *La République*
Date: *26* **MAY 1903**
Adresse: *Guatemala*
Signé: _____

Sousa and his band

El reputado compositor americano Mr. Sousa, con su troupe de sesenta profesores, se halla actualmente en París, y ha comenzado á dar una serie de conciertos en el Nouveau Theatre (de tercera clase), aunque con éxito muy relativo; lo que se comprende fácilmente si se recuerda que París cuenta con magníficas bandas de música, entre las cuales es reputada como la mejor del mundo la de la Guardia Republicana, formada por maestros compositores en su mayor parte.

Sin embargo, justo es decir que la banda americana que dirige el maestro Sousa, es muy buena, y que la prensa de París le consagra muchos elogios. La colonia americana, que es muy numerosa en la gran ciudad, concurre en su totalidad al Nouveau Theatre, á aplaudir á la troupe que dirige su reputado compatriota.

Journal: **THE NEW-YORK HERALD**
Date: **26 MAY 1903**
Adresse: *48, Avenue de l'Opéra, PARIS*
Signé: _____

ST. PETERSBURG.

M. Witte, the Minister of Finance, Scores a New Success with Railway Return.

SOUSA'S SUCCESSFUL DEBUT.

At Cinizelli Circus, Which, in Spite of the Season Being Over, Is Crowded.

St. PETERSBURG, Friday.—M. Witte, the Minister of Finance, may well be considered a very happy man. Not only, as was mentioned a few days ago, can he point to a very large and continuously-increasing export trade, but the railroads, about which people were so pessimistic a few years ago, give most encouraging returns, and appear likely before long to bring in a stupendous revenue to the country.

the past year amounted to 500,000,000, or 500 million, being four and a half millions more than in the previous year, and seventeen and a half millions more than in the last year but one. Traffic returns are equally bright, no less than 314,750,000 pounds more goods having been carried than in the previous year.

The "Gazette" is responsible for the statement that Sir Henry Irving is coming to St. Petersburg next season in order to play a version of "Ivan the Terrible," written by Count Alexis Tolstoy. According to that paper the contract has been signed and the whole matter arranged.

Mr. Thomas W. Cridler.

Mr. Thomas W. Cridler, European Commissioner for the St. Louis Exhibition of 1904, is leaving St. Petersburg for Vienna with Mrs. Cridler, on business in connection with the participation of the Austro-Hungarian Government calling him there. There is good reason to suppose that Mr. Cridler's visit to Russia has been a success and that this country will participate, although up to the present time nothing has been officially announced.

As American a crowd as could be mustered in St. Petersburg gathered on Saturday evening to welcome Mr. Sousa and his band at the Cinicelli Circus. The gathering was not enormous, but the spectators made up for lack of numbers by enthusiasm and applause, such as perhaps have never before been heard in the well-known arena.

Truth is, that Mr. Sousa has come here at the wrong time of the year, or else he has taken the wrong place to play in, one of the two. To explain this, be it known that from the first of May, Russian style, which date was nine days ago, all the summer gardens are opened and nearly all the theatres within the limits of the city are closed.

Creatures of Habit.

The inhabitants of St. Petersburg are, above all things, creatures of habit, and once they have passed the first of May, nothing suits their taste but one of the many summer resorts of pleasure upon the islands. You cannot persuade them, after that given date, to enter a theatre or circus.

If Mr. Sousa, therefore, had made up his mind at this time of the year, he should have found some place on the islands, where he could have given his concerts, say at the Aquarium, whither crowds flock each night. He is trying impossibilities in attempting to fill the Cinicelli Circus at this time of the year, and it is highly complimentary to Mr. Sousa that he even gets as many people as he does, that is to say, about half-full houses.

On the opening evening the wife of the American Ambassador, was present, and the Ambassador would surely have been there also, had he not left for London during the same afternoon.

In her box Mrs. McCormick had Princess Beloselsky-Belezersky and her youngest daughter, Miss Scott, the daughter of the British Ambassador; Miss Patterson, and Mr. J. W. Riddle, Chargé d'Affaires of the United States Embassy.

In a neighboring box were Prince and Princess Kondachoff; in another Mr. W. E. Smith, one of those Americans who have introduced America into Russia, in the form of the Westinghouse Brake Company, which here flourishes and gives employment to a thousand Russian workmen.

There, too, was the Rev. Mr. Alexander Francis, the pastor of the Anglo-American church, and several members of his family. The European Commissioner for the St. Louis Exposition and Mrs. Cridler occupied a box. Mr. Thomas Smith with his family occupied another box.

Old-Time Melodies.

Next to them were Mr. and Mrs. Gougar and Dr. Rollaston, all Americans, and last, but by no means least, Mr. Holloway, beaming with delight as he heard the good old-time melodies echoing through the house. In spite of being a staunch Northerner, he applauded "Dixie's Land" as heartily as he did the rag-time music, and when "America" was played produced a star-spangled banner from one of his pockets—it is said that he always has his pockets stuffed with his national flag—and waved it with such force that he had to be called to order, for such exuberance is not allowed in Russian theatres.

And so the evening passed, ending with a splendid medley of plantation songs and dance music which filled the United States element present with thoughts of home, and caused the evening to end up with a sort of explosion of applause, led again by Mr. Holloway.

Mr. and Mrs. Gougar are stopping at the Hotel de France. Mrs. Gougar is well-known as a champion of women's rights and as a political speaker in the United States. She is at present writing a series of letters for the Western News Association, upon her travels in Japan, which have been very varied. Mrs. Gougar is not much impressed by the advantages of autocratic government, and is little likely to advocate its adoption in the United States upon her return. Mr. and Mrs. Gougar are just off to Moscow, and after a brief sojourn there will return here for the popular fêtes, which take place on the last three days of this month.

Journal: *Folner Tagblatt*
Date: *9* **MAY 1903**
Adresse: *Berlin*
Signé: _____

Kunst, Wissenschaft und Leben.

W John Philip Sousa hat gestern hier seine beiden Konzerte gegeben, die, da sie im schimmernden Palast der Tonkunst (wie Fastenrath neulich den Gürzenich nannte) stattfanden, ja unter der Kunststrahl besprochen werden müssen, freilich wieder auch nicht, insofern, als sie nicht in den Gürzenich gehörten. Wohl nie sind in diesem im Rahmen eines Konzerts soviel minderwerte Tonstücke erklingen, wie gestern, und es ist gut, daß bald hier die Volksinfanterie beginnt, deren erstes dann als eine musikalische Reinigung und Neuweiheung des altbewährten Saales aufgeführt werden kann. Gewiß leistet das Soussasche Orchester auf dem Gebiete der Blasmusik ganz außerordentliches; die ersten, zumteil eigenartig geklauten Instrumente werden von vollendeten Virtuosen gehandhabt, und auch eine jede Instrumentengruppe vermag Anforderungen an die Geläufigkeit zu erfüllen, die, wie sich beispielsweise in dem letzten der Volksgeänge und -Länge zeigte, geradezu enorm sind, aber diese Aufführungsmittel werden doch zuviel in den Dienst leichter Unterhaltungsmusik und des rein Neukurlichen gestellt. Grade in den Soussaschen Kompositionen, die nach ihrem Titel etwas Besseres versprechen, erreichen Neukurlichkeit und Raffinement ihren Höhepunkt; man braucht nur den einen der das Schlagzeug bedienenden Musiker in der Mitte der letzten Reihe zu beobachten, wie der Herrmännchen Hände voll zu tun hatte, vielleicht auch noch die Fäße oben-dreien, wie er mit Beiden, Triangel, Kastagnetten, Schlägeln, Holzschiben, Rugele, Ketten und was es sonst für Värm-erzeuger gewesen sein mögen, hantierte. Das ganze Orchesterprogramm enthielt auch nicht ein einziges deutsches Tonstück, abgesehen von der Begleitung der von Wih E. K. L. Die b. l. i. n. g. geführten beiden letzten Sätze aus dem Mendelssohn'schen Violinkonzert, die natürlich für Blasmusik oft steif und selbstsam genug klang; alles übrige war amerikanisch und englisch, mit Ausnahme einer französischen, der Gelanges-folstin gehörenden, und einer italienischen Nummer. Die letztere stellte unter den Orchestervorträgen das Wertvollste dar, die Schlussszene einer Oper von Giordano. Das Soussasche Orchester wieder nicht großer Schnelligkeit dirigierte und auch die Zuschauer nicht auf seine berühmten Dirigentenmädchen wartend, wie wenn er mit einem Hieb die Trommel selbst trafe, versteht sich von selbst. Inwieweit bei der erwähnten Sängerin zutage tretende Mängel (Forcieren und stochweises Ton-ansehen im Forte) wirklich künstlerische Unzulänglichkeiten waren, läßt sich im Hinblick auf die anstrengende Tätigkeit der Dame, die fast jeden Tag in zwei Konzerten zu singen hat natürlich nicht beurteilen. Die Stimme ist schön und ihr Kunst im Ziergesang nach der Richtung des Staccatos ganz außerordentlich entwickelt, dabei stellt der in der Höhe ungewöhnlich umfangreiche Sopran der Künstlerin Kopftöne von vollendeter Zartheit und einer Klarheit zur Verfügung, welche die Rivalität der Flöte nicht zu fürchten braucht. Die Gelge-kin Wih Maud Powell spielte den langsamen Satz aus dem Mendelssohn'schen Konzert mit schönem, abgeklärtem Ton, sie machte stellenweise nur ein wenig viel Gebrauch vom Ruffchen; im letzten Satze offenbarte sie eine sehr grobe, wenn auch nicht unfehlbare Fertigkeit. Wenn die Päufe munter etwas tonschwach und unklar anmuteten, so lag das übrigens auch zumteil an der Begleitung, die, von Blasinstrumenten ausgeführt, nicht so abgedämpft werden kann, wie es der duftige, zierliche Charakter des Tonstücks verlangt. Eine erstaunliche Bassagentechnik mit einer nicht zu überbietenden Weichheit des Tones verbindet der Bo-lanenvirtuose Art für Art. Die Solisten wurden mit Beifall überhäuft, nicht minder Sousa mit seinem Orchester natürlich stets durch einen Marsch quittierte. Der Saal in dem Abendkonzert ziemlich gut besucht, die Galerie schlen, ausverkauft.

зываются «Полярной звездой» и «Крестом юга» и только третья («Марс» и «Венера») красиво задуманы. Две темы: **марш** (Монт) и поэтическая фраза **гобой** (Венера) спасаются и, образуя род **контрапункта**, **сильны** и **оригинальны**. Из солистов **принятый тон** и хорошую технику обнаружил **тромбонист** г. Приор и флейтист М. Люфский. Для разнообразия программы в концерт втянул Эстелла Люблинг **сильна** арию Фелисьена Давида из «Perle de Bresil», блестяще хорошей вокализацией и, в особенности, **грозными** дыхами.

Journal : *Karl-Liebig*
Date : *12* MAI 1903
Adresse : *Berlin*

— er Der bekannte amerikanische Dirigent John Philip Sousa gab mit seinem Militärorchester am Sonnabend in der Philharmonie sein erstes Konzert. Es ist bereits die dritte Reise, die Sousa durch Europa macht; daraus geht hervor, daß seine Leistungen auch diesseits des „atlantic“ gefallen haben. Der wirkliche Freund deutscher Musik wird in diesen Konzerten allerdings mehr ein musikalisches Kuriosum sehen und ihnen nur so weit Interesse entgegenbringen, als sie ihm etwas über den Stand der Volksmusik in den Vereinigten Staaten aussagen. Es ist bekannt, daß Engländer und Amerikaner unter den modernen Kulturskizzen am unmusikalischsten sind, daß sie aber eine platonische Liebe für die Zukunft empfinden und dieser Liebe durch bewundernswerte Energie in ihren musikalischen Studien Ausdruck geben. Für beides, die geringe Befähigung einerseits, den großen Kunstfleiß andererseits, erbrachte auch das erste Konzert Sousas überzeugende Beweise. Mit Ausnahme einer Ouvertüre von Sullivan und zweier Sätze aus Mendelssohns Violinkonzert wurden nur Stücke moderner amerikanischer Komponisten gespielt, darunter hauptsächlich solche von Mr. Sousa selbst. Melodisch und harmonisch stehen sie alle trotz ihrer poetischen Titel, „by the light of the Polar star“, „under the southern cross“, „the pearl of Brazil“, womöglich noch unter den vielen Tanzliedern, die, wie überall, so auch in Deutschland plötzlich auftauchen, sich schnell wie eine Epidemie verbreiten, um dann ebenso schnell wieder der wohlverdienten Vergessenheit anheimzufallen. Was den amerikanischen Stilen ihr eigenes Gepräge gibt, ist die markante Rhythmik, die im Orchestervortrage durch die Benutzung einer Anzahl verschiedenartiger Schlagwerkzeuge einen besonders nervenaufreizenden Charakter bekommt. Mit diesen Schlagwerkzeugen werden auch rein instrumentale Wirkungen hervorgebracht, wie sie bisher wohl kaum ein deutsches Ohr vernommen hat. Wird durch dieses alles zwar nicht das Gefühl des deutschen Hörers getroffen und nur seine Aufmerksamkeit in Spannung erhalten, so muß ihn der große Fleiß sympathisch berühren, der aus der virtuellen Wiedergabe dieser minderwertigen Musik spricht. Herr Sousa gibt nur die kleinste notwendige Hilfe, und doch läßt die Ausführung in jedem Augenblick eine Hingabe der Spieler an ihre Aufgaben erkennen, die vorbildlich genannt werden muß. Technischer Fleiß war auch das Hauptkennzeichen der solistischen Leistungen im ersten Konzerte. Mr. Pryor trug ein Posaunen Solo vor, das in allerlei Variationen und Figuren über ein triviales Walzerthema Beiträge zum Wesen des „Liebeszaubers“ spendete — man denke: Posaune und Liebel! Dann sang Miß Estella Liebling mit scharfer aber gut gebildeter Stimme und im ganzen einwandfreien Solopräsentationen eine Arie „thou brilliant bird“. Alle Vorträge erweckten

Leisteten Beifall bei dem wohl hauptsächlich aus Amerikanern bestehenden Publikum und dieser Beifall hatte zur Folge, daß die Kapelle mit verblissender Sichtigkeit zwischen jede Programmnummer noch zwei bis drei Stücke einlegte.

"Der Marschkönig."
Bei John Philipp Sousa

(Non-inferem Correspondent)

Berlin, im Mai

John Philipp Sousa . . . Der Name klingt schon
rhythmisch. Marchkings, Märchkönig nennen ihn seine amerika-
nischen Landsleute, und wie ein Marschtaft . . . 1 . . . 2 . . .
so klingt auch sein Name Sousa, Sousa. Zu den Klängen seiner
elektrifizierenden „Washington=Post“ tanzt Jung-Amerika, zu den
befeuernden Rhythmen seiner „Stars and Stripes“ marschieren
die Bataillone gegen die Spanier, in die Dschungeln der
Philippinen. Die amerikanischen Verleger, smarte Geschäftsleute,
die auf ihren Vortheil sehr wohl bedacht sind, wiegen seine Noten
mit Gold auf, denn sie wissen: es gibt kein Haus, sei es in der
vornehmen Avenue New-Yorks oder auf der abgelegenen Farm
im Westen, das nicht jede neue Composition Sousa's sofort haben
muß. Als Dirigent an der Spitze seines aus sechzig Künstlern bestehenden
Orchesters, dessen Zusammensetzung ebenso originell ist als die
Art seines Dirigirens, hat Sousa die ganze Welt bereist, und
der Erfolg blieb ihm überall treu, nicht minder in London,
Paris und Berlin, wie vor den Mormonen in Salt Lake City
oder den Nachkommen der Azteken in Mexiko.

oder den Nachkommen der Äzeten in Mesob.

Berlin begrüßte ihn gestern zum drittenmal mit Beifallsbezeugungen, Wien wird ihn am 23. d. M. zum erstenmal in der elektrischen Stadt Gabor Steiner's im Englischen Garten hören und, wie man bei Souja sagen muß, sehen können.

Ich muß einige Minuten warten, bevor er mich empfängt, denn er kam eben von einem Spazierritt, den er früh Morgens mit seiner Gemahlin im Thiergarten unternommen hat, zurück und wechselt die Toilette. Nachdem er sich entschuldigt, daß er mich habe warten lassen, ladet er mich zum Lunch ein, das eben servirt wird. In dem lebhaft gestikulirenden Manne, dessen Gesicht von einem rabenschwarzen Vollbart umrahmt ist und in dessen Augen südländisches Feuer blickt, würde Niemand einen Amerikaner vermuthen. Später erfahre ich von ihm selbst, daß seine Vorfahren Portugiesen waren. Den Typus des vornehmen Amerikanerthums aber verkörpert seine Frau, die, obwohl ihr Haar bereits silbergrau und sie Mutter dreier erwachsener Kinder ist, noch heute eine mit Recht gefeierte Schönheit ist.

Die Unterhaltung, obwohl durchaus englisch geführt, ist bald im Fluß. Es ist nicht leicht, Mr. Sousa zu interviewen, denn auf das, worauf der Interviewer besonderes Gewicht legt, auf den Muster Sousa, auf seine Erfolge, die Art seines Schaffens, vermeidet er geflissentlich, näher einzugehen und bescheiden lenkt er immer und immer wieder das Gespräch von sich ab auf Themen, die ihn augenscheinlich mehr interessieren, auf den Reitsport und vor Allem auf seine Familie. Wir sprechen von seinem Concert in der Philharmonie, dem der amerikanische Botschafter mit sämtlichen Mitgliedern der Legation und die Elite der Berliner Gesellschaft beigewohnt hatten. Er hat noch keine Zeitung gelesen, aber anders wie viele seiner weniger berühmten Kollegen sieht er den Kritiken mit großer Spannung entgegen und seine Augen leuchten mit berechtigtem Stolz, als ihm gesagt wird, daß die Presse mit geringen Ausnahmen nur zu Loben weiß. Doch schon wieder verläßt er dieses Thema und spricht entzückt von dem Morgenritt im Thiergarten, zeigt Momentaufnahmen, die ihn hoch zu Ross bei einem Wettrennen darstellen, weist auf die eigenthümlichen Stellungen hin, die das galoppirende Pferd im Moment der Aufnahme eingenommen hat, kurz, ist ganz Reiter und gar nicht gefeierter Componist und Dirigent.

und gar nicht geleiteter Compositist und Dirigent.
„Ich freue mich, nach Wien zu kommen, der Musikstadt par excellence. Hoffentlich gefalle ich dort in demselben Maße, als mir die Stadt bei meiner wiederholten Anwesenheit als Privatmann gefallen hat.“ Besonders vom Prater schwärmt er und von Strauß'schen Walzern, die er von einer Militärcapelle gehört hat und die in keinem seiner Programme fehlen dürfen. Und dann singt er ein kräftiges Loblied den Wiener Frauen, bei deren Anblick Einem fröhliche Weisen nur so zusliegen. Schelmisch lächelnd droht ihm Mrs. Sousa mit dem Finger und meint, wenn er derartige galante Anwandlungen zeige, werde es besser sein, sie lasse ihn allein nach Wien reisen.

Ein diplomatischer Schachzug oder ein Zufall läßt sie gerade in diesem Moment einen Carton herbeiholen, aus dem sie die Bilder ihres Sohnes und ihrer beiden Töchter, Schönheiten ersten Ranges entnimmt, um sie mit mütterlichem Stolz dem Besucher zu zeigen. Sofort ist auch Soufa wieder ganz Vater. Er erzählt von seinen

Der liegt selten in einer Wortschade vor, "Die Gubdien aber sind doch in und als Gietro

"Mir scheint doch," sagte er in einem eigenthümlich ge-
breiten, verhaltenen Ton, "daß das Belastungsmaterial nicht aus-
reicht. Ein dicker Beweis ist überhaupt nicht da."

Der Untersuchungsrichter hatte diese wertvollsten Angaben mit getreulichem Gehör angehört. Jetzt fühlte er sich über das Ganze und Erhöht der Flitternden Zeit frohhaft.

[illegible]

CORRECTION



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

Концерт г. Суза. Известный и плодотворный американский композитор и военный капельмейстер г. Суза выступил в цирке Чинизелли вчера, 3-го Мая, впервые перед нашей публикой во главе большого духового оркестра из 60 сильных музыкантов. Неудачное для концерта время и место отразилось на сборе: публики было очень мало, только несколько первых рядов кресел и десяток лож оказались занятыми любителями всяких новинек и курьезов. Концертанты продуцируют легкую музыку, состоящую преимущественно из маршей, и дирижируют с таким азартом и разного рода кувшинками, что отбивание обычного двухдольного такта у него обращается в какое-то марширование правой рукой беглым шагом, рысью и даже галопом. Впрочем, оставив в стороне эти стороны, г. Суза отлично дисциплинировал свою духовую армию и в пистолетки, которые он пропихивает публике, были исполнены в совершенстве. Состав оркестра так хорош; в особенности в первых голосах, что немудрено было добиться от него тех блестящих результатов, какими оркестр жеманулся вчера. В особенности интересно у них нарастание звука, выходящее прямо поразительно. Из маршей самый красивый по оригинальной тематике и ловкой инструментальной «Washington Post» принадлежит перу концертанта, как и его симфония «Looking Upward». Две части этой симфонии самого шаблонного типа почему-то на-

зываются «Поларной звездой» и «Крестом Юга» и только третья («Марш и Венера») красиво задумана. Две темы: марш (Монь) и поэтическая фраза гобоя (Венера) слетаются и, образуя родь контрапункта, слыны и оригинальны. Из симфонии приятный тон и хорошую технику обнаружил трембист г. Приор и флейтист М. Люфен. Для разнообразия программы в концерт попал Эстелла Любимый симфония Фелисьена Давида из «Perle de Bresil», блестящею хорошей вокализацией и, в особенности, громадным дыханием.

Journal: *Kultur Zeitung*
Date: 17 MAI 1903
Adresse: *Berlin*

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„Der Marschkönig.“ Von John Philip Sousa

(Von unserem Correspondenten)

Berlin, im Mai
John Philip Sousa. Der Name klingt schon rhytmisch. Marschkönig, natürlich, nennen ihn seine amerikanischen Landsleute, und wie ein Marschritt ... 1 ... 2 ... so klingt auch sein Name Sousa, Sousa. Zu den Klängen seiner elektrifizierten „Washington Post“ tanzt Jung-Amerika, zu den befeuernden Rhythmen seiner „Stars and Stripes“ marschieren die Bataillone gegen die Spanier, in die Fingergelb der Philippinen. Die amerikanischen Verleger, smarte Geschäftsleute, die auf ihren Vortritt sehr wohl bedacht sind, wiegen seine Noten mit Gold auf, denn sie wissen: es gibt kein Haus, sei es in der vornehmen Avenue New-Yorks oder auf der abgelegenen Farm im Westen, das nicht jede neue Composition Souzas sofort haben muß. Als Dirigent an der Spitze eines aus sechzig Künstlern bestehenden Orchesters, dessen Zusammenfassung ebenso originell ist als die Art seines Dirigierens, hat Sousa die ganze Welt bereist, und der Erfolg blieb ihm überall treu, nicht minder in London, Paris und Berlin, wie vor dem Mormonen in Salt Lake City oder den Nachkommen der Azteken in Mexiko.

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Die Zäpfel wird aufgehoben, und der Hausherr reicht Cigaretten herum, Cigaretten von einer ihm und mehreren Freunden gehörenden Plantage bei Havana. „Auf meine Cigaretten bin ich stolzer, als auf meine Musik“, meint Sousa bescheiden wie immer. Sie sind exquisit und unwillkürlich mußte ich bei einem zarten Pianissimo im Nachmittagsconcert wieder an das heraufschwebende Aroma der Souss'schen Havana denken. Hier, in der Philharmonie, kommt der Musiker und lebhaft Dirigent zu seinem Rechte. Wie Sousa dirigiert, läßt sich schwer beschreiben, das muß gesehen werden. Der ganze Körper vibriert, er scheint durch seine Bewegungen einen hypnotischen Einfluß auf seine Musiker auszuüben. Für jede Vorstellung hat er eine charakteristische Bewegung. Sein Kopf, seine Gesticulationen jedes einzelne Mitglied seines Orchesters, jede Faser in ihm ist Musik. Der Eindruck seines Orchesters, besonders wenn es seine Marsche oder als Zugabe nach einem ernstem Conciert einen Nigertanz spielt, ist ein ganz eigenartig herrlicher. Das Publikum ist elektrisiert, die Beute springen von den Sesseln auf und jubeln Sousa und seinen trefflich gefüllten Künstlern zu, wie man es in Berlin kaum für möglich halten würde.

Sousa hat, wie jede Individualität, ebenso begeisterte Freunde als ungeschwächte Gegner. Eines aber wird Niemand, der ihn näher kennt, leugnen können: er ist eine der interessantesten Erscheinungen in unserer modernen Musikwelt — der Anwalt des Marsches in der Kunst.

Berliner Morgenpost
10. Mai 1903
Berlin

Berliner Morgenpost, May 10 1903 Berlin

Sousa in der Philharmonie.

Das feierlich ausgestattete Programm wurde durch prächtig verlaufene und reichlich gespendete Zugaben auf das Doppelte seines Umfangs gebracht. Den vornehmsten Dirigenten Sousa konnten



Edna Dickson.

wir schon von seinem Gespielt im Krollischen Garten, den Kompositionen prächtiger Marschstücke und Tänze schon aus der Zeit, da die Washington Post ihren Einzugszug durch alle Länder der zivilisierten Erde nahm, den gebildeten, auch die Musiker lernen wir kennen mit Vergnügen kennen. Eine Suite „Looking Upward“ vermittelte er aus. Teil 1 und 3 sind fröhliche, starke Rhythmen, Teil 2 zeichnet sich durch sanfte Melodik aus. Von origineller, feiner, aber großer Wirkung war ein vorzüglich gedichtetes Trommelsolo im dritten Teil. Überhaupt hat Sousa ein hervorragend geschultes Orchester und hält es in der Hand, wie selten ein Dirigent. Jede seiner Forderungen findet entsprechende Beachtung. Nicht nur das Fortissimo, wegen dessen Sousas Leute bekannt sind, kommt glänzend heraus, sondern auch das zarteste Pianissimo; es wird überhaupt vorzüglich gehalten. Die Klangwirkung ist mitunter herrlich. Es war dieser Vortrag in der Overture zu „Rienzi“ in der Schlussszene Andrea Chenier und — in einem Oke-walk besonders zu bewundern. Souas Intenstet erregte naturgemäß die Solisten, die Sousa und his band begleiten. Der Posaunist Mr. Arthur Pryor behandelt sein Instrument mit Meisterschaft. Er erzielt Effekte, die man der Posaune

Among the numbers on the program was a suite "Looking Upward" by Mr. Sousa. The first part consists of lively and rhythmic movements; the second part is notable for its soft melodic qualities. The third part, and of a foreign cast, but very effective was the finely executed solo in the third part. Taking all in all, Sousa has an extraordinarily well disciplined orchestra and controls it with rare conductorship. And every one of his original and graceful movements holds the attention of the audience. It is not only the grand fortissimo, for which Sousa is so well deservedly famous, but also the most delicate pianissimo, which are so effective, in fact, the tonal shading is perfect. At times the effects are perfectly bewitching.

May 10-1903. Berlin.

Sousa is the same as ever; he employs the same old tunes of the head and body which became so well known at his first visit here, the same little peculiarities, fine productions when playing his rousing marches and American numbers, although not quite as acceptable of more serious music. The most agreeable portions of the program were therefore selections from "El Capitan", "The Star Spangled Banner", "Red White and Blue", "The Star Spangled Banner", "On the Rhine", "Washington Post" and negro songs.

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Mrs. Rand Powell.

nicht zu haben sollte. Mrs. Rand Powell ist eine hervorragende Violoncellistin. Ihre Technik ist von vorzüglicher Sicherheit, der Ton warm und edel. Sie spielte ein Andante und Allegro vivace von Mendelssohn — beiläufig der einzige deutsche Name auf dem Programm. Sehr erfreulich war es, eine frühere Bekanntschaft zu erneuern, nämlich die von der Sopranistin Stella Dickson. Die Stimme der jungen Dame ist von prächtigem Klang, erreicht mühelos die höchsten Töne und hat den großen Eos der Philharmonie. In einem Lied mit Klavier-Obligato wirkte sie mit dem von Mr. Aufst. kühnsten geschulten Instrument. Sousa hat gestern mit seinen Truppen auf der ganzen Linie gesiegt. Daß die patriotisch empfindenden Amerikaner ganz aus dem Glück waren, einmal als ihre Hymne gespielt wurde, versteht sich von selbst. Auch die Deutschen waren es und nicht nur weil sie aus internationaler Freundschaft die Nacht am Rhein zu hören bekamen.

Berliner Morgenpost
10. MAI 1903
Berlin

Berliner Morgenpost, May 10 1903 Berlin

Sousa in der Philharmonie

Das sorgfältig angesehene Programm durch stürmisch verlangte und reichlich gaben auf das Doppelte hinaus. Den vortrefflichen Dirigenten.



Among the numbers on the program was a suite "Looking upward," by Mr. Sousa. The first part consists of lively and rhythmic movements; the second part is notable for its soft melodic qualities. Original and of a foreign cast, but very effective was the finely executed drum solo in the third part. Taking all in all, Sousa has an extraordinary finely disciplined orchestra and controls it with rare conductorship. Each and every one of his original and graceful movements holds the attention of the audience. It is not only the grand fortissimo, for which Sousa's men are so well deservedly famous, but also the most delicate pianissimo, which are so effective, in fact, the tonal shading is exquisite. At times the effects are perfectly bewitching.

Der Tag. May 10-1903. Berlin.

Mr. Sousa is the same as ever; he employs the same movements of the head and body which became so well known at his first visit here, the same little peculiarities, the same fine productions when playing his rousing marches and typical American numbers, although not quite as acceptable in the more serious music. The most agreeable portions of his program were therefore selections from "El Capitan" "Oag Time," "Red White and Blue," "Star Spangled Banner," "Watch on the Rhine," "Washington Post" and negro songs.

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en-Musselin

Chronique locale et faits divers.

CONCERTS DE L'ORCHESTRE SOUZA AU CIRQUE INISELLI. — L'orchestre que M. Souza nous présente en ces derniers jours est composé presque exclusivement d'instrumentistes hors ligne. Comptant parmi ses participants des artistes de tous pays, il renferme une proportion tout à fait extraordinaire de virtuoses, et de virtuoses tels qu'on en rencontre bien rarement de pareils dans la plupart des orchestres européens. Rarement en effet nous avons eu l'occasion de voir un ensemble aussi parfait au double point de vue de l'exactitude et de la sonorité ; et, quoique bien des morceaux portés au programme soient écrits pour un orchestre complet, le tempo demandé par l'auteur ne souffre nullement du fait que les parties de violon, par exemple, sont confiées aux clarinettes ou aux flûtes, tant ces deux groupes d'instruments sont exercés, si grande est leur virtuosité, si prestigieuse leur exécution des traits les plus difficiles et les plus ompliqués.

Un instrument ignoré de nos compositeurs, le saxophone, est représenté dans la troupe de M. Souza par quelques artistes de choix ; organe hybride, d'une sonorité aisément reconnaissable et bien particulière, se prêtant admirablement aux remplissages et aux traits les plus variés, le saxophone forme un groupe tout entier composé d'instruments de diverses tonalités et de divers registres. Il n'est guère employé chez nous que dans les orchestres militaires, et c'est un grand tort, car bien les compositeurs français l'ont employé et l'employent actuellement ce qui force nos chefs d'orchestre à le remplacer par un amalgame qui est loin de répondre aux exigences des auteurs et qui prive la sonorité orchestrale d'un élément caractéristique et très appréciable.

Le groupe des instruments à percussion est non moins habilement recruté dans l'orchestre de M. Souza, qui compte pour cet usage deux ou trois artistes de tout premier ordre.

Les tambours en particulier réussissent à donner des crescendos qui vont du pianissimo le plus imperceptible jusqu'au fortissimo le plus violent. Dans nos théâtres impériaux même, nous ne possédons pas d'instrumentistes de cette force.

Nous laisserons volontairement de côté la question des programmes, qui sont pourtant très variés et comprennent une quantité de morceaux des auteurs les plus divers, et nous terminerons en souhaitant que M. Souza venille bien nous faire entendre encore cet orchestre incomparable ; mais cette fois-ci, qu'il choisisse mieux son temps et n'arrive pas au moment où personne ne s'intéresse plus à la musique à Pétersbourg. R. A. M.

Ausschnitt

aus folgender Zeitung bzw. Zeitschrift:

Reichlicher Tagelohn
127. 5.6.13

Souza

— Einen glatten „Reinfall“ hat in Leipzig der amerikanische Komponist Souza (Komponist der „Washington-Post“ u. a. m.) erlitten, der es unternahm, im Vertrauen auf seinen Ruf das Publikum zu zwei Konzerten im geschlossenen Räume zu laden. „Bei die Hölle!“ Auf dem Podium waren denn auch mehr Menschen als vor demselben.

The Sousa Band which has been playing here these last days is composed almost exclusively of outsiders. Among its members are men from all countries which form quite an extraordinary combination of virtuosos, virtuosos the equal of which are seldom found in the majority of European bands. Rarely indeed, have we had an opportunity to see an organization so perfect from the point of view of exactness and sonority, and notwithstanding that the compositions programmed were written for a complete orchestra, the tempo indicated by the author suffered not a particle on account of the violin parts being entrusted to the clarinets and flutes, so well trained are these two groups of instrumentalists, so great is their virtuosity, and so enchanting their execution of the most difficult and complicated parts.

An instrument ignored by our leaders, the saxophone, is represented in the Sousa Band and played by several select artists.

The group of percussion instruments is not less ably recruited in the Sousa Band, which embraces two or three first class artists in this department.

The drums particularly succeed well in crescendo effects going from the softest pianissimo to the most forcible fortissimo.

We leave aside voluntarily the question of programs which were quite varied and embraced a number of pieces by different composers, and we will now close hoping that Mr. Souza will be kind enough to let us hear that incomparable band again, but trusting that he will choose a better time and not come at such a season when no one in Petersburg is interested in music. R. A. M.

Journal : The Daily News

Date : 22 MAI 1903

Adresse : 19, Bouverie Street-Londres E

Signé :

ALEXANDRA PALACE.

GREAT EXHIBITION.

The International Exhibition at the Alexandra Palace will open on Saturday, May 30, and promises to prove a most interesting event. The band of his Majesty's Scots Guards will perform in the Central Hall. The sections include one for Fine Arts and Industries, displaying a beautiful collection of jewellery, laces, tapestries, bookbinding, designs for stained glass, enamels, pottery, wood carving, original etchings, designs, water-colours, etc. A room has been set apart for a series of experiments by the Wireless Telegraph and Telephone Company.

The Industrial Hall will be gay with its Oriental stalls, Marionette Theatre, and Palace of Illusions. After the skating and confetti carnival on June 4, the skating rink will be devoted to the Aeronautical Section, with its flying machines, etc., arranged by the Aeronautical Institute. During the Exhibition season a Grand Military Bands Contest will take place by special consent of Earl Roberts, Commander-in-Chief, in which several of his Majesty's military and Volunteer bands will compete. Souza's Band will give a return concert on June 11. The celebrated Roman Band (Municipal Band of Rome), 75 strong, will also give various concerts, besides which several important open-air amusements are ready directly the weather shows favourable signs of improvement.

Journal : Die Welt am Montag.

Date : 17 MAI 1903

Adresse : Berlin

Signé :

Souza. Als erster Gegenbesucher auf des Prinzen Heinrich amerikanische Visite hätte er bei seinem Antrittskonzert einen größeren Zulauf verdient. Aber es waren zumeist nur Landsleute, die am Sonnabend den großen Saal der Philharmonie kaum zur Hälfte füllten, jene typischen Erscheinungen, die der Rundige ebenso an ihren breiten Stiefeln und kräftigen Kinns als an den goldplombierten Röhren erkennt. Man war also mitten in Amerika. Und wenn Souza in das ziemlich Ansprüche erweckende Programm seine minder anspruchsvollen aber desto lautereren Märsche einlegte, dann hörte man in die Beifalls-Äußerungen europäischer Art auch das Pfeifen und Trillern klingen, mit dem der Amerikaner seinen patriotischen Gefühlen Luft macht. Bei den Nationalliedern und Hymnen erhob sich der ganze Saal, so daß man bequem die wenigen einheimischen Gäste, die natürlich nicht wußten, worum es sich handelte, und sitzen blieben, überzählen konnte. Souza schlägt den Takt immer noch in jener originellen Art, mit der er einem Strauß, einem Wilow den Rang abläuft. Im übrigen glückte es weder den Märschen seiner Dirigentenkunst, noch dem Sang und Geigenpiel zweier liebenswürdigen amerikanischen Pflänzchen, die Erinnerungen an die musikalischen Genüsse verjessen zu machen, die wir von der gleichen Stelle gewohnt sind. Souza ist in der Philharmonie nicht an seinem Platz. In Krollsbarten oder bei Bülow würde er stillvoller wirken. R. S.

Journal: *Neuen Preussischen Zeitung*
Date: *23 Mai 1903*
Adresse: *Berlin*
Signé: _____

Journal: *Die Zeit*
Date: *23 Mai 1903*
Adresse: *Münch*
Signé: _____

O Journaux du Monde du COURRIER
un, Renseignements divers.
LA PRESSE pour coller les Coupures
titres, Tarifs, Desins; Franco

Der bekannte amerikanische Dirigent John Philip Sousa
hat mit seinem Militärkapellmeister am Sonnabend in der Philharmonie
sein erstes Konzert. Es ist bereits die dritte Reise, die Sousa durch
Europa macht; daraus geht hervor, daß seine Leistungen auch dies-
seits des „atlantischen Ozeans“ gefallen haben. Der wirkliche Freund
deutscher Musik wird in diesen Konzerten allerdings mehr
ein unzufriedenes Kuriosum sehen und ihnen nur so weit
Interesse entgegenbringen, als sie ihm etwas über den Stand der
Musik in den Vereinigten Staaten auslegen. Es ist bekannt,
daß Engländer und Amerikaner unter den modernen Kulturvölkern
am unzufriedensten sind, daß sie aber eine platonische Liebe für die
Tonkunst empfinden und dieser Liebe durch bewundernswürdige Energie
in ihrem unzufriedenen Studien Ausdruck geben. Für beides, die geringe
Befähigung einerseits, den großen Kunstfleiß andererseits, erbrachte
auch das erste Konzert Sousas überzeugende Beweise. Mit Ausnahme
einer Oboe von Sullivan und zweier Sätze aus Mendelssohns
Niederklangart wurden nur Stücke moderner amerikanischer Komponisten
geführt, darunter hauptsächlich solche von Mr. Sousa selbst. Melodisch
und harmonisch stehen sie alle trotz ihrer poetischen Titel, „by the
light of the Polar star“, „under the southern cross“, „the pearl
of Brazil“, „wonderful night“ noch unter den vielen Tanzliedern, die, wie
schon erwähnt, so auch in Deutschland plötzlich auftauchen, sich
schnell wie eine Epidemie verbreiten, um dann ebenso
schnell wieder der wohlverdienten Vergessenheit anheimzufallen.
Was den amerikanischen Stücken ihr eigenes Gepräge gibt,
ist die markante Rhythmus, die im Orchestervortrage durch die
Benutzung einer Anzahl verschiedenartiger Schlagwerkzeuge einen be-
sonders merkwürdigen Charakter bekommt. Mit diesen Schlag-
werkzeugen werden auch rein instrumentale Wirkungen hervorgebracht,
wie sie bisher wohl kaum ein deutsches Ohr vernommen
hat. Was durch dieses alles zwar nicht das Gefühl des deutschen
Hörers getroffen und nur seine Aufmerksamkeit in Spannung erhalten,
so muß ihm der große Fleiß sympathisch berühren, der aus der
widerstrebenden Wiedergabe dieser minderwertigen Musik spricht. Herr
Sousa gibt nur die kleinste notwendige Hilfe, und doch läßt die
Anschaulichkeit in jedem Augenblicke eine Hingabe der Spieler an ihre
Aufgaben erkennen, die vorbildlich genannt werden muß. Technischer
Fleiß war auch das Hauptkennzeichen der solistischen Leistungen im
ersten Konzert. Mr. Pryor trug ein Posannensolo vor, das
in allerlei Variationen und Figurationen über ein triviales Walzer-
thema Schätze zum Wesen des „Liebeszaubers“ spendete — man
denke: Posanne und Liebel! Dann sang Miß Estella Liebling
mit klarer aber gut gebildeter Stimme und im ganzen einwandfreien
Koloraturen eine Arie „thou brilliant bird“. Alle Vorträge erweckten

aber bei 102 Regimentern einen Mehrbedarf von
1734 Musikern, Raum genug, um alle notleidenden
Civilmusiker, die etwas leisten
können und wollen, unterzubringen. Ge-
nügt auch das nicht, so folge man dem Beispiele
des Deutschen Reiches, wo neben der Infanterie
auch die Jäger, die Cavallerie, die Artillerie und
die Pioniere ihre eigene Musik haben. Selbst
wo ein dislociertes Infanteriebataillon weit vom
Stabe entfernt ist, hat es seine eigene Bataillons-
musik, die in kleineren Städten auch den künstlerischen
Bedarf der Bevölkerung vollständig deckt.
Die Civilmusiker gehen in ihren Klagen wegen
Beeinträchtigung des Gewerbes von einem ganz
verfehlten Princip aus. Vor kurzem erst be-
schwerte sich einer von ihnen in einer Broschüre,
daß ihm bei einer Kapelle, die in einem Kaffee-
haus die ganze Nacht spielte, das Trommeln ver-
boten und er dadurch um sein Brot gebracht wor-
den sei. Ja, sollen denn hundert Leute der Nach-
barschaft zeitweilen auf den Schlaf verzichten,
damit der Herr Musiker, der nichts anderes ge-
lernt hat als die „Kunst“ des Trommelns, nun
auch von diesem edlen Gewerbe leben kann? Nur
die social notwendigen und nützlichen Beschäfti-
gungen, nicht die überflüssigen und lästigen
haben einen Anspruch auf gesellschaftlichen
Schutz. Ein andermal spielte in einer Pro-
vinzstadt eine Bürgerkapelle in einem Gasthaus-
garten der Vorstadt jeden Sonntag von 2 bis
8 Uhr Nachmittag. Zum Davonlaufen. Man
dachte daran, dieses „Concert“ zu verbieten.
Sofort warfen die Musiker die sociale Frage auf.
Sie wüßten nicht, wie sie dazukämen, auf ihren
Berdienst verzichten zu müssen, und behaupteten
in der Gemeinde siegreich ihre musikalische Li-
cenz. Wie sie dazukämen, schweigen zu müssen?
Weil ihre Blaserei einfach nicht auszuhalten
war. Hätten sie so gut gespielt wie eine Mi-
litärkapelle, so hätte das Concert wahrscheinlich
nur von 4 bis 7 Uhr gedauert, und jedermann

Qualität der Leistungen liegt die Berechti-
gung zum Verbot der schlechten Musik und die
Vendigkeit der Unterstützung guter Musik,
die die Militärmusik meistens bietet und bei
effertter Führung in noch höherem Grade
en könnte.

Diese Fragen sind auch für das Militär durch-
nicht gleichgültig, selbst abgesehen davon, daß
Musik, wie gesagt, heute schon eine Kultur-
gabe zu erfüllen hat. In der Musik besitzt
Militär ein ideales Element, das es weder
isch noch psychisch entbehren kann. Physisch,
weil Musik die gesunkene Körperkraft auf
Marsche belebt und zu neuen Thaten an-
nt. Psychisch nicht, weil sie der ideale Aus-
der Stimmung ist, die den Soldaten be-
icht, weil ihre jubelnden Accorde seine
de, sein kraftvolles Auftreten, seinen Stolz
sein Selbstbewußtsein verkünden, mit denen
h selbst in die Sphäre erhöhter Bethätigung
r Persönlichkeit verjagt. Musik, sagte einmal
uz v. Stein, entsteht überall da, wo ein Ge-
ntbewußtsein zum Ausdruck kommt. Sie ist,
die Fahne, dem Soldaten das Symbol seines
des, seiner Ehre, seiner Tapferkeit, seines
en Wirkens im Interesse der Gesamtheit.
nen sie ihm seine idealen Symbole und sie
en ihm alles, was ihn über die Alltägliche-
seines Berufes erhebt und ihm die Unter-
ung der Persönlichkeit unter den Gesamt-
schäzenswert macht. Auch bei uns ist dieses
ntbewußtsein keineswegs so stark, daß es
einer sorgfältigen Pflege und Weiter-
altung bedürfte. „An deinen Liedern werde
eine Seele erkennen.“ Geben wir dem Sol-
die Möglichkeit, seinen Corpsgeist in die
te künstlerische Form zu bringen, und wir
in ein festes Glied in der Kette geschmiedet
die ihn zur Wohlfahrt seines Landes an
Gesamtheit bindet.

Legendenfall bei dem wohl hauptsächlich aus Amerikanern be-
stehenden Publikum, und dieser Beifall hatte zur Folge, daß die
Musik mit bewundernder Hingabe zwischen jede Programmnummer
noch zwei bis drei Stücke einlegte.

Journal: *Der Tagblatt*
Date: *6 Mai 1903*
Adresse: *Berlin*
Signé: _____

Das Tageblatt, May 6th, 1903. Berlin.

Sousa.

Der Name Sousa ist ein Programm, wenn auch nur
ein Konzertprogramm. Sein Träger, John Philip
Sousa, ist für die Amerikaner heute ungefähr das,
was früher etwa für die Wiener der alte Walzerkönig Johann
Strauß war; nur daß Sousas Stärke nicht die jameich-
leuchtenden, klingenden Walzermelodien, sondern die Märche
sind, Märche, die ihre originelle Prägung durch ihre
starke Verwandtschaft mit der Niggermusik und durch
einen oft, man möchte sagen, impertinent originellen
Rhythmus erhalten. Sousa, der ursprünglich Militär-
kapellmeister war, bereist seit einigen Jahren mit seinem
eigenem Orchester alle Kulturländer und hatte schon bei
seinem ersten Berliner Gastspiel große Erfolge. Früher
als sein persönliches Erscheinen hatte ihn schon sein
populärer Marsch, die „Washington-Post“, auf dem
Kontinent bekannt gemacht. Er selbst stammt aus der
Bundeshauptstadt Washington und ist 46 Jahre alt. Seine
Mutter war eine Deutsche, eine Bagerin, sein Vater ein

The name of Sousa is a program in itself, even though only a concert
program. Its owner, John Philip Sousa, occupies about the same position in
America that the Viennese old "Waltz King" Johann Strauss did in his own country,
only that Sousa's popularity lies not in the writing of graceful, gliding
waltz melodies, but in marches, marches, which owing to their originality
and their strength and their strong resemblance to "nigger" music, attract
possess what one is tempted to call an impertinent and unique rhythm. Sousa
who originally was a conductor of a military band has been travelling for
years with his own organization all over the civilized world and met even
upon his first visit, with great success. The popularity of Mr. Sousa
preceded him even before his appearance upon the Continent, for which fact,
credit must be given to his well-known "Washington Post" march.

dem Vereinigten Staaten Triumphe
feierte. Seit 1892 ist er selbst Un-
ternehmer geworden. Ungeblüht
ist er wieder mit seinem sechzig
köpfigen starken Orchester auf einer
großen Welttournee begriffen, die
ihn bis zu den Philippinen und
nach Ozeanien führen soll. Nachdem
er in London vor dem Königspaar
und in dem letzten Wochen in Paris
mit großer Auszeichnung konzertiert
hat, beginnt er am Sonnabend ein
längeres Gastspiel in der Berliner
Philharmonie. Das Berliner
Publikum, dem die Schöpfungen
des populären Komponisten schon
vertraut sind, wird ihm wohl einen
enthusiastischen Empfang bereiten,
wie dies bereits bei seinem ersten
Auftritte in der Reichshauptstadt der
Fall war.

Kleinische Volkszeitung - May 9 - 1903. Cologne.

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Very discreet were the band accompaniments; they never drowned the voice. One of the admirable points of the band was the soft agreeable tones produced in the piano and mezzo piano parts x x x x x

Mrs. Sousa sang with elegance, coquetry and force, but never offensively — that is, ^{also} worth mentioning. Her concerts are patterned entirely according to the taste of Uncle Sam, who is never opposed to a bright bit of humbug.

x x x x x x x x x x

Kleiner Journal Berlin May 10 1903

THE

Sousa, the well-known composer and bandmaster, whose marches have made him famous, gave his first of a series of concerts yesterday, at the Philharmonic. The "March King" is an attraction in himself, a speciality, typically American, in that he has portrayed in his music the national characteristics of the Yankees' which few of his countrymen have done. The consciousness of their power and wealth, the glorying in their independence and the otherwise bold emphasis as to their national greatness, has all been expressed by Sousa in his marches. It was he who first made popular the combined use of the gigantic bass trombones, trumpets and horns, and after the American fashion, achieved a great success. To be sure, real art has not gained much on account of this, but as it cannot be denied that Sousa's marches are rousing; and inasmuch as through them he knows how to portray the American national characteristics, his success can easily be understood. And as lightness and superficiality even in music draw the masses rather than seriousness and dignity, Mr. Sousa's compositions and the cake-walks conquered the world in spite of his grotesque and inaeesthetic gestures. Yesterday's concert was visited first of all by the lovers of Sousa music. I fear however that they were bitterly disappointed. Sousa did not appear as the spirited "March King" or the interpreter of negro music, but as the serious conductor of a great band, which to all intents was to be received as such, and which, including the leader, was to be criticized as such. For this however, his program was hardly dignified enough. The first number on the program, "Di Ballo," by Sullivan, made only a fair impression. The trombone solo which followed, "Love's Enchantment," fell perfectly flat on account of the barrenness of the theme. It must be admitted that Mr. Pryor played the variations very skillfully, but he broke no record. The suite "Looking Upward," by Sousa, is very original in its instrumentation, but I fear, Mr. Sousa has ventured upon something quite beyond him. It was not until the grand finale from Giordano's "Andrea Chenier," which with its mighty fortissimo effects, was played, that a truly artistic success was achieved. Every number on the program, of course, was heartily applauded by the audience, mostly composed of the conductor's countrymen, and the applause became genuinely hearty, sometimes even taking on really quite alarming dimensions, when Mr. Sousa, as an encore (I emphasize the word encore) gave one of his popular marches, "El Capitan," "Washington Post," "Liberty Bell," and "Stars and Stripes Forever," which every orchestra, every hand organ, and every military band include in their ironclad repertoire. These pieces were all very enthusiastically received and showed the master of the march what is expected at a Sousa concert by the elegant public. The wonderfully schooled and drilled orchestra was assisted by the American coloratura singer, Miss Estelle Liebling, and the violin virtuoso, Miss Maud Powell. The first named has a very sympathetic voice and fine technique which will insure the young artist quite a future. Miss Powell has already achieved ~~one~~ hers. The concert was attended by the entire American colony, including the new American ambassador and his family, attachees and the entire American consular personnel.



Vom Besuch des Königs von Sachsen am österreichischen Fote: Der König auf der Jagd bei Mannswörth in Niederösterreich.

König Georg.

R. Lechner, phot.

Sousa in Berlin.

Von Dr. Wilhelm Kleefeld.

Sousa kommt. — Sousa, der amerikanische Marschkönig — wie ihn seine Verehrer nennen — der König der amerikanischen Musik — wie er sich selber nennt. Bescheidenheit ist ja bekanntermaßen eine seltene Künstfertigkeit, zumal in Amerika. In Europa hieß er, als er vor drei Jahren seine Weltreise machte, und auf der Pariser Ausstellung wie ein neuer Musikprophet gefeiert wurde, der amerikanische Strauss. Gewiß auch nicht übel. Die Tänze und Märsche, die er damals mitbrachte, haben jedenfalls gezündet. Diesmal will er offenbar mehr bieten und mehr gelten. Er will uns zeigen, daß er nicht nur Märsche „gedichtet“, sondern auch viele Opern und Operetten komponiert hat. Schon das ganze Auftreten weist auf ernstere Absichten hin. Er erscheint nicht im Biergarten, sondern in der Philharmonie, in Begleitung mehrerer Solisten, darunter Bräutlein Estelle Liebling, die bewährte Liedervängerin, die mit ihrer sympathischen Stimme sich in Berlin vor einigen Jahren bereits einen sehr guten Namen erworben.

Was hat nun Sousas Erfolg damals bewirkt — die launige Volkskunst, die er uns bescherte, oder die halb groteske, halb charakteristische Art, mit der er sie interpretierte? Wahrscheinlich beides! Gewiß ist seine Direktionsmanier sonderbar genug um aufzufallen. Wenn er fast schwärmerisch traumverloren in einem Pianissimo mit dem Stäbchen zierliche Kurven beschreibt, wenn er mit beiden Armen Athletenfertigkeiten ent-



Sousa in Berlin. Der berühmte amerikanische Marschkönig in seiner charakteristischen Dirigenten-Pose.

wickelt, als gälte es, eine Weltsymphonie von erschütternder Tragik zu malen, — so muß uns das recht neuartig erscheinen. Sind es doch nur Marsch- und Tanzrhythmen, die eigentlich jedem Ohr, sicherlich aber dem Ohr des Musikers auch ohne solche Hilfe klar und verständlich werden. Die Art der Sousas'schen Schulung trägt bei der Kapelle etwas Militärisches an sich. Wenn wie auf Kommandowort alle Spieler mit einem Ruck ihre Instrumente in Position setzen, wenn bei plötzlichem Verstummen der großen Klangkörper wieder wie auf unhörbares Signal die Stürzen sich abwärts senken, um beim Fortissimo mit eben solcher Akkuratheit wieder einzusetzen, so ist das ein militärischer Zug, der bei den so militärfreundlich gesinnten Deutschen ganz gewiß inheimelnd wirkt.

Sousa ist einzig in seiner Art — wenigstens in Amerika. Freilich will das auf dem Gebiete der Kunst nicht besonders viel sagen. Die Kunst hat „drüben“ überhaupt keine Vorbilder. Wie das ganze amerikanische Leben durch keine historischen Vergleiche beeinflusst ist, so erhebt sich auch das Kunstleben schlank und frei empor, ohne das vorurteilige Umblicken nach den Erfolgen vergangener Tage. Dieser mangelnde Vergleich gebiert Gutes und Uebles. Der Mensch wird frei von Vorurteilen der Geschichte, aber er entbehrt auch des Urteils seiner Vorfahren. Die Amerikaner konnten sich deshalb um so rascher für Wagner begeistern, weil ihrem Kunstverständnis nicht Potenzen wie bei der Klassiker und Romantiker sich aufgetan. Aber

sie können gewiß auch zahlreiche Schönheiten weniger voll verstehen, weil ihnen die historische Vorbildung abgeht. Die modernen Arbeiten der Amerikaner stehen ohne Vergleich da, sie misen sich deshalb schneller und fester in die Ohren und Herzen der Patrioten ein. Dieses Moment hat ganz gewiß bedeutend mitgewirkt für die Popularität und das Ansehen, dessen sich Sousa erfreut. In dem Kadettenmarsch, den Stars and stripes, der Washington-Post u. s. w. hat er überaus ansprechende flotte Melodien geschaffen, von straffem Rhythmus und fräftigem Pulsschlag, deren gesunder Anregung man sich ganz gern einmal hingibt. In seinen Kompositionen weihen viele die Aufnahme an alte Negergesänge und Negertänze nach. Das ist ohne Belang. Aus dem Vorn des Volksliedes haben alle Komponisten geschöpft. Die Quelle ist für alle frei. Aber den Preis gewinnt doch nur, wer sie dem natürlichen Empfinden seiner Zeitgenossen anzupassen versteht. Und das hat offenbar Sousa erreicht.

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Estelle Liebling, die Gesangs-Solistin der Berliner Sousa-Konzerte.



Lustige Zeichnung eines englischen Malers, die den lärmenden Charakter der Musik Sousas wiedergeben soll.



Der König von Italien bei der Truppenrevue.



König Eduard von England in Rom.

König Eduard und die italienische Königin im Wagen der Herrscher.

Fürstenbesuche in Rom und Paris.



Päpstliche Schweizergarden, den Fürstenbesuch im Vatikan erwartend.



König Eduard von England in Rom.

Der König auf einer Spazierfahrt mit dem englischen Konsul.



König Eduard in Paris.

König Eduard und Präsident Krupp auf der Fahrt nach dem Elisee.



König Eduard von England in Paris.

Berliner Ill.

SOUSA IN BERLIN.
"March King," as he is
as he calls himself.
especially in America
and while at the Par
He certainly is not
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this present visit
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but operas
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Berliner Illustrirte Zeitung, Nr. 10 May 10 1903

SOUSA IN BERLIN. Sousa is coming. - - Sousa, the American "March King," as he is called by his admirers, the "King of American music," as he calls himself. - - Modesty, as is well known, is a rare virtue, especially in America. In Europe, while making a tour around the world, and while at the Paris Exposition, he was honored as the American Strauss. He certainly is not bad. The dances and marches which he brought with him at that time, certainly were effective. It is very evident that upon this present visit he intends to offer greater things and expects greater recognition. He intends to show that he not only has composed marches, but operas and operettes as well. Even the manner of his re-appearance is indicative of matters more serious. He no longer plays in a beer-garden, but at the Philharmonic, and is accompanied by several soloists, among them Miss Estelle Liebling, a soprano, who with her sympathetic voice, achieved quite a reputation several years ago.

Now then, what has Sousa's former success brought about? The fanciful popular art which he presented to us, or the half grotesque, half characteristic manner in which he interpreted it? Both perhaps. His manner of directing certainly is unique enough to be conspicuous. No doubt, it seems quite new to us, when he in his dreamy manner at pianissimo described those graceful curves, or with both of his arms performs athletic movements as if describing the most affecting tragedy: especially so, as march and dance rhythms are comprehensible to every ear, at least to that of the musician, without such accessories. Sousa's training has had its effect upon the band which carries with it something of a military flavor. When, as if upon command, all players with a single movement, bring their instruments to position, with the same precision, as if upon signal, they lower them, and with equal accuracy, at fortissimo, attack them, it certainly must have a pleasing effect upon the military-loving individual.

Sousa is unique, - at least in America. Of course, this does not materially effect the domain of art. Art on the "other side" is not at all hampered by example. The same as American life ^{which} is not influenced by historical comparisons, so also, rise their arts, tall and free, without anxiously looking back at the successes of former days. This lack of comparison begets both good and evil. Man escapes ~~the criticisms of his~~ history's judgment, but he also loses the criticisms of his forefathers. The Americans therefore became enthusiastic over Wagner much sooner because their tastes had not been affected by classic or romantic potencies. Certainly, they were also more or less debarred from enjoying many keen appreciations of the beautiful, on account of the lack of ancestral influence. The modern works of the Americans stand alone, and therefore find a ready place in the hearts of their countrymen. This peculiar momentum did much to establish the popularity and regard which Mr. Sousa enjoys. In the "High School Cadets," "Stars and Stripes Forever," "Washington Post," etc., Mr. Sousa has created stirring airs of precise rhythm and strong pulsations, the wholesome effect of which is very pleasing. In his compositions may be recognized negro song and dance tendencies, but that is of no consequence, as all composers have drawn from the fount of folk song. This source is free to all. However, he only carries off the prize who knows how to fittingly dress these airs with the spontaneous thoughts and emotions of his compatriots. And this, Sousa certainly has done.

Journal *Berl. Borsen Courier*

Date: 10 MAI 1903

Adresse: Berlin

Signé:

*Kissen Courier -**May 10 - 1903 - Berlin.*

Im großen Saale der Philharmonie, in dem sonst die Helden der Musik in edelster Interpretation zu einem andächtig lauschenden Publikum reden, war gestern Abend das Groteske-Element eingeführt und feierte Triumphe. Aber es trat in so liebenswürdiger Gestalt auf, in einer den Berlinern längst sympathisch gewordenen Form, daß auch die strengsten Gesichter sich nach und nach glätteten, und die musikalische Vollheit über jedes mürrische Sträuben den Sieg gewann. *Sousa* gab sein erstes Concert. Er ist der Alte geblieben, noch ganz derselbe, wie er uns von Kroll her in der Erinnerung lebt, doch immer der originelle Dirigent, dem man trotz seiner fremdländischen Mäntelchen die Bewunderung nicht verjagen kann. Er schwingt den Tactstock noch immer wie einen wichtigen Zauberstab über die jechzig vor- trefflichen Künstler, die er hieher geführt hat. Wie immer scheint er den absurden Geist, der bei aller äussern Melodienfülle in seiner Musik steckt, in sich und seinen Bewegungen zu personifizieren. Bald wiegt er sich wie eine graziose Tänzerin hin und her, bald scheint er sich zusammenzukrümmen und zu ver- steifen, bald über sich hinaus zu wachen, bald den Schellenbaum oder das Tambourin mitzuschlagen, bald mit gewaltigem Aufschrei eine Bombe mitten unter sein Orchester zu werfen. Aber er giebt sich wohlwoller im Concertsaal, als er drängen im Concertgarten zu thun pflegt. — Sein Programm brachte neben vielem Neuen manch' liebgewordenes Altes, vor Allem zeigte es ihn als den gewohnten Meister des Militärmarsches. Unerfälschlich war er, wie immer, in Zugaben. Und als unter diesem plötzlich der einstige Liebling der ganzen Welt, die aber seit Jahren hier in Berlin nicht mehr gespielt noch getanzte „Washington Post“ erklang, da hies der Enthusiasmus des Publikums ins Frenetische. Aus welchen Klassen es sich recrutirte, das zeigte sich mit elementarer Flüchtigkeit, als das Orchester „The star spangled banner“, die amerikanische Nationalhymne, mit brausenden Klängen intonirte. Fast wie ein Mann erhob sich Alles, und unendlicher Jubel erschall. Er vergrößerte sich noch, wenn möglich, als die Musik in die „Wacht am Rhein“ überging, das Lied, das den Amerikanern fast ebenso wie den Deutschen ans Herz gewachsen ist. Für den Concertsaal hat *Sousa* diesmal zwei Solisten mit- gebracht, die Coloraturtänzerin *Giella Siebling*, deren Stimme in der Mittellage sehr lieblich klingt und deren Technik brillant ist, und die Geigerin *Maud Powell*, die das Adagio und Allegro aus dem Mendelssohn'schen Concert mit schöner Leidenschaft und tüchtiger Technik vortrug, deren Ton sich jedoch über das Orchester nicht hinaustrug.

... evening in the main hall of the ...
... when usually the musical ...
... interpretations show to a ...
... the grotesque element triumphantly ...
... that in so amiable a form, in fact, we ...
... has long ago become dear to the hearts of ...
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... were smoothed and in spite of all such ...
... musical things held its own. ...
... gave his first concert! This is the same as ...
... the same as when we saw him at Kroll's ...
... original conductor, ... the ...
... and, we cannot but ... him still ...
... like a mighty wizard's wand ...
... well-trained artists, ...
... he has brought with him. ...
... to preserve in his manner the humorous ...
... which pervades his charming melodies. Now ...
... back and forth like a graceful dancing ...
... then he almost doubles himself up. Now ...
... he seems to rise even above his natural height, ...
... then he appears. Then he appears to beat the tambourine ...
... and bells, and finally with a mighty effort seems ...
... to hurl a bomb into the midst of his orchestra. ...
... He is however, more subdued in the concert hall, than ...
... he was at the garden. ...
... His program, beside many new things, offered much ...
... that has grown dear to our hearts; above all, it showed ...
... him to be the well-known master of the military march ...
... Unquestionable as ever he was in regard to success. When ...
... quite suddenly the former favorite of the whole world, ...
... that which for several years has not been played and danced ...
... as it has to that of the German!

Louisa has brought with him this time

2 soloists + + + + +

Berliner Kössen Couris -

May 10-1903. Berlin.

Last evening, in the main hall of the Philharmonic, where usually the musical heroes in lofty interpretations speak to a devoutly listening audience, the grotesque element triumphant found it was. But in so amiable a form, in fact, one which has long ago become dear to the hearts of the Berlinites, so that little by little, even the most severe visages were smoothed and in spite of all early opposition, musical frenzy held its sway.

Omesa gave his first concert! He is the same as of old, the same as when we saw him at Kroll's, the same original conductor, whom in spite of his foreign mannerisms, we cannot help but admire. He still swings his baton like a mighty wizard's wand like his well-trained artists, every in member, which he has brought with him. As heretofore, he seems to personate in his manner the humorous spirit which pervades his charming melodies. Now he sways back and forth like a graceful dancing maid, then he almost doubles himself up. Now he seems to rise away above his natural height, then he appears, then he appears to beat the tambourine and bells, and finally, with a mighty effort, seems to hurl a bomb into the midst of his orchestra. He is however, more subdued in the concert hall, than he was at the garden.

His program, beside many new things, offered much that has grown dear to our hearts; above all, it showed him to be the well-known master of the military march. Inexplicable as ever he was in regard to encores. When quite suddenly the former favorite of the whole world, but which for several years has not been played and danced as it has to that of the German!

Louise has brought with him this time

solists + + + + +

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Zu Ehren seines scheidenden er-
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Berliner Kössen Court -

May 10 - 1902 - Berlin -

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über das

"The Washington Post March" aroused the enthusiasm
of the audience bordered well up on the fringe.
It was easily seen where came the enthusiasm,
as soon as the band struck up in mighty tones
"The Star Spangled Banner," America's national
anthem. The whole audience rose simultaneously
cheering enthusiastically. This enthusiasm was
increased, if such a thing were possible, when the
band played the "Watch on the Rhine," a song
which has grown dear to the heart of the Americans
as it has to that of the German.

Louisa has brought with her this time

acrobats + + + + +

Journal : *Breslauer Zeitung*
Date : 12. MAI 1903
Adresse : *Breslau*
Signé :

liner Zeitung May 4 1903

Fenilleton.

Berliner Bilder.

Sousa - Goldberger - Strauß.

Nach der Reihenfolge habe ich sie genannt. Wie sie kamen... John Philip Sousa „and his band“ ist wieder da. In der Philharmonie spielt er. Er hat ein gutes Orchester mitgebracht. Eine wohlgeordnete Schaar. Darunter den famosen Posaunisten Mr. Pryor. Sousas unvergleichliche Spezialität ist der Marsch. Diese Domäne pflegt er mit einer unerhörten Einseitigkeit, mit einem verblüffenden Erfolg. Wie bei Johann Strauß im Walzer, so drückt sich bei Sousa alles im Marsch aus. Alles Denken, Fühlen, Erleben wird bei ihm zum Marsch. Beim Marsch hat er plötzlich die glänzendsten, originellsten, packendsten, reichsten Einfälle. Da hat alles Farbe, Kraft und Leben. Und das Orchester kann plötzlich spielen. Bekommt mit einem Male Dynamik, Feuer, Leidenschaft. Schade, daß Sousa nicht ein ganzes Konzert mit Märschen füllen kann. So ist er gezwungen, Stücke einer anderen, ihm fremden Art einzuflechten. Auch eine Suite eigener Komposition führte er auf. Ein Werk von rührender Hilfslosigkeit. Nur der dritte Satz fällt aus dem Rahmen. Warum? Er betitelt sich: „Mars und Venus“. „Mars“, so denkt der Marschkönig, „ist Soldat. Soldaten marschieren. Also...“ Und richtig. Es wurde wieder ein Marsch. Bei Johann Strauß steckt an passender und unpassender Stelle jener Augenblick ein Walzerthema das Köpfchen heraus. Bei Sousa eine Marschmelodie. Trotzdem: beide sind große Kerle. Uebrigens wirkte die Solocoloraturfängerin Estelle Diebling mit. Ein hübsches Talent für verzerrten Gesang.

Sousa, with his band, is here again. He is playing and has brought with him a fine orchestra. It is a ps, which includes the wonderful trombonist, Mr. Pry-comparable specialty is the march. This domain he nheard of partiality and with a most bewildering Johann Strauss, everything gave expression in the wält, everything expresses itself in the march. His most brilliant, original, rousing, and richest ideas. strength and life. The band knows how to start tely takes on dynamic force, fire and passion. Sousa cannot play and whole program of marches. He led to add pieces of a style foreign to him. He f his own composition, a work of touching helplessness. was rousing, and why? The title is "Mars and Venus thinks means "soldier" and soldiers march. Rightly re once more a march. With Johann Strauss, at t unfit place, one observes the pretty head of a waltz : with Sousa, it is a march melody. Nevertheless The band was assisted by the colorature soprano ng who has a very pleasing voice.

Journal : *Königsberger Allgemeine Zeitung*
Date : 15. MAI 1903
Adresse : *Königsberg*
Signé :

meine Zeitung - May 15-1903. Königsberg

Konzert von Sousa. John Philip Sousa ist auch in Deutschland kein Fremder; seine Märsche, vor allem seine „Washington Post“ werden von unseren Kapellen gespielt, auf der Straße gepfiffen. Um seiner Märsche willen hat man ihn, wie Johann Strauß zum „Walzerkönig“, zum „Marschkönig“ genannt. Es war dankenswert, daß der berühmte Kapellmeister auch einmal in Königsberg einkehrte, und gestern an der Stätte der ewigen Ruhe, im Tiergarten, erschien. Hätte der Impresario nicht die Unbesonnenheit begangen, die Preise allzu hoch anzusetzen, so wäre sicher ganz Königsberg hingeströmt; so aber sah man die bekannten vielen Leute, die nicht da waren. Und das war schade; denn die Sache war amüsant und unterhaltend.

cellent conductor. His gestures are igitative and rousing; he has his band under splendid control, without military over-attentiveness which is so our our bands; his tempo is elastic. rhythmically sure and follow them

Am 14. d. M. um 7.30 Uhr. Konzertsaal am Nachmittag und am 15. d. M. um 8.30 Uhr. des Nachmittags; der 1. und 2. Teil des Konzerts. Der 1. Teil um 7.30 Uhr. Der 2. Teil um 8.30 Uhr. Der 3. Teil um 9.30 Uhr. Der 4. Teil um 10.30 Uhr. Der 5. Teil um 11.30 Uhr. Der 6. Teil um 12.30 Uhr. Der 7. Teil um 1.30 Uhr. Der 8. Teil um 2.30 Uhr. Der 9. Teil um 3.30 Uhr. Der 10. Teil um 4.30 Uhr. Der 11. Teil um 5.30 Uhr. Der 12. Teil um 6.30 Uhr. Der 13. Teil um 7.30 Uhr. Der 14. Teil um 8.30 Uhr. Der 15. Teil um 9.30 Uhr. Der 16. Teil um 10.30 Uhr. Der 17. Teil um 11.30 Uhr. Der 18. Teil um 12.30 Uhr. Der 19. Teil um 1.30 Uhr. Der 20. Teil um 2.30 Uhr. Der 21. Teil um 3.30 Uhr. Der 22. Teil um 4.30 Uhr. Der 23. Teil um 5.30 Uhr. Der 24. Teil um 6.30 Uhr. Der 25. Teil um 7.30 Uhr. Der 26. Teil um 8.30 Uhr. Der 27. Teil um 9.30 Uhr. Der 28. Teil um 10.30 Uhr. Der 29. Teil um 11.30 Uhr. Der 30. Teil um 12.30 Uhr. Der 31. Teil um 1.30 Uhr. Der 32. Teil um 2.30 Uhr. Der 33. Teil um 3.30 Uhr. Der 34. 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Berliner Bilder.

Sousa. — Goldberger. — Strauß.

Nach der Reihenfolge habe ich sie genannt. Wie sie kamen. ... John Philip Sousa „and his band“ ist wieder da. In der Philharmonie spielt er. Er hat ein gutes Orchester mitgebracht. Eine wohlgeordnete Schar. Darunter den famosen Posaunisten Mr. Pryor. Sousas unvergleichliche Spezialität ist der Marsch. Diese Domäne pflegt er mit einer unerhörten Einseitigkeit, mit einem verblüffenden Erfolg. Wie bei Johann Strauß im Walzer, so brückt sich bei ihm zum Marsch aus. Alles Denken, Fühlen, Erleben wird bei ihm zum Marsch. Beim Marsch hat er plötzlich die glänzendsten, originellsten, pädendsten, reichsten Einfälle. Da hat alles Farbe, Kraft und Leben. Und das Orchester kann plötzlich spielen. Besonnen mit einem Male Dynamik, Feuer, Leidenschaft. Schade, daß Sousa nicht ein ganzes Konzert mit Märschen füllen kann. So ist er gezwungen, Stücke einer anderen, ihm fremden Art einzuschleusen. Auch eine Suite eigener Komposition führte er auf. Ein Werk von rührender Hilfslosigkeit. Nur der dritte Satz fällt aus dem Rahmen. Warum? Er betitelt sich: „Mars und Venus“. „Mars“, so denkt der Marschkönig, „ist Soldat. Soldaten marschieren. Also...“ Und richtig. Es wurde wieder ein Marsch. Bei Johann Strauß steckt an passender und unpassender Stelle jeden Augenblick ein Walzertema das Köpfchen heraus. Bei Sousa eine Marschmelodie. Trotzdem: beide sind große Kerle. Uebrigens wirkte die Koloraturfängerin Estelle Liebling mit. Ein hübsches Talent für perzierten Gesang.

liner Zeitung May 4 1903

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Sousa, with his band, is here again. He is playing and has brought with him a fine orchestra. It is a ps, which includes the wonderful trombonist, Mr. Pryor-comparable specialty is the march. This domain he unheard of partiality and with a most bewildering Johann Strauss, everything gave expression in the waltz, everything expresses itself in the march. His most brilliant, original, rousing, and richest ideas. strength and life. The band knows how to start tely takes on dynamic force, fire and passion. Sousa cannot play and whole program of marches. He led to add pieces of a styke foreign to him. He f his own composition, a work of touching helplessness. was rousing, and why? The title is "Mars and Venus" thinks means "soldier" and soldiers march. Rightly re once more a march. With Johann Strauss, at t unfit place, one observes the pretty head of a waltz : with Sousa, it is a march melody. Nevertheless The band was assisted by the colorature soprano ng who has a very pleasing voice.

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Signé :

Konzert von Sousa.

John Philip Sousa ist auch in Deutschland kein Fremder; seine Märsche, vor allem seine „Washington Post“ werden von unseren Kapellen gespielt, auf der Straße gepfiffen. Um seiner Märsche willen hat man ihn, wie Johann Strauß zum „Walzerkönig“, zum „Marschkönig“ gleich „Marschkönig“ ernannt. Es war dankenswert, daß der berühmte Kapellmeister auch einmal in Königsberg einkehrte, und gestern an der Spitze der exotischen Wunder, im Tiergarten, erschien. Hätte der Impresario nicht die Unbesonnenheit begangen, die Preise allzu hoch anzusetzen, so wäre sicher ganz Königsberg hingeströmt; so aber sah man die bekannten vielen Leute, die nicht da waren. Und das war schade; denn die Sache war amüsant und unterhaltend.

Sousa gab im großen Konzertsaal am Nachmittag und am Abend je ein Konzert. Wir besuchten ihn des Nachmittags; der Saal war vorne, wohl eben infolge der übertriebenen Eintrittspreise, bedenklich leer, was der Musik nicht zum Vorteil gezielte und dem Vortrag der Koloraturfängerin Estelle Liebling besonders verderblich wurde, indem das laut schallende Orchester die Stimme fast immer total zudeckte. Vielleicht war es kein besonderer Verlust, denn die Komposition, ein Gesangslied aus Gounods „Mireille“, bedeutet nicht allzu viel; Gounod hat in dieser Oper, die Frédéric Mistral's zarte Dichtung „Mireille“ in das Prokrustesbett des Theaters redte, keine übermäßig glückliche Hand gehabt. Bei den beiden Instrumental-solos des Programms war das Verhältnis günstiger. Herr J. G. D. Mooreman blies auf dem Saxophon ein selbstverfälschtes Arrangement amerikanischer Lieblingsmelodien, das natürlich mit „Tankee Doodle“ schloß, und zeigte sich darin als ein bedeutender Virtuose seines Instrumentes, besonders in der Atemverteilung und der Abstraktion, aber auch in der Fingersfertigkeit und im weichen Ausblasen des Tones. Das Saxophon war in dem Orchester mehrfach vertreten; es ist ein von Adolphe Sax erfundenes Blasinstrument, das eine Mittelstellung zwischen Blechblasinstrumenten und Klarinette einnimmt, und besonders in der tieferen Lage kräftig und gut klingt. Das zweite Instrumentalsolo lieferte Fräulein Maud Powell mit Zigeunerweisen von Sarasate. Fräulein Powell ist eine Künstlerin, die

Königsberger Allgemeine Zeitung - May 15-1903. Königsberg

*excellent conductor. His gestures are
vigorous and rousing; he has his
band under splendid control, without
military over-attentiveness which is so
our own bands; his tempo is elastic
rhythmically sure and follows them*

Presse,
May 24th, 1903. Vienna.

THE MARCH KING IN VIENNA.

At the summer theatre "Venice", the American bandmaster, Philip Sousa, made his debut in Vienna, and reaped a hearty and well-merited applause. Mr. Sousa directs a great band of well-disciplined musicians which needs not to fear comparison with the best military bands. an bandmaster with the un-American name, a well known composer of marches, which after today's first hearing will no doubt find their way to the native bands. Mr. Sousa is also a director who controls his simple means and who does not err on the side of good taste. His "Marching Upwards" and his march "Stars and Stripes Forever" were well received on account of their originality and brilliant performance. Besides the performances of the band, Mr. Arthur Pryor gave a trombone solo etc. etc.

ebenfalls sehr durch Sachswärme einnimmt, wie durch ihre ganz eminente Technik imponiert; die größten Schwierigkeiten existieren für sie nur, um mit der selbstverständlichen Eleganz überwinden zu werden, wobei sie stets dem Tone einen edlen, vollen Klang wahr; ihre Kunst steht eigentlich zu hoch, als daß sie im Rahmen eines Nachkonzertes erscheinen sollte. Das Orchester selbst bestritt die Hauptkosten des Programms. Seine Vorträge bewegten sich, bis auf eine Loccatali von Bartlett, alle auf dem Niveau des Tanzes und des Märsches; vier Nummern hatten ihr Dasein Herrn Sousa selbst zu verdanken, nämlich wurden vermehrt durch die als Zugabe gespielte „Washington Post“, die als eigentliche Begründerin und Erhalterin seines Ruhmes in einem Konzert Sousa nicht fehlen darf. Sousa ist in seinem Fache ein vortrefflicher Dirigent; seine Bewegungen sind maßvoll und doch sehr suggestiv und aufernd; er hält seine wohlgeübte Truppe ausgeglichen im Bogen, ohne sie in die bei uns oft zu beobachtende militärische Ueberstraffheit zu zwingen: sein Tempo ist elastisch. Die Musiker sind rhythmisch sicher und folgen dem Willen ihres Dirigenten famos; kein Wunder, wenn dann die Märsche oder Sachen wie die tolle Albertsche Tarantella durchschlagen und fortziehen. Auf die Kompositionen brauchen wir wohl nicht weiter einzugehen; nur einen eigentümlichen Tambourineffekt am Schluß der letzten „Dancing Girl“ von Sousa wollen wir seiner prächtigen Wirkung halber erwähnen. Der Klang des nur aus Blas- und Schlaginstrumenten bestehenden Orchesters leidet hin und wieder unter dem Uebermaße der ziemlich schrillen Klarinetten, entwickelt aber auch häufig eine imposante Fülle, und wenn die Trompeten und die Posaunen am Schluß des Märsches „Hail to the Spirit of Liberty“ die Hymne von der Kampfweg dem Publikum direkt ins Gesicht blasen, könnte einem um die Trommelfelle bange werden.

P. E.

John Philip Sousa, with his band, is here again. He is playing at the Philharmonic, and has brought with him a fine orchestra. It is a well-disciplined corps, which includes the wonderful trombonist, Mr. Pryor. Sousa's incomparable specialty is the march. This domain he cultivates with an unheard of partiality and with a most bewildering success. As with Johann Strauss, everything gave expression in the waltz, so with Sousa, everything expresses itself in the march. His marches express the most brilliant, original, rousing, and richest ideas. Everything has color strength and life. The band knows how to start suddenly and immediately takes on dynamic force, fire and passion. It is too bad that Sousa cannot play a whole program of marches. He is therefore compelled to add pieces of a style foreign to him. He also gave a suite of his own composition, a work of touching helplessness. Only the third part was rousing, and why? The title is "Mars and Venus "Mars," Mr. Sousa thinks means "soldier" and soldiers march. Rightly so. It is therefore once more a march. With Johann Strauss, at the most fit or most unfit place, one observes the pretty head of a waltz theme looking forth: with Sousa, it is a march melody. Nevertheless they are both great. The band was assisted by the coloratura soprano Miss Estelle Liebling who has a very pleasing voice.

Die Reichsanzeiger
May 24 - 1903 - Vienna

Ein Besuch beim amerikanischen „Marschkönig“ Sousa.

„Mr. Sousa läßt bitten.“
Man führt uns in einen eleganten kleinen Salon eines der fashionablesten Hotels der Residenz. Mr. John Philip Sousa ist Nachmittags aus Warschau in Wien eingetroffen. Sousa geht uns ein paar Schritte entgegen und macht echt amerikanisch ein kräftiges Shakehands. Eine stattliche, elastische Figur. Das Gesicht von einem schwarzen Vollbart umrahmt. Sousa trägt eine Art Uniform, wie sie auch seine Musiker besitzen: schwarz, mit Vorten geziert.

Der Bitte, Einiges aus seiner musikalischen Laufbahn zu erzählen, willfahrt er gerne. Er erzählt:

„Ich bin im Jahre 1856 in Washington geboren. Im frühesten Kindesalter erwachte bereits die Liebe zur Musik in mir und als elfjähriger Knabe durfte ich mich schon öffentlich produciren. Ich genoss später gründlichen Unterricht an dem Conservatorium meiner Vaterstadt und dann durch Privatlehrer. Zwölf Jahre hindurch war ich Dirigent des National Orchesters in Washington und konnte mit Freude bemerken, daß das Publicum meine Leistungen schätzte und sich zu meinen musikalischen Darbietungen drängte.“

Wann begründeten Sie Ihre Military Band?

„Bereits vor elf Jahren.“

„Sie haben mit Ihrem Orchester wiederholt Tourneen unternommen?“

„Gewiß. Ich habe mit meiner Capelle, welche sich in Amerika allgemeiner Beliebtheit erfreut, Reisen durch beinahe ganz Europa gemacht. Ich besuchte mit meinem Orchester fast alle großen Städte Deutschlands und erntete dort ebenso wie in England und Frankreich allseitig große Anerkennung. In Windsor Castle hatte ich sogar die Ehre, vor dem König und der Königin von England auf dessen beiderem Wunsch concertiren zu dürfen. König Eduard zeichnete mich durch die Verleihung des Victoria-Kreuzes aus. Zur Zeit der letzten Weltausstellung weilte ich in Paris, von wo ich eine Tournee nach Belgien und Deutschland unternahm.“

„Kennen Sie Wien?“

„Ich weilte vor einigen Jahren auf der Durchreise hier. Wien gefällt mir außerordentlich. Ich freue mich, nun auch die Wiener mit meinem Orchester und meinen Compositionen bekanntmachen zu dürfen.“

„Wie lange gedanken Sie bei uns zu verweilen?“

„Mein Aufenthalt in Wien beschränkt sich auf vier Tage. Wenn nur auch das Wetter günstig ist. Mit diesem Factor muß ich entschieden rechnen. Hoffentlich habe ich auch bei den Wienern Erfolg.“

Mit kräftigem Handschütteln verabschiedete sich Mr. Sousa von uns.

Vor einem ungemein zahlreichen Publicum gab Abends im Sommertheater in „Benedig“ Mr. Sousa sein erstes Concert. Man begrüßte den Gast aus der neuen Welt, als er sich grazios auf das Podium schwang, mit freudlichem Handclatschen. Eine kurze Bewegung der Hand, und das Orchester begann. Schon nach den ersten paar Tacten fiel die stramme Disciplin der durchwegs aus jungen Leuten bestehenden Körperschaft angenehm auf. Das Orchester setzt sich zum größten Theile aus Clarinetisten, Flügelhornisten und Posaunisten zusammen. Streicher fehlen gänzlich. Durch die militärische Accuratez, welche die Musiker auszeichnet, gelingt es ihnen, auch über manche innerlich hohle Musikstücke Glanz zu verbreiten. Ganz neue, überraschende Klangeffekte bringt das Orchester in den Märschen seines Heimatlandes hervor, deren wir heute eine große Anzahl zu hören bekamen. Das Publicum erschöpfte sich in Beifallsstürmen und Sousa folgte bereitwillig dem Verlangen nach immer neuen Zugaben.

Ein origineller Marsch, „El Capitan“, wird draufgegeben. Neuer Beifall, Sousa nickt wieder, und als neue Zugabe hören wir eine träumerische mexikanische Serenade. Beifallssturm, für den Sousa mit einer „Melodie“ dankt. Jetzt folgt unmittelbar ein Posaunen Solo, von Mr. P. v. virtuos und mit schönem Ton geblasen, Zugabe zum Entzücken aller Engländer und Amerikaner, die heute nicht wenig stolz sein müssen, „The Honoursuckle and the Bee“. Ohne merkliche Pause die erste programmäßige Composition Sousas, der „Blick nach oben“ (Looking Upward), eine dreiteilige Suite. Im Lichte des Polarsterns, „Unter dem südlichen Kreuz“ und „Mars und Venus“. Die schwüle Harmonie des zweiten Satzes wird in „Mars und Venus“ von einem eigenwilligen Thema abgelöst, in dem die wirksamen Kontraste durch ein Virtuosenstück gehoben werden, das eigentlich die Sensation in der Sensation ausmacht, einen unerhörten Trommelwirbel, der pianissimo beginnt, um bis zum Fortissimo an-, dann wieder abzuschwellen. Da brach der Beifall sozusagen bei offener Szene los. Und wieder Zugaben, darunter der auch bei uns populäre Marsch „Washington-Post“. Wir können nicht das ganze Programm und die Zugaben, die stürmisch begeistert und freudig geboten wurden, hier anführen, nur andeutend erwähnen.

Am Ende des Programms traten, eine in Trillern und Staccatis außerordentlich bewanderte Sängerin, Miß Stelle Lieblich, die namentlich in einem Davidischen Duo mit einer Flöte (Mr. Lufsky) eine fabelhafte Sicherheit der Intonation und große Rechenfertigkeit zeigte — daß sie einen wohlklingenden Sopran besitzt, sei nebenbei konstatiert —, und die Violonistin Miß Maub Powell, die in den beiden letzten Sätzen des Mendelssohn'schen Konzerts einen schönen, gefangenen Ton und große Virtuosität bewährte. Geradezu bewundernswürdig war die absolute Reinheit ihres Spieles. Von dem Orchester können wir nur sagen, daß es sich mit Ruhm bedeckte. Es sind eigenartige Instrumente, die wir da mitunter sahen, vor allem eine Ophäube, die Sousaphon heißen soll, und welche die Töne der Kontraaltäre weicher brachte, als wir sie sonst zu hören gewohnt sind. Andere Tuben entwickelten eine beispiellose Leichtigkeit in der Ausführung von wirbelnden

wehrt May 24 1903 Vienna. Vienna.

large audience in the summer theatre „Venice“ concert. As the visitor from the New World

the platform he was greeted with applause. A and began to play. Even after the first few

discipline which governed the corps composed of and had a pleasant effect. The greater part clarinetists, flugelhornists and trombonists.

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can marches of which we heard quite a number was most exhaustive in its applause and Mr. Sousa number of extras.

ageblatt, May 24 1903 Vienna.

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we can only say that it covers areas itself ts in use are unique. Of especial interest d Sousaphone, which produces the tones of than we are accustomed to hear hearing them. wonderful dexterity in the more difficult reats in an elegant manner and without his orchestra follows him at the slightest

combination of instruments produces at times effects us freshness and rhythm as well as the softest and ading. As a masterpiece of this effective playing rendition of Sousa's "Stars and Stripes Forever" in iccolos marched to the front, then six cornets and then ones, trilling, crashing and dashing forth with the electrifying hat the audience could not contain itself, but broke s applause. The concert was a perfect success.

By means of militarylike accuracy which is able to give ^{even} compositions of a light character.

Entirely new and astonishing effects in marches of which we heard quite a number most exhaustive in its applause and Mr. Sousa's of extras.

Tagblatt, May 24, 1903 Vienna.

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 The instruments in use are unique. Of especial interest
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The concert was a perfect success.

Die Reichswehr May 24 1903 Vienna.

Before a large audience in the summer theatre "Venice"

Mr. Sousa gave his first concert. As the visitor from the New World

stepped gracefully upon the platform he was greeted with applause. A

slight gesture, and the band began to play. Even after the first few

bars were played the fine discipline which governed the corps composed of

young men was noticeable, and had a pleasant effect. The greater part

of the band consists of clarinetists, flugelhornists and trombonists.

Strings are missing entirely. By means of militarylike accuracy which

distinguishes the band, it is able to give ^{even} compositions of a light character

a certain dash and brilliancy. Entirely new and astonishing effects

are produced in the American marches of which we heard quite a number

today- The audience was most exhaustive in its applause and Mr. Sousa

very graciously added a number of extras.

Neuer Wiener Tageblatt, May 24 1903 Vienna.

* * * * *

As to the band, we can only say that it covered itself with glory. The instruments in use are unique. Of especial interest was a large bass tuba, called Sousaphone, which produces the tones of the contraoctave much softer than we are accustomed to hearing them. The other tubas showed a most wonderful dexterity in the more difficult passages. Sousa himself, directs in an elegant manner and without unnecessary movements, - and his orchestra follows him at the slightest gesture. The combination of instruments produces at times effects of almost barbarous freshness and rhythm as well as the softest and sweetest tone shading. As a masterpiece of this effective playing may be cited the rendition of Sousa's "Stars and Stripes Forever" in which the four piccolos marched to the front, then six cornets and then four slide trombones, trilling, crashing and dashing forth the electrifying composition so that the audience could not contain itself, but broke out in thunderous applause. The concert was a perfect success.

Sport.

Nennen zu Wien.

Das Ereignis des ersten Nenntages in der but von Nachen im Kobau-Nennen. Der H startete als Favorit, enttäuschte aber sein indem er in dem Fünferfelde als - Vor Unter die n Umständen wird man wol Derby nicht zu rechnen haben. Das g zigen, das Vinea-Nennen, schrumpfte zu Ma und Rabulist zusammen, das Dagegen sah das Lady Patroneß-Nenne Das Nennen verlief überaus spannend.

Der Brand der Teufelsmühle wird sich vor dem Schwurgericht beuge. Dr. Gratz Dienstmädchen Anna Pus zu verantworten haben, weisse nach, am Dachboden Ismühle am Wienerb der Absicht stehen ließ, das Anna Pusnar hatte sich diese Selbstbeschuldigung vor der Meinung, sie lege der Kerker verlor zu sein. feuergefährlicher Handlung strafe. Ueber Verurteilung eine neue Untersuchung eingeleiten Brandlegung unter Auflage Prozeß vertritt Staatsanwalt eidiger fungiert Dr. Emil N

Journal *Deutsche Zeitung*
 Date: *26* MAI 1903
 Adresse: *Vienne*
 Signé: _____

[Paris.] Sousa, der hierzulande längst bekannt ist durch seine amerikanischen Märsche, hat sich heute zum ersten Male mit seinem Blasorchester gezeigt. Er gab auf der Sommerbühne von „Venedig“ ein Konzert, das von den zahlreichsten Neugierigen mit Beifall aufgenommen wurde. Es gefiel die Kraft der seiner tadelloso gedüllten Kapelle, es gefielen seine nicht erfindungsarmen, aber ungeniert bis unmäßliche Gebiet des Lärmes abichweisenden Kompositionen und es gefiel auch schließlich seine etwas affektierte Dirigierart. Er treibt mit dem Dirigenten-Stock allerlei Alotria; bald jagt er mit beiden Armen durch die Luft, bald verlegt er dem Orchester ein paar Hiebe von hinten, bald beschreibt er eine ganze Taftgruppe hindurch ruhig einen Kreis, bald hält er überhaupt still. Im Orchester, dessen Instrumente mit ihren vollen runden Tönen der amerikanischen Industrie alle Ehre machen, hat er ein paar Helia und Bassen von den Dimensionen und dem Aussehen eines höllischen Krupp-Geschüßes; flüchtete mit Papier, Klappen mit Hölzern, Schellen, gedünnt, das verwendet er alles zu seinen Klangeffekten. Den Höhepunkt des Konzertes bildete der Vortrag des „Stripes and stars“-Märsches; als im Trio dieses Bannermärsches ein Dutzend zuerst die Piccolobläser, dann Trompeten und Posannanten vortraten und die Melodien hinausjuchelten, entstand frenetischer Beifall, an dem sich die anwesenden Amerikaner mit Eifer beteiligten. Souzas Originalität liegt im Grotesken, das ein paar liebliche Elemente gerne mit musikalischen Gemischtheiten vereint, zarte Flötenhorizonten mit Pauken und Bassposaune. Von den Solisten, die Souza wählte, fiel am meisten ein Posannant auf, der in Bassposaune virtuos zu den leichtesten Notenschriften zwingt, welcher Klangfarbenpracht die tadelloso gestimmten Instrumente nur uniformierten Musikerchor fähig sind, zeigt er in ein Finale aus Giordanos „Andrea Chenier“; solche Wärme und dabei wohlorganisierte Formassen aus Blech und Holz hat man hier kaum noch gehört.

who owing to his American
 become well-known to us, made his
 appearance today in a brass band. He gave

the summer stage of "Venice" which
 by a large number of curious people,
 as received with great enthusiasm.

critic Kumpf. from dimensions. The starting

Journal: _____
 Date: *26* MAI 1903
 Adresse: _____
 Signé: _____

May 2nd 1903. Vienna.

Souza's Abschied.

Die amerikanische Musikgefahr ist über Wien mit Posannanten und Flöten, mit Pauken und Trommeln, mit Saxophonen und Sousaphonen dahingebrochen. So ruhig hat sie ihren Eroberungszug in unserer Stadt begonnen und beendet, daß nicht einmal die ängstlichsten einheimischen Musikfeinde Zeit hatten, um irgendein Einmischverbot gegen die amerikanische Dirigiermethode zu jüttern. Gestern haben Sousa und sein Orchester bereits ihre Abschiedsmärsche gespielt. Trotz des unfreundlichen Wetters, welches gestern Abends herrschte, war der Besuch in „Venedig in Wien“ ein sehr starker, und wer die bisherigen Concerte der Amerikaner mitangesehen hat, merkte deutlich den aufwärts-jagenden Zug des Interesses und des Besundes seitens des Wiener Publicums. Die erotischen Orchestererfecte und die so durchaus originelle Dirigiermethode Souzas fanden mit jeder Production mehr Anklang und Verständnis. Und nun, da er schon warm und fest in der Gunst des Publicums lag — gehört er bereits der Erinnerung des Sommerprogramms unserer Vergnügungen an. Sein Extrazug nach Prag ist wohl schon in Bewegung. Der Abschied war laut und herzlich, aber prunklos: ein großer Lobvertraum, weiter nichts. Keine Lieder, kein Versprechen des Wiederkommens. Nicht einmal Director Steiner holte sich persönlich den Dank des Publicums dafür, daß er ihm den interessanten Gast vermittelt hatte. Hoffentlich ist er jetzt schon wieder ausgeföhnt: er war am ersten Tage sehr gekränkt darüber, daß die Wiener seinen Sousa angeblich nicht genügend zu schätzen wußten. Seitdem ist der Beifall stürmisch genug geworden und auch gestern, wie jedesmal, wurde der Vortrag der „Schönen blauen Donau“ mehrmals durch Applausstürme unterbrochen. Auch die Coloraturfängerin Miß Liebling und die Violondirigistin Miß Powell dürfen die angenehmen Erinnerungen von der Liebendmündigkeit des Wiener Publicums mitnehmen, das ihnen vollste Gerechtigkeit zutheil werden ließ. Die Souza-Lente sind nicht mehr in Wien, aber die Art, wie ihr Dirigent die Töne undifferenziert aus dem Orchester blühende Nach-

American music, with its trombones and flutes, cymbals and drums, and sousaphones, has literally taken possession of Vienna. So as it conquered our city that not even the timid native musicians time to tremble from the effects of the American method of directing. his band played their farewell marches yesterday. In spite of bad weather the attendance at Venice in Vienna was very large and had attended the former concerts could help but notice the increased and attendance of the Vienna Public. The exotic orchestral effects very original method of Mr. Sousa's conducting were more than and understood. And now since he occupies a snug and warm place arts of the public, he may be classed with the remembrances of the program of our amusements. His special train for Prague no doubt way. The farewell was a loud and hearty one but without ion - - a large laurel-wreath, nothing more, no speeches, ses of a return. Not even a vote of thanks was received by Director for having been the means of having presented the interesting guest. however, he has become more reconciled, as he felt hurt at first the people of Vienna did not appreciate Sousa enough, but since then, ause has been hearty enough, and yesterday, the same as ~~known~~ before, the "Beautiful Blue Danube Waltz" was interrupted of times by the stormy applause.

Deutsche Zeitung

May 21 - 1903. Vienna.

Sousa, who owing to his American marches has become well known to us, made his first appearance to day in a brass band. He gave a concert on the summer stage of "Venice" which was attended by a large number of curious people, and which was received with great enthusiasm. The brass tubas of veritable Knopf. Kun dimensions. The accompanying and vocal accompaniment.

Die Zeit, May 2nd 1903. Vienna.

American music, with its trombones and flutes, cymbals and drums, saxophones and sousaphones, has literally taken possession of Vienna. So rapidly has it conquered our city that not even the timid native musicians have had time to tremble from the effects of the American method of directing. Sousa and his band played their farewell marches yesterday. In spite of the very bad weather the attendance at Venice in Vienna was very large and those who had attended the former concerts could help but notice the increased interest and attendance of the Vienna Public. The exotic orchestral effects and the very original method of Mr. Sousa's conducting were more than appreciated and understood. And now since he occupies a snug and warm place in the hearts of the public, he may be classed with the remembrances of the summer's program of our amusements. His special train for Prague no doubt is now under way. The farewell was a loud and hearty one but without affectation - a large laurel-wreath, nothing more, no speeches, no promises of a return. Not even a vote of thanks was received by Director Steiner for having been the means of having presented the interesting guest. We hope however, he has become more reconciled, as he felt hurt at first because the people of Vienna did not appreciate Sousa enough, but since then, the applause has been hearty enough, and yesterday, the same as formerly before, the "Beautiful Blue Danube Waltz" was interrupted a number of times by the stormy applause.

modernen Staat erhalte
von dem militärischen
die Tradition einiges
es eben gar nichts Beson
einen Bürger oder Die
einem relativ kurzen in
Andere Armeen als die
weiter vorgeschritten; ab
Sinfisch, ebenso wie in
Alten geblieben, und es
Nächste wie eine ewige
Serren sehen in Värbeij
die Quintessenz des Co
und unterstützen, so viel
Sitten, die in einen mode
mehr passen; hoffen wir,
wie mit so vielem alten
behrlich angesehenen Wuf

„Geistesstörungen in d
zeit“ betitelt Dr. Zibe
des deutschen Kaisers, ein
in Halle a. S. erschienen
fasser, der sich als ein ed
und mit allem Nützzeug
ausgestatteter Gelehrter p
Ursachen der Criminalität
und findet in den meist
Erkrankungen als
solchen Fällen, wo man
ferntesten daran dachte, e
malien zu thun zu haben

*) Auf die allerdings in e
feige 5 Gulden kostet, kaum

Journal: *Wessinger Zeitung*

May 12 1903

Wessingen

Date: *12* MAI 1903Adresse: *Wessingen*

Signé:

Grand Concert by Sousa and his American Military

Saturday evening at the Philharmonic.

What the

numbers was more than made up by the warmth of the

especially rousing were the popular marches written by

- and who could listen to the "Washington Post" without

led? Sousa's men play beautifully, like a German

play so that one can almost see the sparks fly,

musical ambition does not go beyond compositions of

st kind, is very effective.

* * * * *

Journal: *Shasburger Zeitung*Date: *7* MAI 1903Adresse: *Shasburg*

Signé:

Zeitung, May 7th 1903

is wellknown, the Vienna royal music director and
 "King" Sousa, are playing, one at the Friederich
 the other at the Philharmonic. It is interesting
 after a visit to both concerts. In the Strauss

the enthusiastic Berlinites who can never hear enough of
 who demand "Die Geschichten aus dem Wienerwalde,"
 "Blue Danube" waltzes. The applause is interminable.

are closely packed into the place, and many of them
 the doors. At the Sousa concert, one almost

German element. The audience is composed mostly of

the channels and those from the other side of the
 isa also reaps applause, but it is ~~the same as at the Strauss~~
 s countrymen, the Germans are more or less quiet.

gle out the Germans when Sousa plays the various

hymns. England and America rise while these sing-

while Germany, not familiar with this custom,

Here only three-quarters of the hall is filled; even

do not seem to ~~act~~ act as a drawing-card. Most

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"e" then "God Save the Queen," and in order that

not mistake the latter for "Heil dir im Siegeskranz,"

"Habt ihr nicht den kleinen Kohn gesehn."

thinks that the "Little Kohn" is Germany's anthem,

intended as one of the recent much-praised delicate

is.

—w. Strauß und Sousa. Zurzeit konzertieren be-
 kanntlich der Wiener Kaiserl. und Königl. Hofballkapell-
 direktor Johann Strauß und der amerikanische „King
 of the marches“ Sousa in Berlin, der eine in der
 „Brauerei Friedrichshain“, der andere in der
 Philharmonie. Interessant ist nach einem Besuche beider
 Konzerte ein Vergleich zwischen beiden. Bei Strauß
 findet man die begeisterten Berliner, die von Strauß'schen
 Walzern nicht genug hören können, die stürmisch die „Ge-
 schichten aus dem Wienerwalde“ und den „Donauwalzer“
 hören wollen. Man kommt aus dem Beifall nicht heraus.
 Gegen 3000 Menschen sind hier versammelt, eng aneinander
 sitzend, man könnte glauben, eine sozialdemokratische Volks-
 versammlung solle stattfinden. Viele müssen umkehren, da
 alle Plätze ausverkauft. Bei Sousa sucht man fast ver-
 geblich den Deutschen. In der Mehrzahl sind die bekannten
 Pfaffen unserer Kanalarbeiter und der Vettern jenseit des
 Entenpfuhls vorhanden. Auch Sousa erntet Beifall, aber
 nur Beifall seiner Landsleute, das deutsche Element verhält
 sich verhältnismäßig ruhig. Am besten kann man sehen,
 was Deutsch im Saale ist, wenn bekannte Nationallieder von
 Sousa gespielt werden. England und Amerika springt auf
 und steht während des sing-songs, die wenigen Deutschen
 emmen diese Sitte nicht, sie bleiben sitzen. Hier im allge-
 meinen nur ¼ des Saales besetzt, selbst die populären Preise
 ben keine Anziehungskraft. Bemerkenswert ist nun der
 auf der Kapellen für den Beifall. Strauß spielt
 Schluß den Pariser Einzugsmarsch und erinnert den
 tschen an seine Siege von 1870/71; Sousa spielt erst
 „See Hobbler“, dann „God save the King“. Damit aber
 anwesenden Deutschen nicht denken, das letztere sei „Heil
 n Siegeskranz“, so läßt er als drittes spielen: „Haben
 icht den kleinen Kohn gesehn“. Entweder hält der
 faner den „kleinen Kohn“ für die Nationalhymne der
 jen, oder es soll eine der in letzter Zeit soviel ge-
 en zarten amerikanischen Liebenswürdigkeiten sein.

The first Grand Concert by Sousa and his American Military Band was given Saturday evening at the Philharmonic. What the audience lacked in numbers was more than made up by the warmth of the applause— Especially rousing were the popular marches written by Mr. Sousa himself, — and who could listen to the "Washington Post" without becoming electrified? Sousa's men play beautifully, like a German military band: they play so that one can almost see the sparks fly, which, inasmuch as their ^{musical} ambition does not go beyond compositions of the Washington Post kind, is very effective.

* * * * *

Strassburger Zeitung, May 7th 1903

At present, as is wellknown, the Vienna royal music director and the American "March King" Sousa, are playing, one at the Frierich Hain Brewery and the other at the Philharmonic. It is interesting to compare the two after a visit to both concerts. In the Strauss audience we find the enthusiastic Berlinites who can never hear enough of the Strauss waltzes, who demand "Die Geschichten aus dem Wienerwalde," and the "Beautiful Blue Danube" waltzes. The applause is interminable. About 3000 people are closely packed into the place, and many of them are turned away at the doors. At the Sousa concert, one almost seeks in vain the German element. The audience is composed mostly of our cousins across the channels and those from the other side of the duck-pond. Sousa also reaps applause, but it is ~~the applause of his countrymen~~ the Germans are more or less quiet. One can easily single out the Germans when Sousa plays the various familiar national hymns. England and America rise while these songs are going on, while Germany, not familiar with this custom, remains seated. Here only three-quarters of the hall is filled; even the popular prices do not seem to ~~act~~ act as a drawing-card. Most noteworthy is the gratefulness of the band for the applause. Strauss plays at the end of the program The Paris Grand Triumphant March, reminding the Germans of their triumphs in 1870 and 71, while Sousa first plays "Yankee Doodle" then "God Save the Queen," and in order that the Germans will not mistake the latter for "Heil dir im Siegeskranz," he concludes with "Habt ihr nicht den kleinen Kohn gesehn." Either Mr. Sousa thinks that the "Little Kohn" is Germany's anthem, or, perhaps it is intended as one of the recent much-praised delicate American attentions.

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auf Wunsch

Journal du Monde du COURRIER
Renseignements divers.
PRESSE pour coller les Coupures
Paris, France, France

Supplément du Dimanche
Journal Der Hartung'schen Zeitung
Date: 18 MAI 1903
Adresse Königsberg
Signé:

tung'sche Zeitung
Königsberg. May. 18. 1903



The portrait of Sousa, the "March
King," or even King of American
music," as he is called in his native

country, may be seen on page 1, in one
of his characteristic concert poses, and on
page 4, may be seen the portrait of
the graceful vocal soloist of the Sousa
concerts, Miss Estelle Lieblich. Both
artists have been...

Journal Illustriertes Extrablatt
Date: 23 MAI 1903
Adresse: Wien
Signé:

Das erste Sousa-Concert in „Venedig in Wien“.

„Sousa in Wien!“ Das reklamegeflügelte Wort
wurde gestern nur zögernd Wahrheit. Sieben Uhr
war vorüber, kein Sousa kam! Es wurde halb acht
und Sousa kam noch immer nicht. Das Publikum
ging an, sein Recht auf amerikanische Pünktlichkeit
geltend zu machen. Es bestand auf diesem Rechte,
es pochte darauf mit Schirmen, Stöcken und

ar der „König
genannt wird
im Moment
Solist
er hat
und

Illustriertes Extrablatt, May 23 1903 Vienna

Abtönen, bis Herr Tuschl als Regisseur der
Sommerbühne erschien und das Publikum
um fünf Minuten Geduld bat. Das
gesammte Orchester sei vor kaum einer
Stunde in Wien angelangt und noch nicht
vollständig versammelt. Herr Tuschl hatte richtig
gerathen. Fünf Minuten waren fällig und Herr Sousa
zeigte sich, als entstiege er eben dem Schnellzug, der
ihn über Warchau nach Wien gebracht hatte. Eine
knappe und farge Verbeugung, Beifall des ver-
schätzten Publicums, und Herr Sousa steht am
Dirigentenpulte. Das Concert nimmt seinen Anfang
mit Sullivan's „grazioser“ „Di Ballo“
Overture. Wie Sousa dirigiert? Wie der „March-
König“ sein Scepter schwingt? Nun, von
excentrischen Anwandlungen ist wenig zu merken.
Er haftet etwas von modernem Laconismus oder
sagen wir „Amerikanismus“ allen Bewegungen
Sousa's an. Nur hier und da ein energisches
Schlenkern der Arme, eine nachdrückliche Geste!
Aber das Orchester folgt seinen leisesten
Intentionen. Es besteht durchaus aus Bläsern,
die mit größter Exactheit alle halbbrecherischen
Tempi nehmen. Ihre Uniformen haben
eine Ähnlichkeit mit der unierer Bergakademiker.
Auch Sousa trägt eine solche, an seinem stattlichen
Leibe, der von einem energischen intelligenten Haupte
gekrönt ist. Gleich nach Abblöndung der ersten Pro-
grammnummer brach das Publikum in tosende Beifalls-
rufe aus, so daß Sousa die „Washington-
Post“, die Composition, die seinen Welttruf
verschafft hat, und einen der wichtigsten Marchen
zugeben mußte. Ein Violoncello, das vom Com-
ponisten Arthur Pryor, ein großer Virtuosität
vorgetragen wurde, hatte geradezu großen Erfolg.
Als Symphoniker zeigt sich Sousa in einer
Suite, deren drei Sätze den populären Sternen,
Polarkreis, Südkreuz und Mars und Venus
gewidmet sind. Im letzten dieser Sätze raselt, von
Trommeln und in verblüffender Naturtreue imitiert,
ein rasender Schnellzug hinter der Scene vorbei. Im
weiteren Verlaufe des Concertes kam neben den
Componisten David, Giordano, Mascagni,
Runkel und Mendelssohn der Dirigent
noch mehrmals zu Worte. In den Damen Miß Estelle
Lieblich lernten wir eine in den höchsten Regionen
der menschlichen Stimme wohlüberübte Sängerin,
in Miß Maude Powell eine tüchtige Geigerin
kennen. Alles athmete auf: eine Geige nach all den
Schreden des Blechs!...

Vienna!" This advertised phrase became truth rather
yesterday. It was past seven o'clock but no Sousa
half past seven, and still no Sousa. The audience began
upon its right in regard to American punctuality, and demanded
by stamping with umbrellas, canes and heels, until Herr Tuschl
manager appeared and asked the audience's indulgence for five
Mr. T. was a good guesser, for hardly had the five minutes
Mr. Sousa showed himself just as if he had stepped from
which had carried him from Warsaw to Vienna. A slight bow
la, applause on the part of the audience, and Mr. Sousa
the conductor's stand. The concert began with Sullivan's
Di Ballo" overture. How does Sousa conduct? How does the "March
his sceptre! Very little of exotic effects are noticed,
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the most difficult passages. Their uniforms resemble those of
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A trombone solo * * * * *

Bureau du Monde du COURRIER
Nouvelles et divers
PRESSE pour coller les coupures
Turin, France, Paris

Supplément du Courrier
Journal *Der Hartung'schen Zeitung*
Date: 18 MAI 1903
Adresse *Königsberg*
Signé:



Sousa, der amerikanische Konzertkönig.
Zu unsern Bildern.

Sousa, der amerikanische „Marchkönig“, wenn nicht gar der „König der amerikanischen Musik“, wie er in seinem Vaterlande genannt wird, tritt uns auf S. 1 in einem charakteristischen Dirigentenmoment entgegen, und auf S. 4 folgt ihm die graziöse erste Gesangs-Solistin, die Konzerte Fräulein *Estelle Liebling*. Beide Künstler hat der *Reichs-Anzeiger* in der Ausgabe des Tages vom 18. Mai über die Ähnlichkeit mit dem *Reichs-Anzeiger* berichtet.

tungische Zeitung
Königsberg - May 18-1903

The portrait of Sousa, the "March King," or even King of American music, as he is called in his native country, may be seen on page 1, in one of his characteristic concert poses, and on page 4, may be seen the portrait of the graceful vocal soloist of the Sousa concerts, Miss Estelle Liebling. Both artists have been mentioned in the *Reichs-Anzeiger*.

Illustriertes Extrablatt, May 23 1903 Vienna

"Sousa in Vienna!" This advertised phrase became truth rather hesitatingly yesterday. It was past seven o'clock but no Sousa appeared; half past seven, and still no Sousa. The audience began to insist upon its right in regard to American punctuality, and demanded this right by stamping with umbrellas, canes and heels, until Herr Tushl the stage manager appeared and asked the audience's indulgence for five minutes. Mr. T. was a good guesser, for hardly had the five minutes elapsed when Mr. Sousa showed himself just as if he had stepped from the train which had carried him from Warsaw to Vienna. A slight bow by Mr. Sousa, applause on the part of the audience, and Mr. Sousa stood at the conductor's stand. The concert began with Sullivan's graceful "Di Ballo" overture. How does Sousa conduct? How does the "March King" wield his sceptre? Very little of exotic effects are noticed, rather may it be said that there is something laconic or American about Mr. Sousa's movements. Only here and there an energetic swinging of the arms may be seen. The orchestra, however, follows the slightest sign. It is composed entirely of performers, who with the greatest exactness go through the most difficult passages. Their uniforms resemble those of our Mountain Academicians, even Mr. Sousa, his portly physique crowned by an intelligent and energetic head, wears one of these uniforms. Immediately after the completion of the first number the audience broke into a thunderous applause so that Sousa was compelled to give the "Washington Post" which established Mr. Sousa's name, and the "Austrian March."

A trombone solo

* * * * *

Kantungische Zeitung
Koenigsberg. May. 18. 1903

The portrait of Sousa, the "March King," or even King of American music," as he is called in his native country, may be seen on page 1, in one of his characteristic concert poses, and on page 4, may be seen the portrait of the graceful vocal soloist of the Sousa concerts, Miss Estelle Lieblich. Both artists have been in Vienna.

Illustrirtes Extrablatt, May 23 1903 Vienna

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A trombone solo * * * * *

CORRECTION



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

Kartungische Zeitung -
Königsberg - May - 18 - 1903

The portrait of Sousa, the "March King," or even King of American music," as he is called in his native country, may be seen on page 1, in one of his characteristic concert poses, and on page 4, may be seen the portrait of the graceful vocal soloist of the Sousa concerts, Miss Estelle Liebling. Both artists have been admired by the people of Königsberg, and they now have an opportunity to judge of the likenesses of the portraits.

Journal :

Prager Tageblatt

Date : 27. Mai 1903

Adresse : Prag

Signé :

Prager Tageblatt, May 26 1903. Prag.

* Konzert, Sousa. Der Konzertsaal des Rudolphums bot gewissermaßen rein äußerlich ein ungewöhnliches Bild: das Podium, wo sonst die ausübenden Künstler unserer philharmonischen Orchester auftraten, hielt eine amerikanische Militärmusik besetzt. Statt der uns bekannten Konzertinstrumente blühten hier Hörner, Trompeten, Posaunen, Saxophons, Flügel, die wunderlichsten Blasinstrumente in noch nicht dagewesenen Dimensionen und eine ganze Menge Schlagwerk. Am Dirigentenpult stand — ganz entgegen dem gewohnten Anblick des heimischen Dirigenten mit der feingliedrigen Hand — in militärisch strammer Haltung, den Taktstock wie eine Reitgerte schwingend, der berühmte Marschführer John Philip Sousa.

So ungewöhnlich der Anblick dieses Orchesters, so ungewöhnlich war auch seine Musik. Es ist erstaunlich, welche Klänge, welche Effekte und sonderlichen Geräusche diesem Musikkörper entströmen! Von den tiefsten Tönen bis zu den höchsten Höhen dröhnt, brummt, singt, schreit, pfeift, quietscht, fragt und stöhnt es da und man hat im ersten Moment die Empfindung, daß eine ein ungeheurer Mechanismus seine verärgerten Kräfte entfaltet. Das Geheimnis dieses Orchesters scheint auch weniger vielleicht auf der Wiedergabe der Tonwerke, weniger auf den Tonwerten selbst zu beruhen, als auf der Technik der Musikinstrumente und ihrer Handhabung.

Dieses amerikanische Orchester ist eine große Zauberwelt, in der die mit viel Scharfsinn konstruierten Instrumente von völlig arbeitenden, gedrückten Leuten gehandhabt werden. Gefühl, Phrasierung und die Dinge, die eine wirklichen Dirigenten am Herzen liegen, sind da ganz überflüssig. Sousa willt und sofort setzt sich der ganze Mechanismus, der dann ganz allein weiter arbeitet, in Bewegung. Freilich sind die Märsche Sousa's, „Washington Post“, „Ehrenbann-Marsch“, „Kadetten-Marsch“ auch nicht auf seine Wirkung berechnet. Hier werden in straffem Rhythmus ungeheure Tonmassen heraufgeschleudert, wie aus Kanonen heraufgeschossen. In einer Sousa'schen Suite hört man den Lärm der Eisenbahnwagen, Regen, Sturm in der natürlichsten Wiedergabe. Es ist jedenfalls eine ganz fälschliche, materialistische Musik, die den Geist des modernen Amerikanismus in sich trägt. Außer dem Orchester produzierten sich auch ein paar Solisten, Mrs. Epelle Siebling, eine schlanke Schönheit, die ihrer wunderbar gefüllte Stimme wie ein Instrument meißelt, Mrs. Rand Powell, eine Geige, die des Indische und Negro aus Mendelssohn's Konzert mit großer Geberde, aber recht kleinem Tonwirkung und Mr. Arthur Pryor, der seiner Trompete die reichsten und schönsten Töne entlockte. Sousas Orchester spielte von 8 bis 11 Uhr nachts und geizte, bei dem herrschenden und aufrichtigen Beifall nicht mit Zugaben. Nach diesen drei Stunden verließ man mit Befriedigung, wenn auch mit etwas Ohrenschmerzen, den Saal.

k. t.

* * * * *

Unusual as was the instrumentation

band, so unusual was also the music. It is wonderful what

and peculiar sounds emanate from this corps of musicians. From

best depths to the highest heights rise the tones and everything

creams, whistles and groans, which has the effects of a monstrous

sm unfolding itself. The secret of this organization seems to

s upon the reproduction of tonal work than upon technique.

ican band is a large tone producer in which the cunningly ~~manufactured~~

~~XXXXXXXX~~ made and precise working instruments are handled by

men. Expression, phrasing, and those matters which lie near

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marches "Washington Post," "High School Cadets," "Stars and

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Sousa's suites one can hear the noise made by a train, the

the rain-drops and the raging of the storms, ~~in the~~ in sounds

those of nature. At all events it seems to be a soulless

stic music, portraying the spirit of Americanism.

* * * * *

Prager Tageblatt, May 26 1905. Prague.

* * * *

Unusual as was the instrumentation of the band, so unusual was also the music. It is wonderful what effects and peculiar sounds emanate from this corps of musicians. From the deepest depths to the highest heights rise the tones and everything sings, screams, whistles and groans, which has the effects of a monstrous mechanism unfolding itself. The secret of this organization seems to rest less upon the reproduction of tonal work than upon technique. This American band is a large tone producer in which the cunningly ~~manufactured~~ ~~made~~ and precise working instruments are handled by skillful men. Expression, phrasing, and those matters which lie near the hearts of our conductors, seem to be superfluous. Sousa gives his signal and the whole mechanism starts and works by itself. It is a fact that the marches "Washington Post," "High School Cadets," "Stars and Stripes Forever," are not supposed to be played softly and delicately, but rather here are produced massive tones, as if shot from a cannon. In one of Mr. Sousa's suites one can hear the noise made by a train, the patter of the rain-drops and the raging of the storms, in the in sounds equal to those of nature. At all events it seems to be a soulless materialistic music, portraying the spirit of Americanism.

* * * *

g. Mr. Weir kürz-
schlag gemacht, die Polizei
r üsten, um damit rüch-
mobilisten zur Straße zu br-
* [Persischer
fragte einen Astrologen: „
noch leben?“ Der Weise er-
zweifelte der König und als
heit befallen, legte er sich
ein sehr weiser Mann war
und fragte ihn in Gegenwart
„Hast Du noch zu leben
?“ Da befahl der Weiser,
in Gegenwart des Königs
Der König war befriedigt, r
Weisers und maß den Proph-
nun nicht länger Bedeutung
ein Mann zu sich: „Alles an
besteht um meinetwillen. I
Dinge geschaffen.“ Inmitt
setzte sich ihm eine Mücke au
viel Stolz in Dir paßt sich m
hen, daß alle Dinge auf G
Dich geschaffen sind. Eher b
Erkenntst Du nicht, daß Du
dem ich mich emporhebe?“ -
der Große, der Zweihörnige,
rückten vorbei und sagte: „I
meiner Günst genäherte ich
sprechen.“ Er erwiderte:
mich; gebiete, daß sie es nich
scher faate: „Oh Verräter,
Se
berliebte. Seine Eltern, d
waren, hielten es aber mit
nicht vereinbar, daß ihr
Frau heiraten sollte, und
Neußerste seiner Vermählun
schaft siegen. Der ju
hischen Gesetze notwe
Anforderung an se

Journal : *Die Zeit*

Date : 26 MAY 1903

Adresse :

Signé :

Vienne - Vrenna - May 25 - 1903.

Souza.

Der große Erfolg, den Souza mit seiner Kapelle am Samstag erzielt hatte, steigerte sich noch am Sonntag und gestern Abend. Sonntag spielte der Amerikaner den wienerischsten aller Wiener Walzer: „An der schönen blauen Donau“ von Johann Strauß. Der Erfolg war ein ganz außergewöhnlicher. Der Walzer wurde auch vortrefflich gespielt. Der Vortrag der Bläser war von einer Weichheit und Lieblichkeit, die geradezu überraschte. Bei dem gestrigen Abendconcert war der Besuch trotz des regnerischen Wetters ein außergewöhnlich starker. Souza mußte die neun Programmnummern verdreifachen. Die Zugaben bestanden meist aus Souza's eigenen längst bekannten Compositionen. Den Besuchern von „Venedig in Wien“ wurde gestern noch ein musikalisches Extravergnügen geboten. Dreischer spielte mit seiner Salonkapelle den Souza'schen Marsch „Unter'm Sternenbanner“, in derselben Manier wie der Componist. Das Experiment gelang trotz der großen Verschiedenheit der Orchester ganz vortrefflich. Viele saßen den Vortrag Dreischer's als Scherz auf und lachten. Im Grunde genommen war es aber wohl ein gelungenes Compliment für Souza.

Die weiße Tafel.

The great success of Souza's Band on Monday evening was even surpassed on Sunday last evening. On Sunday the American played the most Viennese of Viennese - "The Beautiful Blue Danube," by Johann Strauß. The success of it was extraordinary, and the piece was indeed well rendered. Astonishingly soft and pleasing was the quality of tone produced. In spite of the rainy weather of yesterday, the concert was well attended. Mr. Souza was called upon to triple the nine numbers of the program. The encore consisted mostly of Mr. Souza's own well-known compositions. The audience at "Venedig" was offered an extra treat in the shape of a Souza march by the Dreischer band, "The Stars and Stripes Forever," played in the same manner as usually rendered by the composer's band. The experiment, in spite of the great differences of the bands may be called a success. Many among the audience, took it up as a joke, however, and laughed overily. Taken all in all, it was a tribute compliment to Mr. Souza.

Journal :

Date :

Adresse :

Signé :

Die Zeit - Vienna - May 25 - 1903.

The great success of Sousa's Band on Saturday evening was even surpassed on Sunday and last evening. On Sunday the American conductor played the most Viennese of Viennese waltzes, "The Beautiful Blue Danube," by Johann Strauss. The success of it was extraordinary, and indeed the piece was indeed well rendered. Most astonishingly soft and pleasing was the quality of tone produced. In spite of the rainy weather of yesterday, the concert was well attended. Mr. Sousa was called upon to tangle the nine numbers of the program. The encore consisted mostly of Mr. Sousa's own well-known compositions. The audience at "Venice" was offered an extra treat in the shape of a Sousa march by the Bleacher band, "The Stars and Stripes Forever," played in the same manner as usually rendered by the composer's band. The experiment, in spite of the great differences of the bands may be called a success. Many among the audience, took it up as a joke, however, and laughed overily. Taken all in all, it was a sincere compliment to Mr. Sousa.

Sofia.

Der

Kapell-

noch a

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Beförderungsberechtigten

Bulg

s Sofia, 23. Mai.

Petrow hat vom erste

an mit einer großen

infolge der andauernden

schen Elementes in Me

zahl der Flüchtlinge, d

Nordwesten des Fürsten

sehr gut unterrichteter

schrift folgender offici

Provinzialpräsidenten an

Sofia. Am 18. d. teleg

Burgas: „Infolge der

infolge der

seitens der

Bohemia May 21 1903 Prague.

Sousa-Konzert. Sousa, der amerikanische Marschkönig, ist also auch bei uns in Prag gewesen. Er konnte freilich nur ein mäßig volles Haus erzielen; kein Wunder, ein Teil des Publikums begnügt sich in der reinen Luft der Festspiele im Theater, ein anderer zog den Aufenthalt im Freien einem stundenlangen Sitzen im dumpfen Rudolphinumsaal vor. Diejenigen aber, die gekommen waren, um die über das Sousaorchester vermeldeten Wunder mit eigenen Augen zu schauen, haben gewiß an der sonderlichen Veranstaltung ihr Gefallen gefunden. Sousa als Dirigent ist eine Varietée-Sehenswürdigkeit. Eigentlich dirigiert er gar nicht und es unterliegt keinem Zweifel, daß sein Orchester auch ohne Dirigent mit derselben Präzision die oft und oft gespielten Märsche wiedergibt. Aber das Auge soll eben auch etwas haben und für die Augenweide sorgt Sousa in ausgiebigster Weise. Die weiterschallenden Armbewegungen erinnern nicht so sehr an den Lenker und Leiter des Orchesters als an einen strammen Hanteltürner, der zur Förderung seiner Gesundheit die Muskeln übt. Da plötzlich hebt er die behandschuhte Linke, als müsse er aus diesem oder jenem Instrument den Ton geradezu herauslocken, jetzt schwingt er den Dirigentenstab wie ein in Rage geratener Zirkusreiter und hebt das Orchester zu einem infernalischen Wutausbruch in Tönen. Solche Ereignisse sind wohl ein anerkanntes

Mittel, die Menge zu fesseln, mit der Kunst der Dirigenten haben sie aber viel weniger als nichts zu tun. Das Orchester selbst ist ein gutdisziplinierter Tonkörper, dessen einzelne Glieder, wie die Klarinetten oder Trompeten, prächtige Töne hervorbringen. Man kann von den Bläsern nicht mehr sagen, sie gehorchen auf den Wink, sie gehorchen auch ohne Wink, denn die Dressur geht so weit, daß das Spiel beginnt, kaum daß Sousa den zweiten Fuß auf's Podium gesetzt hat. Und das Spiel ist manchmal ein Spektakel, daß man denkt, die Hölle ist los oder es rast eine wilde verwegene Jagd mit Hurrah und Hussassa durch den Saal. Lärmwerkzeuge erdentlichster Art werden herangezogen, um exotische Wirkungen zu erzielen. Hier treibt der amerikanische Humor manche köstliche Blüte in der Instrumentierung. Ein Stück z. B. endet mit dem Geräusch der Kastagnetten und den Fundamentalschritten der Posannen. Zwei kleine Trommeln schlagen als Soloinstrumente vom leisesten pp bis zum stärksten ff einen Wirbel, aber nicht einmal, nein, zweimal, damit der Genuß ein größerer ist. Eine Partie pfeift oder flätscht in die Hände, während die anderen spielen, oder singt ein monotones „ha-ha“ in leeren Quinten mit. Holzstäbe werden aneinander geschlagen, Glaspapier gerieben, vielleicht daß schon nächstens eine alte Nähmaschine oder eine Säge als obligates Instrument erscheint, das gäbe eine neue Ausdrucksform, die zumindest der Realist nicht entbehrt. Der fürchterlichste Lärm aber wurde erzeugt, als vier Oktavflötenbläser und acht oder zehn Trompeter vortraten und in entwickelter Linie einen Marsch ins Publikum hineinfließen. Was werden sich nur die ehrwürdigen Göttinnen der Symphonie und des Dramas auf ihren Orgelpodesten bei solchem Lärmwahn gedacht haben! Das offizielle Programm wurde um zwölf Zugaben vermehrt, willig und ohne viel bitten gewährt, verlängerten sie den Konzertabend bis 11 Uhr in der Nacht. — Herr Sousa führte auch drei Solisten vor. Herr Arthur Pryor ist ein ausgezeichnete Posauner, der über eine erstaunliche Athemtechnik verfügt, nur mißbraucht er sein Instrument zu Wirkungen, die es nie wird hervorbringen können. Die Schlussszene des Abends „im tiefen Keller“ ist hier „war wirklich nicht mehr hübsch. Fräulein Liebling präsentiert sich als geschulte Korallaturfängerin, die erfolgreich einen Wettlauf mit der konzertierenden Flöte (von Mr. Luffly geblasen) unternahm. Ihre Töne sind nicht in jeder Lage vollwertig, ein heftiges Herausstoßen des ZONES, mehr Manier als Schule, mag daran schuld sein. Miß Maud Powell reüssierte vortrefflich mit zwei Sätzen aus Mendelssohns Violinkonzert. Ruhe eines Stotfers im Spiel und eine überraschend faubere Bildung des TONES, der allerdings nicht groß ist, verhalfen ihr zu spontanen Beifallskundgebungen, die mit zwei Zugaben quittiert wurden. Mendelssohn und Dvoraks Largo aus der Symphonie „aus der neuen Welt“ waren die grünen Dämonen in der Tonwelt, die überall anderswo, immer aber nur im Freien, einen freundlicheren Eindruck hinterlassen hätte als in dem von Seite der ernstesten Kunstpflege und von Seite der Technik durchaus ungeeigneten Rudolphinum.

The band itself is a lined music-corps, whose individual members, especially the s and cornetists, produce splendid tones. More, than that they slightest sign and also without sign, cannot be said of these in fact they have been trained so that the music begins as soon a has placed his foot upon the conductor's stand. The music so noisy that one is apt to believe all Hades had broken loose, wild chase amid hurrahs and huzzahs was going on in the 1 sorts of traps are brought into use in order to produce sts. In the instrumentation the American fancy has full sway. one of the pieces ends with a rattling of castanets and the trombones. Two small drums are used as solo instruments roll from the faintest pianissimo to the loudest fortissimo, e, out twice, in order that the enjoyment may be the greater. the band whistles or claps hands while the other sings a monotonous ha. Sticks of wood are beaten against each other, sand paper and who knows, but that before long an old sewing machine saw may be introduced as a complementary instrument. The however, was produced when the four flautists and eight or ten came to the front and blew a march out into the audience. What his have had upon the gods of music.

Journal, May 20 1903

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Journal

Date :

Adresse :

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Bohemia

1903

Bohemia May 21 1903 Prague.

* * * * * The band itself is a well-disciplined music-corps, whose individual members, especially the clarinetists and cornetists, produce splendid tones. More, than that they obey at the slightest sign and also without sign, cannot be said of these musicians, in fact they have been trained so that the music begins as soon as Mr. Sousa has placed his foot upon the conductor's stand. The music at times is so noisy that one is apt to believe all Hades had broken loose, or that a wild chase amid hurrahs and huzzahs was ~~ging~~ going on in the hall. All sorts of traps are brought into use in order to produce exotic effects. In the instrumentation the American fancy has full sway. For instance, one of the pieces ends with a rattling of castanets and the blowing of trombones. Two small drums are used as solo instruments and begin to roll from the faintest pianissimo to the loudest fortissimo, not only once, out twice, in order that the enjoyment may be the greater. One part of the band whistles or claps hands while the other sings a monotonous ha, ha, ha. Sticks of wood are beaten against each other, sand paper is rubbed, ~~and~~ and who knows, but that before long an old sewing machine or even an old saw may be introduced as a complementary instrument. The worst noise however, was produced when the four flautists and eight or ten cornetists came to the front and blew a march out into the audience. What effect must this have had upon the gods of music.

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Journal

Date :

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Dresdner Journal

29. Mai 1903

Dresden

Journal, May 29 1903

the hall was only partially filled, but this may be accounted of prices, or by the fact that many did not care to live to the generous acoustic effect. This overdone in a closed hall ~~was immediately~~ was immediate. The first number on the program "Di Ballo" by Sullivan, in a comic and brilliant manner in which the piece, so full of as executed, proved perfectly bewildering. The ensemble band is so precise and sure, and so well disciplined are that they would play well even without the slight gestures poken of director. In Mr. Sousa's suite "Looking Upward" was second on the program, all means usually employed by military band were used to produce certain effects, all of drums in the third part, entitled "Mars and Venus." In this musical combination, the dance themes remained. In spite of the more serious music in Giordano's "Andrea" y listened longingly for a few classic chords from some masters, which were only represented in the second part by n Concerto.

pour coller les coupures

Postage: Franco

Konzert. Sousas Militär-Kapelle, die gestern abend im Saale des Konzerthauses "Zoologischer Garten" das erste ihrer in Aussicht genommenen drei Konzerte gab, ist als amerikanische Spezialität vom vorigen Jahre her noch in lebhafter Erinnerung. Der Saal war gestern allerdings nur spärlich besetzt, was einerseits auf die Verzichtleistung des Unternehmers auf vollständige Preise, andererseits auf den Umstand zurückzuführen sein dürfte, daß sich mancher dem unvermeidlichen übermäßigen akustischen Wirkungen nicht aussetzen wollte. Dieses Zuviel an Tongebung für den geschlossenen Raum machte sich gleich in der ersten Programmnummer, der Sullivan-Duverture "Di Ballo" bemerkbar, wogegen die rhythmische Schneidigkeit, mit der das temperamentvolle Stück virtuos gespielt wurde, geradezu verblüffend wirkte. Das Zusammenspiel der Kapelle ist so fest und sicher, so vorzüglich diszipliniert, daß sie auch der ohnehin nur leicht andeutenden Handbewegungen ihres vortrefflichen, vielgenannten Dirigenten, des Hrn. John Philip Sousa, noch entraten könnte. In seiner dreijährigen Suite "Looking Upward", die als zweite Programmnummer folgte, werden alle Mittel einer starkbesetzten Militärkapelle — einen an "Mars und Venus" adressierten grandiosen Trommelwirbel inbegriffen — ins Treffen geführt. Allerdings behielt auch in dieser Musikkreihe der Tanzrhythmus die Oberhand. Wendeten sich nun auch in Giordano's großer Schlussszene "Andrea Chenier" ernstere Töne an das Ohr, so sehnte sich dieses doch eine volle Stunde lang vergeblich nach einigen klassischen Akkorden, nach einem Stück unserer deutschen Meister, die im zweiten Teile des Programms nur durch Mendelssohn (Violinkonzert, gespielt von Hrn. Maud Powell) vertreten waren. In einer eigenen, gleichfalls auf den Dreivierteltakt aufgebauten Komposition zeigte sich Hr. Arthur Pryor als gewandter Soloposaunist, während sich Hrn. Estelle Liebling, die vor einigen Jahren an der Königl. Hofoper gastierte, als Koloraturfängerin mit

Journal: *Bohemia*Date: *21*

1903

Adresse: *Prague*Signé: *Prague*

Bohemia May 21 1903 Prague.

* * * * * The band itself is a well-disciplined music-corps, whose individual members, especially the clarinetists and cornetists, produce splendid tones. More, than that they obey at the slightest sign and also without sign, cannot be said of these musicians, in fact they have been trained so that the music begins as soon as Mr. Sousa has placed his foot upon the conductor's stand. The music at times is so noisy that one is apt to believe all Hades had broken loose, or that a wild chase amid hurrahs and huzzahs was going on in the hall. All sorts of traps are brought into use in order to produce exotic effects. In the instrumentation the American fancy has full sway. For instance, one of the pieces ends with a rattling of castanets and the blowing of trombones. Two small drums are used as solo instruments and begin to roll from the faintest pianissimo to the loudest fortissimo, not only once, but twice, in order that the enjoyment may be the greater. One part of the band whistles or claps hands while the other sings a monotonous ha, ha, ha. Sticks of wood are beaten against each other, sand paper is rubbed, and who knows, but that before long an old sewing machine or even an old saw may be introduced as a complementary instrument. The worst noise however, was produced when the four flautists and eight or ten cornetists came to the front and blew a march out into the audience. What effect must this have had upon the gods of music.

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Dresdener Journal, May 21 1903

To be sure, the hall was only partially filled, but this may be accounted for by the change of prices, or by the fact that many did not care to subject themselves to the generous acoustic effects. This overproduction of tone in a closed hall was immediately noticed in the first number on the program "Di Ballo" by Sullivan, while the rhythmic and brilliant manner in which the piece, so full of temperament, was executed, proved perfectly bewildering. The ensemble playing of the band is so precise and sure, and so well disciplined are the musicians that they would play well even without the slight gestures of the arm-and-spoken-of director. In Mr. Sousa's suite "Looking upward," which was second on the program, all means usually employed by a strongly manned military band were used to produce certain effects, including roll of drum in the third part, entitled "Mars and Venus." Naturally, even in this musical combination, the dance themes remained conspicuous. In spite of the more serious music in Giordano's "Andrea Chenier," many listeners longingly for a few classic chords from some of our German masters, which were only represented in the second part by the Mendelssohn Concerto.

Literatur.

* Edmund Hofand arbeitete an den Dramen, von denen mindestens zwei zur Aufführung kommen. In Berlin geschrieben und hier ist ein Prospekt mit dem Titel "Amant"; von dem drei

Sousa, der Marschkönig.

Amerika, du hast es besser! — Wenn bei uns ein Künstler über Land reist — wie bescheiden geht es da zu! Der „arme Musikant“ war ja einst sprichwörtlich; aber selbst Johann Strauß, der doch auch ein König im Reiche der Töne war, drückte sich noch recht bescheiden in die Ecke seines Eisenbahncoupees, wenn er in die Fremde fuhr. Wie anders der Amerikaner Sousa, den sie drüben den „Marschkönig“ nennen!

Gestern Nachmittags kamen die „Amerikaner“ an: Mr. John Philip Sousa, die beiden Damen seiner Kapelle: Miss Maud Powell und Miss Estelle Liebling, etwa sechzig Mann des „Amerikanischen Militär-Orchesters“ und hinterher ein Schwarm von Dienern und Gefolgsleuten. Die Gesellschaft kam von Warschau im Extrazug. Am Bahnhof hatten sich Managers und Secretäre zum Empfang eingefunden. Kaum hält der Zug, winnelt es auf dem Perron schon von den Amerikanern — nur der Herrscher über diese Scharen läßt auf sich warten. Endlich öffnet ein Diener respectvoll die Thür des Salonwagens und der Marschkönig zeigt sich seinen Getreuen. Wir kennen sein Bild von den Anschlagssäulen her: ein mittelgroßer Mann mit einem intelligenten, von einem dunklen Bart umrahmten Antlitz. Das Auge ist hinter den Gläsern eines goldgefaßten Zwiefers verborgen. Mr. Sousa trägt einen langen, verschürzten Ueberrock, auf das Haupt ist der breitfrämpige amerikanische Schlapphut gestülpt. Galant hilft er einer Dame aus dem Waggon, einer schlanken hübschen Amerikanerin: es ist Miss Liebling, die Coloraturfängerin. Achtungsvoll wird dem Paare Platz gemacht und ernst und langsam schreitet Mr. Sousa dem Ausgange zu — jeder Zoll ein Marschkönig.

In dem Durcheinander auf dem Perron und in der Zollabfertigungshalle ließ sich natürlich ein längeres Gespräch mit Mr. Sousa nicht anknüpfen. Nur eine kurze Begrüßung: „Hatten Sie eine angenehme Reise?“ — „Von Warschau nach Wien die schönste, die man sich denken kann. Von Petersburg nach Warschau aber war es gräßlich.“ — „Ich kann mir denken, daß Sie roh sind, an Ort und Stelle zu sein.“ — „O, es ist nicht so schrecklich; ich bin ja das Reisen gewöhnt. In vier Tagen geht es wieder weiter: nach Prag, nach Dresden, durch ganz Deutschland, dann nach Kopenhagen und hinüber nach England. Ich residire meist im Eisenbahnwaggon.“ — Mr. S. Godfrey Turner, der „business manager“, Mr. Max Sarrn, der das Gastspiel in „Venedig“ vermittelt hatte, und Mr. Francis, der eigentliche Unternehmer der Tournee, waren inzwischen herangekommen.

Und nun erfuhr man Näheres aus der geheimnisvollen Lebensgeschichte Mr. Sousa's: Er heißt also wirklich und wahrhaftig nicht Samuel Ochs „U. S. A.“, sondern John Philip Sousa, ist 45 Jahre alt und zu Washington, District Columbia, geboren. Sein Vater, ein Portugiese, war Kapellmeister eines amerikanischen Marineregiments. Dadurch wurde auch Sousa junior Frau Musica in die Arme geführt. Er begann als Violinist. Vor etwa zwölf oder vierzehn Jahren stellte er sich in Washington eine Kapelle zusammen, mit welcher er Tournees — damals natürlich noch nicht im Extrazug und Salonwagen — absolvierte. Ich erinnere mich, selbst seine Kapelle während der „World's Fair“ in Chicago gehört zu haben. Bald begann Sousa zu componiren: Eine der ersten seiner Arbeiten war der auch bei uns Alt und Jung bekannte „Washington Post March“. Mr. Sousa trug das Ding zu einem Verleger und erhielt dafür dreißig Dollars, nach unserem Gelde etwa 150 Kronen. Der Verleger verdiente natürlich ein Vermögen. Dann kamen die „Stars and Stripes“. Gewißigt durch die mit „Washington Post“ gemachten Erfahrungen, nahm der Componist die Geschichte diesmal selbst in die Hand. Und richtig wurde es wieder ein Bombenerfolg. Die Amerikaner, die alle Erfolge in Dollars und Cents unrechnen, behaupten, „Stars and stripes for ever“ sei 12.000 englische Pfund, also etwa 260.000 Kronen

„wert“ gewesen, das heißt, so viel hat dieser populäre Marsch dem glücklichen Componisten eingetragen. Damit war das Glück Mr. Sousa's gemacht: die 12.000 Pfund hatten es den Amerikanern angethan. Was immer fernerhin aus der Feder Sousa's kam, wurde bejubelt und mit dem landesüblichen Fußgetrappel, dem Ausdruck des höchsten Beifalls, aufgenommen. Uebrigens waren reizende Sachen darunter: der „Liberty Bell March“ besonders, dann aber auch „Under the Southern Cross“ („Unter dem südlichen Kreuz“), „Mars and Venus“, „Destruction of Pompeji“ u. a. m. Von den größeren Arbeiten ist die Operette „El Capitano“ zu nennen, die in den „Staaten“ einen beispiellosen Erfolg hatte. Eine der letzten Compositionen betitelt sich „Imperial Edward“; der Marsch ist dem König von England gewidmet.

Ganz unbestritten ist Sousa heute der populärste Musiker jenseits des großen Wassers und natürlich ein schwerreicher Mann, der sich mit — gut gerechnet — einer Million Dollars längst an „Manhattan Beach“, dem Manhattanstrande, den er in einem seiner Märche wunderschön besungen hat, zur Ruhe setzen könnte. Aber er will der „Marschkönig“ bleiben, ja, er will, wie er sagt, auch Europa musikalisch erobern. Darum, und nicht des schönen Mammons wegen, setzt er sich den Beschwerden des rastlosen Reisens aus.

Vor dem Bahnhofsthor harrte der feiche Gummiradler. Miss Liebling sprang gewandt in den Wagen — ernst und gravitätisch folgte ihr Mr. Sousa. Der Rutscher schnalzte auf die unwiedergebliche Wiener Art mit der Zunge — dann ging's im scharfen Trab zum Hotel Bristol. Jetzt erst verließen die amerikanischen Musiker den Bahnhof, den sie bisher mit ihrem United-States-English erfüllt hatten. Was aber sehe ich da plötzlich: einen der uniformierten Sousa-Musiker in den Armen eines alten Weibleins, das, wie die Tracht zeigte, keineswegs aus Amerika mitgekommen sein konnte. Ein danebenstehendes junges Mädchen klärt mich auf: Eine Mutter begrüßt da ihren Sohn, der vor zehn Jahren „hinüber“ gegangen war. Die Alte und der Junge, sie sind irgendwo aus Böhmen her. Und da sage noch Einer, daß übertrieben ist, was sie im Prater unten — lange vor Sousa — fangen: „Servus Brezina!“ ... Fery.

Dem Wiener Publicum hat Sousa gestern Abend sogleich gefallen. Wer weiß, ob man ihn so rasch goutirt hätte, wenn nicht die Barrisons, die „Schöne von New-York“, wenn nicht zahllose nigger songs und andere Pacemaker ihm vorausgegangen wären. Jedenfalls hat man gestern sehr viel Verständniß für die Reize dieses mächtigen Blasorchesters gezeigt, das so viele erotische Klangfarben zu bieten, so viele niedliche Ueberraschungen zu bringen weiß. Seltsame Trommel-effecte, der tönende Glanz imposanter Fanfaren-Unioni, die entzündenden Laute der reichlich verwendeten Holzbläser, das alles wirkte excentrisch, aufregend, amüßant und oft auch hinreißend. Sousa selbst dirigirt wunderbar; wie ein Dressirer eher denn wie ein Kapellmeister. Mit außergewöhnlicher Ruhe, mit spärlichen, aber entschlossenen Geberden. Am meisten scheint ihn die Trommel zu reizen. Wie er halb zur Seite geneigt, mit dem Arm ausstößt, zielt und zustoßt, glaubt man, er werfe Tennisbälle nach der Pauke. Die charakteristischen Märche „The captain“, „Washington Post“, „The Stars and Stripes for ever“ wurden bejubelt. Rollen Beifall fanden auch die Solisten: die Coloraturfängerin Estelle Liebling, der Posunist Pryor und die Violinvirtuosin Powell. Sousa könnte bei uns populär werden, wenn er länger bliebe als vier Tage.

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Die Zeit., May 29 1905 Vienna

SOUSA THE "MARCH KING"

American, thou art fortunate! If it so happens that one of our artists travels across the country, how modestly all is conducted. The "Poor musician" at one time was proverbial. Even Johann Strauss, who really was a king among musicians, when travelling abroad, shrank very modestly into the corner of his railroad coupe. How different it is with the American, Sousa, who, on the other side, is called the "March King." Yesterday afternoon Mr. Sousa, the two ladies and the 60 members of his band arrived, followed by a whole retinue of servants.

Mr. Sousa immediately pleased the Vienna audience last evening. Who knows however, if Sousa had been so successful had he not been preceded by the Barrisons, "The beautiful Maid of New York," and the endless negro songs. At any rate, great appreciation was shown for this immense wind orchestra, which knows how to offer varied sonorous hits and surprises. The strange drum effects, the dashing tuneful fanfares and the enchanting tones brought out by the skillful wood-wind manipulations, all produced an excentric, exciting, amusing, and at times, perfectly bewitching effects. Sousa himself directs in a peculiar manner: more like a trainer than a bandmaster, that is, with exceptional composure and quiet, but determined gestures. The drum especially seems to attract him. One is almost tempted to believe, as he stands with his body pointed toward one side and swinging his arm, that he is throwing tennis balls at the kettledrums. The characteristic marches, "Al Capitan," "Washington Post," "Stars and Stripes Forever," were greatly cheered.

Journal *Dresdener Nachrichten*
 Date : *30 Mai 1903*
 Adresse : *Dresde*
 Signé : _____

Sousa-Konzert. Sousa hat in Dresden kein rechtes Glück. Als er vor ein paar Jahren zum ersten Mal zu uns kam, verregnete er auf dem "Bergkeller" an drei Tagen vollständig, und gestern, bei seinem ersten Konzert im Saale des "Zoologischen Gartens", war das Wetter so tadellos schön und heiß, daß das Publikum streifte und der Konzertsaal gähmend leer blieb. Man hat gestern wohl kaum so viel eingenommen, um die Instrumente der 60 amerikanischen Musiker blank putzen und die Programme drucken lassen zu können. Diese Teilnahmslosigkeit ist nach jeder Seite hin aufrichtig zu beklagen, denn Sousa und sein Orchester verdienen gehört und gewürdigt zu werden, als nicht alltägliche Erscheinungen, als ein Ensemble, das sich in seiner brillanten künstlerischen Disziplinierung ebenso auszeichnet, wie in der Originalität seiner Vorträge. Ueber den Inhalt der letzteren kann man allerdings verschiedener Meinung sein, der Ausführung wird man aber die volle Anerkennung nicht verjagen dürfen. Alles vollzieht sich unter der eigenartigen Leitung Sousas wie am Schnürchen, und nicht zuletzt staunt man über die echt amerikanische Witzzugsgewindigkeit, mit der das Programm abgepielt wird. Das Konzert, einmal angefangen, läßt Nummer auf Nummer folgen, sozusagen ohne Station und Aufenthalt, bis der Programmteil erledigt ist. Hier ungefähr die Art des "business". Das Konzert begann mit einer Sousaschen Ouvertüre "Il Ballo", die stark applaudiert wurde; sofort eine kurze, schlenfrige Bewegung Sousas, und als Einlage folgt der Marsch "El Capitan"; unmittelbar anschließend spielt der Posamentenvirtuos Mr. Pryor ein Solo: "Love's Enchantment", und nach diesem, als Zugabe, ein Lied für Posanne; dann eine Suite: "Looking Upward" ("Blick nach Oben") in drei Sätzen, in deren Verlauf eine unglaubliche Sensation echt amerikanischen Ursprungs auftritt: ein Solo-Trommelwirbel von mindestens zwei Minuten (!) Dauer, der wiederholt vom Pianissimo zum Fortissimo anschwillt und von diesem bis zum Verhauchen des Tones wieder zusammen-sinkt — kein Mensch weiß, was das bedeuten soll, Sousa vielleicht auch nicht — aber schon beginnen "Venus und Mars" ihre musikalischen Beziehungen zu einander. Darnach ein Marsch als Einlage; dann singt Miss Estelle Lieblich eine Sololied.

Dresdener Nachrichten

May 30 1903

Dresden.

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 seem that the receipts at the Sousa concert yesterday,
 ge enough to defray the cost of cleaning the various

the printing of the programs. This lack of interest

ed as Sousa and his Band deserve to be heard and should

pon as an ordinary attraction, but should be recognized

ich distinguishes itself by its artistic discipline

of its productions. In regard to the latter, of

may vary, but the fine rendition of same must be

Under the original leadership of Mr. Sousa, everything

thly, and one is not a little amazed at the lightening

speed, an American peculiarity, which which the program is despatched.

The concert once begun, - number upon number follows without inter-

ruption until the whole program is completed. The following shows the

"business-like" way in which the program was rendered. It began with

the overture "Ballo" which was heartily applauded: this was immediately

followed by one of Sousa's short, jerky movements which produced "El

Capitan." Then closely followed Mr. Pryor's trombone solo "Love's Enchantment," and after this came, as an encore, a song for the trombone then the suite "Looking Upward," in three parts, a portion of which proved to be an unheard of sensation, in origin genuinely American, i.e. a roll of drums; lasting at least two minutes, beginning with the faintest pianissimo and gradually swelling to fortissimo and then again diminishing to the merest breath. No one seems to understand the meaning of this perhaps even Mr. Sousa himself does not, - but "Venus and Mars" already begin their musical relations toward each other. Then came a march as extra, and then Miss Lieblich sang.

Dresdener Nachrichten

May 29 1905

Dresden.

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It would seem that the receipts at the Sousa concert yesterday, were hardly large enough to defray the cost of cleaning the various instruments and the printing of the programs. This lack of interest is to be deplored as Sousa and his Band deserve to be heard and should not be looked upon as an ordinary attraction, but should be recognized as a corps which distinguishes itself by its artistic discipline and originality of its productions. In regard to the latter, of course, opinions may vary, but the fine execution of same must be acknowledged. Under the original leadership of Mr. Sousa, everything moves along smoothly, and one is not a little amazed at the lightning speed, an American peculiarity, with which the program is despatched. The concert once begun, - number upon number follows without interruption until the whole program is completed. The following shows the "business-like" way in which the program was rendered. It began with the overture "Ballo" which was heartily applauded: this was immediately followed by one of Sousa's short jerky movements which produced "El Capitan." Then closely followed Mr. Pryor's trombone solo "Love's Enchantment," and after this came, as an encore, a song for the trombone then the suite "Looking Upward," in three parts, a portion of which proved to be an unheard of sensation, in origin genuinely American, i.e. a roll of drums, lasting at least two minutes, beginning with the faintest pianissimo and gradually swelling to fortissimo and then again diminishing to the merest breath. No one seems to understand the meaning of this perhaps even Mr. Sousa himself does not, - but "Venus and Mars" already begin their musical relations toward each other. Then came a march as extra, and then Miss Liebling sang -

no des Stern- und Streifenbanners
Blaserte, bei dem ein gewöhnlich
weita und Pausen kaum noch
wird und mit einstimmt in den
Reihen der Landsleute Souzas
ob mit Recht, oder nicht, mo
Schiffen auf seine europäische
schon erwähnte Koloraturängerin
wenn auch nicht immer nach un
und Miss Maud Powell, eine
sehr fleißig und sorgfältig zwei
Konzerte spielte. Mehr Verechtig
orchester aufzutreten hat der Po
im Jargon zu reden, das Blau
tuos, technisch vorzüglich, aber au
wie ein Bifton aufricht und au
wirft. Vom Sosaunen ton fei
es wieder ein voller, verdienster
nur, das er hierbei auch nicht

18.000 Exemplars du Mois de Juin
 Hier de la Presse pour le Mois de Juin
 Les Abonnements: Paris, 100 francs; Province, 80 francs

Journal: *Neueste Nachrichten*
 Date: *21 Mai 1903*
 Adresse: *Leipzig*
 Signé: *[Signature]*

Theater und Musik.

John Sousa in Leipzig. Der bekannte amerikanische Dirigent und Komponist John Philip Sousa, der zur Zeit mit seinem amerikanischen Orchester auf einer Konzertreise begriffen ist, konzertierte am Nachmittag und am Abend im großen Saal des *Hotel Logi* in Garmisch zu Leipzig. Die 60 Mann starke Kapelle besitzt eine ausgezeichnete Schulung, die auf den kleinsten Will des Dirigenten beruht. Das Programm bewegte sich im allgemeinen auf dem Gebiete der klassischen Konzertmusik. Die klassische Opernmusik war lediglich durch die Ouvertüre „Carnaval Romane“ von Verlioz vertreten. Das Orchester eröffnete mit der Ausführung dieser Ouvertüre sein Programm sehr vorteilhaft. Wenn man auch bezüglich der Interpretation der Ouvertüre anderer Auffassung sein kann wie die zum Ausdruck gebrachte, so zeichnete sich der Vortrag doch durch reine Intonation und Harmonie aus. Anerkennung verdiente die Kapelle bei der Ausführung der von ihrem Dirigenten komponierten Suite „Maidens Thren“. Im ersten Teil dieser Suite „The Coquette“, sowie in dem folgenden „The Summer Bird“ und „The Dancing Bird“ brachte das Orchester einige sehr hübsche Sätze, welche die Komposition enthält, zu einer überraschenden Geltung. Von den solistischen Kräften des Ensembles hörten wir Miss Estelle Lieblich, Solopräsidentin, welche den Vortrag für „Soprano Solo“ von Gounod unter großem Beifall zum Vortrag brachte. Mit bewundernswürdiger Sicherheit bewältigte die Sängerin die teilweise recht schwierigen Stellen und Passagen. Bedauerlicherweise gingen ihre Piano- und Violoncello- und Basslagen. Bedauerlicherweise gingen ihre Piano- und Violoncello- und Basslagen. Bedauerlicherweise gingen ihre Piano- und Violoncello- und Basslagen. Bedauerlicherweise gingen ihre Piano- und Violoncello- und Basslagen.

and composed of 60 men is wonderfully and responds to the slightest motion of the program included compositions with light nature, while the classic opera music led by the orchestra "Carnaval Romane," The band acquitted itself well in this matter; although it might have been differently yet the fine intonation and harmony well. Well merited was the acknowledgement

accorded the band upon the rendition of the conductor's suite "Maidens Thren." Several "fetching" phrases some "fetching" phrases was done in the first part, "The Coquette," as well as in the "Summer Bird" and "The Dancing Bird."

Sousa

Hamburger Ztg

252 2 Juni

John Philip Sousa. Der amerikanische Konzertmeister John Philip Sousa eröffnete am Freitagabend mit seinem amerikanischen Orchester im Garmisch-Theater ein dreitägiges Konzert. Sousa führt hier in Garmisch von seinen früheren Konzerten her viele Freunde. Trotzdem war sein erstes Konzert nicht sehr stark besucht; das herrliche Wetter hielt viele ab, sich ins Theater zu begeben. Das Sousa aber bot, stand auf der Höhe. Von seinen eigenen Kompositionen bot er u. a. „Looking Upward“ und „The Stars and Stripes for ever“. Hier auch Mendelssohn figurerte auf dem Programm mit „Two movements from Violin Concerto“, getragen mit seltener Virtuosität von Miss Maud Powell. Miss Estelle Lieblich, eine eminent begabte Solopräsidentin

brachte das Common-Solo „Thou Brilliant Bird“ aus „Pearl of Brazil“. Das Flötenobligato dazu wurde von Mr. Marshall gespielt, ganz brillant vorgetragen. Als Solopräsident trat hier Mr. Arthur Feyer in dem von ihm selbst komponierten „Lovers Enchantment“ hervor. Die Solisten wurden als auch die Kapelle ernteten nach jeder Nummer glänzenden und wohlverdienten Applaus.

Neue Hamburger Zeitung, June 2 1903

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 Concerto," played with rare virtuosity by Miss Maud Powell. Miss
 Estelle Lieblich, a very talented colorature singer gave the soprano
 solo "Thou Brilliant Bird," from the "Pearl of Brazil."

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Well merited was the hearty applause accorded both
 soloists and band.

Neueste Nachrichten -
May 31 - 1903 - Leipzig -

x x x x x x x x x

The band composed of 60 men is wonderfully well trained and responds to the slightest motion of its leader. The program included compositions mostly from the of a light nature, while the classic opera music was represented by the overture "Carnaval Romane," by Berlioz. The band acquitted itself well in this opening number; although it might have been differently interpreted, yet the fine intonation and harmony were praiseworthy. Well merited was the acknowledgement accorded the band upon the rendition of the conductor's suite "Maidens Three." Several "fetching" phrases were done in the first part, "The Summer Eclogue," as well as in the "Summer Girl" and "The Dancing Girl."

Baranaka	764	N leicht	wolkenl.	+18
Stockholm	763	OSOicht	wolkenl.	+21
Kopenhagen	761	SO schw.	halbbed.	+16
Swinemünde	761	SO schw.	wolkenl.	+19
Stettin	759	N leicht	wolkenl.	+17
Hamburg	760	OSOicht	wolkenl.	+21
Berlin	760	SO leicht	wolkenl.	+21
Stralsund	757	SO leicht	wolkenl.	+20

Übersicht der Wetterl

Die Luftdruckverteilung ist folgende:
Die Winde aus vorwiegend östlichen Richtungen.
Der dem flachen Minimum in

Neue Hamburger Zeitung, June 2 1903

The American bandmaster, John Philip Sousa, with his band opened on Whitsuntide a series of concerts continuing for three days at the Hansa Theatre. Sousa made many friends at the time of his last visit here, but in spite of this, his first concert was not well attended the fine weather keeping many away from the theatre. Sousa's offerings were of a high class. Among his own compositions were "Looking Upward," and the Stars and Stripes Forever," Mendelssohn too, found a place on the program in the two movements of the "Violin Concerto," played with rare virtuosity by Miss Maud Powell. Miss Estelle Lieblich, a very talented colorature singer gave the soprano solo "Thou Brilliant Bird," from the "Pearl of Brazil."

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Well merited was the hearty applause accorded both soloists and band.

Neuen
2. Juni 1903.

der Reichstagswahl am 16.
1. Anzahl der eingetragenen
2. Anzahl der abgegebenen

Hamburger Nachrichten

JUNI 1903

Hamburg

né :

Hamburger Nachrichten -

June 2nd 1903 - Hamburg -

Kunst, Wissenschaft, Theater und Musik.

b. Sousa-Concert. In dem zu diesem Zweck von der Direction verpachteten Kauftheater begann am Sonntag der berühmte amerikanische Componist und Dirigent John Philip Sousa mit seinem Militär-Orchester auf der diesjährigen europäischen Tournee ein auf nur drei Tage berechnetes Gastspiel, gegenüber der gewaltigen Concurrenz der in ihrem herrlichsten Pfingstschmuck prangenden Natur und bei der einen Besuch eines Concertsaales zu einem nicht geringen Opfer machenden überaus warmen Temperatur, die geradezu in das Freie hinauslockt, um die erquickende Ruhe des Abends zu genießen, ein gar gewagtes Unterfangen, das man sich nur gestützt auf ganz besondere Mittel erlaubt. Und so war es denn bei den obwaltenden Umständen ein immerhin noch verhältnismäßig recht zahlreiches Publikum, selbstverständlich war die hiesige amerikanische Colonie durch nicht wenige ihrer Angehörigen darin vertreten, das sich am Sonntag im Kauftheater versammelt hatte, um Herrn Musikdirector John Philip Sousa und seiner Künstler-Schaar den wohlverdienten beifallsfreudigen Willkommensgruß zu entbieten, umsonst die selben und ja längst keine Fremden mehr sind. Souas Bedeutung als Componist wie als Dirigent und ebenso die Darbietungen seines geradezu virtuellen Orchesters, dessen über 60 Mitglieder, jeder in seiner Art, alle Künstler auf ihren Instrumenten darstellen, sind bereits in beiden Hemisphären derart anerkannt, erkennen sich eines so hervorragenden und gefestigten internationalen Rufes, daß es wohl erübrigt, darüber noch besondere Worte zu machen, sie würden nur thalächlich Feststehendes wiederholen. Ein Sousa-Gastspiel stellt sich in seiner Art immer als ein musikalisches Ereignis dar, als welches es denn auch diesmal wieder sich hier abgewandelt hat. An rein orchestralem Darbietungen wies das Programm des ersten Abends Compositionen von Sultibani, Giordano, Mascagni, Kunkel, Chambers und selbstverständlich vom Concertgeber selbst auf, wozu dann noch in einer Anzahl weiterer Tonwerke die Mitwirkung hervorragender solistischer Kräfte auf vocalem wie instrumentalem Gebiete trat. Unter den Orchesternummern seien als ganz hervorragend in ihrer charakteristisch-schwungvollen Wiedergabe Sultibanis Overture „Di Ballo“, Souas aus drei Sätzen bestehende bekannte Suite „Looking Upward“, Giordano's Schlussscene aus „Andrea Chenier“, Kunkel's Caprice „The water Sprites“, Chambers' „Plantation Songs and Dances“ und Souas gegenwärtig populärster March „The Stars and Stripes forever“ genannt. Jeder Pöde folgte stürmischer Applaus und in lebenswürdigster Weise entsprach der Dirigent dem unaufhörlich laut werdenden Verlangen nach Wiederholungen durch eine ganze Reihe von Zugaben unter denen sich namentlich einige seiner charakteristischsten March-compositionen, so die Washington-Post, Passing of Rago Time, Hail to the Spirit of Liberty u. s. w. befanden. Was die solistischen Kräfte anbelangt, so sei zunächst die Coloraturfängerin Miss Estelle Diebling genannt, bei der sich Wärme des Ausdrucks, herrliche Stimmmittel und feiner musikalischer Sinn zu einem harmonischen Ganzen von wohlthuendem Ebenmaß vereinen. Die Dame sang „Thou brilliant Bird“ aus „Pearl of Brazil“ von David und wußte durch ihre glänzende Vortragsweise, ihre tautsch dahinperlegenden Housaden und Fiorituren, indem sie an Mr. Marshall Dufsch, der den obligaten Flötenpart mit gleicher Virtuosität erlebte, einen vorzüglichen Partner hatte, das hingerissene Auditorium zu so stürmischem Applaus zu veranlassen, daß sie als Dacavo das innige Lied „The maid of the Meadow“ folgen ließ. In ihrer Art auf der selben Höhe steht die Violinvirtuosin Miss Maub Powell, die mit ebenso brillanter Technik von echt künstlerischem Empfinden und gleichfalls stürmisch applaudirt zwei Sätze aus Mendelssohns Violinconcert, Andante und Allegro vivace, zu Gehör brachte. Mr. Arthur Pryor ist ein Posaunen-Virtuose, der auf diesem Instrument zweifellos seinesgleichen sucht. Eine von dem Künstler zu Gehör gebrachte eigene Composition „Loves Enchantment“ nahm durch die Wärme des Tones und die sich offenbarende seelenvolle Hingabe gestützt auf die virtuose Behandlung des Instruments die Zuhörer so gefangen, daß nur die als Zugabe erfolgende populär gewordene Weise Penn's „The Honey sucele and the bee“ die Wogen des Applauses beruhigen konnte. Allen solistischen Darbietungen wurde die angemessenste feinabgetunte Begleitung durch den orchestrale Körper zu theil.

A Sousa concert always represents in its way quite an event, which also proved to be the first time. The program of the first concert was furnished among its real purely orchestral offerings, compositions by Sultibani, Giordano, Mascagni, Kunkel, Chambers, and Sousa himself, to which were added, by the concert-giver himself, to which number of solo, both vocal and instrumental, were included. Most praiseworthy among the orchestral numbers were the characteristic and rhythmical interpretations of Sultibani's Overture, "Di Ballo", Sousa's Suite, "Looking Upward", the grand finale from "Andrea Chenier", "The Water Sprites", "Plantation Songs and Dances", and Mr. Sousa's most popular march, "The Stars and Stripes Forever". Each piece was followed by a storm of applause, and the conductor, in the most amiable way, met the almost interminable demands for encores, by giving several of his characteristic compositions, among which were the "Washington Post", "The Passing of Rag-Time", "Hail to the Spirit of Liberty," etc.

The orchestral corps accompanied each and every solo in the most delicate manner.

Journal : *Hamburger Nachrichten*
 te : *2* JUN 1903
 resse : *Hamburg*
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Hamburg Nachrichten -

June 2nd 1903 - Hamburg.

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A Sousa concert always represents in itself something quite an event, which also proved to be the case this time. The program of the first evening furnished among its most purely orchestral masterpieces offerings, compositions by Fullerton, Macdowell, Macismore, Lumbels, Chambers, and others. As the concert-giver himself, to which a number of solo, both vocal and instrumental, were added. Great favourites among the orchestral numbers were the "Characteristic" and rhythmical interpretations of Fullerton's suite, "The Ball", Sousa's "March", "Lovers' March", the grand finale from "Andrea Chenier", "The Water Boy", "Plantation Songs and dances", and Sousa's most popular march, "The Stars and Stripes Forever". Each piece was followed by a storm of applause, and the conductor, in the most amiable way, met the almost interminable demands for encores, by giving several of his characteristic compositions, among which were the "Washington Post", "The Passing of Rag-time", "Back to the Spirit of Liberty," etc.

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The orchestral corps accompanied each and every solo in the most delicate manner.

Hamburger Fremdenblatt, June 8 1903 Hamburg

On Whitsuntide, Mr. John Philip Sousa, the American composer, owing to his lively marches, has also become popular with us, series of concerts at the Hansa Theatre. The fine June weather, prices such as we are accustomed to pay for Philharmonic, Strauss concerts, may have been the cause of the not very

Sousa must not be criticised in the general way, inasmuch as his marches are unique and thoroughly American. We German expect first of all, must touch a sympathetic chord. Even in our dance music, we look for nuances to satisfy certain sentiments. Our cousins from the other side however, have no time for sentiment. Their practical minds demand something pleasing to the eye, something sensational, and of the breath-taking nature. This characteristic even shows itself in the music of our American guests. Affet comes first, and no means are spared toward this end. Their music does not touch the heart and the emotions, it goes to the legs. Even the old proverb, "Time is money," is not forgotten here. During the concert of hardly two hours duration, everything rushes along as if by steam and electricity and makes one think of an automobile converted into music. However, it is a fine corps of instrumentalists that Sousa has evolved. Every performer, down to the drummer, who knows how to strike with good effect, is trained to perfect virtuosity. With such ease do the instrumentalists play, and with such smoothness do they glide over the intricate parts, that it would seem all difficulties were removed. Very conspicuous is the softness of the brass instruments, specially of the tubas, to say nothing of the really carrying-away effect of a certain bass-tuba, called Sousaphone which produces an astonishing effect in the contra-octave tones. Mr. Sousa reaped a storm of applause particularly after having played his suite "Looking Upward," "The Washington Post," and the "Stars and Stripes Forever." Each number was followed by an encore.

Journal:

Date:

Adresse:

Signé:

Druckerei Zeitung
10. Juni 1903
Druck

— **Sousa-Konzert.** Der bekannte amerikanische Komponist und Dirigent, dessen Märsche ihn in der neuen Welt den Namen eines „Marchking“ eingebracht haben und die gleichermassen die alte Welt eroberten, ist in Dresden angekommen. Als Marschkomponist ist er wirklich eine Spezialität, die zum Teil in der glücklichen Verwendung von Regelmelodien, zum Teil in der operativen Rhythmik, zum Teil auch in der eigenartigen Instrumentierung (Bewegung der Blechinstrumente und des Schlagzeugs) begründet ist. Sousas Märsche werden bei uns von jedem Orchester gespielt, wenn auch mehr nach dem Maße, als in dem charakteristischen Tempo des Komponisten. Diesmal kam uns Sousa künstlerisch, d. h. als Dirigent eines Sinfonieorchesters mit einem Programm, mehreren Solisten und — hohen Eintrittspreisen. Mittelmäßig im Saal? An einem Regentage nimmt man sie mit in der Kauf, aber an einem lauen Mai-Abend? Der Besuch war dann auch nur mäßig. Von den instrumentalen Darbietungen erglänzte mit Recht das große Finale aus Gounods Oper „Andrea Chénier“ (in Deutschland in Breslau, Hamburg usw. gegeben) den höchsten Erfolg. Das war besonders in Bezug auf die Gemeinsamkeit der Steigerungen und der Kraft der künstlerischen Leistung. Sullivans Duett „Di Dillo“, das das Konzert einleitete, ist ein gering zu bewertendes Stück, dem auch Sousa kein sonderliches Leben eingehauchen vermag. Reizvoll instrumentiert und gespielt mit Glockenspielen, Santalflöten, Trommelwirbeln und dergl. ist die Suite „Dancing Queen“ von Sousa. Besonders der letzte Satz „March and Dance“ gefiel wegen seiner zarten Melodien. Masagnis „Tango Gitica“ vermochten wir keinen Geschmack abzugewinnen. Die Märsche, besonders die eingelegten, fanden stürmischen Beifall. Die Appelle weit hervorragend.

Solisten auf, von denen Herr Arthur Pryor als Posaunenvirtuose glänzte, während die vorgetragene Komposition selbst „Covers Enchantment“ nur äußerliche Effekte aufweist und mit seinem matten Hauptthema kaum sonderlich interessiert. Wiß Stelle Die bling sang eine Arie aus Felicien Davids Oper „La perle du Brésil“ im Originaltext. Die Stimme der Dame spricht besonders in der Höhe mühelos an, Mittellage und Tiefe haben garrnigen Beifall und eine gewisse Schärfe. Die Solisturen gelangen im allgemeinen gut; auch der Vertreter der obligaten Flöte, Herr Marshall Eusty, bewährte sich bestens. Am meisten gespannt war man auf die Violinvirtuosin Wiß Maub Powell, die mit Begleitung von ausschließlich Blasinstrumenten zwei Sätze aus Mendelssohns Violinkonzert spielte. Herr Sousa dämpfte das Orchester soviel als möglich, allein manche Pianoforte der Solistin wurde doch ordentlich oder im Klang irritiert. Kantilene und Technik waren ganz annehmbar. Daß sämtliche Solisten sich zu Zugaben verstehen mußten und mit dem berühmten Dirigenten mit Beifall überschüttet wurden, ist selbstverständlich. Die Variante eines Marsches will mir jedoch nicht aus dem Gange.

Hamburger Fremdenblatt, June 5 1903 Hamburg

On Whitsuntide, Mr. John Philip Sousa, the American composer, who, owing to his lively marches, has also become popular with us, began his series of concerts at the Hansa Theatre. The fine June weather added to this, prices such as we are accustomed to pay for Philharmonic, Nikisch or Strauss concerts, may have been the cause of the not very large attendance.

Sousa must not be criticised in the general way, inasmuch as his offerings are unique and thoroughly American. We German expect that music, first of all, must touch a sympathetic chord. Even in our march and dance music, we look for nuances to satisfy certain sentiments. Our cousins from the other side however, have no time for sentiment. Their practical minds demand something pleasing to the eye, something sensational, and of the breath-taking nature. This characteristic even shows itself in the music of our American guests. Effet comes first, and no means are spared toward this end. Their music does not touch the heart and the emotions, it goes to the legs. Even the old proverb, "Time is money," is not forgotten here. During the concert of hardly two hours duration, everything rushes along as if by steam and electricity and makes one think of an automobile converted into music. However, it is a fine corps of instrumentalists that Sousa has evolved. Every performer, down to the drummer, who knows how to strike with good effect, is trained to perfect virtuosity. With such ease do the instrumentalists play, and with such smoothness do they glide over the intricate parts, that it would seem all difficulties were removed. Very conspicuous is the softness of the brass instruments, specially of the tubas, to say nothing of the really carrying-away effect of a certain bass-tuba, called Sousaphone which produces an astonishing effect in the contra-octave tones. Mr. Sousa reaped a storm of applause particularly after having played his suite "Looking Upward," "The Washington Post," and the "Stars and Stripes Forever." Each number was followed by an encore.

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Journal :

Date :

Adresse :

Signé :

Dresdner Zeitung
30. Mai 1903
Dresde

— **Sousa-Konzert.** Der bekannte amerikanische Komponist und Kapellmeister, dessen Märsche ihn in der neuen Welt den Namen eines „Marchking“ eingebracht haben und die gleichermassen die alte Welt eroberten, ist in Dresden bereits bekannt. Als Marschkomponist ist er wirklich eine Spezialität, die zum Teil in der glücklichen Verwendung von Negermelodien zum Teil in der aparten Rhythmik, zum Teil auch in der eigenartigen Instrumentierung (Bevorzugung der Blechinstrumente und des Schlagzeugs) begründet ist. Sousas Märsche werden bei uns von jedem Orchester gespielt, wenn auch mehr nach dem Mafse 1 1, als in dem Kavallerie-Attadentempo des Komponisten. Diesmal kam uns Sousa künstlerisch, d. h. als Dirigent eines Sinfonieorchesters mit ernsterem Programm, mehreren Solisten und hohen Eintrittspreisen. Militärmusik im Saal? An einem Regentage nimmt man sie mit in den Saal, aber an einem lauen Mai-Abend? Der Besuch war denn auch nur mäßig. Von den instrumentalen Darbietungen erzielte mit Recht das große Finale aus Giordanos Oper „Andrea Chenier“ (in Deutschland in Breslau, Hamburg usw. gegeben) den härtesten Erfolg. Das war besonders in Bezug auf die Herausarbeitung der Steigerungen und der Kräfteffekte eine künstlerische Leistung. Sullivans Ouvertüre „Di Ballo“, die das Konzert einleitete, ist ein gering zu bewertendes Tonstück, dem auch Sousa kein sonderliches Leben einzuhauchen vermag. Reizvoll instrumentiert und gespielt mit Glockenpassagen, Tamtamtunstücken, Trommelwirbeln und dergl. ist die Suite „Looking Upward“ von Sousa. Besonders der letzte Satz „Mars und Venus“ gefiel wegen seiner zarten Liebesebene. Mascagnis „Danza Gotica“ vermochten wir keinen Geschmack abzugewinnen. Die Märsche, besonders die eingelegten, fanden stürmischen Beifall. Die Kapelle wirkte hervorragend.

Solisten auf, von denen Herr Arthur Pryor als Posannenvirtuose glänzte, während die vorgetragene Komposition selbst „Loves Enchantment“ nur äußerliche Effekte aufweist und mit seinem matten Hauptthema kaum sonderlich interessiert. Miss Guelle Diebling sang eine Arie aus Felicien Davids Oper „La perle du Brésil“ im Originaltext. Die Stimme der Dame spricht besonders in der Höhe mühelos an, Mittellage und Tiefe haben gannigen Beifall und eine gewisse Schärfe. Die Solozitate gelangen im allgemeinen gut; auch der Vertreter der obligaten Flöte, Herr Marshall Lutzky, bewährte sich bestens. Am meisten gespannt war man auf die Violinvirtuosin Miss Maude Powell, die mit Begleitung von ausschließlich Blasinstrumenten zwei Sätze aus Mendelssohns Violinkonzert spielte. Herr Sousa dämpfte das Orchester soviel als möglich, allein manche Pianoforte der Solistin wurde doch erdrückt oder im Klang irritiert. Kantilene und Technik waren ganz annehmbar. Daß sämtliche Solisten sich zu Zugaben verstehen mußten und mit dem berühmten Dirigenten mit Beifall überschüttet wurden, ist selbstverständlich. Die Variante eines Marsches will mir jedoch nicht aus dem Gedächtnis kommen.

Journal: *Frankfurter Blatt*

Date: 26. JUNI 1903

Adresse: *Heim*Signé: *Heim*

Journal: THE NEW-YORK HERALD

Date: / JUN 1903

Press: 49, Avenue de l'Opéra, PARIS

Signé: *Heim*

VIENNA.

United States Ambassador and
Mrs. Bellamy Storer Preparing
to Leave for Holiday.

TO BE ABSENT THREE MONTHS.

Mansion in the Salesianergasse Will
Be Ready by Their Return
from America.

VIENNA, Friday. — The United States Ambassador and Mrs. Bellamy Storer are preparing to leave Vienna on a three months' holiday, the greater part of which they will pass in America.

They sail on the steamer New York from Cherbourg on June 6, and by the time they return here their mansion in the Salesianergasse, which is now being thoroughly renovated, will be ready for their accommodation.

The Embassy will then be officially installed on the premises and the question of finding a suitable residence, which has for so long troubled the Ambassador and his wife, will have reached a satisfactory solution.

During the first few weeks after Mr. Storer's departure the business of the mission will be conducted by Mr. G. B. Rives but he too is soon to start on leave of absence.

He will await the return of Mr. Chandler Hale who with Mrs. Hale, has been in the United States for some little time. Mr. Hale is expected back in Vienna towards the end of next month, and on his arrival he will immediately assume the duties of Chargé d'Affaires, thus leaving Mr. Rives free to commence his holiday.

After giving a short series of most successful performances at the summer pleasure resort known as "Venice in Vienna," Mr. J. P. Sousa and his orchestra have left for Prague. Although the weather was scarcely favorable for open-air entertainments, Mr. Sousa and his band proved attractive enough to entice a crowd of Viennese, and it is hardly necessary to add that at each of the three concerts the American colony was strongly represented.

Keen Interest.

The farewell was cordial in the extreme and amply demonstrated the keen interest taken by the music-loving inhabitants of the Kaiserstadt in their trans-Atlantic guest.

In addition to the manifestations of approval called forth by Mr. Sousa's marches and melodies, his rendering of the "Beautiful Blue Danube," that celebrated waltz by Johann Strauss, was received with vociferous applause, and on its termination Mr. Sousa was presented with a huge laurel wreath, amid the cheers of the audience.

The festivities in connection with the marriage of the Archduchess Maria Anna to Prince Elias of Bourbon-Parma have now come to an end, and most of the guests invited to participate in them have left Vienna.

The different members of the Imperial family who had arrived in the capital to attend the ceremony have also taken their departure. One of the first to go was Archduke Ferdinand Carl, who has returned to his military duties at Prague.

Archduke Ludwig Victor has left for Salzburg, while Count Alphonse Caserta and Duke Ferdinand of Calabria have gone to Linz. Archduke Rainer and Duke Robert of Parma accompanied them to the station.

Left for Potsdam.

Prince Emanuel and Princess Marie Christina of Salm-Salm have left for Potsdam, and Baron and Baroness von Aehrenthal for Carlsbad.

Prince Alphonse of Bourbon has been waited on by a deputation composed of four of the leading officials of the Vienna branch of the Anti-Duelling League, namely the president, Count Jaroslav Thun; the vice-president, Baron von Chlumetzky, Herr von Bilinski and Baron von Bischoffshausen, who presented him with a complimentary address.

The artistically-illuminated document expressed the thanks of the league to Prince Alphonse for the unwearying interest he has displayed in its efforts and for the energy with which he has invariably promoted its aims.

The address, which was signed by Count Rudolph Czernin, Dr. Carl von Grabmayr, Herr Ernst von Piener, Count Adalbert Schönböck, Count Ernst Silva Tarouca and

(Sousa in Vienna.) Die Sache dauert nur vier Tage, sonst würden die von unseren eigenen Militärschiffen so hochachtungsvoll behandelten amerikanischen Gäste bedroht werden. Der amerikanische Gesandte hat sich gleich den vielen anderen Freunden von der amerikanischen Gefahr bedroht fühlen. Jenseits des großen Ozeans hat ein gewisser John Philip Sousa eine große Anzahl von Musikern auf Holz und Blech beschickt und bereit nun mit dieser originellen Klangorganisation dem Kontinent. Die 60 Mann des bis jetzt unübertroffenen Militärorchesters verrichten samstagsmorgens Frühschichtarbeit. Besonders bei Wiedergabe der zahlreichen Märsche — Sousa ist der „Marschkönig“ bekannt — gewinnt man den Eindruck, als würde jedesmal eine Salve in eine Art Orchester eingeleitet, und nun würde sich die Angelegenheit mit geradezu unerschütterlicher Sicherheit ab. Jeder einzelne Teilnehmer an diesen Riesen-Spektakeln, Schützen, Alpinisten, Ranges, die Taktik der Piccolo-Musik, Flöten, Klarinetten, Oboen, Fagotten u. s. w., sowie der Posaunen, Trompeten und all der sonstigen Kollegen vom Blech ganz verblüffend. In im Fingern geht sie ins Gemische über; so wäre der Solist Mr. Arthur Pryor mit seinen Rhythmen auf der Zug-Bassoon(?) eine Monarch-Dummet allererster Güte — wie denn überhaupt die Sousa-Truppe sowohl den ersten Musiker reiche Anregung bietet, als auch vom künstlerischen Standpunkt Interesse erweckt. Bei all seiner Qualitätsbeurteilung geht der Einzelne dennoch vollständig in dem Ganzen auf; in diesem Corps herrscht eiserne Disziplin. Das musikalische Verhältnis zwischen den einzelnen Instrumentengruppen vornehmlich sorgfältigste Abwägung, zwischen Holz und Blech wurde ein gewisser Ausgleich gefunden. Da uns die interessanten Musiker nicht nur original gezeugte, sondern auch für ihre Zwecke erst arrangierte Tonstücke vorgeführt, hat sich eine Gelegenheit mehr zu Genügungen. So misste man in Sullivan's Opern „Di Ballo“ unmittelbar die Streicher, und auch in der Begleitung zum zweiten und dritten Satz des Mendelssohn'schen Violinconcerts, dessen Ersten Mr. Hand Powell mit brillanter Technik und großer Annuität des Tones spielte, hätten wir die Originalbesetzung vorgezogen. Dagegen liegen wir ein großes Fiasco aus Gaudin's „Andrea Chénier“ auch in der abgeänderten Instrumentation gern auf uns einwirken; das war ein Klang-massenorgel, eine kraft gefüllte Tonfülle und Abwandlung des Schalles, das der künftige Eindruck des letzten Wort behielt. Einer Beobachtung wert erscheint immer die Tempohaltung: in den Märschen geht es langsam mechanisch zu, da herrscht das Gegenprogramm und gleich in der nächsten Programmnummer geht es wieder mit einer einheitlichen Beschäftigung im Wechsel der Tempi, die nur künstlerisch gehaltenen Mitgliedern eigen ist. Sousa weiß aber auch zu dirigieren, daß seiner Zügelhaltung, seinem Augenwink abfolgt und er bedient sich ungewöhnlich plastischer und unbedingt verständlicher Mittel; seine häufig originellen Bewegungen sind immer gleich anschaulich, ob er nun mit dem Taktstock, den Fingern oder durch eine Körperbewegung bewirkt werden. Der Amerikanismus bedarf eines jenseitigen Einverständnisses; außer Mr. Powell verkörperte denselben Mr. G. B. Rives, deren glänzende Solistatur Bewunderung erregte; wohl hatten beide Damen etwas darunter zu leiden, daß ihre Produzenten sich im Festen ein wenig unheimlich anlassen; deshalb ist es schwer zu sagen, ob Mr. Rives' Stimme im geschlossenen Raume nicht mehr Nachklang und Wärme erweckt; sicher aber haben ihre tadellos getragenen Besagen und namentlich das seltene schöne Singspiel verdient die Beachtung. Das Programm des Sousa-Orchesters warthe angeordnet der zahllosen Zugaben, die gewiß eine Verdoppelung der ungeschätzten Nummern zur Folge hatten, wie eine echt amerikanische Schenkung an; man mußte nicht, was mehr bewunderte, solche Freigebigkeit oder solche Ausdauer. In diesen Zugaben wurde von verschiedenen Musikantenteilen, wie Castagnetten, Schellen und dergleichen ausgiebig Gebrauch gemacht, mit Pfeifen und Singen nachgeholfen, und auch ein weiteres musikalisches Artistenstückchen auf der kleinen Trommel geklopft. Selbst eine Art von Aufmarsch kam zur Ausführung, indem ein Teil des Orchesters sich in einmündliche Linie begab und ins Publikum hinein trat. Letzteres folgte sämtlichen Darbietungen mit der größten Aufmerksamkeit und zeigte die Gäste durch freudigen Beifall aus, woran sich die Wiener nicht weniger lebhaft beteiligten als die zahlreichen Vertreter der amerikanischen Kolonie. Auch Militärmusiker waren mehrere zu sehen. Bevor Sousa abschied, wird sich noch mancher ewige und „leichtgeschürzte“ Musiker den stolzen Großbetrieb in „Reinigung“ anheben und auch ansehen, wobei besonders Instrumentenbauer mit Interesse wahrnehmen können, daß John Ball gern durch Zahl und dimensionalen Schallrichtern sind solche tolle Reize mit geradezu massenhaften Schallrichtern sind in der alten Welt kaum je gehört worden; man sucht förmlich nach der entsprechenden Dampfmaschine. Referent schließt, daß ihm von diesen fabelhaften Angehörigen noch träumen wird.

POLO IN ENGLAND AND FRANCE.

Light Attendance at Bagatelle to Witness Final of the Prix de Longchamps.

A LEVEL GAME THROUGHOUT.

Some Fresh Features for the Gymkhanas, Which Start on Wednesday Next.

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Yet around the tentables I noticed Comtesse d'Aramon, Baron M. de Waldner, Comtesse de La Rochefoucauld, Comtesse Casteja, Comtesse Guersant, Mlle. Mallet, Mme. and Mlle. Raoul-Duval, Mme. Roger Raoul-Duval, Mme. Charles Raoul-Duval, Mme. Delagarde, Mme. and Mlle. Dollfus, Mme. de Guiryo, Mrs. Charles Carroll, Mrs. Belville and Mrs. Dalziel.

The weather was fine, the ground in good playing order, and the Tzigane band has caught on to the "Cake Walk" airs and is studying Sousa's marches, so for the gymkhanas, which start on Wednesday next there will be lots of fun. The rabbit-coursing is, by the way, to be replaced by another amusing number.

The dog show will be the "clou," and the pretty prizes offered should induce every fair member of the club to exhibit her pet.

The Play.

To come to the afternoon's play. The teams for the final in the Prix de Longchamps consisted of:—

REDS. Duc de Bisaccia, 1. M. Guiryo, 2. M. Maurice Raoul-Duval, 3. M. Louis de Errazu, back.
WHITES. Captain Beau, 1. M. Fauquet-Lemaître, 2. Mr. Frank Belville, 3. Captain Prie, back.
GREYS. MM. "Frick" and Foulmer-Salvador.

Immediately after starting, Captain Prie secured at the Bagatelle end, and a few minutes after M. Louis de Errazu, with a clean, straight hit in front of goal, raised the Red flag and equalized. A splendid run by M. Maurice Raoul-Duval followed, but he missed the posts, and after three minutes' overtime the ball was put out of bounds.

A p-and-down-field fast galloping was the feature of the second period. M. Maurice Raoul-Duval being always to the fore, and no change was made in the scores.

The same state of things happened in the third "ten." The men worked hard, and the ball was at times in close quarters, but so excellent was the play that the flag had to keep its quiet place on "mother earth."

Offside.

Offside having been given against the Reds, the Duc de Bisaccia being the guilty party, the Whites had a chance in the fourth period. They failed, however, to profit by it, for although M. Fauquet-Lemaître made a grand rush, M. Maurice Raoul-Duval was equal to the occasion, and stopped cleverly. M. Guiryo, who is in bad health, played pluckily, and was just on the point of scoring when his ball passed outside the post and the bell rang. No score for either side.

Fifth period: M. Fauquet-Lemaître, after a clever bit of dribbling, gained a point for the Whites and secured them the cups. This was an excellent galloping period and the ponies when they came back to the paddock showed that they had had a hard time.

In the last "ten" no score was made, and after a rattling game the winners drew up in line in front of the pavilion to receive their prizes.

And now for some polo gossip: Mr. F. Galvayne has sold his smart and fast bay pony Reveler, who won the bending competition last year, to the Duc de Bisaccia.

Mr. H. H. Harjes has lost one of his best ponies in Lightfoot, who, while being ridden by a groom who had another horse in hand, was crossing the corner of the rue de Longchamps and the boulevard Flaminio, a passing automobile dashed into the horses. Lightfoot's leg was smashed and he had to be destroyed and the groom was badly hurt. Mr. Harjes is naturally claiming damages.

Many Games Played at Ranelagh, Hurlingham and Roehampton.

LADIES JOIN IN SPORTS.

Members of Royal Family Pass an Enjoyable Afternoon at Ranelagh.

[BY THE HERALD'S SPECIAL WIRE.]

LONDON, Sunday.—The Ladies' Day at Ranelagh yesterday drew fashionable London out to the pretty grounds at Barn Elms.

Royalty was represented by Princesses Margaret and Patricia of Connaught and Princess Victoria of Schleswig-Holstein, who arrived on the field about four o'clock, attended by Captain Murray.

The two younger princesses looked very handsome in lavender dresses of some light material, and the party strolled about chatting very gaily and taking quite an interest in everything.

The interest of the throng was divided between polo and the ladies' sports.

Not only was there music by the 1st Life Guards' band, on the polo grounds but the Ranelagh Club Orchestra played in the tea-gardens at the back of the club house, where tea was served.

Among the large number of those present, I noticed very few Americans, which seems strange enough, as there are so many in town.

Five events were on the programme of the ladies' contests and there were six entries for each event. They were Miss D. Blyth, Mrs. Herbert Stroyan, Mrs. Glover, Mrs. Winch, Miss Young and Miss C. K. Young.

The first event was a bending race on polo ponies—all the events, by the way, were ridden—which was won by Mrs. Herbert Stroyan, who also took a first prize in the third and fourth, and a second prize in the fifth event.

The pig-sticking, as the second event was called, was won by Mrs. Glover, who also won the fifth event, an Aunt Sally race, and received the second prize in the third event.

Sortija, the popular Spanish game, went to Miss Young, while in the fourth, a pony race, Miss C. K. Young took second honors.

The prizes were pearl and diamond brooches and pendants for the winners and silver beakers and vases for those who came second.

Two Matches.

Two matches were played in the polo field, the first between the Magpies and Freebooters and the second between the Royal Artillery and Ranelagh.

Mr. Foxhall Keene, who played with the Freebooters, left immediately afterwards to take part in a match at Hurlingham.

The game between the Magpies and Freebooters was interesting throughout. The teams were pretty evenly matched, but the Magpies managed to break a tie towards the end of the last ten minutes, making a score of six goals to five.

Mr. Drage, Lieutenant-Colonel Doherty, Captain J. Lloyd and Captain U. O. Thynne made up the Magpies, and the Freebooters were represented by Messrs. N. Baring, E. B. Sheppard, Foxhall Keene and J. Watson.

The match between the Royal Artillery, represented by Captain Powell, Major Cameron, Captain Stanley and Major Ferrar, and the Ranelagh team, composed of Mr. J. B. Dale, Major R. Hoare, Captain Fitzgerald and Mr. J. Gouldsmith, resulted in a draw of eight goals each.

Considerable interest was manifested by those on the grounds in the large new balloon which was being inflated near the polo field, in which two members of the Aero Club, Messrs. C. F. Pollock and Frank Butler, were announced to make an ascent at half-past nine o'clock last night.

Never since the matches between America and England last season has such a large gathering been seen at Hurlingham as that of yesterday, when the final match was played in the handicap tournament.

An unfortunate accident to the Earl of Haddington marred the pleasure of the afternoon.

Lord Haddington, as a judge, had mounted one of the ponies in the jumping

competition, which was one of the events of the afternoon, to try it. The pony reared and threw him, and, as he lay on the ground, kicked out and struck Lord Haddington on the hand. A doctor was soon in attendance and the earl was removed to his London residence in a carriage.

Mr. Foxhall Keene's polo team, including himself, Captain Jenner, Captain Greathead and Major H. W. Schofield, beat a team composed of Lord Ingestre, Mr. C. T. Garland, Major Egerton Green and Mr. T. B. Dryborough, by seven goals to two.

Ranelagh also put a team in the field against Hurlingham. The former quartette consisted of the three Devonshire brothers, Las Casas, and Mr. Arthur Rawlinson, while those of the Grenfell family and Mr. J. Lawson, the California player, now over here, represented Hurlingham.

Mr. Rawlinson was in fine form and with the combination of Las Casas, Ranelagh won by seven goals to one. Mr. Walter Winans, the American crack revolver shot, who was riding his own gelding Kismet in a jumping competition, took first prize.

At Roehampton.

Messrs. Walter and Lawrence McCreery, the well-known American players, were in the Old Cantabs' team with Captain Heseltine and Mr. F. M. Freake at Roehampton, and they were opposed by a Royal Horse Guards' team consisting of Mr. H. Brassey, Captain Reginald Ward, the Duke of Roxburghe and Mr. D. Marjori.

Journal : Algemeene Handelsblad

Date : 7 JUN 1903

Adresse : AMSTERDAM (HOLLANDE)

Signé :

Matinee-Sousa.
Gistermiddag werd in de groote zaal van het Paleis voor Volkslijt eene matinee gegeven door het bekende orkest van Sousa, dat vroeger reeds hier te lande groot succes had.
Ditmaal werkten eenige solisten mede die bij een vorig bezoek niet optraden, namelijk miss Estella Liebling (sopraan), Miss Maud Powell (viool), en mr. Arthur Pryor (trombone). Het publiek was in grooten getale aanwezig Sousa en zijn orkest har-

Journal : HET NIEUWS VAN DEN DAG

Date : 9 JUN 1903

Adresse : AMSTERDAM (Pays-Bas)

Signé :

MUZIKALE KRONIEK.

BIJTENGEWON CONCERT DOOR HET VERMAARDE ORKEST VAN JOH. PH. SOUSA.

Buitengewoon mag men een concert noemen, door het orkest van Sousa gegeven. In elk opzicht moet zulk een uitvoering als iets ongewoons beschouwd worden.

Ten eerste staat men tegenover een buitengewone samenstelling van orkest; ten tweede tegenover een buitengewoon directeur; ten derde tegenover een buitengewoon programma.

Het orkest bestaat uit een aantal spelers van groote virtuositeit. Niet alleen de paar als solisten optredende personen leveren het bewijs, dat zij bijzonder bedreven virtuozen zijn, ook de overige medewerkers bewijzen, dat men met meesters op hun instrument te doen heeft. Zoo mag men in het bijzonder noemen den hoboïst en mag men eveneens de groote bekwaamheid der bas-instrumentalisten in herinnering brengen. En evenmin mag men de bespelers van het slagwerk vergeten.

Van Sousa zelf zou men kunnen zeggen, dat hij op zijn gebied een figuur is, zooals b.v. Strauss op een ander gebied een grootmeester was. Te vergelijken met een der personen, die men gewoon is kunstenaars te noemen, is Sousa niet. De wijze echter waarop hij zijn orkest laat spelen, waarop hij dirigeert en waarop hij voor zijn orkest componeert, mag gerust enig ge-

noemd worden. Er is ontegenzeggelijk iets geniaals in alles wat deze man doet. Zijn groote figuur, zijne bewegingen vol van zelfbewuste rustigheid en vol van karakter, geven voortdurend een illustratie bij de klanken, welke men te hooren krijgt. Alsof het krioelen van het gewone menschenleven hem niet treffen kan, staat hij daar, »de man!», staat hij boven dat leven, of staat hij er onder? Men zou het niet durven zeggen. Maar zeker is 't, dat hij er niet in staat.

Over deze muziek als kunstuiting te spreken, is moeilijk. Maar welke plaats zal men haar aanwijzen? Zij ook staat geheel op zichzelf. Onverschillig laat deze muziek den hoorder niet. Verheffend mag men deze kunst zeker niet noemen. En toch is er iets in deze klanken, dat den hoorder bezighoudt, toch volgt men den draad en bespeurt men, dat Sousa u aan zijn band heeft, dat hij u niet loslaat. Iets is er dus toch in deze klanken, dat belang inboezemt.

En daarom, moge men deze uiting van het menschelijk gemoed al niet rangschikken onder de hoogere uitingen, toch mag men veilig zijne bewondering uitspreken voor het buitengewone, dat Sousa en zijn orkest te hooren geven.

Dat de talrijke toehoorders luide den man en zijn orkest toejuichten, dat Sousa op zeer welwillende wijze telkens een of meer bis-nummers ten beste gaf, past alles bij het buitengewone van dit concert.

In den Heer Pryor leerden wij een trombonist van groot talent kennen. Hetzij hij in de hoogste of laagste tonen zijn instrument deed hooren, hetzij hij een fortissimo boven het orkest deed weerklinken, of in week, zangerige klanken een cantilène voordroeg, altoos was alles volmaakt schoon.

Mejuffrouw Estelle Liebling deed haar schoone stem en goede ontwikkeling bewonderen in de bekende aria met fluitsolo uit David's *La perle du Brésil*. Met groote gemakelijkheid en volkomen zuiverheid gaf zij deze technisch moeilijke aria weer. De Heer Marshall Lufsky bewees in de fluitbegeleiding, dat hij een meester op zijn instrument is. In sommige gedichten smolt de klank van fluit en stem volkomen in elkaar.

Mejuffrouw Maud Powell speelde, naar men mij verzekerde, op schoone wijze de laatste twee deelen van Mendelssohn's viool-concert. Ik hoorde haar niet meer.

Eerlijk gezegd, kon ik moeilijk besluiten het concert voor viool van Mendelssohn te midden van deze eigenaardige omgeving te hooren. Mij komt 't voor, dat Sousa, Sousa behoort te blijven. Dan mag men hem als iets geheel bijzonders beschouwen. Door de gamalan moet men geen Symphonieën van Beethoven doen uitvoeren.

DAN. DE LANGE.

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WHITES.—Captain Beatty, 1; M. Fauquet-Lemaître, 2; Mr. Frank Belville, 3; Captain Finc, back.
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Immediately after starting, Captain Prie scored at the Bagatelle end, and a few minutes after M. Luis de Erraza, with a clean, straight hit in front of goal, raised the Red flag and equalized. A splendid run by M. Maurice Raoul-Duval followed, but he missed the posts, and after three minutes' overtime the ball was put out of bounds.

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The match between the Royal Artillery, represented by Captain Foxell, Major Cameron, Captain Stanley and Major Turner, and the Ranelagh team, composed of Mr. J. B. Duke, Major R. Hoare, Captain Fitzgerald and Mr. J. Tomblin, resulted in a draw of eight goals each.

Considerable interest was manifested by those on the grounds in the large new balcony which was being inflated under the polo field in which two members of the Aero Club, Messrs. C. F. Pelleck and Frank Butler, were announced to make an ascent at half-past nine o'clock last night.

Never since the matches between America and England last season has such a large gathering been seen at Hurlingham as that of yesterday, when the final match was played in the handicap tournament.

An unfortunate accident to the Earl of Huddington marred the pleasure of the afternoon.

Lord Huddington, as a jockey, had mounted one of the ponies in the jumping

competition, which was one of the events of the afternoon, to try it. The pony reared and threw him, and as he lay on the ground, kicked out and struck Lord Huddington on the hand. A doctor was soon in attendance and the earl was removed to his London residence in a carriage.

Mr. Foxhall Keene's polo team, including himself, Captain Jenner, Captain Goodhead and Major H. W. Schofield, beat a team composed of Lord Ingestre, Mr. C. T. Carland, Major Egerton Green and Mr. T. B. Dryborough, by seven goals to two.

Ranelagh also put a team in the field against Hurlingham. The former quartette consisted of the three Devonshire brothers, Las Casas, and Mr. Arthur Rawlinson, while those of the Grenfell family and Mr. J. Lawson, the California player, now over here, represented Hurlingham.

Mr. Rawlinson was in fine form and with the combination of Las Casas, Ranelagh won by seven goals to one. Mr. Walter Wynn, the American crack revolver shot, who was riding his own gelding Kismet in a jumping competition, took first prize.

At Roehampton.

Messrs. Walter and Lawrence McCreery, the well-known American players, were in the Old Cantabs' team with Captain Heseltine and Mr. F. M. Frenke at Roehampton, and they were opposed by a Royal Horse Guards' team consisting of Mr. H. Bussey, Captain Reginald Ward, the Duke of Roxburghe and Mr. D. Marjoribanks.

Mr. Walter McCreery scored the only goal in the first half hour, but the Old Cantabs made two points. There, however, they stopped, and the Guards finally won by three to two.

Rugby and the Old Oxonians also had another of their exhilarating battles, which ended in a three-goals-to-two victory for the former, who must now be clearly con-

Matinee-Sousa.
Gistermiddag werd in de groote zaal van het Paleis voor Volksvlijt eene matinee gegeven door het bekende orkest van Sousa, dat vroeger reeds hier te lande groot succes had.

Ditmaal werkten eenige solisten mede die bij een vorig bezoek niet optraden, namelijk miss Estella Liebling (sopraan), Miss Maud Powell (viool), en mr. Arthur Pryor (trombone). Het publiek was in grooten getale opgekomen en ontving Sousa en zijn orkest hartelijk.

Er was gezorgd voor een mooi program. Voor de pauze maakte grooten indruk een solo-nummer voor trombone „Love's Enchantment", gecomponeerd en uitgevoerd door den trombonesolist Pryor. De toejuichingen klonken zoo luide en langdurig, dat de heer Pryor twee bisnummers gaf, „The Honeysuckle and the bee" en „In the deep cellar".

Een orkestnummer, Suite „Looking Upward" van Sousa zelf, volgde en had veel succes.

Dan werd nog uitgevoerd „Thou brilliant Bird" uit de opera „Pearl of Brasil" van David, waarin de sopraansolo werd gezongen door miss Liebling en de fluitsolo werd voorgedragen door den jeugdigen fluitist mr. Marshall Lufsky.

Na de pauze speelde miss Powell een concert voor viool van Mendelssohn, waarin deze violiste gelegenheid had hare vaardigheid op dit instrument te doen bewonderen.

Verder de gewone Sousa-marschen, de „Star and Stripes", niet te vergeten de gewone pakkende „toetjes", alles gevolgd door sterk applaus van een geestdriftig publiek. In de pauze werden de volksliederen gespeeld, staande aangehoord en sterk toegejuicht.

Het slotnummer „Plantation tongs and an-

ces" gaf verschillende meloiden, waaronder ook de veelbesproken Cake Walk. Dit eenige hier ter stede gegeven concert was een succes voor Sou-

sa's trip p.

bas-instrum

den Vorst of v.

Bovendien is de

en de beide Kerstdagen.

Paasch- en Pinksterdagen en Hemelvaartsdag.

Bedoeld worden: de Nieuwjaarsdag, de tweede

of vierde, van godsdienstige of andere aard.

onzer bevolking het karakter dragen van feest-

andere dagen, die voor het groote meendeel

geldt, evenwel op eenige somminge

rekening houdt is feitelijk wat voor den Zondag

band heeft, dat hij u niet loslaat. Iets is er dus

toch in deze klanken, dat belang inboezemt.

En daarom, moge men deze uiting van het

menschelijk gemoed al niet rangschikken onder

de hoogere uitingen, toch mag men veilig zijne

bewondering uitspreken voor het buitengewone,

dat Sousa en zijn orkest te hooren geven.

Dat de talrijke toehoorders luide den man en

zijn orkest toejuichten, dat Sousa op zeer wel-

willende wijze telkens een of meer bisnummers

ten beste gaf, past alles bij het buitengewone

van dit concert.

In den Heer Pryor leerden wij een trombo-

nist van groot talent kennen. Hetzij hij in de

hoogste of laagste tonen zijn instrument deed

hooren, hetzij hij een fortissimo boven het orkest

deed weerklinken, of in week, zangerige klanken

een cantilène voordroeg, altoos was alles vol-

maakt schoon.

Mejuffrouw Estelle Liebling deed haar schoone

stem en goede ontwikkeling bewonderen in de

bekende aria met fluitsolo uit David's *La perle*

du Brésil. Met groote gemakelijkheid en vol-

komen zuiverheid gaf zij deze technisch moei-

lijke aria weer. De Heer Marshall Lufsky bewees

in de fluitbegeleiding, dat hij een meester op

zijn instrument is. In sommige gedichten smolt

de klank van fluit en stem volkomen in elkaar.

Mejuffrouw Maud Powell speelde, naar men

mij verzekerde, op schoone wijze de laatste twee

leelen van Mendelssohn's viool-concert. Ik

hoorde haar niet meer.

Eerlijk gezegd, kon ik moeilijk besluiten het

concert voor viool van Mendelssohn te midden

van deze eigenaardige omgeving te hooren. Mij

komt 't voor, dat Sousa Sousa behoort te blijven.

Dan mag men hem als iets geheel bijzonders

beschouwen. Door de gamalan moet men geen

Symphonien van Beethoven doen uitvoeren.

DAN DE LANGE.

Journal: *De Nieuwe Courant*
 Date: JUN 1903
 Adresse: *La Haye*
 Signé: _____

Journal du Monde du COURRIER
 Renseignements divers.
 PRESSE pour coller les Coupures
 es, arifs, Dessins, franco

Journal: Revue d'Art Dramatique
 Date: JUIN 1903
 Adresse: 28, rue Richelieu PARIS
 Signé: _____

Cirques — Cabarets — et Concerts

Aux Champs-Élysées, les petites femmes dites de Marigny me laissent à penser que toutes les revues actuelles devraient s'appeler: les « p'tites femmes », et que pour si peu que le costumier et le machiniste aient de littérature, ils arriveraient assez facilement à se passer du concours d'un auteur. Mais que de jolies inventions décoratives dans cette revue-défilé, et tout ce qu'ils arrivent à faire là avec de la p'tite femme! Tantôt elles sont coquilles d'huitres, — touchant symbole — tantôt cascade, (nouveau symbole!) Peu de théâtres nous ont montré d'aussi subtiles tours de force. Et cela, après les grâces d'équilibristes, de trapézistes et de monocyclistes qui, les bras libres, s'emparent d'instruments et jouent la fameuse marche de Souza. (Cette marche dénommée aussi tzigane, fut, si je ne me trompe, composée par M. Bosc le chef d'orchestre de « la Galette ».) Avec encore, le cake walk à bicyclette et des chanteurs napolitains dans un jardin de ronde, il s'avère qu'on nous veut procurer surtout des sensations. Trouvons une littérature *ad hoc*. Le théâtre de M. A. de Lordes et les cycles terribles sont peut-être des indications.

van zijn, mer al besproken messchaert: aoum.

Sousa.

Dat Sousa „in trek” is, werd gisteravond bewezen door de stampvolle zaal in den Dierentuin, hoewel 't weer eer naar Scheveningen dan naar de concertzaal lokte. Vooral de dames waren talrijk en het bleek dus, dat zij de gelegenheid niet hadden willen

laten voorbijgaan om den maker van den „zaligen” *Washington Post* te bewonderen.

Te bewonderen in de eerste plaats viel: Sousa's directie. Zijn manier van dirigeren is heel opmerkenswaardig. Af en toe staat hij stil, als ware hij uit het marmer gehouwen. Haast onmerkbaar beweegt dan alleen zijn rechterhand. Even later is hij weer een en al bewegen. Dan slaat hij lustig er op los, zwaait met beide armen, zweepslaagt naar de koper-instrumenten en neemt allerlei, nu en dan ontwijfelbaar op effect berekende, houdingen aan.

Toch is al dat gebeweeg of stilstaan geen uiterlijke vertooning. Hij inspireert de orkest-leden tot opgewekt, rhythmisch spel.

Nog bewonderden wij dan den klank van het orkest en de technische vaardigheid. 't Zwaarbezette koper klonk meermalen indrukwekkend. Natuurlijk geeft een orkest, waarin de Koningin van de instrumenten, — de viool, — ontbreekt, ons althans altoos een middelmatig genot, maar dat neemt niet weg dat wij zeer waardeerden wat Sousa met zijn blazers deed.

Jammer was het dat de muziek, die ten gehoor gebracht werd, voor het grootste gedeelte althans, van het geringste allooi, — geen nadere bespreking, waardig was, uitgezonderd Sousa's marschen. De *El Capitán* en de *Washington post* zijn in hun genre te noemen. 't Zijn opgewekte, frissche muziekstukken van pikanten rhythmus, die, zóó gespeeld, het publiek in geesdrift brengen.

Er waren drie solisten: een trombonist, een zangeres en een violiste.

Niemand zal beweren, dat een trombone een ideaal solo-instrument is. Ja men begrijpt niet, hoe iemand er toe komt, dit instrument te kiezen als solo-instrument. De eerste studies vooral moeten vreeselijk zijn. Huisgenooten van den trombone leerling, met zeer sterke zenuwen, komen er doorgaans maar met een beroerte af. De zwakke broeders van het gezin echter, gaan zonder twijfel ten gronde.

De heer Arthur Prayer echter is bepaald een trombone-kunstenaar. Hij weet vaak een zeer week, sonoor geluid uit zijn „schuif-trompet”, — zooals men eertijds zei, — te halen; en zijn virtuositeit is zeer groot.

De vettige, dikke tonen, die sterk doen denken aan dozijnen aan elkaar geregen vette leverworsten, rolden in de snelste tempi, bewonderenswaardig zuiver en duidelijk uit den koperen mond. Kortom men mag het leelijk of mooi vinden maar erkend moet, dat Prayer een voortreffelijk speler is.

De zangeres, Estelle Liebling toonde in de *aria* van David, (uit *Le pèrle de Brésil*) haar groote keelvaardigheid. Zij schonk ons meesterlijke *catactos*, zeer geacheverde loopjes, trillers en bracht het met groot gemak tot een lang uitgehouden hooge *d*.

De klank van haar stem is goed, in het midden en hoog register zelfs mooi en warm getint. In David's *aria* werd zij door den zeer bekwamen eerste-fluitist, kranig ter zijde gestaan.

De violiste Maud Powell, ons van het Kurhaus bekend, bracht Mendelssohn's *Violconcert* ten gehoor, dat te midden van zooveel zesderang-muziek, een vreemden indruk maakte. Maud Powell toonde zich ook nu weer een violiste van degelijk talent. Haar technisch-kunnen is groot en zij speelt met veel gevoel. Dat niet alle passages even goed gelukten, in de over warme zaal, is zoo natuurlijk, dat wij er niet aan denken om er de knappe violiste een verwijt van te maken.

't Succes was groot en het aantal toegiftjes niet te tellen. Na elk nummer kregen we een of twee extra's.

Journal : **La Presse**
 Date : **25 JUIN 1903**
 Adresse : **12, Rue du Croissant** **PARIS**
 Signé :

la grâce et m'en font goûter la sa-
 ur. Des monuments, des chefs-d'œuvre
 accumulés, il n'était pas question, mais
 la vie seulement, de l'air que l'on res-
 pire, de cette attirance méridionale qui
 rend l'existence facile et douce, de cette
 volupté apaisée et constante qui flotte
 dans l'air qui vous pénètre, que l'on ab-
 sorbe et qui est comme un repos au mi-
 lieu duquel on n'éprouve pas la sensation
 déprimante de l'inaction. Il semble tou-
 jours que l'on est occupé doucement, sans
 effort, que la pensée ne subit pas
 d'arrêt, mais qu'elle ne se tend pas non
 plus, comme ici, jusqu'à la nervosité. Or,
 dans tout cela, c'est la nature qui parle.
 Les hommes n'y sont pour rien, et seule
 la sensation de l'Italie peut-être évoca-
 trice d'elle. Evocatrice seulement, l'Italie
 a cessé d'être éducatrice... Mais Marconi
 est un grand homme.

✱ ✱ ✱

D'Athènes

Devant une salle à moitié vide, Isadora
 Duneau, dans un ridicule décor, représen-
 tant en deux cercles de colonnes peintes
 d'un gris douteux un piano à queue, sur
 un côté de la scène, au milieu d'un éclai-
 rage médiocre, dans un costume sommaire
 aussi exact que possible, reproduisant à
 peu près les draperies des statues anti-
 ques, l'Américaine gracieuse danse, par-
 fois grotesque et parfois délicieuse. Elle
 n'a pas eu le succès qu'elle mérite, car en
 somme son spectacle est très mal pré-
 senté, mais elle nous a offert cependant
 une vision de grâce originale et nouvelle,
 et par instant parfaite. Pourquoi n'essai-
 t-elle pas une sorte de pantomime où sa
 gaieté et sa danse tiendraient place, car
 elle a des expressions de mimiques re-
 marquables?...

Il appartenait bien, d'ailleurs, à une
 Américaine de vouloir retrouver les
 danses dont les attitudes et les mouve-
 ments sont tracés sur les anciens vases
 grecques, les statues et les mosaïques.
 Le peuple, je crois, le plus préoccupé de
 cette beauté plastique, dont le type ac-
 compli fut donné par les artistes hellènes,
 c'est l'Amérique. Outre mer, cette préoc-
 cupation de la beauté du corps et du vi-
 sage est constante, on a pour les formes
 accomplies un véritable culte; le préjugé
 qui représente l'Américain uniquement
 occupé d'affaires et de spéculation est
 faux comme tous les préjugés, et c'est en
 cela que les Américains se révèlent ar-
 tistes. Ils sont fous de ce qu'ils appellent
 les *good-looks*, les belles apparences. Et
 tel qui ne goûtera ni la couleur d'un ta-
 bleau, ni les modèles d'une statue, ni
 d'autre musique que les cornets à piston
 de Souza and his band, s'extasiera de-
 vant un beau rameur, un splendide joueur
 de tennis, les formes harmonieuses d'un
 athlète. Leur sensation d'art est toute
 matérielle, elle se fixe sur des individus,
 elle est cependant réelle et elle donne un
 résultat. Leur idéal du corps humain est
 puisé au modèle grec, et j'entends en-
 core cette Américaine s'écrier, admirant
 sans pudeur les formes splendides d'un
 nageur aux bains de mer: « Oh! it is the
 regular greek warrior! » C'est le vrai
 guerrier grec!

A force d'admirer et de copier ce type,
 ils sont parvenus, par un effort de mimé-
 tisme, à un résultat surprenant; il y a de
 ces jeunes gens et de ces jeunes filles
 américaines qui ont réellement les mem-
 bres longs et forts, la petite tête, la
 face régulière, l'ensemble du corps et de
 la physionomie des belles statues anti-
 ques. J'ai sous les yeux des photographies
 de jeunes gens du collège d'Harvard, dans
 les costumes d'une tragédie d'Eschyle
 qu'ils jouaient en grec, qui sont surpre-
 nants de beauté et de vérité; des amis
 me montrent des jeunes filles en costume
 de bal déguisé, qui font illusion. Ainsi, on
 voit s'affirmer cet intérêt pratique et ma-
 tériel des Américains, le culte qu'ils ren-
 dent à la beauté. Ils la veulent matéria-
 lisée sous leurs yeux, et ce n'est pas un
 rêve ou une spéculation pure, ils veulent
 le résultat et ils l'obtiennent. Isadora
 Duncan personifie cette tendance, avec
 grâce, charme et originalité, avec un peu
 de présomption, car elle a trop dédaigné

Journal: *Hamburgische Correspondenz*
 Date: 2 JUN 1903
 Adresse: *Hamburg*
 Signé: _____

ischer Correspondent, June 2nd 1903. Hamburg.

SOUSA CONCERTS AT HANSA THEATRE.

Concerte im Hansa-Theater. Für drei amerikanische Dirigent und Komponist Sousa das Hansa-Theater gemietet, um mit seinem Militär-Band zu geben. Wie groß seine Zugkraft ist, beweist die Tatsache, daß bei dem paradiesisch schönen Wetter es einem Pfingstfestes eine verhältnismäßig stattliche Zuschauerschaft sich in den Saal zusammengefunden hatte. Sie gab sich den geduldeten Genüssen völlig hin und spendete der schwebenden Leistungen der Kapelle und ihres Dirigenten so reichen Beifall, daß nach fast jeder Nummer ein paar zehntausend hinterher geschrien werden mußten. — Daß die aus der vierzig Mann starke Kapelle mit ihren erstklassigen Musikanten brillant zusammen spielt, ist unter der Führung des hiesigen Dirigenten selbstverständlich. Ganz besonders ist Beifall ausgerechnet wurden die eigenen Kompositionen des Dirigenten mit ihren zahlreichen originellen, zum Teil auch schon in deutschen Musikzeitschriften. Geboten wurden davon "Looking for a Hero", "By the Light of the Polar Star", "Under the Southern Cross" und "Mars and Venus", ferner "Washington Post" und "The Star and the Garter". Die Solovorträge der Solocantanten, des Ehepaares Ziebling und der Violinvirtuosin Miss Powell fallen eigentlich aus dem Rahmen eines Konzertprogramms, aber sie bieten doch angenehme künstlerische Unterhaltung. Beide Damen fanden für ihre feinen, angenehmen Leistungen wohlverdienten reichen Beifall. Auch Kapellmeister-Sohn Mr. Arthur Pryor ist lobend zu erwähnen.

Sousa, the American conductor and composer has rented the Hansa Theatre for the purpose of giving three evening concerts. The fact that a relatively large crowd gathered at the theatre in spite of the beautiful and sultry weather, proved the goodness of the attraction. The audience listened attentively to the brilliant performance of the band and applauded so heartily that an "encore" was called for after each number. Without saying that the 40 musicians with their high class ability with brilliant effect. The original compositions of the conductor with special applause. Among the pieces of the program were "Looking for a Hero", "By the light of the Polar Star", "Under the Southern Cross," and "Mars and Venus," besides the ever popular "Washington Post" and the "Stars and Garters Forever." The solos of the coloratura singer, Miss Estelle Ziebling, the violin virtuoso, Miss Paul Powell really do not belong in the military band, but they offer a very pleasing artistic change. Both ladies, by reason of their splendid work, with well merited and hearty applause. The trombone soloists also deserve praiseworthy mention.

Journal: *Generalanzeiger für Hamburg*
 Date: 3 JUN 1903
 Adresse: *Hamburg*
 Signé: _____

for Hamburg, June 3rd 1903. Hamburg.

certainly a risky undertaking to arrange a concert other than one, at this fever heat of the season. The very band however, left such a good impression at its last visit in spite of the heat, their concert was well attended especially by one of the famous director and composer. Every number given by the band enthusiastically received especially those of the conductor's own. Praiseworthy was also the work of the supporting soloists: Ziebling, etc. etc.

Concerte im Hansa-Theater. Spanien — in Hamburg, gelang ein gewagtes Unternehmen, ein Concert, das nicht im Freien stattfinden, zu arrangieren. Das amerikanische Militär-Orchester aber steht noch vom seinem letzten Aufenthalt hier in so gutem Andenken, daß das Konzert trotzdem recht gut besucht war; namentlich da auch viele Landleute des berühmten Dirigenten und Komponisten zugegen. Alle Vorträge der Kapelle fanden reichenden Beifall, namentlich einige eigene Kompositionen von dem Konzertgeber selbst. Besonderer Erwähnung bedürfen noch durch ihr vortreffliches Spiel und künstlerisches Können die Mitwirkenden: Miss Estelle Ziebling (Solocantantin), Miss Paul Powell (Violin-Solistin) und Mr. Arthur Pryor (Posaunen-Virtuose). Das Gastspiel ist nur drei Tage vorgesehen und findet bereits heute Abend (Dienstag) das letzte Konzert statt.

Hamburgischer Correspondent, June 2nd 1903. Hamburg.

SOUSA CONCERTS AT HANSA THEATRE.

Sousa, the American conductor and composer has rented the Hansa Theatre for the purpose of giving three evening concerts. The fact that a comparatively large crowd gathered at the theatre in spite of the beautiful paradiselike Whitsuntide weather, proved the greatness of the attraction. The audience listened attentively to the brilliant performance of the band and applauded so heartily that an "extra" was called for after each number. It goes without saying that the 40 musicians with their high class ability play with brilliant effect. The original compositions of the conductor met with special applause. Among the pieces of the program were "Looking Upward", "By the light of the Polar Star", "Under the Southern Cross," and "Venus and Mars," besides the ever popular "Washington post" and the "Stars and Stripes Forever." The solos of the coloratura singer, Miss Estelle Lieblich, and the violin virtuoso, Miss Maud Powell really do not belong in the military realm, but they offer a very pleasing artistic change. Both ladies, by virtue of their splendid work, ~~met~~ with well merited and hearty applause. The trombone soloists also deserves praiseworthy mention.

Generalanzeiger for Hamburg, June 3rd 1903. Hamburg.

It certainly ^{was} a risky undertaking to arrange a concert other than an out-of-doors one, at this fever heat Whitsuntide season. The American military band however, left such a good impression at its last visit here, that in spite of the heat, their concert was well attended especially by the ~~the~~ countrymen of the famous director and composer. Every number given by the band was enthusiastically received especially those of the conductor's own composition. Praiseworthy was also the work of the supporting soloists: Miss Estelle Lieblich, etc. etc.

et Empfohlen im De
der vergangenen Woche ein
schiffe, 11 Seeschleppzüge un
d 179 Dampfer, 4 Segelsch
Rückenfahrzeuge. Gegenwä
und 43 große Segler an de
gen heute einschließlich der
15, in Glückstadt 2, auf
in Jshoe 1, in Brunsbütt

richenfund. Gestern Morg
die Leiche einer unbekann
strantenhaus geschafft.

—a—. Was
Verkehr in unserer
Wochenschrift dem 18.

Das letzte Konzert

Cuttings from the **Association for British Bandmen**
Address of Publication
Issue dated June 1903

Sousa Discusses Instrumentation.

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

The drum seems to have been employed in all kinds of primitive music, and was familiar in the East from the remotest ages, when savage tribes used them in their religious rites. In ancient times each instrument had its peculiar distinction or intention. With the Romans the cornet called the time of the decampment; the bugle announced the coming of the general; the trumpet indicated the assembling of the troops, and the horn sounded the signal of retreat. The Hebrews also employed military music from an early date, and the Bible refers to the cornet, flute, sackbut, psaltery, and dulcimer. The cornet of biblical times was nothing like the modern instruments of the same name, but was fashioned with a curved tube about 3 feet long, increasing in diameter. The sackbut was the predecessor of the modern trombone, which it somewhat resembled.

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

The combination of these instruments with the trumpet constituted at the beginning of the eighteenth century practically the entire scheme of military music. The clarinet, which was invented by Johann Christoph Denner, of Nuremberg, in 1690, was not received into the military band until 1755, having been followed by the serpent, the triangle (which was the cymbal of the middle ages), and the trombone. During the reign of Louis XIV. of France military bands were regularly organized and appointed to each regiment in the French army, and Frederick the

Great also took a lively interest in military music. It is related that the band of the Coldstream Guards of the British Household troops in 1783 consisted of "24 men and 3 negroes with tambourines and cymbals."

The saxophones are of great value in military combinations, as they reproduce on a magnified scale the "cello" quality of tone and give great sustaining power to the full chorus of brass instruments.

The instrumentation of the Sousa band includes 12 B-flat clarionets, 1 E-flat, 1 alto and 1 bass clarinet, 2 bassons, 2 oboes, 1 sarrusophone, 4 flutes and piccolos, 1 English horn, 4 saxophones, 4 cornets, 2 trumpets, 1 flugel horn, 2 euphoniums, 4 trombones, 4 French horns, 4 tubas and 3 drums (tympani, small drum and bass drum). Many of the instruments are of strange shapes, and their purpose and use are unfamiliar to most lovers of band music.

The various reed instruments extend, like the strings, over the whole compass of the orchestra. The clarionets and saxophones are played with a single reed, while the oboes, bassons, etc., employ a double reed.

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

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

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

The percussion instruments of the military band include the kettle drums, or tympani; the bass drum, the small drum, the tambourine, triangle, bells and cymbals. The kettle drums possess one advantage over all other instruments of

their class in that they are capable of producing a distinct musical note, while all other drums produce only noise.

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

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

Journal : **The Times**
Date : **26 JULY 1903**
Adresse : **LONDRES**

"There is no clarity about it." In this way the programme of the "Grand Concert in aid of the Union Jack Club," at the Albert Hall last night, both challenged and disarmed criticism. But clarity or no clarity, criticism or no criticism, the entertainment was unusually well done; for it all "came off," nothing was a failure, and there was an enormous audience, among whom were the King and Queen and the Prince and Princess of Wales. It may be as well to explain again that the Union Jack Club is a club for soldiers and sailors who are passing through, or being in, London here for phases of respect nothing better than the publichouse or the streets. In the club the comfort to which he is fully entitled, and here it is hoped "as remedy a state of things that should never have been allowed to exist for so long." As a mere *clou* will ensure a bedroom, it will be little short of a positive disgrace if the scheme does not become concrete at once, and the Union Jack Club one of the most popular institutions. Of course, there is "no clarity about it."

As to the music of the programme, it was a curious mixture, and here there is perhaps room for clarity. Naturally on such an occasion everything must be avoided that does not answer of popularity. Last night we never got beyond the popular. We had Mr. Sousa, represented by a new march, "Jack Tar," by name, which is sure to benefit the U.A.C., for so Mr. Sousa has designed it and arranged the business of it. We had Dr. Elgar's "Coronation Ode" with the Leeds Choir, brought to town by private generosity, so we are told, with Miss. Alani and Clara Butt, and Miss. Pen Davies and Miss. for solists, and Dr. Elgar for conductor. We had a superb performance under Mr. Henry Wood, of Tchaikovsky's "1812" with a monstrous drum as an extra attraction in the guilting sense; we had the first appearance of the excellent New Zealand Band (under Lieutenant Earl), who gave us an almost unparalleled exhibition of "double-bonging"—for they are a wind band—in a performance of rather a poor "selection" from William Tell; we had M. Joseph Slavine's first appearance here, but, as he gives a recital to-night, criticism may well be deferred; and we had a sort of ballad-concert programme for the remainder of Part I, in which part-songs by Sullivan and Pausing found themselves in curious juxtaposition with a trivial ditty, "The Union Jack in Town," by Mr. Bernard Reil, part of Tchaikovsky's Violin Concerto, played by Miss Marie Hall, "The Last Good-bye" sung by Miss. Butt, and the always popular "Joe Maria" of Gounod, sung by Miss. Alani. Here is where there is "clarity about it." But all was enthusiasm, from the mixed band's performance of a patriotic march to the flag-waving at the end, and the National Anthem; and, as we said, criticism was deferred, and, for once, criticism slunk and skittled, for the Albert Hall last night was no place for it. Enthusiasm and the best of good feeling were paramount, and it seems certain that the aim of the concert was attained. Miss Ethel McNeil, the originator of the Union Jack Club, was respectfully prevented from being present at the concert.

from The Echo
6-1-03

SOUSA'S SPECIAL PROGRAMME

A programme made up of the works of British composers will be the offering of John Philip Sousa at Queen's Hall on Wednesday evening, and Elgar, Sullivan, Cowen, German, Godfrey, Macdonald, J. G. Schell, Stuart, and Jones will be among the well-known names represented. Miss Estelle Locking will sing Verdi's new waltz song "Follies," which the veteran composer wrote especially for this tour of the Sousa Band, and the dedication of which has been accepted by the King. On Friday afternoon and evening, in response to many requests, the programme will consist entirely of the works of John Philip Sousa.

ENDING
June 25, 1903.

PEARSON'S WEEKLY.

Cornets and Fortunes.



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While the Organ in St.
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Old violins by such makers as Stradivarius and Guarnerius have acquired their great value partly because of the way in which age has improved them, and partly because their makers had secrets both in the seasoning of the wood and in the manufacture of varnish which modern makers no longer possess.

Yet many modern instruments of music rival in price even the masterpieces of the eighteenth century. The Tsar of Russia possesses a cornet for which 2,000 guineas was paid. It was made to the order of his father, the late Tsar, who was a performer on this instrument, is of solid silver, and has its "bell" set with rubies and emeralds. The Imperial arms are beautifully worked on the body of the cornet, which is

richly chased from one end to the other.

This is believed to be the most expensive wind instrument—apart from organs—in the world.

The Shah of Persia possesses a complete set of very valuable wind instruments. They are all made, so far as possible, of silver, and some are inlaid with gold. The set which was made in this country is worth a little over £3,000.

Another Eastern potentate who spends a great deal on musical instruments is the Rao of Cutch. He buys them all in London. A set costs £900, and he spends about £300 a year in renewing those which are worn out.

The aggregate value of the instruments used by Mr. Sousa's orchestra must be something very large. It is probably not less than £4,000. Not content with the ordinary wind instruments, this clever American is constantly inventing others.

The Sousaphone looks like a huge bass. It weighs 33lb. It is of brass with a very narrow bore. Another novelty is a double-belled euphonium which has a contrivance for using two different sound outlets according to requirements, one having a baritone,

the other a tenor voice.

A third novel instrument is the Surussophone, and there are besides the cornet bassetto and cornet Anglais. The experiments necessary to perfect these new instruments were necessarily very costly.

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The auto-electro-polyphone is

worked by electricity. Under the circumstances the £6,400 which was paid for this superb instrument does not seem by any means an extortionate price.

The great organ of the Church of St. Nicholas at Freiburg, Switzerland, is another very costly instrument. It has the most wonderful vox humana stop of any organ in the world. Many attempts have been made to imitate this masterpiece of Aloise Mooser, but none have ever proved successful. Mooser himself was often asked to build others like it, but always refused. No tuner or other person is ever permitted to inspect the interior of this unique instrument.

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Pianos have been constructed of the most amazing value. That which was made for the Empress Josephine in 1808 by the order of Napoleon has five pedals, one of which works a drum and triangle attachment. It is made of rosewood and ormolu. The keys are of mother-of-pearl and tortoiseshell. It is not known exactly what its cost was, but it is believed to have been about £2,000.

The piano owned by the celebrated Belgian artist Jan Van Beers cost £5,000. The wood of which the body is composed is tinted green. The elaborate ornaments are of bronze chiselled by a well-known French sculptor. Beautiful sketches illustrative of the four seasons appear on the panels. The pedals are made in the form of the owner's initials. The music frame of bronze glides forward on a spring, and is lighted by two delicate electric flowers.

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ST. PETERSBURG, Friday.—M. Witte, the Minister of Finance, may well be considered a very happy man. Not only, as was mentioned a few days ago, can he point to a very large and continuously-increasing export trade, but the railroads, about which people were so pessimistic a few years ago, give most encouraging returns, and appear likely before long to bring in a stupendous revenue to the country.

The number of passengers carried during the past year amounted to over one hundred and nine millions, being four and a half millions more than in the previous year, and seventeen and a half millions more than in the last year but one. Traffic returns are equally bright, no less than 314,750,000 pounds more goods having been carried than in the previous year.

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Truth is, that Mr. Sousa has come here at the wrong time of the year, or else he has taken the wrong place to play in, one of the two. To explain this, be it known that from the first of May, Russian style, which date was nine days ago, all the summer gardens are opened and nearly all the theatres within the limits of the city are closed.

Creatures of Habit.

The inhabitants of St. Petersburg are, above all things, creatures of habit, and once they have passed the first of May, nothing suits their taste but one of the many summer resorts of pleasure upon the islands. You cannot persuade them, at that given date, to enter a theatre.

If Mr. Sousa, therefore, had made up his mind to come at this time of the year, should have found some place on the Islands, where he could have given his concerts, say at the Aquarium, which crowds flock each night. He is trying his possibilities in attempting to fill the Cinicelli Circus at this time of the year, and is highly complimentary to Mr. Sousa that he even gets as many people as does, that is to say, about half-full house.

On the opening evening the wife of the American Ambassador, was present, and the Ambassador would surely have been there also, had he not left for London during the same afternoon.

In her box Mrs. McCormick had Princess Beloselsky-Belozersky and her youngest daughter; Miss Scott, daughter of the British Ambassador; Miss Patterson, and Mr. J. W. Ridd, Chargé d'Affaires of the United States Embassy.

In a neighboring box were Prince and Princess Koudachoff; in another Mr. W. E. Smith, one of these Americans who have introduced America into Russia in the form of the Westinghouse Bral Company, which here flourishes and gives employment to a thousand Russian workmen.

There, too, was the Rev. Mr. Alexander Francis, the pastor of the Angli-American church, and several members of his family. The European Commissioner for the St. Louis Exposition at Mrs. Cridler occupied a box. Mr. Thomas Smith with his family occupied another box.

Old-Time Melodies.

Next to them were Mr. and Mrs. Gougar and Dr. Rollaston, all Americans, at last, but by no means least, Mr. Hollway, beaming with delight as he heard the good old-time melodies echo through the house. In spite of being a staunch Northerner, he applauded "Dixie Land" as heartily as he did the rag-time music, and when "America" was played produced a star-spangled banner from one of his pockets—it is said that he always has his pockets stuffed with his national flag—and waved it with such fervor that he had to be called to order, for such exuberance is not allowed in Russian theatres.

And so the evening passed, ending with a splendid medley of plantation songs and dance music which filled the United States element present with thoughts of home and caused the evening to end up with sort of explosion of applause, led again by Mr. Holloway.

Mr. and Mrs. Gougar are stopping at the Hotel de France. Mrs. Gougar is well known as a champion of women's rights and as a political speaker in the United States. She is at present writing a series of letters for the Western News Association, upon her travels in Japan, which have been very varied. Mrs. Gougar is not much impressed by the advantages of autocratic government, and is little likely to advocate its adoption in the United States upon her return. Mr. and Mrs. Gougar are just off to Moscow, and after a brief sojourn there will return here for the popular fêtes, which take place on last three days of this month.

From the
of Publication
red

Association in
Laphan Oliver
June 13-03

*The gifted American musician and composer, Sousa, can have no cause to complain of the reception accorded himself and his splendid band, on Tuesday afternoon, when he paid a flying visit to Mr. Robert Arthur's Kennington Theatre, for the house was filled with a critical, eager, and highly appreciative audience, who from the first item persisted in demanding double encores, which were, as usual, generously and readily responded to.

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Sousa's orchestra was heard in the afternoon, when the audience, who from the first had been filled with a critical, eager, and demanding double encore, which was generously and readily responded to.

time from the *Trust*
 of Publication
 = *Filed* *F.*

THE PHILOSOPHY OF GESTURE IN
CONDUCTING

John Philip Sousa is very surely becoming a Great Man—of the ephemeral class, only, however. To-day the world rings with the tuneful marches of the American conductor—none of them great in any real sense, none of them evidencing an originality in any way surprising, but all likeable for tunefulness alone. Ten years, and they will be out of date; twenty, and they will be forgotten, along with much music that better deserves to live. And Sousa himself, great though he is as the Personification of the Tuneful Commonplace, or as the Master in Middle-class Marches, or as the fine Band Conductor of a Day that Pusseth—Sousa himself will be very possibly forgotten in a very few years after. Meanwhile the world has him—Australia is waiting to hear his magnetic march melodies as only he can play them—and we will eat, drink, and make merry, forgetful of to-morrow's dirge."

Meanwhile, also, Sousa is saying a few sensible things. This to a London interviewer on the art and the manner of conducting has its special interest in a country where a man very often takes up the work of conducting with no special knowledge of its responsibilities, and no comprehensive grasp of music to carry him anywhere worth arriving:—

"Well," Sousa smiled, "a conductor is really necessary. For my part, in conducting I have always believed in the principle of curves. I can establish a precedent, though not from my own profession. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor of the 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."

(Note, by way of parenthesis, that all this is fast—or very much of it, not understandable from the point of view that true conducting standeth not upon the order of its gesture, but gestureth unthinkingly, yet quite easily comprehensible from the other point of view that a conductor of tinkle-some marches may reasonably be expected to occupy his mind during the process of conducting by considerations of how he shall swing his arm. It is simple nonsense to talk of a conductor “spoiling a picture for his audience,” because “he conducts with angularity” in a composition of “a sensuous nature.” But bearing in mind the uses of advertisement it is quite pardonable for Sousa to talk any sort of stuff that savours of faddism. Continuing, Sousa says the really sensible thing alluded to above.—)

"There is another point, I think. If 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 will 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 handmaster with emphasis; "and I think the world is hunting all the time for clever men, whether as prize-fighters or poets."

But even that must be taken with a grain of common sense.

JOURNAL. IN ADVANCE

Date : 12 APRIL 1903

Adresse : J. L. Gervais

Signé :

MAISONS-LAFFITTE

Le Concert de l'Echo symphonique

L'Echo symphonique a donné dimanche 5 avril, son dernier Concert de la saison et nous pouvons dire que c'est un succès de plus à son actif.

Le Président Bichot et M. Pourlier, vice-président, se sont acquittés de très bonne grâce pour recevoir et placer les spectateurs.

Comme exécution musicale, nous ne pouvons qu'adresser des félicitations aux musiciens et particulièrement au Directeur de l'Écho, notre bonhomme Cayeux.

Pour entrée, les *Cadets*, marche très brillante de Sousa, le chef d'orchestre si apprécié pendant l'Exposition.

La fantaisie sur *Guillaume Tell* a été très applaudie ; un bon point en passant au duo de hautbois et flûte.

Sérénade badine a été particulièrement goûtée par la façon sentimentale dont elle a été exécutée.

La valse *Chagrins d'amour*, jouée avec beaucoup de brio, et pour terminer, la partie musicale *Retraite Joyeuse* très gaie et très enlevée.

Ce programme musical prouve que cette société n'hésite pas à aborder des choses difficiles et délicates et arrive, par son travail, à en rendre l'exécution parfaite.

Comme partie théâtrale, « **la Station Chambaudet** », comédie-vaudeville en 3 actes de Labiche et Marc Michel dont les noms se passent de tout commentaire, bien interprétée par la troupe de M. Lusset, qui d'ailleurs n'en est pas à son premier succès à Maisons-Laffitte, a fort divertifié le public par ses quiproquos. Cette pièce ayant fini plus tôt qu'on ne l'avait prévu, il a été joué une seconde pièce qui n'avait pas été portée au programme, « **Le Choix d'un gendre** », vaudeville en un acte, de Labiche également, et qui ne l'a pas cédé en gaieté à la première.

Pendant l'exécution de la valse, il a été fait une quête dont le produit est destiné à contribuer à l'achat d'une paire de timbales d'orchestre, instruments indispensables qui serviront à l'Echo symphonique pour parfaire l'exécution de ses morceaux.

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"PALL MALL GAZETTE" (Daily),
Charing Cross Road.

Dated..... June 12 1903

Mr. J. P. Sousa, the accomplished march composer, is specially composing a "Jack Tar" march for the occasion, and the proceeds of the sale of it when published will be generously devoted by Mr. Sousa to the funds of the Club. A large number of distinguished society ladies will sell the programmes, and everything is being done that is possible to make the concert a success. All the grand tier boxes have been sold, but other boxes and stalls can be obtained on application to the honorary secretary, Mrs. Ronalds, 7, Cadogan-place, S.W.

Soufa's

Amerikanske Koncert i Kon-
certsalæet.

I Gaar Middags kom den amerikanske Komponist Sousa og hans 62 Musikere her til Byen, og allerede i Aftes Kl. 8 gav de den første Koncert for udsolgt Hus.

Til at begynde med, saa det ud, som om Publikum slet ikke vilde tage Sousa-Koncerten alvorlig, for os Danske tog det hele sig lidt for amerikansk ud. Sousa spillede ustandseligt, det hele mindebe om et vældigt Orkestron.

Men lidt efter lidt fik man dog Hj-
nene op for, at de Knektter deroppe
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Souza begyndte sine fortræffelige Mar-
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Vel var Koncerten lidt for drøst-
amerikansk, men den virkede alligevel
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Q. 4/6. 1903

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ting from Blue Ford, Del. 1958

Dated 1903

dress

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SOUSA'S VISIT.

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ing from the *Durham Courier* for *Journal* **AVRIL 1903**
Date of Publication *Jan 28. 03*

THE PHILOSOPHY OF GESTURE IN CONDUCTING.

John Philip Sousa is very surely becoming a Great Man—of the ephemeral class, only, however. To-day the world rings with the tuneful marches of the American conductor—none of them great in any real sense, none of them evidencing an originality in any way surprising, but all likeable for tunefulness alone. Ten years, and they will be out of date; twenty, and they will be forgotten, along with much music that better deserves to live. And Sousa himself, great though he is as the Personification of the Tuneful Commonplace, or as the Master in Middle-class Marches, or as the fine Band Conductor of a Day that Passeth—Sousa himself will be very possibly forgotten in a very few years after. Meanwhile the world has him—Australia is waiting to hear his magnetic march melodies as only he can play them—and we will eat, drink, and make merry, forgetful of to-morrow's dirge.

Meanwhile, also, Sousa is saying a few sensible things. This to a London interviewer on the art and the manner of conducting has its special interest in a country where a man very often takes up the work of conducting with no special knowledge of its responsibilities, and no comprehensive grasp of music to carry him anywhere worth arriving:—

"Well," Sousa smiled, "a conductor is really necessary. For my part, in conducting I have always believed in the principle of curves. I can establish a precedent, though not from my own profession. The orator may be absolutely passive for the first five minutes, but afterwards he must indulge in some pantomimic gesture to reinforce what he says, or his audience will remain perfectly cold. I think the orator is, perhaps, a very good man to follow from the standpoint of the conductor of the 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."

(Note, by way of parenthesis, that all this is said—or very much of it, not understandable from the point of view that true conducting standeth not upon the order of its gesture, but gestureth unthinkingly, yet quite easily comprehensible from the other point of view that a conductor of tinkle-some marches may reasonably be expected to occupy his mind during the process of conducting by considerations of how he shall swing his arm. It is simple nonsense to talk of a conductor "spoiling a picture for his audience" because "he conducts with angularity" in a composition of "a sensuous nature." But bearing in mind the uses of advertisement it is quite pardonable for Sousa to talk any sort of stuff that savours of faddism. Continuing, Sousa says the really sensible thing alluded to above:—)

"There is another point, I think. If 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 will resent that. We see that fact demonstrated on the stage. An imitator leaves no impression. Yet from the standpoint of mechanics the performance may have been excellent—he may have faithfully followed every action and tone of the other man. But his performance is entirely unsatisfactory. You have got to be yourself, added the great bandmaster with emphasis; "and I think the world is hunting all the time for clever men, whether as prize-fighters or poets."

But even that must be taken with a grain of common sense.

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Un membre honoraire.

Folkets Avis
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Vel var Koncerten lidt for drøftig-amerikansk, men den virkede alligevel som et forfriskende Puft efter manganen i træt Vinterkoncert.

4.4.1903.

S.

ting from *South London Free Press*
Dated *April 13* 1903
dress

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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 "Boabdil" 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 claptrap 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's "Rondo Capriccioso." Miss Liebling 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.

DE TELEGRAAF van MAANDAG 8 JUNI 1903.

KUNSTEN EN WETENSCHAPPEN.

KUNST EN LETTERNIEUWS.

Concert John Ph. Sousa.

Alle plaatsen in het Paleis voor Volksvlijt uitverkocht — pleonasme. — Honderden mensen afgewezen. Paleis voor Volksvlijt veel te klein voor Sousa-vereeniging. Kolossaal succes. Goede zaken gemaakt. Uiterst — opperst — in nieuwe gids-nasleep-stijl — handige man. Weet zelfs zijn handigheid als talent te laten accepteren. Heeft een »faux air« van Josef Rheinberger. Is in de puntjes gekleed. Bizarde nauwsluitende jas, waardoor zijn groote... cluniale eigenschappen sterk uitkomen.

Ronduit gesproken, kan ik de composities van John Ph. Sousa niet uitstaan. Ze zijn me uitermate banaal, en van de ergste banaliteit: ze zijn erotisch banaal of, zoo men wil, banaal erotisch. Ze zijn mij hoogst antipathiek.

Tóch heb ik mij gistermiddag niet verveeld. In de eerste plaats, omdat Sousa een merkwaardig dirigent is; in de tweede plaats, omdat zijn orkest bestaat uit leden, waarvan elk virtuoos is op zijn instrument.

De dirigent Sousa is een unicum. Ik geloof dat de heilige Caecilia gekitteld werd telkenmale dat zij even den tijd had om aan zijn wieg te staan. Het is niet mogelijk om ernstig te blijven bij het zien dirigeren van dezen orkestleider. In het Ochtendblad van heden zei Uiltje: »Gneen, als Sousa dirigeert, staat hij niet. Dan hak hij, dan huppelt hij, dan danst hij, dan wringt hij zich krom en scheef en maakt diepe en ondiepe kniebu gingen, in één woord: dan doet hij zóó wild, zóó raar, zóó óngewoon, dat ik, hem ziende, dacht: aanstonds springt-ie uit 'n Band!»

Zag Uiltje ditmaal minder scherp dan gewoonlijk, omdat oftewel doordat hij bij daglicht uilde? Sousa maakt allerlei gebaren, aanwijzende, afschillerende, uitdrukkende, nabootsende. Maar niet éénmaal maakt hij den indruk, als zou hij zoo dadelijk uit den band springen, uit overmaat van temperament en spontaniteit. Integendeel al zijn gebaren zijn bestudeerd, weloverlegd, afgest, op effect berekend. En elegant. De elegantie van een »maître de ballet et de maintien«.

Intusschen beheerscht hij zijn orkest volkomen en heeft hij een sterk ontwikkeld rhythmisch gevoel, zoodat hij zijn eigen muziek en daaraan verwante, zooals »Water Sprites« van Kunkel en »Plantation Songs and Dances« van Chambers, volmaakt ten gehoor brengt.

Zijn troep bestaat uit virtuozen. Het klankgehalte van het orkest is dan ook bij uitstek goed. Dat is de grootste verdienste van dit gezelschap. Hoe ver men het kan brengen als virtuoos op een blaasinstrument, bleek o. a. uit de solo-nummers van den trombonist Arthur Pryor.

De heer Tryor blies op zijn zwaar instrument loopjes met schier dezelfde vaardigheid als waarmede indertijd Bottesini de contrabas bespeelde. In technisch opzicht valt er van dezen »Bande« stellig wat te leeren. Voorts maak ik er nog gewag van, dat in »Mars and Venus«, het derde gedeelte uit de suite »Looking upward« van Sousa, het orkest eenige oogenblikken een klankencombinatie wist voort te brengen, die verwonderlijk

veel geleek op het geluid van een kerkorgel.

Ik heb in Sousa weinig echte muzikaliteit gevonden. Uit de wijze, waarop hij bijvoorbeeld de gepassioneerde finale uit de opera »Andrea Chénier« van Giordano leidde, bleek mij, dat hij weinig temperament heeft en slechts bezit wat niet zelden voor temperament wordt aangezien: een sterk ontwikkeld rhythmisch gevoel. Maar al is Sousa over het algemeen geen ernstig musicus, onderschatten moet men hem niet; de virtuositeit van zijn orkest is leerzaam en kan

allicht bevorderlijk zijn aan de vergroting van het uitdrukkingsvermogen der orkesten. Laat ons billijk zijn en erkennen, dat de muziek wel iets aan de virtuositeit heeft te danken.

Het glanspunt van het concert was de zang van Estelle Liebling. Zij droeg een air uit David's »La Perle du Brésil« voor, uitstekend gesecondeerd door den fluitist Marshall Lufsky. Estelle Liebling is een coloratuurzangeres van den eersten rang. Haar stem is welluidend en zuiver, haar zangtechniek »af«. En indien zij nog meer gevoel had, zou zij de evenboortige zijn van Emma Nevada. Het was een genot, haar te hooren kwinkelen. Als toegift droeg zij »The maid of the meadow«, van ik weet niet welken componist voor. Ook uit de voordracht van dit stuk hadden de Hollandsche zangers en zangeressen kunnen hooren en zien, wat adembeheersching er zangtechniek is.

Miss Maud Powell speelde het »Andante« en het »Allegro vivace« uit Mendelssohn's vioolconcert. Zij heeft zeer veel techniek en veel temperament. Jammer, dat zij door veelvuldige overgangen van positie het »Andante« verwekelijkte en huilerig maakte, terwijl zij het »Allegro vivace« afroffelde. Iets meer intelligentie en zelfbeheersching, en haar spel zou zeer goed zijn. Haar zekerheid van greep is bewonderenswaardig.

Niet minder dan negen extra-nummers kreeg het dankbare auditorium op Sousa's concert te hooren, een van de zangeres, twee van den trombonist en zes van het orkest.

Het was een toer om den heer Sousa te spreken te krijgen. Kort voor het concert was hij per trein aangekomen en dadelijk na het concert zou hij naar Den Haag sporen. Rest: de pauze.

In het onderhoud van hoogstens tien minuten — ook anderen moesten hem spreken — deelde hij mij het volgende mede:

Hij was deze reize geweest in Engeland, Schotland, Ierland, Frankrijk, België, Duitsland, Oostenrijk, Rusland. Had overall succes gehad. Zou den 31sten Juli a.s. weer naar Amerika terugkeeren. Ging dien avond naar Den Haag en den volgende ochtend naar Londen.

— Wat is de getalsterkte van uw orkest?

— Acht eerste, vier tweede, vier derde-klarinetten, een »petite clarinette«, vier fluiten, twee hobo's, een Engelsche hoorn, twee fagotten, vier saxophones, vier cornetten, twee trompetten, een flügelhorn, drie trombones, twee »euphoniums«, vier tuba's en een »Sousaphone«.

— Sousaphone? Is dat misschien dat kolossale instrument, dat op een reusachtigen helicon lijkt?

— Juist. Dat is mijn uitvinding... Is »De Telegraaf« een groot dagblad?

Matinee-Sousa.

Gistermiddag werd in de groote zaal van het Paleis voor Volksvlijt eene matinee gegeven door het bekende orkest van Sousa, dat vroeger reeds hier te lande groot succes had.

Ditmaal werkten eenige solisten mede die bij een vorig bezoek niet optraden, namelijk miss Estella Liebling (sopraan), Miss Maud Powell (viool), en mr. Arthur Pryor (trombone). Het publiek was in grooten getale opgekomen en ontving Sousa en zijn orkest hartelijk.

Er was gezorgd voor een mooi program. Voor de pauze maakte grooten indruk een solo-nummer voor trombone »Love's Enchantment«, gecomposeerd en uitgevoerd door den trombone-solist Pryor. De toejuichingen klonken zoo luide en langdurig, dat de heer Pryor twee bisnummers gaf, »The Honeysuckle and the bee« en »In the deep cellar«.

Een orkestnummer, Suite »Looking Upward« van Sousa zelf, volgde en had veel succes.

Dan werd nog uitgevoerd »Thou brilliant Bird« uit de opera »Pearl of Brasil« van David, waarin de sopraansolo werd gezongen door miss Liebling en de fluitsolo werd voorgedragen door den jeugdigen fluitist mr. Marshall Lufsky.

Na de pauze speelde miss Powell een concert voor viool van Mendelssohn, waarin deze violiste gelegenheid had hare vaardigheid op dit instrument te doen bewonderen.

Verder de gewone Sousa-marschen, de »Star and Stripes«, niet te vergeten de gewone pakkende »toetjes«, alles gevolgd door sterk applaus van een geestdriftig publiek. In de pauze werden de volksliederen gespeeld, staande aangehoord en sterk toegejuicht.

Het slotnummer »Plantation tongs and ances« gaf verschillende melodien, waaronder ook de veelbesproken Cake Walk. Dit eenige hier ter stede gegeven concert was een succes voor Sousa's troep.

Als antwoord op die vraag gaf ik een vertaling van: »De Telegraaf«, het meest verspreide groote dagblad, waarin opgenomen de »Amsterdamsche Courant« (284e jaargang) Het auteursrecht van den inhoud van dit blad wordt verzekerd overeenkomstig de wet van 28 Juni 1891. Stbl. No 124.

— Dus een krant, die voor twee telt?

— Asjeblijft!

— Is u er niet trotsch op, dat het Amsterdamsche orkest, onder leiding van... hoe heet hij ook alweer... Finkenbergh?

— Mengelberg.

— Juist, Mengelberg... dat het succes in Londen heeft gehad met de Strauss-concerten?

— Natuurlijk.

— Hoe is de acustiek hier in de zaal?

— Eer slecht dan goed... Waar heeft miss Estelle Liebling haar opleiding genoten?

— Eerst in Berlijn en later bij madame Marchesi in Parijs.

— Is zij een Amerikaansche van Duitsche afkomst?

— Ja; haar moeder was een Russische... zij is first-rate, nietwaar?

— O, ja... Vergeef mij mijn onbescheidenheid, maar er wordt verteld, dat u eigenlijk anders heet dan Sousa. Hoe is dan uw eigenlijke naam?

— Ik heet werkelijk Sousa, ik ben van een oud Portugeesch geslacht.

Ongeloovig keek ik hem aan. Waarop de Portugeesch-Amerikaansche componist-dirigent mij veelbeteekend aankeek en toevoegde:

— Er gaan meer legendes over mij rond. Och, als men een bekende persoonlijkheid is, gebeurt zoo iets altijd.

Juist was ik van plan om, met de noodige dosis ijdelheid, dergelijke ervaringen uit mijn leven te vertellen, toen de bel ging en de aangename Sousa weer aan het werk moest. Wij scheidden met een handdruk in majeur-toonaard.

OTTO KNAAP.

Truly nothing succeeds like "S.S."

This theory of the magic letters has been amply proven by "The Smart Set." Now Strauss has given place to Sousa at Queen's Hall, and the crowds flocking to hear and see the March King and his famous band, to say nothing of his calisthenics, are phenomenal. Instead of the long locks cultivated by musicians in former days, it looks as if the letter S were now the passport to success, though perhaps it should be borne in mind that an important factor in the popularity of Sousa is that his British tour is under the direction of the astute and energetic Philip Yorke, the manager of the Tivoli.

THE DAILY MAIL, MONDAY,
FEBRUARY 23, 1903—2

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 eye-glasses, the white-gloved hands, the little white baton.

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"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."

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Four encores came in rapid succession after Mascagni's Danse 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 blared 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 supported 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 enlivened 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 greater, 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 Lieblich, who sang the exciting "bird" song from Follies David's opera, "La Perle du Brésil," with fine obbligato, and to the accompaniment of the band. Miss Lieblich'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 duet with the flute (it may be remembered that when Mr Mansour produced "Marta" in Hull two years ago, Madame Sophie introduced it into the opera) was a delightful experience.

The concert opened with Beethoven. 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 dance is carried on with dash and rush, and intensifies of excitement.

Journal : *de Mennece Concert*
Date : 3 JUN 1903
Adresse : *La Haye*
Signé :

KUNST.

Joh. Ph. Sousa.

Sousa komt dit jaar met alleen met zijn orkest. Behalve de bekende solo-trombonist Arthur Pryor, die hier vorig maal bij de Sousa-concerten veel succes heeft ingebracht, welken Zondag a.s. in de zaal-Dierentuin hun medewerking miss Estelle Lieblich en miss Maud Powell, zangeres en violiste. Beide solisten dragen nummers voor met begeleiding van het orkest van Sousa. Sousa's programma bevat overigens in hoofdzaak de bekende Sousa-marschen.

Sousa's

amerikaanse Concert i Koncertpalæet.

I Gær Middags kom den amerikanske Komponist Sousa og hans 62 Musikere her til Bøen, og allerede i Aften Kl. 8 gav de den første Koncert for udsolgt Hus.

Til at begynde med, saa det ud, som om Publikum slet ikke vilde tage Sousa-Koncerten alvorlig, for os Danske tog det hele sig lidt for amerikansk ud. Sousa spillede uforbeholdt det hele mindede om et vellykket Orkester.

Men lidt efter lidt fik man dog Sjælene og for, at de Rennerer berøpde paa Tribunen kunde spille, og da Hr. Sousa begyndte sine fortræffelige Marcher i en Gengivelse saa fiks og flot, som vi aldrig har hørt, saa overgav Publikum sig paa Kende og Uaende, og det hele endte i en endeløs Jubel over Sousa og hans prægtige Orkester.

Vel var Koncerten lidt for drøjst-amerikansk, men den virkede alligevel som et forfriskende Puft efter mangen en træt Winterkoncert.

Folkets Avis

sitting from *New York Tribune*
10.5.1903.

ished at

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Berlin, May 9.—Sousa and his band opened to-night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause, and flowers were sent to the leader. Sousa will give eight more concerts here, and will then play in several other German cities. After this tour he will go to St. Petersburg, Warsaw and Vienna. The band may return here at the end of June, to give a concert for Emperor William, who will not return here until that time.

THE DAILY MAIL, MONDAY,
FEBRUARY 23, 1903—2

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.

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Folkets Avis

attling from New York Tribune
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Sousa-Koncerten.

Den verdenskendte, amerikanske Dirigent og Marche-Komponist J. Ph. Sousa fik i Gaar et fuldgyldigt Bevis paa, at han ogsaa indenfor Kjøbenhavns Enemærker nyder stor Popularitet i Kraft af sine flotte Melodier og taktfaste Rytmer. I Spidsen for sit store Militær-Orkester havde han midt i Sommersæsonen indbudt til en Koncert . . . i Palæets store Sal. Og det er altid et farligt Jovestykke. Derud vil Kjøbenhavnerne meget rodigt, naar der er Varme i Luften. Indbydelsen burde have lydt paa Tivoli, eller Lokalet burde i hvert Fald have været under aaben Himmel.

Alligevel — Sousas Navn viste sig trods alt at have saa megen Tiltrækningskraft, at den store Palæsal paa det allernærmeste var fyldt, og Tilhørernes Begejstring trodsede alle Hensyn til Salens høje Temperatur: der blev klappet, raabt og stampet og bragt Ovationer i det uendelige.



Sousa dirigerer.

Mr. Sousas Militær-Kapel er et meget stort Harmoni-Orkester, fyldigt besat paa de enkelte Stemmer og med særlig imponerende Eksemplarer af Bas-Blikblæsere: Ophikleide, Bombardon, Bastuba og hvad de nu hedder, samt en stor Righoldighed af alle mulige besynderlige Janitschar-Instrumenter, enkelte sikkert af ægte Neger-Afstamning. Musikerne er ligesom Dirigenten klædt i meget douce holdte, sorte Uniformer, næsten uden Glimmer — der hersker den strammeste Disciplin og Orden (alene Numres og Ekstranumres uafbrudte Rækkefølge med kun Sekunders Mellemrum var noget af et Kunststykke) og de enkelte Kræfter er første Rangs Teknikere, hver i sit Fag.

Mr. Sousa dirigerer sine Folk med en vis klædelig Skodesløshed: de sorte Arme med de hvide Handsker vugger ofte kun fra Brystet ned til Knæet i en Art Bolgebevægelse, men ikke desto mindre gaar alt som efter en Snor.

Der er vældig Appel i den Musik, dette Orkester præsterer. Og alle Farverne skinner med den grelleste Glans:

Trommehvirvlerne er som Geværssalver, Piccolofløjterne som Hvin, Fortissimoet som Døddedag. En Uendelighed af mere eller mindre amerikanske Musiknumre fik man at høre, men selvfølgelig mest Sousas egne Marcher: en tre, fire Ekstranumre fulgte hvert Øjeblik efter hverandre, mens Orkestertjeneren hver Gang meget praktisk holdt en stor Plakat op med Navnet paa Kompositionen.

Og det var først og fremmest Sousas egne Marscher, Folk vilde høre. Da han i første Afdeling spillede *stars and stripes* ekstra, vilde Jubelen ikke høre op, og dog var det for intet at regne med, da han i anden Afdeling spillede den samme Marche med den effektfulde Endring, at mod Slatning marcherede de fire Piccolofløjter frem paa Scenen med Front mod Publikum.



Estelle Lieblich synger.

blikum, derefter Trompeterne hen paa deres venstre Side, Basunisterne paa deres højre, for saaledes paa Frontlinje at blæse Melodien lige ud mod Publikum.

Man fik ogsaa den amerikanske Nationalsang og Kong Christian blæst, medens Musikerne og Publikum rejste sig — man fik overhovedet i Pose og Sæk. Klokken blev halv elleve, for Koncerten var forbi, men saa havde man ogsaa i bogstavelig Forstand faaet Smæk for Skillingen. Men ingen havde kedet sig. Sousa og hans Musikere og deres Musik skal nok holde Folk lysvagne.

Som en velgørende Afveksling i den stærkt larmende Musik hørte man en fortrinlig Koloratursangerinde Miss Estelle Lieblich og en meget dygtig Violinistinde, Miss Maud Povell.

Men *stars and stripes* med Tiber og Trompeter og Basuner paa Frontlinje vil dog være disse Koncerters clou.

Ch. K.

Sousa-Koncert.

Amerikansk Musik.

Hvillen Laabelighed, at Tivoli ikke har smækket sine Porte op paa vid Gab for den amerikanske Komponist Sousa og hans Militær-Orkester, der i Gaar kom til København med vor gamle Bekendt Cirkusdirektør Caspar som Impresario!

Sousas Orkester i Tivoli, det havde været en oplagt Succes. Men Direktør Thranes danser ikke „Washington Post“ (der helst maa danses uden Paraply!) og sender ikke den populære „Stjærner og Striber“-March, som alle Københavnerne kan paa deres Fingre. Følgelig maatte Sousa drage ind i Koncertpalæet, hvor han i Aftes gav sin første Koncert for et Publikum, der var lige ved at rive Huset ned af Begejstring.

Og det er unægtelig ogsaa en Musik, der kan sætte Folt i Humør! Orkesteret er paa ca. 60 Mand, den ene Halvdel Træblæsere, den anden Halvdel Horn — og deriblandt nogle Horn af et saa kæmpemæssigt Omfang, som man aldrig før har set i København. I Spidsen for dette Korps staar Sousa og dirigerer som en ægte Yankee, der kun gør saa og smaa Bevægelser — ligesom korte elektriske Stød, hvormed han sætter et vældigt musikalsk Maskineri i Bevægelse.

Dette Maskineri fungerer med en vidunderlig Nøjagtighed og Appel. Akkorderne brummer i den dybeste Bas, store Svinghjul sujer rundt i rørende Fart, Stemplerne stonner og gaar, Remmene hviler og sløjer i højeste Diskant. De færeste og voldsomste Lyde, som man ikke er vant til at forbinde med Begrebet Musik, græber med ind. Og dog, hvilken brilliant Samklang af alle disse Misløbe! Det er amerikansk Musik: Raskhed og Spænding, Slappelse og ny Spænding, Guldfeber, Epil. Spekulation, Knald eller Fald, friske Pirringmidler til at stramme de udmattede Nerver op, nu og da et Stunk af Sentimentalitet, som jages paa Flugt med desperate Riggerløjer — og saa afsted igen, hurtigere, hurtigere!

Det er en hed og tør Musik, der svarer nøje til en vis nervøs Tilstand i Tiden, og hvis Rytme derfor rent umiddelbart river Tilhørerne med. De klapper, og straks faar de et nyt Nummer, endnu mere grovt-raffineret end det foregaaende. Sousas Repertoire bestaar efter Eigende af flere Tusinde Numre, og hans Orkester er utvælteligt — som et Maskineri. Man fik i Aftes en hel Række af hans populære Marcher, og naturligvis gjorde „Stjærner og Striber“ særlig Lykke. Den klang ogsaa færmest interessant. Interessant var det forøvrigt i en Orkester-Suite at høre Sousas Opfattelse af Stjærnehimlen: Polarstjernen, Sydhoriset, Mars og Venus, nøjternt iagttagne — uden europæisk Drømmeri! — som fra Dækket af en komfortabel Dampskib.

To Damer (en Koloratursangerinde og en Violinistinde) bragte Afveksling i Programmet, som ogsaa indeholdt en Del Numre af andre Komponister, bl. a. et snarligt Potpourri af amerikanske Regerjange og -danse. Man bør høre Sousas Koncert i Dag!

C. E.

Vstenposten.

Torsdag den 4. Juni.

Marchkongen Sousa.



Sousa har nu givet sin første Koncert i København, Marchkongen, som hans Beundrere kender ham, „den amerikanske Musiks Konge“, som han med kædelig Færdighed kalder sig selv.

Det er 3 Aar siden, Sousa første Gang var i Europa, det var paa Verdensudstillingen i Paris, og der blev han fejret som en ny Musikant, som en amerikansk Geni.

Dette Aar har han her med fuld Ret, hans Marcher ejer en Fik og Kraft, som „tænder“, og som har Gaaet til at „gaa i Fald“. Hans komponerede Kompositioner er nu kendte i alle Verden over, og dette er jo en Følge af, at han virkelig er en Kunstnerpersonlighed, hvor Fremmeværket og egne „amerikanske“ hans Arbejder end synes at.

Første Gang, Sousa besøgte Europa, var det egentlig først og fremmest hans Hensigt at gøre Bekendelse for sin Kunst og tjene sin

mange Penge som muligt. Ikke mindst Opsigt vakte han ved sin groteske Maade at dirigere paa, han arbejdede som et „helt Dampværk“, naar det gjaldt om rigtig at sætte Fødsel paa sit Orkester, der arbejder under den strengeste Militærdisciplin, og til alle andre Lider stod han tilspændende aldeles henjunken i musikalsk Hensmægt, naar Orkestret skulde udtrykke den hurtigste Hængivelse, den mest smægtende Harmoni.

Endelig er alt dette Ydre en Façon, der i Virkeligheden intet kender. Paa denne Koncertturnee har Sousa da ogsaa den Hensigt at vise Europa, at han ogsaa kan „digte“ andet end lærnende Marcher, han fremfører nu en Del Musik af egen Komposition, som har en hel anden Karakter, og han ledsages af adskillige Solister, der staar paa Højde i Udvælsen af deres Kunst med de bedste europæiske Kræfter, vi har haft Lejlighed til at høre herhjemme.



Sousa.

Koncertplacatet var havende fuldt i Aar, og Vilhelms brøgede sig, ikke som til en almindelig Teater, eller Musikforening — nej, der var Domsedagsbrag i det Vilse. Det var, som Himlen og Jorden skulde høre sammen — der blev slappet, der blev raabt, freget, hænnet, brølet — af lutter utarmelig Hensigelse.

Slag i Slag, med militærisk Stærkehed fulgte Rumrene — det blev givet efter en Snor. Stærkest var Varmen og Vilsheden efter Sousa egne Kompositioner, navnlig da man så den berømte „stars and stripes“ at høre. Publikum kendte ingen Grænser, og „the stars and stripes“ blev gentaget i den Afdeling med forstærket Effekt.

I Aften spiller Marchkongen paa Ny i Koncertplacat.

24/6 1903.

Sousa.

Der er ingen Grund til at gøre Brug af andre Indvendinger end de, Nerverne maatte opstille mod Komponisten Sousa og hans amerikanske Militærorkester.

Sousa har noget af Mark Twains Humør og en ikke ringe Del af Barnums Opfindsomhed, hvilke Egenskaber, parrede med et brillant Øre for Lyd-Effekter, har sat ham i Stand til bogstavelig talt at sætte Amerika i Musik.

Med et vel disciplineret, dygtigt og udholdende Orkesterpersonale for- maar han fuldt ud at overholde sit Program, der er: Ingen maa kjede sig! Han spiller uafslædig Dacapo-Numre, og en Mand kommer ind paa Scenen med en stor Plakat, hvorpaa Musiknumrets Titel staar malet.

Slag i Slag hundrede han i Aftes i Koncertpalæet hele sit kjendte Repertoire af amerikanske Marscher frem, isprængt „finere“ Numre af Sullivan, Mascagni o. a., og Publikum overgav sig fuldstændig, imponeret af al denne Kraft, der kom til Orde gennem Blå-instrumenter saa store som Taaagehorn, en Skare dristige Piccolofløjter og nogle rent ud kæmpestore Svirel-trommer.

Intet manglede — man fik „Rong Kristian Rod“ (Kaaende), den flotte „The stars and stripes“ og „Rabemarshen“ med den nydelige Trio

og dertil et Par Sæde andre Mar- scher.

Lidt overflødig præsenterede Sel- skabet en dygtig Sangerinde Miss Estelle Liebling, der havde ind- rettet sin ganske fine Stemme til at følge en fløjtes Triller, og en lidt upersonlig men teknisk upaaklagelig Violinspiller Miss Maud Powell, der gav intet mindre end en Mendel- sohns Violinconcert.

Man morer sig som sagt udmærket over dette Orkester, hvis Præstation befinder sig paa Grænsen mellem Kunst og Sport, og man betragter med virkelig Interesse denne verdens- berømte Sousa, som i amerikansk Mi- litæruniform uforstyrret dirigerer sin tapre og lydlige Skare.

Ax. W.

Sousa-Besøget.

1. Aftenunderholdning.

Morsommere Orkester-Aften end denne har København næppe nogen Sinde før oplevet, — vi siger udtrykkelig morsommere. Thi Publikum, der trods defligt Sommervejr havde fyldt Odd Fellows Sal næsten helt, fik i Løbet af over 2 Timer saa megen Under- holdning for Pengene, at det var rent latteligt. Og det var en virkelig Underholdning.

For det første var det hele Arrangementet saa imponerende aparte. Mængden fulgte Slag i Slag; der var ikke en Gang Tid til at udveksle Meninger med sin Nabo om, hvad man havde hørt. Sousa havde begyndt paa det næste Stykke, før man saa sig om. Der var samme Mangel paa Ophold, som der burde være ved en god Farceopførelse.

Lernæst efterfulgtes hvert Nummer af et Extranummer, saaledes at man fik dobbelt saa meget, som Programmet lovede. En Reger kund- gjorde ved at møde frem paa Tribunen med store Plakater Navnene paa det, der spillede udenfor Dagsordenen. Det mindede om Plaka- terne med de 500 Pund ved Atletpræstationer.

Saa var der Orkesteret selv, de 60 Mand i mørkeblaa, yderst diskrete Uniformer og med de mange mærkelige Instrumenter, lige fra Barne- trompeter og diminutive Piccolofløjter til rene Dampfløjs-Ventilatorer, som 3-4 af d'Her. havde svøbt om Halsen paa sig lige som Boer.

Endvidere Hr. John Philip Sousa selv, en paa en Gang stot og elegant, uniformeret og dekoreret gentleman med kulsort Haar og fuldstændig, forgnættet og en ganske vidunderlig Maade at dirigere paa: Hans Indlingsgestus bestod i at dæsse fremad og tilbage med Hæn- derne nede ved Knæene. Men somme Tider fægtede han ogsaa vildt oppe i Lufsten, og i visse Øjeblikke overraskede han ved at dirigere som et andet Mennekte.

Alt dette vilde imidlertid ikke have været tilstrækkeligt til at underholde et københavnsk Publikum saa længe. Aftensens bragende Succes skyldtes virkelig Orkestrets Præstationer og de opførte Numre.

Mr. Souzas Orkester er aldeles fortrinlig disciplineret; det spiller med en Appel og en Præcision, der er ganske monsterdygtig. Der- til kommer, at det raader over ligefrem Vir- tuosier paa Soloplatserne; og i det hele taget maa det være svært dygtige Folk, der sidder i det Kapel.

Takket være sine mange mærkelige Instru- menter, som aldrig før har været benyttede her- hjemme, og de habile Musikere, der betjener dem, kan Orkesteret frembringe Klangvirkninger, som hvert Øjeblik fik os til at gaa bagover ved deres Rythed og Sælske eller til at sloggerle ved deres Groteskhed. Der var saamænd baade Trommehvirvler af hidtil uhørt Længde, Fløjte- koncerter a la Gadebørge, Tordenstrål med Lynnedslag, Jordstøvs og megen anden Form af ubestemmelig Art. Der var Øjeblikke, hvor man blev bange for, hele Klokken skulde ramle sammen. Men det holdt.

Hvad Souzas egne Kompositioner angaar, kendes de — i alt Fald de bedste af dem — vist af hvert Barn her i Byen. Men det kan jo ikke nægtes, at de her, under hans egne Auspicer, tog sig noget anderledes ud, end vi er vant til. Vi fik baade „Stars and stripes“ og „Washington-Post“ og „Et capitan“ og forfælske Ting, som var ny for os, men ikke nær saa gode. Den Soujaste Muje, der enten holder et stot March-Tempo eller bræser frem paa Automobil, gjorde det i Aftes ganske af med Københavnerne, der klappede som ra- fende.

Det var naturligvis disse Rabalder-Numre, Folk vilde høre, og ikke de enkelte finere Ting, der var stukket ind imellem for at give Underholdningen Karakter af en Koncert.

Hvor virtuosmæssig Mr. Arthur Pryor end blæste sin Trætklapp, hvor udmærket en Koloraturfangerinde Miss Estelle Liebling end viste sig at være i en Arie af Felici n Da- vid, og hvor nydelig end Miss Powell — Klokken over 10 og til Harmonior eller Led- jagelse! — end foretog to Sæter af Mendel- sohns skønne Violinconcert, — det var ikke det, vi vilde høre ved denne Lejlighed.

Og vi brød os heller ikke om en lang og intetigende Overture af Sullivan og om et Brudstykke af Gio d'anos Opera „Andrea Chénier“, der for Aften var et effektivt Stille — nerrubet Mængde.

Det faldt uden for Rammen for Aftenen. Men Mr. Sousa selv er med det samme be- ven en Mand, som alle rigtige Københavnerne, der har Interesse for Fænomener, maa hen at se og høre i Eftermiddag eller i Aften. De vil saa alt, hvad deres Hjerte begærer, — undtagen desværre en Whisky med Soda og Lov til at ryge under Forestillingen.

—st—ts—.

Nationaltheatret

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Dated

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THE VISIT OF SOUSA AND HIS BAND.

The famous Sousa Band is coming to the Grand Hall, Bromley, next Tuesday night, and the concert is being anticipated with more than ordinary interest by those who have not yet heard the far-famed band with the „March King“ conducting.

The Pall Mall Gazette said, „We have never heard a brass band play with so much delicacy, vitality, and significance,” and the critiques of many other papers combine in praise. With regard to the conductor himself, no American musician has ever approached the success achieved by Sousa in Europe, where his popularity fully equals that he enjoys at home. In Great Britain last summer the Sousa Band eclipsed all known concert records both in London and in the provinces. Sousa's concert before the King of England, and his decoration with the Victorian Order set the final and definite seal of approval upon the American conductor and composer in England.

The Sousa march, „Imperial Edward,” is the outcome of that visit to Sandringham. The march was composed last spring, and the title and dedication were submitted to King Edward through the customary channels, and received the royal approval. Mr. Sousa describes the new composition as a military march, written for military bands to play and for soldiers to march to. Ever since the days of the „Washington Post,” when Sousa first brought his three trombones to the front to impress the melody of the trio upon his audiences, he has introduced some such novelty in the performance of each succeeding march. In „Imperial Edward” he brings his six trombones, four cornets, and two trumpets, reinforced by the snare drums, to the front in the concluding strain.

Miss Estelle Liebling will be the vocalist at the Sousa concert in Bromley; the violinist is Miss Maud Powell, and Mr. Arthur Pryor will be the trombonist. It is not likely that the Bromley Association will have another opportunity such as this.

Association of the Bristol Times Publication

CLOSE OF SOUSA'S TOUR.—With the advent of July comes the final month of the remarkable European concert tour of John Philip Sousa and the famous American band bearing his name. This is Mr. Sousa's third trip across the Atlantic with his band, but only his second visit to Great Britain and Ireland, and his achievement on this third European tour is a remarkable one. His season opened in London on January 2nd, and will close at Blackpool on July 30th, making exactly thirty weeks, with a total of 362 concerts in 133 different towns and 13 different countries. Of these concerts 274 were given in Great Britain and Ireland in 112 different towns, many more than were ever visited by any organisation in the same length of time. In London alone the Sousa Band gave 52 concerts in less than six months. On the Continent Mr. Sousa played in all the principal capitals from Paris to St. Petersburg, from Vienna to Copenhagen, in the short period of seven weeks, without a break or an accident, and losing but two days in travel. His concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark, and Holland, and everywhere his success was instantaneous and emphatic. The American „March King” is now taking his leave of this country, and it will be a long time before he can be heard here again, as his plans contemplate a long tour in Australia, India, and South Africa before he again visits the British Isles. No foreign artist, either conductor or virtuoso, has ever achieved a greater success here, or won a more lasting popularity, and the announcement of Sousa's concerts at the Victoria Rooms to-day will be received with pleasure by all music-lovers. Mr. Sousa will present admirable programmes, and his soloists include Miss Maud Powell, the great violinist; Miss Estelle Liebling, coloratura soprano; as well as Mr. Arthur Pryor, the phenomenal trombonist, who is also Mr. Sousa's assistant conductor. Mr. Ernest Crichton is carrying out the local arrangements, as usual.

The Lord Mayor of London will visit the International Fire Exhibition at Earl's Court this morning, to open formally the Inter- national Fire Prevention Congress.

AL W.

Sousa-Besøget

I. Aftensunderholdning.

Og nu hvad om heller ikke om en lang og
 interessant Dventur af Sullivan og om
 et Besøg af Giordano's Opera "Andrea
 Chénier", der for Næsten var et efterfuldt
 Skue — anmeldt 189-98

—st—ts—.

Nationalistische

1st from

Dated

38

THE VISIT OF SOUSA AND HIS BAND.

Miss Estelle Liebking will be the vocalist at the Sousa concert in Bromley; the violinist is Miss Maud Powell, and Mr. Arthur Fryer will be the trombonist. It is not likely that the Bromley public will have another opportunity such as this for a long time, so that they should, and it appears probable that they will, take full advantage of it. The tickets are on sale at Messrs. Strong and Sons', Ltd., East-street, Bromley.

30 pounds. - Small lot of
N. Avenue Jones by 3 pounds.
HAWTHORNE DOUBLES - Mr. and Mrs. Gribble

The Lord Mayor of London will visit the International Fire Exhibition at Earl's Court this morning, to open formally the International Fire Prevention Congress.

Adresseavisen.

Kjøbenhavns Adressecomptoirs Efterretninger.

Torsdagen den 4. Juni 1903.

Sousas 1ste Koncert.

- 0 -

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Kompositionerne fulgte Slag i Slag. Efter hvert af det trykte Programms Numre, blev der givet en Marsch af Sousa. Hvor er de dog ypperlige, disse Marsche, enkelt byggede i tonal Henseende, glimrende instrumenterede, isrefaldende, populære, næsten aldrig banale. Sousas elektriserende Arbejder gjorde mest Lykke, ikke mindst fordi Udsættelsen krævede forskellige nye Instrumenter, elendommelige Fløiter, Kastagnetter og Horn af færgen Form.

Som Solist optraadte en Sopransangerinde Miss Estella Liebling, der til Delskter udførte en Koloraturarie med obligat Fløite, særlig i Høiden var hendes Stemme uadbankla vellykket.

ing from Bromley Telegraph June 11 1903
Dated
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MUSICAL NOTES.

Sousa's Band gave unbounded delight on Tuesday last in their visit here, and Bromley actually got enthusiastic over them. They are doing the suburbs for ten days. The brass instrument which loomed largely in the back of the band is nicknamed a "Sousaphone," for it is Mr. Sousa's own idea which led to the making of this big instrument. The bell opens to the perpendicular—not the horizontal, as most brass instruments are when played—and gives off a sound like the 32ft. pipe of a pedal organ. That instrument is worth £100. One of the bandmen told me that rehearsals are seldom held, and of course when the band is on tour, probably doing the same programme each night, these would not be necessary, but some few rehearsals must be had to get to the state of perfection which characterises Sousa's men.

Pleasing as the evening was, I should like to have heard some better compositions. Some of our own bands—particularly the Army and Lancashire Bands—could lead the way then.

Some dissatisfaction was expressed as to the sale of tickets. I understand that although one shilling tickets were sold, nobody got in for that price and many who had taken the precaution of purchasing tickets had to remain outside or else pay more.

Cutting from Worcester Mail
Dated July 11
Address

work.

SOUSA AND HIS BAND.

There was a fairly large attendance within, and an almost equal attendance without, the Public Hall on Thursday evening to hear Mr. J. P. Sousa's famous band. Had Mr. Sousa been able to collect a capitation toll from the outside section his visit might have been a financial success. But, failing that, he must have been a little disappointed. Both sections of the audience found delight in the performance. To those outside the music was always subdued, but if the listeners lost the nicer shades of some delicate passages they escaped the sweltering heat of the interior. To those inside Mr. Sousa for the most part sufficiently moderated the tone of his powerful band, but the best of brass bands is not heard to greatest advantage in relatively small halls. Mr. Sousa's combination, judged by the standard of attainable success, was excellent in all things. The inside audience were very enthusiastic and accorded many encores, which were promptly conceded. The following will indicate that the music chosen was of not too ambitious a character. It was mostly on the popular side, and it cannot be said to have erred in that respect, though the cultured may sniff at alleged hymnal tendencies. Perhaps this superciliousness is inspired by a tale that Sousa recruited his first band (and that to play comic opera) from various church choirs, wherefore it was called the "Church Choir Pinafore Company." The balance of the band, and the rhythm and swing of its varied performances were irresistible. Programme: Overture, founded on Haydn's "Emperor's Hymn" (Westmeyer); suite, "Looking Upward" (Sousa), (a) "By the light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus"; grand scene and ensemble, "Andrea Chenier" (Giordano); scenes from "El Capitan" (Sousa), (a) caprice "The Water Sprites" (Kunkel), (b) march "Jack Tar" (new) (Sousa); plantation songs and dances (Chambers). Mr. Sousa's style and method of conducting are decidedly original, and far less eccentric than one had been led to believe. Of Mr. Sousa himself it is interesting to note that his father, though born in Spain, was of Portuguese extraction. He took up music as a profession, and became a member of the band of the United States Marine Corps, so that Sousa himself was born in a musical atmosphere, and when he was eleven was a solo violin player in Washington. By the time he was seventeen he was conductor of an orchestra in one of the Washington theatres, but soon left it to go on tour, where he remained for several years. When the "H.M.S. Pinafore" craze was at its height in America a special company was organised in Philadelphia to play the famous Gilbert-Sullivan opera. Mr. Sousa has just returned from a remarkable tour in Europe. Within a period of seven weeks the American "March King" and his band were heard in Paris, Brussels, Berlin, St. Petersburg, Warsaw, Vienna, Prague, Copenhagen, Amsterdam, and The Hague, and in each capital he met with an enthusiastic reception. The successes of the American composer and conductor have been shared by his soloists—Miss Estelle Liebling, the brilliant young soprano; Miss Maud Powell, the greatest of all women violinists; and Mr. Arthur Pryor, trombonist. Mr. Pryor played the trombone solo "Love's enchantment," and showed wonderful command of his instrument. He was awarded an encore. Miss Liebling sang "Thou brilliant bird" (David) in brilliant style, a flute obligato being delightfully played by Mr. Marshall Lusky. To this there was also an encore. Miss Maud Powell played two movements from Mendelssohn's violin concerto: (a) andante, (b) allegro vivace. It was a fine achievement, and excited great enthusiasm.

Paper Herald
City Louisville
Date 6/7/03 State Ky

CONCERTS A DRUG IN LONDON.

Musical Season Has Been
Abject Failure.

KING EDWARD'S HEALTH.

Every Care Taken to Hus-
band His Strength.

ETHEL BARRYMORE TAKEN UP.

Exclusive Society Opens Its Doors
With Courtesies Even From
Premier.

CRUSADE AGAINST "BRIDGE."

(Special Cable to The Herald.)
London, June 6.—The musical season has been an abject failure. Musicians are melancholy over the results of the season. Concerts have been a drug on the market, failing to attract audiences. The Beethoven festival, under the direction of Felix Weingartner, failed to arouse enthusiasm or attract paying audiences. Richard Strauss' festival, with an orchestra from Amsterdam, failed to enrich Strauss. Concert managers have been compelled to paper the houses liberally. The fact is, the Londoner is asked to pay \$3 to hear the most ordinary concert, and has finally rebelled. Admissions to concerts in London are double New York prices. The result is the public stays away. Sousa begins a return engagement in England, after a Continental tour of all the cities between Paris, St. Petersburg, Vienna and Copenhagen.

While the concerts are deserted, the theaters are crowded. Frohman has the most popular attractions running in London in "Admirable Crichton" and "The Schoolgirl." Both plays are turning away many nightly. Walker & Williams' coon show, "In Dahomey," made an extraordinary hit. The house was crowded nightly.

Adresseavisen.

Kjøbenhavns Adressecomptoirs Efterretninger.

Torsdagen den 4. Juni 1903.

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Som Solist optraadte en Sopranfangerinde Miss Estella Liebling, der til Delskret udførte en Koloraturarie med obligat Fløite, særlig i Høiden var hendes Stemme uadvanlig vellydet. Programmet's næstsidste Nummer var Andanten og Finalen af Mendelssohns Violonconcent, der udførtes nydeligt af Miss Powell. Delskret viste her, at det kan magte lodligere Sager end Kompositioner, hvor det særlig kommer an paa Klangtryk og effektivt Rytmisk.

I dag spiller Sousas Delskret Nr. 4 og Nr. 8. Der bør være fuldt Hus. Det er Glæde, at disse afværende og fornøjelige Koncerter ikke kan afholdes i fri Luft, f. Gr. i Tivoli.

H. T.

Cutting from

Dated

Address

work.

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Clipping from *Bromley Times*
 Dated *June 5* 1903
 Address _____

MUSIC REVIEWS.

THE marks placed after the pieces indicate the degree of difficulty, thus: (I.) means quite elementary; (II.) very easy; (III.) easy; (IV.) fairly easy, does not move out of the first position; (V.) moderately difficult, does not go higher than the third position; (VI.) also of moderate difficulty, and only occasionally goes higher than the fifth position; (VII.) difficult; (VIII.), very difficult; (IX.) still more difficult; (X.) written for professionals only; (XI.) written for artists only; (XII.) written for virtuosi only.

We have received from MESSRS. WARD, LOCK AND CO.:-

The Fifth String, by John Philip Sousa, with illustrations by Howard Chandler Christy. This book may be aptly described as being an imaginative effusion of an inventive and clever brain, written in the style of a musical story rather than that of a novel. The irresistible and inevitable Sousa here clearly proves that he is not only a prolific composer and musical conductor, but that he is also able to put his pen to paper and tell us an impossible tale with a charm and fascination that cannot fail to interest the reader from the very commencement to the very end. To take up the book means that the reader, having once taken it in hand, cannot lay it aside again until he reaches the end, and as there are only 125 pages, rather widely printed, we venture to say that 45 minutes may suffice for its perusal. Saying so much in favour of the author, we take this opportunity to point out that the inimitable Sousa and his manager in Haymarket have still got a good deal to learn in the way of European courtesy, especially with regard to the press, who, powerful as they are, can make Sousa's success a still greater one, by his being attentive to those connected with it by inviting them to attend his concerts. He and his band gave during their recent stay in England over two hundred concerts in London and the provinces, but we are told the poor, harassed pressman was treated shabbily on all occasions the band appeared. Last year it was bad enough, for they had to apply for admission, but this year it was worse, for notwithstanding their applications, no notice whatever was taken by Sousa and his omnipotent manager, and the critics that came to do their duty were refused admission, the hall being "sold out," notwithstanding the fact that hundreds of unsold tickets were seen staring the applicant in his face five minutes after the commencement of the concert; yet the hall "was sold out"!—a kind of convenient arrangement for the now quite-fashionable statement of "free list entirely suspended"! words, which in nine cases out of ten are sure to reward the concert-giver as well as his manager with rows of empty benches, or *fauteuils*, as they are called in some halls in polite language, but which, after all, are nothing more or less than long rows of bare, back-breaking benches, the nakedness of which is daintily hidden by a layer of green baize cloth. They are very hard to sit on, notwithstanding all these "up-to-date" improvements. Sousa, by his musical abilities, for which he has given us ample proofs in his compositions and by his con-

ducting, is a fascinating musician (of the Edward Strauss style) and, as shown by his clever little story, an equally fascinating writer of a most inventive genius, but we will question whether he is an equally successful business man—the sad lot of so many clever musicians!—for he had the good luck to let his little book fall into the hands of such a renowned business-like firm as Ward, Lock and Co., who not only published it in a most dainty style, but further enhanced it by giving it a world-wide circulation amongst the press as well as in the trade. Had it not been for the exertions of Messrs. Ward and Co., the book, with the disappearance of its clever writer, would probably have shared his fate and would ere long have been handed over to oblivion! Let Sousa come again for a series of concerts, and by a little more courtesy (which costs nothing but goes a long way) to the press, he will no doubt be able to score a double and treble success, and return to his country not only an older and a wiser man, but also with a considerable surplus of Bank of England notes in his pocket instead of mighty dollars! *Au revoir*, M. Sousa and your band! And do not forget, M. Sousa, that one five-pound Bank of England note is worth five and twenty of your 1s greenbacks! During your unavoidable absence we should recommend your manager to try and swim the herring-pond which separates you from your mother country. The latter, however, will always receive you with open arms and bid you a hearty *bon jour*, for your joviality and charming personality are simply irreplaceable and will always command you a welcome in dear old England!

g from *Surrey Comet*
 Dated *June 13* 1903
 is *Kingston*

SOUSA AND HIS BAND.

Richmond was not slow to respond to the attraction which Sousa and his band afforded at the Theatre on Monday. There were excellent houses at both performances, especially in the evening when every seat was filled. The band, some fifty strong, were accommodated on the stage, and if one cannot deem the band superior to others one hears in London, it was certainly superior to any heard in Richmond in recent years. Without doubt the finest performance was the Saxophone solo "American Fantasia," played by the composer. The band itself played with remarkable precision and delicacy, and was not heard to better advantage than in the opening overture "William Tell" and the Largo from Dvorak's symphony "The New World." As an encore to the first the conductor's favourite "El Capitan" was played, and as an encore to a very clever selection from "Chris and his wonderful lamp" (Sousa), a bright little medley "The passing of rag time," was played. Miss Maude Powell delighted her audiences with her charming violin playing, best of which was the Fantasia from "Faust" (Wieniawski), whilst Miss Estelle Liebling was loudly and deservedly recalled for her singing of "Voice of Spring" (Strauss).

g from the *Holloway Press*
 of Publication _____
 Dated *12-6-03*

SOUSA AT THE ALEXANDRA PALACE.

A repeat concert was given by Sousa's world-famed band at the Alexandra Palace last night. The large hall was not thronged to the extent it was on Good Friday, partly owing to the inclement weather, but still it was well filled. As usual, the audience exhibited the liveliest interest in the performances of Sousa's trained musicians, the eccentric devices and novel effects introduced by the clever American, being loudly applauded. Mr. Arthur Pryor's trombone solos were much enjoyed, as also were the clever singing of Miss Estelle Liebling and the violin playing of Miss Maude Powell.

g from *Pall Mall Gazette*
 June 12 "03
 d at _____

Mr. J. P. Sousa, the accomplished march composer, is specially composing a "Jack Tar" march for the occasion, and the proceeds of the sale of it when published will be generously devoted by Mr. Sousa to the funds of the Club. A large number of distinguished society ladies will sell the programmes, and everything is being done that is possible to make the concert a success. All the grand tier boxes have been sold, but other boxes and stalls can be obtained on application to the honorary secretary, Mrs. Ronalds, 7, Cadogan-place, S.W.

MUSICAL NOTES.

The invitation issued to "the intelligent public of Bromley" not to forget that Sousa and his band will give a grand evening concert at the Grand Hall, Bromley, on Tuesday, June 9th, serves as a reminder that, except those who have satiated themselves with his music elsewhere, no one who takes a real interest in music, or revels in its perfect performance, should be absent from the hall when Mr. Sousa gives his concert. We all have something to learn, and Philip Sousa and his band have taught Englishmen that they had neither scaled all the heights nor sounded all the depths of artistic and interpretative performance of which a military band is capable. Bromley should give a handsome welcome to the famous conductor.

Perhaps no more appreciative notice of the merits of the Sousa Band has ever appeared than the following from the *Scotsman*:-

"Nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. Their tone and balance are truly wonderful, and so delicately poised is the calibre of the various wood-wind and brass instruments that the absence of strings is not felt, or, if it is, the ear at least never tires of listening to the rich, luscious tone of the clarionets, flutes and oboes, or the broad, mellow sound of the cornets, the saxophones and the trombones that fill out the general harmonic design. Equally marvellous is the precision with which these performers obey the slightest indication of their conductor, the crispness of their execution, the beauty of the pianissimos, the extraordinary delicacy the nuances of light and shade. In short, the musical organisation of the kind could possibly attain a higher degree of perfection."

"MORNING POST" (Daily)
 Wellington Street, W.C.

Dated *June 13* 1903

FOR THE UNION JACK CLUB.

Lady Maud Warrender's grand concert at the Royal Albert Hall on the evening of the 25th inst. in aid of the Union Jack Club promises to be an entertainment of exceptional excellence. The King and Queen, as well as the Prince and Princess of Wales, will be among those present. The splendid choir of the Leeds Choral Union is to sing Dr. Elgar's "Coronation Ode," under the conductorship of the composer, Madame Albani, Madame Clara Butt, Mr. Ben Davies, and Mr. Andrew Black taking the principal parts. The Queen's Hall Orchestra, largely augmented, will appear under the baton of Mr. Henry J. Wood and give a unique performance of Tchaikowsky's famous "1812 Overture," while Mr. Sousa has specially written for the occasion a new march called "Jack Tar." A further feature will be the performance of the Russian pianist Joseph Lhevinne, who brings with him a great reputation, his first appearance in England being at this concert. M. Plançon, the French operatic artist, has been engaged to sing one of his masterpieces, while another "first appearance" in London will be that of the New Zealand Band, a capital body of instrumentalists now receiving an enthusiastic reception in the provinces. By permission of Major-General Oliphant the bands of the Grenadier, Coldstream, Scots, and Irish Guards, supplemented by the Drums of the brigade and the trumpeters of the Household Cavalry, will take part in some massed band productions. Judging from the arrangements the concert will have all the appearance of a great gala. A large number of ladies, dressed in picturesque costumes, will sell souvenir programmes under the direction of Lady Sandhurst. The brilliancy of the occasion will be heightened by profuse decorations of flags, the attendants at each door being in full dress. Mr. J. Henry Hles will introduce as grand finale the great flag scene, as produced at the concert given last year on behalf of King Edward's Hospital, and every member of the audience being presented with a programme for this stirring spectacle.

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The Bromley Chronicle
Publication
June 11 - 03

MUSICAL NOTES.

Sousa's Band gave unbounded delight on Tuesday last in their visit here, and Bromley actually got enthusiastic over them. They are doing the suburbs for ten days. The brass instrument which loomed largely in the back of the band is nicknamed a "Sousaphone," for it is Mr. Sousa's own idea which led to the making of this big instrument. The bell opens to the perpendicular—not the horizontal, as most brass instruments are when played—and gives off a sound like the 32ft. pipe of a pedal organ. That instrument is worth £100. One of the bandmen told me that rehearsals are seldom held, and of course when the band is on tour, probably doing the same programme each night, these would not be necessary, but some few rehearsals must be had to get to the state of perfection which characterises Sousa's men.

Pleasing as the evening was, I should like to have heard some better compositions. Some of our own bands—particularly the Army and Lancashire Bands—could lead the way then.

Some dissatisfaction was expressed as to the sale of tickets. I understand that although one shilling tickets were sold, nobody got in for that price and many who had taken the precaution of purchasing tickets had to remain outside or else pay more.

SOUSA'S BAND.

ENTHUSIASTIC CONCERT.

The world-renowned Sousa has been and gone, and we have had the opportunity of hearing the best piece of band playing that has ever been vouchsafed to our conservative suburb, where bands, unfortunately, from the occasional duet or trio of the Salvation Army upwards, do not always give one a good impression of the possibilities of a wind band for making good music.

A large audience assembled and with some little mixing, and some grumbling, got inside the hall. Some, no doubt, had heard the band before, and so had their minds made up, respecting the merits of it. And if those of us who had not heard the band previously were not very favourably inclined towards them, it was not for want of guidance and leading by the Press.

It was shortly after eight when Sousa himself glided unostentatiously to the conductor's desk, and started off the music before he had hardly got both feet firmly on the platform. So quick was he, that he omitted to turn his trousers over his boots, but a flautist kindly did this, and no delay occurred.

The opening overture was based upon Haydn's Emperor's Hymn, best known to many of my readers, no doubt, as the hymn-tune "Austria." We enjoyed this immensely: the harmonies and variations were all played with such perfect balance of tone; no blaring out of little "bits of fat," as any small solo or leading part is sometimes vulgarly called in the profession, but an orderly intermingling of sound, with the melody, or broken parts of it, peeping in and out in sinuous forms, from every quarter of the complex body of sound. The encore—everything was encored—was "Hands across the sea."

Without any of the irritating waits which we English people affect, we went straight ahead to the trombone solo, "Love's Enchantment" by Mr. Arthur Pryor. We are all familiar with the trombone, right from our earliest days, when the telescopic action of the instrument made it, next to the big drum, the most interesting to our youthful minds. But as we grew older, and inquisitive watching gave way to intelligent listening, we looked upon the instrument as a necessary adjunct, to be borne with resignation in a modern band or orchestra, and whose usefulness would be in proportion to its distance from us. And as the nearest approach to a trombone solo, which I have ever heard, is the bass imitation in the song "The Old Trombone," the playing of it on Tuesday was a revelation of the effectiveness of this as a solo instrument. Mr. Pryor gauged the acoustical properties of the hall (no easy matter there) to a nicety, and his tones fell on our ears with the gentle touch of a violin note. His

executive powers were most clever and loud applause greeted the termination of the solo. The encore piece was not a new one—"The Honey-suckle and the Bee," and a placard held at the back of the platform announced the title: just as if we didn't know!

An extended, and musical, suite, "Looking upward," by the conductor, was the next item. The piece—which is divided into three parts—is excellently adapted for showing off the instruments separately, and for presenting those original and quaint effects for which Sousa is so famous. He has the knack, or power, of obtaining most extreme effects from his bandmen, and each part is utilised in this manner. In the second number of this suite, "Under the Southern Cross," we had a marvellous and thrilling crescendo and diminuendo on the two side drums, such as we had never heard before. The degrees of piano and forte which they obtained were remarkable, and the gradations smooth and regular, seeming to grow up and recede so naturally. The finale to the movement on the tympani, was as successful as it is novel. The third part of this suite was called "Mars and Venus," the war-god being represented by brass, and love by the tender oboe—very beautifully played.

A vocal solo by Miss Estelle Liebling was inserted here, called "Thou brilliant bird" (David), with flute obligato by Mr. Marshall Lupsky. The vocalist has a voice of very extended compass, and top C's were easy. Her execution and management of registers were very good, but I like to know what is being sung, even if it is not my native tongue, but in neither the solo nor its encore piece were the words very distinct. Mr. Lupsky played the obligato cleverly, and the accord between the voice and the instrument was perfect in time.

A Grand Scene and Ensemble, "Andrea Chenier," brought part I. to a picturesque close, and then for a short time we had the church bells to listen to alone. They had been providing an additional accompaniment previously.

Some scenes from Sousa's "El Capitan" opened the second part, and then immediately on to "The Water Sprites" (Kunkel) and "Imperial Edward" (Sousa). One of these numbers had a double encore, but I really can't say which, as encores were prolific and we were allowed no time for notes. But we had "The Washington Post" and "The Stars and Stripes," an imposing ensemble being obtained in this latter piece by, first, the four piccolos and then all the cornets, trumpets and trombones ranging in a single line on the front edge of the platform and firing off at us. We felt nervous—those of us who were close—but there was no way of escape, and so we sat tight. I should certainly mention that in "Edward's" March the trombones jumped up to play the first few bars of the National Anthem which were thrown in.

Miss Maud Powell is a violinist, who was favourably known to us before Sousa's Band ever came here, and her reputation as a most capable player was thoroughly maintained on Tuesday. The two movements of Mendelssohn's was a welcome change and the accompaniments to these were the most genuinely artistic of the band's performances. A collection of plantation songs and dances was the closing item.

Admiration of the performance was universal. The band attempted and did things that many English bands would not attempt, and each instrument in turn—clarionettes to saxophones and bass tubas—displayed great skill. And so for two hours we listened pleasantly to this clever band in their trilling and turning, whistling and singing, trembling and scraping, twisting and shivering, laughing and clanging, wooing and chirruping, in a manner which held us all, and made us so good-tempered, that nobody got impatient at the narrow exit and slow progress, and everybody wanted either to "March" home, or indulge in a Highland fling up and down the High-street. And more people in Bromley went to bed good-tempered that night than ever before.

Ah! it was good, but I shouldn't like to be a bandsman to have to indulge in such musical gymnastics every night.

And what of Sousa himself, of whom we have heard so much? We have read of his inimitable gestures and actions and his quickness at taking encores, but I think these are exaggerated. At times he was very quiet, and always his movements were appropriate and useful. Certainly, some of them were such as we are more used to seeing at rehearsals than in public, and no doubt the clarionettes could get just as good a crescendo without Mr. Sousa's hand to lift them up to it.

And I liked his manner of remaining at his desk and taking encores—which he knows are sure to come—without indulging in that pure affectation of dislike to a recall which so many artists affect. It saves time and labour.

VIOLA

from Bromley, Bk.
Dated June 11

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VIOLA.

Bromley Times
June 12 1903

SOUSA.

The large audience at Bromley Grand Hall, on Tuesday night, were well pleased with Mr. John Philip Sousa and his band, and shewed an enthusiasm which was undoubtedly deserved, but which Bromley audiences are as a rule shy of expressing. Probably they felt that the novelty, as well as the merit, of the performances justified them in being perfectly natural, and expressing the pleasure which they felt. At all events, such warmth of welcome would have been stimulus enough to any band to give of their best, and that Mr. Sousa and his company of talented musicians appreciated it was not to be doubted. The programme as printed was a good one, but gave no promise of material enough to last two hours, if taken at the tempo Mr. Sousa adopts. That gentleman, however, gauges his audiences, or the popularity of his band's performances, perfectly, for when the final selection had been played it was found that he had again accomplished what so many conductors find a difficulty in doing, finished his programme and given a surfeit of encores without exceeding the time-limit of the concert. Apart from methods to which we are unaccustomed there is a very great deal to admire in the band's playing. On Tuesday they accomplished marvels in crescendos and diminuendos (that upon the snare and kettle drums being encored in the middle of the piece), and passed from a double prestissimo to slow time, in the beating of a three-four bar, so smoothly and true as to excite a lively admiration at their skill. But while much of their performance was an exhibition of purely technical skill, and demanded only such, they entered into the beauties of Mendelssohn's Violin Concerto with truly artistic spirit. The balance of the instruments is another matter in which Mr. Sousa has achieved a wonderful degree of perfection. By the aid of the bass and contrabass tubas Mr. Sousa gets a splendid foundation tone (there were times on Tuesday when it was as sweet and mellow as if produced upon an organ), while between the bassi and the highest pitched instruments there is such discriminative graduation that the magnificent volume of tone which the full power of the band produces is only realised by degrees. An Overture founded on Haydn's Emperor's Hymn (Westmeyer) was the first piece to display the band's resources. The wonderfully clever development of the simple theme enable them to build up in places a noble volume of sound, and at others it seemed that the very Valkyrie themselves would ride in on the musical storm. Thereafter the proceedings merged into the alternate performance of one programme

enthusiastic expressions of two (we believe at one election), each succeeding audience ready for more. The programme items for future mentioned, "Mars the Suite"; "Looking for a Girl," "Andrea Chénier," "The Stars and Stripes," "Washington Post," and "The Coon Contest" (in the latter the trombones in dissonance was exceedingly clever and effective) were the most conspicuous for the pleasure they gave. Miss Maud Powell's skill as a violinist is too well known to need dilating upon. In the Andante and Allegro from Mendelssohn's Violin Concerto she displayed the grace and charm of the one

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from East Kent Sun
Dated June 13 1903

Sittingbourne
IND, LONDON

SOUSA AT SITTINGBOURNE.—Sousa is back again in England, making music for the masses with his great band, after a flying Continental trip of seven weeks. Everywhere his success has been complete. The Sousa tour will extend up to the first of August, and all the principal watering-places will be visited. He has recently composed a new march which will be one of the features of these first weeks of his British tour. The soloists of the band, Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr. Arthur Pryor, trombonist; have shared in the triumphs of the organization. They will be heard in new selections, and Mr. Sousa will offer an attractive programme when he brings his great band to Bowes Park, Sittingbourne, June 24th. See advertisement.

"NOT THE FIRST TIME" At 11

THE SOUSA BAND WITHOUT SOUSA.

Sousa's Band without Sousa! It's another Hamlet without the Prince of Denmark. It was this contradiction in terms that the audiences had to face on assembling in the Brighton Dome on Monday afternoon and evening to hear the famous Band yet once again. For Sousa was lying ill at St. Leonards from a chill, and could not appear. Musically, perhaps, it did not matter much, for Sousa's Band, as has been observed before now, is a finely regulated musical machine that runs quite well without any conductor. How often has one seen Sousa stand still, his black-bearded head bowed forward, as if he were sunk in profound thought, while the music blared and the cymbals crashed around him. And yet, what is Sousa's Band without Sousa? It is all in the entertainment, that spectacled face, shrouded in its peculiarly black beard, those eccentric ways of beating time, that swing of the arms like soldiers marching, these curly designs that the baton traces in the air. Without Sousa the Band lost much of its interest. The famous conductor's place was taken by the gentleman who plays the cornet so well, Mr. Pryor was it not?—and he kept his conducting to very discreet and sedate methods. With him the Band went quite as well as usual,—there was all the old excitement and animation, the same perfection of jingle and of ring, the same magnificence of ensemble, the same stupendous crash. The way in which that Band works as one mighty instrument is quite enough to give it its fame. While the audience were spared not a blast of those four-and-twenty trumpeters blaring out "Imperial Edward" from the edge of the platform, there were one or two concessions to the heat of the afternoon. One of the longest pieces, "Largo," from Dvorak's Symphony, "The New World," was positively reposeful. With such slow music in that heated atmosphere, one could easily have gone to sleep. But, then, a Band cannot be always as noisy on a hot afternoon in June as on a cold day in November. It's too exacting for the players, and it's too exacting for the audience. For Sousa's Band makes a demand on the audience. They have to go with it; superior persons may smile at its elementary methods, yet one cannot but be borne along in the impetuous rush of its whirling eddies. The heat, possibly, was explanation of the fact that, in the afternoon, at least, the Dome was by no means well filled. To sit wedged together in a hot Dome, when a June sun is blazing down outside, is something that few people will endure, even for Sousa. In fact, it was scarcely a good piece of stage management for Sousa, and, at the third time of asking, too, to give an indoor concert at all at this season of the year. Of course, Sousa's Band is too expensive a thing to play out of doors. But if it only played at the end of the West Pier, how the people on the Beach would enjoy it!

Mr. Sousa has been lying ill at St. Leonards since his concert on the Friday of last week. He was suffering from exhaustion.

ig from Aldershot
Dated June 13 1903

SOUSA AND HIS BAND.

FORTHCOMING VISIT TO ALDESHOT.

Aldershot is to be favoured with a visit by the renowned Sousa and his band next Wednesday, at 2 p.m., when he will provide a matinee at the Theatre. John Philip Sousa has made his name and music famous the world over, and as it is expected that a full house will be gathered to welcome him, those who intend to be present should make a point of booking their seats, which can be done without any extra charge. During the past ten years the Sousa Band has given 4,500 concerts, visiting 650 cities and towns in the United States, Canada, England, Scotland, France, Germany, Belgium, and Holland. £25,000 is paid annually as salaries to the musicians. The concert is not only a musical treat, but a entertainment as well, so admirably arranged are the "March King's" offerings. There are no waits between numbers, but from the moment when Sousa steps upon the platform the programme moves along with a dash and whirl that becomes 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 Liebling, 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. It will be remembered that just about a year ago His Majesty King Edward accepted an illuminated copy of the "Imperial Edward March," which had been written for and dedicated by permission to the King. The King gave directions for the music of the march to be transposed so that it could be played by several of the principal military bands. Amongst Sousa's most popular compositions are "El Capitan" opera, and the "King Cotton" and "Washington Post" marches.

Association 14
Cuttings from the Morning Post
Address of Publication
Issue dated 13/6/03

FOR THE UNION JACK CLUB.

Lady Maud Warrender's grand concert at the Royal Albert Hall on the evening of the 25th inst. in aid of the Union Jack Club promises to be an entertainment of exceptional excellence. The King and Queen, as well as the Prince and Princess of Wales, will be among those present. The splendid choir of the Leeds Choral Union is to sing Dr. Elgar's "Cockade O'Le," under the conductorship of the composer, Madame Albani, Madame Clara Butt, Mr. Ben Davies, and Mr. Andrew Black taking the principal parts. The Queen's Hall Orchestra, largely augmented, will appear under the baton of Mr. Henry J. Wood and give a unique performance of Tchaikowsky's famous "1812 Overture," while Mr. Sousa has specially written for the occasion a new march called "Jack Tar." A further feature will be the performance of the Russian pianist Joseph Lhevinne, who brings with him a great reputation, his first appearance in England being at this concert. M. Plançon, the French operatic artist, has been engaged to sing one of his masterpieces, while another "first appearance" in London will be that of the New Zealand Band, a capital body of instrumentalists now receiving an enthusiastic reception in the provinces. By permission of Major-General Oliphant the bands of the Grenadier, Coldstream, Scots, and Irish Guards, supplemented by the drummers of the brigade and the trumpeters of the Household Cavalry, will take part in some massed band productions. Judging from the arrangements the concert will have all the appearance of a great gala. A large number of ladies, dressed in picturesque costumes, will sell souvenir programmes under the direction of Lady Sandhurst. The brilliancy of the occasion will be heightened by profuse decorations of flags, the attendants at each door being a Life Guardsman on one side and a bluejacket on the other, both in full dress. Mr. J. Henry Iles will introduce as a grand finale the great flag scene, as produced at the concert organised last year on behalf of King Edward's Hospital. A very number of the audience being presented with a flag for this stirring spectacle.

A Grand Scene and Ensemble, "Andrea Chenier," brought part I. to a picturesque close, and then for a short time we had the church bells to listen to alone. They had been providing an additional accompaniment previously.

Some scenes from Sousa's "El Capitan" opened the second part, and then immediately on to "The Water Sprites" (Kunkel) and "Imperial Edward" (Sousa). One of these numbers had a double encore, but I really can't say which, as encores were prolific and we were allowed no time for notes. But we had "The Washington Post" and "The Stars and Stripes," an imposing ensemble being obtained in this latter piece by, first, the four piccolos and then all the cornets, trumpets and trombones ranging in a single line on the front edge of the platform and firing off at us. We felt nervous—those of us who were close—but there was no way of escape, and so we sat tight. I should certainly mention that in "Edward's" March the trombones jumped up to play the first few bars of the National Anthem which were thrown in.

Miss Maud Powell is a violinist, who was favourably known to us before Sousa's Band ever came here, and her reputation as a most capable player was thoroughly maintained on Tuesday. The two movements of Mendelssohn's was a welcome change and the accompaniments to these were the most genuinely artistic of the band's performances. A collection of plantation songs and dances was the closing item.

Admiration of the performance was universal. The band attempted and did things that many English bands would not attempt, and each instrument in turn—clarionettes to saxophones and bass tubas—displayed great skill. And so for two hours we listened pleasantly to this clever band in their trilling and turning, whistling and singing, trembling and scraping, twisting and shivering, laughing and clanging, whooping and chirruping, in a manner which held us all, and made us so good-tempered, that nobody got impatient at the narrow exit and slow progress, and everybody wanted either to "March" home, or indulge in a Highland fling up and down the High-street. And more people in Bromley went to bed good-tempered that night than ever before.

Ah! it was good, but I shouldn't like to be a bandsman to have to indulge in such musical gymnastics every night.

And what of Sousa himself, of whom we have heard so much? We have read of his inimitable gestures and actions and his quickness at taking encores, but I think these are exaggerated. At times he was very quiet, and always his movements were appropriate and useful. Certainly, some of them were such as we are more used to seeing at rehearsals than in public, and no doubt the clarionettes could get just as good a crescendo without Mr. Sousa's hand to lift them up to it.

And I liked his manner of remaining at his desk and taking encores—which he knows are sure to come—without indulging in that pure affectation of dislike to a recall which so many artistes affect. It saves time and labour.

VIOLA.

Bromley Times
June 12 1903

SOUSA.

The large audience at Bromley Grand Hall, on Tuesday night, were well pleased with Mr. John Philip Sousa and his band, and shewed an enthusiasm which was undoubtedly deserved, but which Bromley audiences are as a rule shy of expressing. Probably they felt that the novelty, as well as the merit, of the performances justified them in being perfectly natural, and expressing the pleasure which they felt. At all events, such warmth of welcome would have been stimulus enough to any band to give of their best, and that Mr. Sousa and his company of talented musicians appreciated it was not to be doubted. The programme as printed was a good one, but gave no promise of material enough to last two hours, if taken at the tempo Mr. Sousa adopts. That gentleman, however, gauges his audiences, or the popularity of his band's performances, perfectly, for when the final selection had been played it was found that he had again accomplished what so many conductors find a difficulty in doing, finished his programme and given a surfeit of encores without exceeding the time-limit of the concert. Apart from methods to which we are unaccustomed there is a very great deal to admire in the band's playing. On Tuesday they accomplished marvels in crescendos and diminuendos (that upon the snare and kettle drums being encored in the middle of the piece), and passed from a double prestissimo to slow time, in the beating of a three-four bar, so smoothly and true as to excite a lively admiration at their skill. But while much of their performance was an exhibition of purely technical skill, and demanded only such, they entered into the beauties of Mendelssohn's Violin Concerto with truly artistic spirit. The balance of the instruments is another matter in which Mr. Sousa has achieved a wonderful degree of perfection. By the aid of the bass and contrabass tubas Mr. Sousa gets a splendid foundation tone (there were times on Tuesday when it was as sweet and mellow as if produced upon an organ), while between the bassi and the highest pitched instruments there is such discriminative graduation that the magnificent volume of tone which the full power of the band produces is only realised by degrees. An Overture founded on Haydn's Emperor's Hymn (Westmeyer) was the first piece to display the band's resources. The wonderfully clever development of the simple theme enable them to build up in places a noble volume of sound, and at others it seemed that the very Valkyries themselves would ride in on the musical storm. Thereafter the proceedings merged into the alternate performance of one programme piece, followed by enthusiastic expressions of approval and one or two (we believe at one time three) encore selections, each succeeding number leaving the audience ready for more. The most notable of the programme items for the band were the Overture mentioned, "Mars and Venus," from the Suite; "Looking Upward" (Sousa); Grand Scene, "Andrea Chenier" (Giordano); and a Caprice, "The Water Sprites," by Kunkel. Among the encores, "Hands Across the Sea," "Stars and Stripes," "Washington Post," and "The Coco Contest" (in the latter the trombones in dissonance was exceedingly clever and effective) were the most conspicuous for the pleasure they gave. Miss Maud Powell's skill as a violinist is too well known to need dilating upon. In the Andante and Allegro from Mendelssohn's Violin Concerto she displayed the grace and charm of the one and the beauties of the other with her accustomed skill. Miss Estelle Liebling cleverly compassed the difficulties of David's "Thou Brilliant Bird" (with a flute obligato by Mr. Lufsky), and in a manner which caused the audience to demand an encore, and Mr. Arthur Pryor played a solo, shakes and turns included, upon the trombone. The piece was "Love Enchantment," and for an encore he gave "The Honeysuckle and the Bee." They were performances which, in view of technical difficulties to be overcome, excited both wonder and admiration.

THE SOUSA BAND WITHOUT SOUSA.

Sousa's Band without Sousa! It's another *Hamlet* without the Prince of Denmark. It was this contradiction in terms that the audiences had to face on assembling in the Brighton Dome on Monday afternoon and evening to hear the famous Band yet once again. For Sousa was lying ill at St. Leonards from a chill, and could not appear. Musically, perhaps, it did not matter much, for Sousa's Band, as has been observed before now, is a finely regulated musical machine that runs quite well without any conductor. How often has one seen Sousa stand still, his black-bearded head bowed forward, as if he were sunk in profound thought, while the music blared and the cymbals crashed around him. And yet, what is Sousa's Band without Sousa? It is all in the entertainment, that spectacled face, shrouded in its peculiarly black beard, those eccentric ways of beating time, that swing of the arms like soldiers marching, those curly designs that the baton traces in the air. Without Sousa the Band lost much of its interest. The famous conductor's place was taken by the gentleman who plays the cornet so well, Mr. Pryor was it not?—and he kept his conducting to very discreet and sedate methods. With him the Band went quite as well as usual, there was all the old excitement and animation, the same perfection of jingle and of ring, the same magnificence of ensemble, the same stupendous crash. The way in which that Band works as one mighty instrument is quite enough to give it its fame. While the audience were spared not a blast of those four-and-twenty trumpeters blaring out "Imperial Edward" from the edge of the platform, there were one or two concessions to the heat of the afternoon. One of the longest pieces, "Largo," from Dvorak's Symphony, "The New World," was positively repulsive. With such slow music in that heated atmosphere, one could easily have gone to sleep. But, then, a Band cannot be always as noisy on a hot afternoon in June as on a cold day in November. It's too exacting for the players, and it's too exacting for the audience. For Sousa's Band makes a demand on the audience. They have to go with it; superior persons may smile at its elementary methods, yet one cannot but be borne along in the impetuous rush of its whirling eddies. The heat, possibly, was explanation of the fact that, in the afternoon, at least, the Dome was by no means well filled. To sit wedged together in a hot Dome, when a June sun is blazing down outside, is something that few people will endure, even for Sousa. In fact, it was scarcely a good piece of stage management for Sousa, and, at the third time of asking, too, to give an indoor concert at all at this season of the year. Of course, Sousa's Band is too expensive a thing to play out of doors. But if it only played at the end of the West Pier, how the people on the Beach would enjoy it!

Mr. Sousa has been lying ill at St. Leonards since his concert on the Friday of last week. He was suffering from exhaustion, but was well enough yesterday to leave his bed.

SOUSA AND HIS BAND.

FORTHCOMING VISIT TO ALDERSHOT.

Aldershot is to be favoured with a visit by the renowned Sousa and his band next Wednesday, at 2 p.m., when he will provide a matinee at the Theatre. John Philip Sousa has made his name and music famous the world over, and as it is expected that a full house will be gathered to welcome him, those who intend to be present should make a point of booking their seats, which can be done without any extra charge. During the past ten years the Sousa Band has given 4,500 concerts, visiting 500 cities and towns in the United States, Canada, England, Scotland, France, Germany, Belgium, and Holland. £25,000 is paid annually as salaries to the musicians. The 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 waits between numbers, but from the moment when Sousa steps upon the platform the programme moves along with a dash and whirl that becomes 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 Liebling, 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. It will be remembered that just about a year ago His Majesty King Edward accepted an illuminated copy of the "Imperial Edward March," which had been written for and dedicated by permission to the King. The King gave directions for the music of the march to be transposed so that it could be played by several of the principal military bands. Amongst Sousa's most popular compositions are "El Capitan" opera, and the "King Cotton" and "Washington Post" marches.

at 10, Sittingbourne, June 12th. See advertisement.

"NOT THE FIRST TIME"

Cutting from
Address of Po.
Issue dated

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Letter from the *Westminster Gazette*
 Date of Publication
 Dated June 13-03

LADY MAUD WARRENDER'S GRAND CONCERT

The great concert to be held at the Royal Albert Hall on June 25 in aid of the Union Jack Club promises to be very attractive. The King and Queen and the Prince and Princess of Wales will be present. The magnificent choir of the Leeds Choral Union are to sing Dr. Elgar's Coronation Ode, conducted by the composer. Mesdames Albani and Butt and Messrs. Ben Davies and Andrew Black will take the principal parts. The Queen's Hall Orchestra, largely augmented, will play under the baton of Mr. Henry J. Wood, and give a performance of the famous "1812" Overture (Tschaikowsky). Special effects are promised, and a huge bass drum, eight feet in diameter (kindly lent by Messrs. Boosey and Co.), will be used. The great march writer, J. P. Sousa, has written a new march specially for this concert, which is to be called "Jack Tar." The first performance of a Sousa March in America would alone be of sufficient attraction to fill the largest hall there. The Union Jack Club is to benefit from every copy sold in this country, which should make Mr. Sousa's donation a handsome one. A further feature will be the introduction of the Russian pianist Joseph Lhevinne, who will make his first appearance in England on this occasion. Lhevinne is bringing with him a very remarkable reputation, judging from the criticisms of the Continental Press. M. Plançon, the great French operatic artist, probably one of the finest bass singers living to-day, has been engaged to sing. Yet another "first appearance" will be made at this concert by the performance which is to be given by the New Zealand Band. Nor does this by any means exhaust the list of attractions.

WESTMINSTER GAZETTE (Daily),
 Tudor Street, E.C.

Dated June 13 1903

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Letter from the *Hastings Times*
 Address of Publication
 Issue Dated June 13-03

After making music for the French, Germans, Russians, Poles, Austrians, Bohemians, Danes and Dutch during his remarkable seven weeks tour of the Continent, Sousa, the American "March King," has returned to Great Britain, and resumed his successful musical pilgrimage in this country. During June and July the Sousa Band will be heard in the principal watering-places, and will also visit Ireland and the Isle of Wight. Mr. Sousa returns to America at the first of August, and will probably not be heard again for a long time as he takes his band to Australia next year. His success here and on the Continent has really been remarkable, and his triumphs have been shared by his soloists, Miss Estelle Liebling, soprano; Miss Maud Powell, violinist, and Mr. Arthur Pryor, trombonist. Mr. Sousa has recently made many notable additions to his music library, and will offer a number of new selections when he gives his concert at the Royal Concert Hall on June 26.

SOUSA INDISPOSED.

Sousa, a Hastings telegram states, has been lying ill at St. Leonards since his concert on Friday last. The distinguished musician is suffering from exhaustion, but he expects to be well enough to leave bed to-day.

Letter from the *Aldershot News*
 Date of Publication
 Dated June 13-03

AT THE THEATRE.

VISIT OF SOUSA'S BAND.

On Wednesday afternoon next the Aldershot Theatre Royal will receive a flying visit from Mr. John Philip Sousa and his famous band. A cynic once stated that Mr. Gladstone owed his commanding position in English politics in a large measure to the cut of his collars. How much of Sousa's world-wide fame is due to the ease with which his mannerisms may be burlesqued, it is difficult to say, but even the most cynical critic would have to admit that an advertisement of this kind would be useless unless it advertised something more than ordinarily good. It was "The Washington Post" that first made Sousa famous, but his success as a conductor has eclipsed the fame that he might have earned as a composer. The most conspicuous qualities of the band are its cohesion and precision, and the enthusiasm with which it has been received both in this country and on the Continent testify that its quality is such as is rarely heard. In Aldershot, where everyone is familiar with the playing of the best of military bands, there will doubtless be many severe critics, but even those who go to criticise will have to admit that the band deserves some, at any rate, of its enormous reputation. It is in march music that the band and its conductor are most conspicuously successful, and it is anticipated that the programme will include some of Sousa's own marches, besides some of the more classical pieces that are included in the repertoire. The programme is varied by the inclusion of three soloists, who have each won great success in America, Miss Estelle Liebling, soprano, Miss Maud Powell, violinist, and Mr. Arthur Pryor, trombonist.

The entertainment this week consists of the highly successful melodrama "Between Two Women," which is being played by an unusually strong company. Next Week the staple attraction is to consist of a new stage version of "Oliver Twist."

It is not very long since Mr. J. P. Sousa and his celebrated band were playing here, but the combination is one sufficiently attractive at all times to justify an early return visit, and Mr. Ernest Crichton has arranged for a couple of concerts to be given at the Victoria Rooms next Monday afternoon and evening. The bandsmen, like their conductor, need no words of introduction or recommendation in Clifton, and large audiences may be anticipated. The soloists will be Miss Maud Powell (violin), Miss Estelle Liebling (vocalist), and Mr. Arthur Pryor (trombone), each of whom is already favourably known here as elsewhere.

Letter from *Richmond News*
 Date of Publication
 Dated June 13 1903

SOUSA AT THE THEATRE.

THE END OF THE SEASON.

Mr. George Dance brought his first season at the Prince of Wales' Theatre, Richmond, to a brilliant close on Monday, when John Philip Sousa, the American march king, and his well-known band gave performances at 3 and 8 o'clock. The afternoon performance was well attended, while in the evening the Theatre was packed. There were 52 bandmen, and on arrival they were met by Mr. A. G. Granger, the acting manager, and Mr. Herbert Simpson, the musical director, who conducted them round. Critical musical people look upon Sousa as a showman, but as a matter of fact he is a clever musician, too. There is a certain individuality about the man which irresistibly compels one to admire, and as a conductor he is really great. The afternoon performance commenced with the overture "William Tell" (Rossini), and it was considered one of the best items on the programme, the solo flute being especially good. But without the shadow of a doubt the piece de resistance was Moorman's "American Fantasia," in which Mr. J. H. B. Moorman played the saxophone solo. The instrument is a lovely-sounding one and very difficult to play, but Mr. Moorman's rendering of the solo was absolutely perfect, and he was vociferously cheered. The next item was a suite composed by Sousa himself, the three quotations being "The King of France marched up the hill" (2) "And I too was born in Arcadia," and (3) "Nigger in the Wood Pile." The selections embraced some very pretty music, and was splendidly rendered. Next came a value for the soprano, "Voice of Spring," rendered by Miss Estelle Liebling. The lady proved that she had an educated voice, but some little allowance must be made for her by reason of the fact that she had travelled with the band all the way from Amsterdam, and the crossing was very rough. The programme throughout was thoroughly enjoyed, and furnished ample evidence that the talent of Sousa had not been overrated. The solo cornets and first trombones were particularly good in "Chris and the Wonderful Lamp," and other items which were encored were "Hail to the Sport of Liberty," "Scenes in Naples," and "Rococo." Miss Maud Powell beautifully executed a violin solo from "Faust," for which she was deservedly encored. It only remains to congratulate the management on the general success of the first season at the theatre. The house is now closed until the first week in August.

Cutting from

Bromley Daily

Dated

June 13

1903

Address

SOUSA'S BAND.

ENTHUSIASTIC CONCERT.

The world-renowned Sousa has been and gone, and we have had the opportunity of hearing the best piece of band playing that has ever been vouchsafed to our conservative suburb, where bands, unfortunately, from the occasional duet or trio of the Salvation Army upwards, do not always give one a good impression of the possibilities of a wind band for making good music.

A large audience assembled and with some little mixing, and some grumbling, got inside the hall. Some, no doubt, had heard the band before, and so had their minds made up, respecting the merits of it. And if those of us who had not heard the band previously were not very favourably inclined towards them, it was not for want of guidance and leading by the Press.

It was shortly after eight when Sousa himself glided unostentatiously to the conductor's desk, and started off the music before he had hardly got both feet firmly on the platform. So quick was he, that he omitted to turn his trousers over his boots, but a flautist kindly did this, and no delay occurred.

The opening overture was based upon Haydn's Emperor's Hymn, best known to many of my readers, no doubt, as the hymn-tune "Austria." We enjoyed this immensely: the harmonies and variations were all played with such perfect balance of tone; no blaring out of little "bits of fat," as any small solo or leading part is sometimes vulgarly called in the profession, but an orderly intermingling of sound, with the melody, or broken parts of it, peeping in and out in sinuous forms, from every quarter of the complex body of sound. The encore—everything was encored—was "Hands across the sea."

Without any of the irritating waits which we English people affect, we went straight ahead to the trombone solo, "Love's Enchantment" by Mr. Arthur Pryor. We are all familiar with the trombone, right from our earliest days, when the telescopic action of the instrument made it, next to the big drum, the most interesting to our youthful minds. But as we grew older, and inquisitive watching gave way to intelligent listening, we looked upon the instrument as a necessary adjunct, to be borne with resignation in a modern band or orchestra, and whose usefulness would be in proportion to its distance from us. And as the nearest approach to a trombone solo, which I have ever heard, is the bass imitation in the song "The Old Trombone," the playing of it on Tuesday was a revelation of the effectiveness of this as a solo instrument. Mr. Pryor gauged the acoustical properties of the hall (no easy matter there) to a nicety, and his tones fell on our ears with the gentle touch of a violin note. His executive powers were most clever and loud applause greeted the termination of the solo. The encore piece was not a new one—"The Honey-suckle and the Bee," and a placard held at the back of the platform announced the title: just as if we didn't know!

An extended, and musical, suite, "Looking upward," by the conductor, was the next item. The piece—which is divided into three parts—is excellently adapted for showing off the instruments separately, and for presenting those original and quaint effects for which Sousa is so famous. He has the knack, or power, of obtaining most extreme effects from his handmen, and each part is utilised in this manner. In the second number of this suite, "Under the Southern Cross," we had a marvellous and thrilling crescendo and diminuendo on the two side drums, such as we had never heard before. The degrees of piano and forte which they obtained were remarkable, and the gradations smooth and regular, seeming to grow up and recede so naturally. The finale to the movement on the tympani, was as successful as it is novel. The third part of this suite was called "Mars and Venus," the war-god being represented by brass, and love by the tender oboe—very beautifully played.

A vocal solo by Miss Estelle Lieblich was inserted here, called "Thou brilliant bird" (David), with flute obligato by Mr. Marshall Lupsky. The vocalist has a voice of very extended compass, and top C's were easy. Her execution and management of registers were very good, but I like to know what is being sung, even if it is not my native tongue, but in neither the solo nor its encore piece were the words very distinct. Mr. Lupsky played the obligato cleverly, and the accord between the voice and the instrument was perfect in time.

A Grand Scene and Ensemble, "Andrea Chenier," brought part I. to a picturesque close, and then for a short time we had the church bells to listen to alone. They had been providing an additional accompaniment previously.

Some scenes from Sousa's "El Capitan" opened the second part, and then immediately on to "The Water Sprites" (Kunkel) and "Imperial Edward" (Sousa). One of these numbers had a double encore, but I really can't say which, as encores were prolific and we were allowed no time for notes. But we had "The Washington Post" and "The Stars and Stripes," an imposing ensemble being obtained in this latter piece by, first, the four piccolos and then all the cornets, trumpets and trombones ranging in a single line on the front edge of the platform and firing off at us. We felt nervous—those of us who were close—

but there was no way of escape, and so we sat tight. I should certainly mention that in "Edward's" March the trombones jumped up to play the first few bars of the National Anthem which were thrown in.

Miss Maud Powell is a violinist, who was favourably known to us before Sousa's Band ever came here, and her reputation as a most capable player was thoroughly maintained on Tuesday. The two movements of Mendelssohn's was a welcome change and the accompaniments to these were the most genuinely artistic of the band's performances. A collection of plantation songs and dances was the closing item.

Admiration of the performance was universal. The band attempted and did things that many English bands would not attempt, and each instrument in turn—clarionettes to saxophones and bass tubas—displayed great skill. And so for two hours we listened pleasantly to this clever band in their trilling and turning, whistling and singing, trembling and scraping, twisting and shivering, laughing and clanging, wooing and chirruping, in a manner which held us all, and made us so good-tempered, that nobody got impatient at the narrow exit and slow progress, and everybody wanted either to "March" home, or indulge in a Highland fling up and down the High-street. And more people in Bromley went to bed good-tempered that night than ever before.

Ah! it was good, but I shouldn't like to be a bandsman to have to indulge in such musical gymnastics every night.

And what of Sousa himself, of whom we have heard so much? We have read of his inimitable gestures and actions and his quickness at taking encores, but I think these are exaggerated. At times he was very quiet, and always his movements were appropriate and useful. Certainly, some of them were such as we are more used to seeing at rehearsals than in public, and no doubt the clarionettes could get just as good a crescendo without Mr. Sousa's hand to lift them up to it.

And I liked his manner of remaining at his desk and taking encores—which he knows are sure to come—without indulging in that pure affectation of dislike to a recall which so many artistes affect. It saves time and labour.

VIOLA.

from

*Lundby Times**June 14 1903*

at

Last night's attendance at Queen's Hall was somewhat badly affected by unfavourable climatic conditions, but there was nevertheless a goodly gathering to welcome the Band of Rome. The triumphant trail of Sousa has not been left long without followers, and the body of instrumentalists brought over by Cavaliere Uff. A. Vessella makes an obvious bid to challenge comparison with its American predecessors. There is this difference, however—that the music attempted by the new band is of a more ambitious type than Sousa was wont to perform. We do not think the balance of tone obtained by the Italian band is equal to the other, and several of their arrangements last night were not effectively scored. They have an amazing fortissimo, too frequently employed, and the quality of the reed instruments might be bettered; but a very favourable verdict was delivered by the audience last night, and more than one encore was demanded. Mendelssohn's Scotch Symphony was their most important contribution. Two clever young English vocalists, Miss Gleeson-White and Miss Carmen Hill, accompany the band. A feature of the programme was a clever and effective Rapsodia, "Britannia," from the pen of Cavaliere Vessella, in which national tunes are employed with happy results.

Their Majesties, as well as the Prince and Princess of Wales, are to be present at the concert which is to be held at the Royal Albert Hall on the evening of June 25 in aid of the Union Jack Club, and the function promises to be one of the most brilliant and attractive of the season. The choir of the Leeds Choral Union is to sing Dr. Elgar's Coronation Ode, conducted by the composer, and Mesdames Albani and Butt and Messrs. Ben Davies and Andrew Black will take the principal parts. The Queen's Hall orchestra, largely augmented, will play under the baton of Mr. Henry J. Wood, and Mr. Sousa has written a new march specially for the occasion, called "Jack Tar." The Russian pianist Joseph Lhévinne will make his first appearance in England; and the New Zealand Band, a splendid body of instrumentalists, which is receiving a great reception in the provinces, will appear for the first time in London. By permission of Major-General L. J. Oliphant, the famous bands of the Grenadiers, Coldstreams, Scots and Irish Guards, supplemented by the drummers of the brigade and the trumpeters of the Household Cavalry, will be present and take part in some massed band performances. It is impossible to enumerate all the items of the long programme, but it will probably prove one of the most remarkable performances ever heard. All the grand tier boxes are already sold, but there are some places yet to be had from the honorary secretary, Mrs. Donalds, 7, Cadogan-place, S.W.

"SHEFFIELD DAILY INDEPENDENT,"
Sheffield.

Date

June 15

1903

Lady Maud Warrander is organising a great concert at the Albert Hall for the evening of the Thursday of Handel Festival week, under the direct patronage of the King and Queen and the Prince and Princess of Wales, in aid of the funds of the Union Jack Club. The programme will be contributed to by the Leeds Choral Union, who will sing Dr. Elgar's "Coronation Ode," the Queen's Hall Orchestra, Mr. Joseph Lhévinne, the Russian pianist, and the massed bands of the Grenadiers, Scots, Coldstream, and Irish Guards. Mesdames Albani and Clara Butt, and Messrs. Ben Davies and Andrew Black will sing, as will also M. Pianon. Mr. J. P. Sousa is specially composing a "Jack Tar" march for the occasion, and the proceeds of the sale of it when published will be devoted by Mr. Sousa to the funds of the Club. A large number of distinguished Society ladies will sell the programmes, and everything is being done that is possible to make the concert a success. The cost of the Leeds Choral Union's travel, etc., is described as being enormous, but as being most generously defrayed. This is understood to be covered by a wealthy official of the Choral Union, whose devotion is as great as his wealth.

Cutting from

Plumstead News

Dated

June 16

1903

Address

SOUSA AND HIS BAND AT
WOOLWICH.

The large audience at Woolwich Grand Theatre on Friday afternoon, were well pleased with Mr. John Philip Sousa and his band, and showed an enthusiasm which was undoubtedly deserved, but which Woolwich audiences are as a rule shy of expressing. Probably they felt that the novelty, as well as the merit, of the performances justified them in being perfectly rational, and expressing the pleasure which they felt. At all events, such warmth of welcome would have been stimulus enough to any band to give of their best, and that Mr. Sousa and his company of talented musicians appreciated it was not to be doubted. The programme as printed was a good one, but gave no promise of material enough to last two hours, if taken at the tempo Mr. Sousa adopts. That gentleman, however, gauges his audiences, or the popularity of his band's performances, perfectly, for when the final selection had been played it was found that he had again accomplished what so many conductors find a difficulty in doing, finished his programme and given a surfeit of encores without exceeding the time-limit of the concert. Apart from methods to which we are unaccustomed there is a very great deal to admire in the band's playing. On Friday they accomplished marvels in crescendos and diminuendos (that upon the snare and kettle drums being encored in the middle of the piece), and passed from a double prestissimo to slow time, in the beating of a three-four bar, so smoothly and true as to excite a lively admiration at their skill. But while much of their performance was an exhibition of purely technical skill, and demanded only such, they entered into the beauties of Mendelssohn's Violin Concerto with truly artistic spirit. The balance of the instruments is another matter in which Mr. Sousa has achieved a wonderful degree of perfection. By the aid of the bass and contrabass tubas Mr. Sousa gets a splendid foundation tone (there were times on Tuesday when it was as sweet and mellow as if produced upon an organ), while between the bass and the highest pitched instruments there is such discriminative gradation that the magnificent volume of tone which the full power of the band produces is only realised by degrees. An Overture founded on Haydn's Emperor's Hymn (Westmeyer) was the first piece to display the band's resources. The wonderfully clever development of the simple theme enable them to build up in places a noble volume of sound, and at others it seemed that the very Valkyries themselves would ride in on the musical storm. Thereafter the proceedings merged into the alternate performance of one programme piece, followed by enthusiastic expressions of approval and one or two (we believe at one time three) encore selections, each succeeding number leaving the audience ready for more. The most notable of the programme items for the band were the Overture mentioned, "Mars and Venus," from the Suite; "Looking Upward" (Sousa); Grand Scene, "Andrea Chenier" (Giordano); and a Caprice, "The Water Sprites," by Kunkel. Among the encores, "Hands Across the Sea," "Stars and Stripes," "Washington Post," and "The Court Contest" (in the latter the trombones in dissonance was exceedingly clever and effective were the most conspicuous for the pleasure they gave.

THE LANCET, MONDAY, JUNE 15, 1903.

have heard a great deal of Military bands of late (the term "Military" being used to denote lack of stringed instruments), and although to many musicians such a combination is heard at its best in the open air, there still remains a large proportion of the general public whose appreciation of such performances is pronounced. The Sousa concerts undoubtedly did much to popularise the stringless orchestra, and it was probably in anticipation of something of the same kind—possibly even better—that a good-sized gathering thronged the Queen's Hall on Saturday evening to hear the first concert given by the Band of Rome. Many of those present were most likely a little disappointed, for the admirers of Sousa are essentially devotees of light music, and Mendelssohn's "Scotch Symphony," and Bach's Fugue in G minor would naturally not compensate them for the rollicking marches and cake-walks of the American band. Apart from this, the newcomers have not the high quality of finish displayed by their Transatlantic rivals, their tonal balance is not so accurate (four contrabasses are insufficient in an orchestra of 75 performers), and their command of musical colour is less. It may have been that Cavaliere Vessella was unable to control his forces sufficiently, but the deafening fortissimo so frequently indulged in proved too overpowering for the size of the hall. Two sets of cymbals and a multiplicity of drums energetically employed often caused the proceedings to degenerate into mere noise, in which only the faint echo of the clarionets in their highest register could be detected. All this notwithstanding, the Band of Rome is capable of some exceedingly fine performances. Saint-Saëns' "Coronation March for King Edward VII." was brilliantly played, as was a clever and musicianly "Rhapsodie" by the conductor, entitled "Britannia." The Scotch Symphony seemed rather ponderously scored, and the "Choral Abert" (with another prelude and omitting the Fantasia) was played in conjunction with Bach's familiar G minor Fugue with somewhat theatrical effect; but there were no two ways of thinking on the score of their reception, for the audience rose at each successive piece, and encores were of frequent occurrence. Miss Gleeson-White sang the old song, "Skylark, pretty rover," with much purity; and Miss Carmen Hill, a young vocalist who has rapidly come to the front, was heard to artistic effect in Goring-Thomas's "Summer Night."

MUSIC FROM ITALY.

WARM WELCOME FOR THE BAND OF ROME.

The Municipal Band of Rome, which had not hitherto been heard in England, began a series of promenade concerts at the Queen's Hall, on Saturday evening, which will continue through the week. They were very warmly received.

It is a combination of wood-wind and brass, in which vivacity and strength are more noticeable than balance. It would, no doubt, be delightful in the open air. Their choice of music is good, and an arrangement by the conductor, Cavaliere Vessella, of British national airs is cleverly constructed, and was eminently to the taste of the audience.

With its preponderance of brass—some of them instruments little known in this country—the band is at its best in military music, and, having invited the criticism of the experts, future programmes are to be largely of a popular character.

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Cutting from *Pall Mall Gazette*

Date *June 15 '03*

Published at

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Cutting from *Clifton Chron*

Dated *June 17* 1903

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Among the incidentals were the trombone solo, "Love's Enchantment," played by the composer, Mr. Arthur Pryor, with such exquisite feeling, expression, and sweetness that won marked admiration for this much-abused instrument. A valse for soprano by Strauss, "Voice of Spring," is always a severe test of an artiste's vocal powers, both for range and expression, and Miss Estelle Liebling came triumphantly through both, and had to respond to an undeniable encore, when she did equally well in a pretty ballad, "Stolen Wings." An exquisite violin solo, Sarasate's "Zigeunerweisen," by Miss Maud Powell, gave evidence of this lady possessing marvellous technique, combined with a delicacy of touch and finesse rarely met with. The concert, all too short, closed with a series of plantation melodies and dances by Sousa's superb band.

Cutting from *The Saturday*
Address of Publication

Issue Dated *17 6 '03*

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"STAGE,"

York Street, W.C.

Dated *June 18* 1903

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the *Waily Graphic*
15/6/03

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Boston Herald
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“WHITEHALL REVIEW,”

King Street, W.C.

Dated Jan 18 1922

-1902

THE conductor of the Band of Rome, Cavaliere Uff. A. Vessella, was entertained to a supper of welcome at Prince's Restaurant on Friday night. The gathering included Mr. H. S. T. Booth, who presided, and among those present were Cavaliere Righetti, Mr. J. M. Rogan, Mr. George Ashton, Signor Bisaccia, Mr. J. P. Sousa, Mr. Phillip Yorke, and others. The company united in conveying to Cavaliere Vessella and his band every good wish for their success during their sojourn in this country.

Cutting from bascombe bay

Dated June 10 1903

Address

VISIT OF SOUSA AND HIS BAND.

John Philip Sousa is to appear in Eastbourne with his famous band at the Devonshire Park on Saturday, June 27, when two concerts will be given on that day. Those who visited the Paris Exhibition will remember that one of the most vivid impressions they carried away with them was the tremendous enthusiasm which Sousa created by his performances in front of the Grand Palais. That marvellous conductor, as much by his manœuvres as his technique, set all Paris, and, indeed, a whole Continent, discussing his unique control of his orchestra. Sousa's visit to London again drew crowds, and now we have the opportunity of hearing him at our doors, we imagine that even those who say they prefer to visit towns rather than be seen in a local place of amusement, will not miss this easy opportunity of hearing Sousa and his band.

Coming from Orlando

Dated June 12

Address

There are many who will learn with gratification that Mr. Ernest Crichton has induced Sousa and his band to pay a return visit to the Victoria Rooms. Two performances will be given on Monday, July 6th, for which reserved seats may now be booked at Mr. Crichton's music warehouse, 38 Regent-street, Clifton, and 22, Bridge-street, Bristol. The band will be assisted by Miss Maud Powell (violinist), Miss Estelle Liebling (vocalist), and Mr. Arthur Pryor (trombonist.) Mr. John Philip Sousa will conduct.

"STAGE,"

York Street, W.C.

Dated Feb 10 **1903**

ANOTHER ENTERTAINMENT.—By arrangement with Mr. John Russell, lessee of the Royal, Sousa and his band gave a concert here on Tuesday. The programme was a delightful one, and although the Windsor public got plenty of music here, the programme was ample. The artists, in addition to the band, were Miss Estelle Liebling (soprano), Miss Maud Powell (trio solo), and Mr. Arthur Pryor (trumpet solo), each contributed charming items to the programme.

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5 of Publication

Dated June 18 1953

QUEEN'S HALL

Apparently the "Band of Rome" has quickly caught the popular ear. There was a large audience at Queen's Hall last night, and those who were present seemed to find no less delight in the playing of the Italian brass and reeds than they—or others of similar tastes—had found in the outspoken melodies of Mr. John Philip Sousa. Naturally, the "Band of Rome" appears to the greatest advantage in music that lends itself best to the purposes of "wind." Hence the performers did particularly well last night in an excerpt from "Aida," and also in a chorus from Verdi's "Lombardi." Puccini's "Bohème," too, though in that case the absence of strings was more clearly felt, was drawn upon with great appreciation of the music's warmth and fervour. But nothing provoked louder and more enthusiastic applause than a trivial cornet solo in polka form. Certainly, it was rather surprising to hear such an outburst called forth by an agile exhibition of "triple-tonguing"; for we fondly fancied that the tastes that made possible the old promenade concerts at Covent Garden had been replaced by something more worthy. Last night, however, showed us that a successor to Levy and Howard Reynolds may still find fame of a sort in our concert halls.

"IRISH TIMES" (Daily),
Dublin.

Dated July 18 1903

SOUSA'S BAND.

At the end of the present month Mr. Sousa returns to America, at the close of his remarkably successful European tour. The announcement that the final concerts of his tour will be given in Ireland will be learned with pleasure by those who had the opportunity of listening to the performances of his musicians on his first visit here some months since. On Monday and Tuesday, 20th and 21st inst., four concerts will be given at the Round Room, Rotunda, at which admirable programmes will be presented, and, as on the last occasion, the soloists will include Miss Maude Powell, violinist; Miss Estelle

ng from Weymouth Chronicle

Dated June 20 1903

SOUSA'S BAND AT ST. LEONARDS.

On Friday next, the excellent and world-renowned Band known as Sousa's Band will visit the neighbouring town of St. Leonards. Performances will be given in the Royal Concert Hall, in the afternoon at 3 and again in the evening at 8 o'clock. The following artistes will also assist; Miss Maude Powell (violinist), Miss Estelle Lubling (vocalist), and Mr. Arthur Pryer (trombonist). The long looked for visit of Sousa will no doubt attract a large audience and those of our readers desirous of obtaining a seat should book early at King's Libraries Hastings and St. Leonards.

"GLOBE" (Daily),
Strand, W.C.

Dated..... Jun 11/0

LADY MAUD WARRENDER'S CONCERT.

For the great concert at the Royal Albert Hall, on June 25, in aid of the Union Jack Club, which is being promoted by Lady Maud Warrender, Mr. J. P. Sousa has written a new march called "Jack Tar." The first performance of a Sousa march in America would alone be of sufficient attraction to fill the largest hall there. Mr. Sousa is confident that this will be one of the most popular he has ever written. The Union Jack Club is to benefit from every copy sold in this country, which should make Mr. Sousa's donation a handsome one. A further feature will be the introduction of the Russian pianist, Joseph Lhevinne, who will make his first appearance in England on this occasion. M. Plancon, the great French operatic artist, probably one of the finest bass singers living, has been engaged to sing one of his masterpieces; and another "first appearance" will be that of the New Zealand Band, a splendid body of instrumentalists, which is receiving an enthusiastic reception in the provinces. Tickets can be obtained of the usual agents, or from the Hon. Secretary, Mrs. Ronalds, 7, Cadogan-place, S.W.

Telec

"SUNDAY

Dated

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The popularity of Sousa's band is so great, and its fame so world-wide, that its visit to Aldershot was naturally eagerly anticipated. The crowded audience which attended the Theatre had an opportunity of enjoying one of the finest musical treats ever afforded to the district, which is saying a good deal. All that is fully commented on elsewhere; but here we may add that Sousa himself was entertained and delighted with the camp, round which he was conducted by Mr. Clarence Soumes, before proceeding to Guildford to give an evening concert there last night.

"WHITEHALL REVIEW,"

King Street, W.C.

Dated June 8 1903

THE conductor of the Band of Rome, Cavaliere U. A. Vessella, was entertained to a supper of welcome at Princes' Restaurant on Friday night. The gathering included Mr. H. S. T. Booth, who presided, and among those present were Cavaliere Righetti, Mr. J. M. Rogan, Mr. George Ashton, Signor Bisaccia, Mr. J. P. Sousa, Mr. Phillip Yorke, and others. The company united in conveying to Cavaliere Vessella and his band every good wish for their success during their sojourn in this country.

Cutting from

Eastbourne Day

Dated

June 10 1903

Address

VISIT OF SOUSA AND HIS BAND.

John Philip Sousa is to appear in Eastbourne with his famous band at the Devonshire Park on Saturday, June 27, when two concerts will be given on that day. Those who visited the Paris Exhibition will remember that one of the most vivid impressions they carried away with them was the tremendous enthusiasm which Sousa created by his performances in front of the Grand Palais. That marvellous conductor, as much by his mannerisms as his technique, set all Paris, and, indeed, a whole Continent, discussing his unique control of his orchestra. Sousa's visit to London again drew crowds, and now we have the opportunity of hearing him at our doors, we imagine that even those who say they prefer to visit town rather than be seen in a local place of amusement, will not miss this easy opportunity of hearing Sousa and his band.

Cutting from

Clifton Society

Dated

June 10 1903

Address

There are many who will learn with gratification that Mr. Ernest Crichton has induced Sousa and his band to pay a return visit to the Victoria Rooms. Two performances will be given on Monday, July 6th, for which reserved seats may now be booked at Mr. Crichton's music warehouse, 38 Regent-street, Clifton, and 22, Bridge-street, Bristol. The band will be assisted by Miss Maud Powell (violinist), Miss Estelle Lieblich (vocalist), and Mr. Arthur Pryor (trombonist.) Mr. John Philip Sousa will conduct.

"STAGE,"

York Street, W.C.

Dated June 15 1903Windsor

ALBERT INSTITUTE. — By arrangement with Mr. John Restall, lessee of the Royal, Sousa and his band gave a concert here on Tuesday. The programme was a delightful one, and although the Windsor public get plenty of music free, the patronage was ample. The artists, in addition to the band, were Miss Estelle Lieblich (soprano), Miss Maud Powell (violin solo), and Mr. Arthur Pryor (trombone solo), and each contributed charming items to the programme.

Stage

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CRYSTAL PALACE.

On Monday last Sousa and his band gave two concerts, which drew a large crowd of people, in spite of the inclemency of the weather. The programmes were of the popular order, the "Lawrence of the March" being the most applauded. "Stars and Stripes for Ever" was given, followed by "The Cuckoo Band Contest," and for a third encore, "The Patient Egg." Miss Estelle Lieblich gave a splendid rendering of "Thou Beloved Bird," with flute obbligato by Mr. Mac-Bird. Mr. Arthur Pryor contributed a wondrous solo, "Love's Enchantment," and Miss Maud Powell gave two movements from Mendelssohn's "Violin Concerto," which were greatly appreciated. On Tuesday the International Piano and Music Trades Exhibition was duly opened by the Duke of Argyll, the whole of the northern and southern halves being filled with a number of representative exhibits by most of the leading firms. The Handel Festival commences on the Wednesday on Saturday, and continues on the Tuesday, Thursday, and Saturday of next week. Full particulars of the vocalists and pianists selected have already been given in our columns.

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Dated June 18 1903**QUEEN'S HALL.**

Apparently the "Band of Rome" has quickly caught the popular ear. There was a large audience at Queen's Hall last night, and those who were present seemed to find no less delight in the playing of the Italian brass and wood than they do in others of similar tunes—had found in the outspoken melodies of Mr. John Philip Sousa. Naturally, the "Band of Rome" appears to the greatest advantage in music that lends itself best to the purposes of "wind." Hence the performers did particularly well last night in an excerpt from "Aida," and also in a chorus from Verdi's "Lombardi." Puccini's "Bohème," too, though in that case the absence of strings was more clearly felt, was drawn upon with great appreciation of the music's warmth and fervour. But nothing provoked louder and more enthusiastic applause than a trivial concert solo in polka form. Certainly, it was rather surprising to hear such an outburst called forth by an agile exhibition of "triple-tonguing"; for we fondly fancied that the tunes that made possible the old promenade concerts at Covent Garden had been replaced by something more worthy. Last night, however, showed us that a successor to Levy and Howard Regent's may still find fame of a sort in our concert halls.

"IRISH TIMES" (Daily),

Dublin

Dated July 18 1903**SOUSA'S BAND.**

At the end of the present month Mr. Sousa returns to America, at the close of his remarkably successful European tour. The announcement that the final concerts of his tour will be given in London will be greeted with pleasure by those who had the opportunity of listening to the performances of his musicians on his first visit here some months since. On Monday and Tuesday, 22nd and 23rd inst., four concerts will be given at the Royal Albert Hall, at which admirable programmes will be presented, and, as on the last occasion, the soloists will include Miss Maud Powell, violinist; Miss Estelle Lieblich, soprano; and Mr. Arthur Pryor, trombonist. The concerts will be conducted by Mr. Sousa, who has recovered from the illness with which he was seized in England a short time ago, and, as many years must elapse before Dubliners will have an opportunity of again listening to the performances of these popular musicians, it is safe to assume that the concerts will be very largely patronised.

"GLOBE" (Daily),

Strand, W.C.

Dated

June 19**LADY MAUD WARRENDER'S CONCERT.**

For the great concert at the Royal Albert Hall, on June 25, in aid of the Union Jack Club, which is being promoted by Lady Maud Warrender, Mr. J. P. Sousa has written a new march called "Jack Tar." The first performance of a Sousa march in America would alone be of sufficient attraction to fill the largest hall there. Mr. Sousa is confident that this will be one of the most popular he has ever written. The Union Jack Club is to benefit from every copy sold in this country, which should make Mr. Sousa's donation a handsome one. A further feature will be the introduction of the Russian pianist, Joseph Lhevinne, who will make his first appearance in England on this occasion. M. Plancon, the great French operatic artist, probably one of the finest bass singers living, has been engaged to sing one of his masterpieces; and another "first-appearance" will be that of the New Zealand Band, a splendid body of instrumentalists, which is receiving an enthusiastic reception in the provinces. Tickets can be obtained at the usual agents, or from the Hon. Secretary, Mrs. Ronalds, 7, Cadogan-place, S.W.

"SUNDAY SPECIAL,"

Strand, W.C.

Dated

June 21 1903

At the Crystal Palace next Saturday afternoon there will be a big gathering of brass bands in aid of the Union Jack Club fund, including the Black Dyke, Besses o' th' Barn, Kingston Mills, Wyke, Wingate Temperance, Lee Mount, Irwell Springs, Rusden Temperance, Luton Red Cross, and the New Zealand organisation. The combined bands will play Mr. Sousa's new march, "The Jack Tar," and there will be a massed performance of "Stars and Stripes" and Sheriff's "Soldier's Life."

Cutting from

Aldershot Gazette

Dated

June 20 1903

Address

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Woolwich Ad
June 19 1903

Worcester Herald
June 19 1903

Nottingham Press
June 20 1903

GRAND THEATRE, WOOLWICH.

Mr. Frederick Melville's new and original drama, "Between Two Women," which has proved such a success at the Standard Theatre, promises to be an attractive draw at the Grand this week, judging from its reception last night. The plot is well worked out, and full of interesting and thrilling incidents, and its production leaves nothing to be desired.

Last Friday a rich treat was afforded in the visit of Sousa and his famous band, the programme including a new march by Sousa and solos by Miss Estelle Lieblich (soprano), Miss Maud Powell (violinist), and Mr. Arthur Pryor (trombonist).

"IRISH NEWS" (Daily).

121 and 125, Donegal Street, Belfast.

Dated July 19 1903

SOUSA'S SECOND VISIT.

Concerts at the Grand Opera House.

Five brief months are all that have elapsed since the first visit of the "March King" to Belfast, yet during that short space of time he has completed another Continental tour and added fresh laurels to the wealth of fame long since bestowed upon him by a discriminating public. He has positively triumphed triumphantly through Europe to the last evening strains of his own martial music. Paris, Berlin, and London, the three greatest cities of this hemisphere, have again acclaimed him as a prince of composers, and he and his magnificent band return to the other great city of the world, New York, with immeasurably increased prestige. The band, itself, is worthy of the most enthusiastic superlatives. The perfect discipline, accurate phrasing, impeccable precision, and wonderful beauty of tone combine to form a feat of music such as the average citizen is rarely privileged to attend. Complaint has been made that the works of the great composers are neglected by this euphonious organization, but it cannot be denied, however much the lover of classical music may regret the fact, that the selections which the band has performed in the various countries it has visited have always met with immediate and hearty appreciation from the great audiences that have thronged to listen. To the mind of the educated, music-loving portion of the nation there may be matter of regret in the fact that Sousa confines his concerts principally to gay and jaunty marches, but it must be admitted that he comes to the public to give a variety, and

Sousa's
The popular March King, Mr. John Philip Sousa, and his excellent band paid a visit to the Alexandra Palace on Thursday last, and met with that enthusiastic reception which has always characterised his performances in London. Although the huge hall was not full, there was a very large attendance, and thunderous applause followed each contribution. Everything is done just smart. Sousa, with very conspicuous calmness, quietly mounts the platform. Immediately he takes his position as conductor his baton is scarcely raised before his efficient instrumentalists plunge into their work—not a moment is lost. Immediately a selection is finished the popular conductor, amid a din of applause, bows, and before the noise has subsided he is in position again and the instruments swell out once more. There is no stopping to select the music; everything is in perfect order. The easy manner in which Sousa conducts denotes the confidence he has in those under him. There is none of that unnecessary excitement which often is observed in conductors. The classical music was most excellently played, but what the band excelled in mostly were the marches. Practically every item in the programme was executed; indeed, following one contribution the band had to respond no less than three times. Here are a few of the selections played:—Overture, "Festival" (Lassén); suite, "Looking upward," (a) "By the Light of the Sea," (b) "Under the Southern Cross," (c) "Mars and Venus" (Sousa); grand scene and ensemble, "Andrea Chenier" (Giordano); scenes from the opera "El Capitán" (Sousa); (a) caprice, "The Water Sprites" (Kunkel), (b) march, "Imperial Edward" (Sousa)—dedicated by special permission to His Majesty the King; introduction third act "Lohengrin" (Wagner). A trombone solo, a soprano solo and a violin solo were all excellently rendered during the evening.

SOUSA AT CROUCH END.

Sousa and his Band came to the Opera House on Saturday afternoon and evening and had a most enthusiastic reception. At the evening performance there was standing room only in the cheaper portions, while the stalls, with the exception of the few front rows, which were rather too near the music, were well filled. The fare provided was greatly to the taste of the audience, and the music, especially the encores, was decidedly of a popular character. Perhaps the cleverest performance was the trombone solo, "Love's Enchantment," by Mr. Arthur Pryor, who succeeded in getting almost impossible effects out of his instrument. Miss Maud Powell in two movements from Mendelssohn's "Violin Concerto" brought down the enthusiastic plaudits of the audience, and Miss Estelle Lieblich was no less successful in her soprano solo "That Brilliant Bird" with flute obligato. Amongst the numerous encores were "Hands across the Sea," "Sunflower and the Sun," "Passing of Rag Time," "Washington Post," "The Maid of the Meadow," "Rose, Shamrock, and Thistle," "Coon Band Contest," and "Warblers Serenade." The following were the other items on the programme:—Overture, founded on Haydn's Emperor's Hymn (Westmeyer); Suite, "Looking Upward" (Sousa); Flute obligato by Mr. Marshall Lufsky; Grand Scene and Ensemble, "Andrea Chenier" (Giordano); scenes from "El Capitan" (Sousa); Caprice, "The Water Sprites" (Kunkel); March, "Imperial Edward" (Sousa); Plantation Songs and Dances (Chambers).

Lettering from Chatham News
Dated June 20 1903

SOUSA'S SOONING VISIT.
Sousa is back again in England, making music for us with his great band, after a flying Continental trip of seven weeks. With him go the seven weeks of the "American March King" and his band were heard in Paris, Berlin, Brussels, St. Petersburg, Warsaw, Vienna, Prague, Copenhagen, Amsterdam, and The Hague, and in each capital he met with an enthusiastic reception and scored a distinguished success. The Continental successes of Mr. Sousa and his band have been shared by his soloists—Miss Estelle Lieblich, the brilliant young soprano;

On Monday Sousa and his band gave two concerts at the Crystal Palace, which drew a large crowd of people, in spite of the inclemency of the weather. The programmes were of the popular order, the "Imperial Edward" march being the most applauded. On Tuesday the International Pianoforte and Music Trades Exhibition was duly opened by the Duke of Argyll, the whole of the northern and southern naves being filled with a number of representative exhibits by most of the leading firms. The Handel Festival commences with the rehearsal to-day (Saturday), and continues on the Tuesday, Thursday, and Saturday of next week.

Fentish Persuade
June 19 1903

Entertainments.

BROADWAY THEATRE, DEPTFORD.

"Old things are best," says somebody, and although the assertion is certainly too sweeping in its literal sense there is few who will deny it a medium of truth—and that even in regard to things theatrical. There are few comedies, modern at all events, which can compare as to perennial popularity with Mr. H. J. Byron's "Our Boys." Time has not withered nor has it been called "a classic" for those who love true comedy, or even those who like their fun moderately and modestly hilarious, and its attraction has been sufficient to bring large audiences this week to the Broadway Theatre, where Mr. Thomas Thorne and a selected company are interpreting the humour of Middlewick pike and the rest of the time-honoured dramatic personae, in what is described in the advertisements as the "greatest comedy of the age." Mr. Thorne is a fine study of the vulgar, yet lovable, old butlerman. Mr. W. Russell Rose is an excellent Sir Geoffrey, the two young men have many representatives in Mr. Keith Fraser and Mr. Wilson Lumley, and the two girl characters are charmingly portrayed by Miss Rosemary Ross and Miss Evelyn Cross, while the balance of the cast—one altogether excellent—is comprised in Miss Nellie Harrison as Miss Clivia, Miss Edith Heiketh as Beatrice, and Mr. Albert S. Lorne as Kempter. Those who have old friends will do well to pay the Broadway a visit either to-night or to-morrow evening. The comedy is presented each evening by a complete outfit of five in the Park. Mr. J. P. Sousa's celebrated band played to full "house" last night, and will continue to-night the theatre will be packed until August 2nd.

GRAVESEND.
Sousa and his band visited Gravesend on Friday evening in fulfilment of a promise made some time ago, when other towns similar in size hardly dared to ask to be placed on his long list. The occasion was an extremely happy one. The famous composer and conductor and his wonderful combination of musical talents were welcomed by an audience large enough to completely fill the Public Hall and delighted to a degree beyond definition. Mr. Sousa, evidently well pleased with his reception, responded during the evening no less than nine times, giving graciously a double programme, as under:—
Overture, "Festival" (Lassén) Sousa.
Hymn, "Westmeyer" Pryor.
Trombone solo, "Love's Enchantment" Pryor.
Solo, "Looking Upward" Sousa.
(a) "By the Light of the Polar Star"
(b) "Under the Southern Cross"
(c) "Mars and Venus"
Soprano solo, "That Brilliant Bird" David.
Miss Estelle Lieblich.
Violin obligato by Mr. Marshall Lufsky.
Grand Scene, "Andrea Chenier" Giordano.
and Ensemble.
Interval.
Solo from "El Capitan" Sousa.
Caprice, "The Water Sprites" Kunkel.
March, "Imperial Edward" Sousa.
(Dedicated by special permission to His Majesty the King).
Two movements from "Violin Concerto," Mendelssohn.
(a) Allegretto. (b) Adagio.
Miss Maud Powell.
Plantation Songs and Dances Chambers.
Encore: "Hands across the Sea," "Sunflower and the Sun," "Passing of Ragtime," "Maid of the Meadow," "Rose, Shamrock, and Thistle," "Washington Post," "The Pa'cent Rag," "Shamrock Stripes," "Coon Band Contest." Mr. Sousa and his band will perform at the Public Hall, Gravesend, on Wednesday next, the 24th instant.

South London Press
Aded Leon Courb
June 20 03

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from *Woolwich Ad*
Dated *June 19* 1903
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"IRISH NEWS" (Daily).

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from *Ward Green Herald*
Dated *June 9* 1903

SOUSA'S

The popular March King—Mr. John Philip Sousa—and his excellent band paid a visit to the Alexandra Palace on Thursday last, and met with that enthusiastic reception which has always characterised his performances in London. Although the huge hall was not full, there was a very large attendance, and thunderous applause followed each contribution. Everything is done just smart. Sousa, with very conspicuous calmness, quietly mounts the platform. Immediately he takes his position as conductor his baton is scarcely raised before his efficient instrumentalists plunge into their work—not a moment is lost. Immediately a selection is finished the popular conductor, amid a din of applause, bows, and before the noise has subsided he is in position again and the instruments swell out once more. There is no stopping to select the music; everything is in perfect order. The easy manner in which Sousa conducts denotes the confidence he has in those under him. There is none of that unnecessary excitement which often is observed in conductors. The classical music was most excellently played, but what the band excelled in mostly were the marches. Practically every item in the programme was encored; indeed, following one contribution the band had to respond no less than three times. Here are a few of the selections played:—Overture, "Festival" (Lassen); suite, "Looking upward," (a) "By the Light of the Sea," (b) "Under the Southern Cross," (c) "Mars and Venus" (Sousa); grand scene and ensemble, "Andrea Chenier" (Giordano); scenes from the opera "El Capitan" (Sousa); (a) caprice, "The Water Sprites" (Kunkel), (b) march, "Imperial Edward" (Sousa)—dedicated by special permission to His Majesty the King; introduction third act "Lohengrin" (Wagner). A trombone solo, a soprano solo and a violin solo were all excellently rendered during the evening.

from *Holloway Press*
Dated *June 20* 1903

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Cutting from *Chatham News*
Dated *June 21* 1903
Address

SOUSA'S COMING VISIT.

Sousa is back again in England, making music for us with his great band, after a flying Continental trip of seven weeks. Within a period of seven weeks the "American March King" and his band were heard in Paris, Berlin, Brussels, St. Petersburg, Warsaw, Vienna, Prague, Copenhagen, Amsterdam, and The Hague, and in each capital he met with an enthusiastic reception and scored a distinguished success. The Continental successes of Mr. Sousa and his band have been shared by his soloists—Miss Estelle Liebling, the brilliant young soprano; Miss Maud Powell, the greatest of all women violinists; and Mr. Arthur Pryor, trombonist. Mr. Sousa returns to America on the 1st of August next, and will probably not be heard in this country again for a long time, as he takes his band to Australia next year. This wonderful band of 52 instrumental soloists (which has appeared by Royal Command before His Majesty the King on two occasions) will perform at the Town Hall, Chatham, on Wednesday next, June 24th, at eight p.m., and as everyone in the neighbourhood who finds it possible to do so will undoubtedly avail themselves of the opportunity of hearing such marvellous rendering of classical and modern music, we advise our readers to secure their seats at once. The booking is in the hands of Messrs. Godfrey and Co., pianoforte manufacturers, 32, High-street, Chatham.

On Monday Sousa and his band gave two concerts at the Crystal Palace, which drew a large crowd of people, in spite of the inclemency of the weather. The programmes were of the popular order, the "Imperial Edward" march being the most applauded. On Tuesday the International Pianoforte and Music Trades Exhibition was duly opened by the Duke of Argyll, the whole of the northern and southern naves being filled with a number of representative exhibits by most of the leading firms. The Handel Festival commences with the rehearsal to-day (Saturday), and continues on the Tuesday, Thursday, and Saturday of next week.

from *South London Press*
Dated *June 20* 1903
Publication

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He announced amid renewed enthusiasm that his school work as well as the play-field among the best boys in the school, who did well in the competition were three who were highest in the competition were pressed the very great pleasure he felt that the points as a prize-taker at the sports, he expressed the greatest number of points scored by Mr. Charles Leonard, to whom presented (for the nineteenth time) the arrangements for the sports. Matthews had kindly accepted the nomination as their secretary, and to the other ways. He referred to the loss of money for the prize fund in the sports by their presence, and all of the school to all those who had shown their The Head Master expressed the hearty thanks of the school upon entering the

a fine study of the vulgar, yet German, Mr. M. Russell Roscoe is an offrey, the two young men have lives in Mr. Keith Fraser and Mr. and the two girl characters are played by Miss Rosemary Lees and while the balance of the cast—excellent—is comprised in Miss Bessie Clariisa, Miss Edith Hesketh as Mr. Albert S. Loraine as Kempster. old friends will do well to pay the either to-night or to-morrow evening is preceded each evening by a called *A Kiss in the Dark*. Mr. J. F. band played to full "houses" After to-morrow night the theatre until August 3rd.

"COURT JOURNAL,"

13, Burleigh Street, W.C.

Dated

June 20 1903

QUAVERS AND SEMI-QUAVERS.

The debut for the season of Mme. Melba was the most important operatic event of last week. *La Bohème* has become so far associated with this artist that it may be said that it is expected of her that she should make her entry into this opera. Little need be said of the first performance of *La Bohème* save that it showed Mme. Melba to be singing even more fluently than ever, and acting in her most charming manner. A very full house was most appreciative.

It is regrettable to note the manner in which Herr Kubelik is being recommended—no other word can be used—to the public. An artist of his undoubted and recognised genius surely is in need of none of the stock phrases of eulogy which are perhaps necessary in the case of lesser lights in order to induce the public to patronise concerts. To say the least of it, it jars upon the nerves to see in the advertisement columns of the daily papers such phrases as "Undoubted Popularity," "Breaks all Records," "Listeners Entranced," "Irresistible Personality," "King of Violinists." The music hall and the concert hall are not yet one.

The National bands, as they may be called, are undoubtedly very popular as a musical novelty. Sousa, with his American Band, has been followed by the New Zealand Band and the Band of Rome. The latter has had a most fortunate send-off in being commanded to Windsor, where we learn it made a most favourable impression upon their Majesties. As was the case with Sousa's band, it is declared that every member of the Band of Rome is a soloist. To musicians this may appear no great recommendation, for it is well known that soloists often make ineffective members of an orchestra, being unable to sink their individuality in the interests of unison of tone volume; but to the public generally the band of soloists possess something of the attraction of a staff of titled waitresses at a Bazaar tea, or an entire theatrical cast composed of eminent artists.

Be it an orchestra of solo instrumentalists or no, the Band of Rome is a decided acquisition, although its stay in London is all too short. The chief quality of the combination is an unexpected vivacity, spirited attack, and an inclination to take everything fast. This was noticeable on the occasion of the first concert, when the March occurring in the Overture

How I'd was played at considerably more than quick time. To segment the band is certainly not Italian, and we almost suspect its conductor, Cavaliere Vessella, has taken a leaf from the book

ing from the *Portsmouth*
of Publication
dated June 20 '03

LADY MAUD WARRENDLER
CONCERT.

For the great concert at the Royal Albert Hall, June 25, in aid of the Union Jack Club, another being proposed by Lady Maud Warrender, Mr. J. P. Sousa has written a new march called "Jack Tar." The first performance of a Sousa march in America would alone be of sufficient attraction to fill the largest hall there. Mr. Sousa is confident that this will be one of the most popular he has ever written. The Union Jack Club is a benefit from every angle and in this country, which will make Mr. Sousa's concert a libidinous one. A further feature will be the introduction of the Russian pianist, Joseph Lieberman, who will make his first appearance in England on this occasion. Mr. Lieberman, the great French operatic artist, one of the finest vocal singers living, has been engaged to sing some of his most successful songs; and another "first appearance" will be that of the New Zealand Band, a splendid body of instrumentalists, which is receiving an enthusiastic reception in the provinces. Tickets can be obtained of the musical agents, or from the Hon. Secretary, Miss Bonfield, 74, Colindale Avenue, N.W.

Mr. H. F. Trapp, of Grafton Hall, Richmond, Surrey, is anxious to dispose of 55 acoustic shells, numbered consecutively, and three horns, two each five each, which has been bought for the concert. These shells already command a premium, and it is his intention to hand over to the fund the total sum realised. Applications for the shells should be made to him at once, and the subscriptions received will be acknowledged in the "Morning Post."

ing from *Portsmouth*
dated *June*
dress

SOUSA AND HIS BAND AT
TUNBRIDGE WELLS.

Through the enterprise of Mr H. G. Groves, of the Pantiles, Tunbridge Wells was favoured with a visit of Sousa and his famous band on Monday, when two concerts were given at the Opera House, which, by the way, is just now in the hands of the decorators, in readiness for the summer season. The attendances were large at both performances, and in the evening all parts of the theatre were crowded. The audience in the afternoon was particularly smart one, and revealed the presence of a good many American visitors in the town. There was standing room only in the pit and upper circle an hour before the advertised time of commencement. Mr Groves tried the experiment of selling tickets for the cheaper parts of the house before the day, and the innovation was exceedingly successful, the privilege of obtaining a seat in the pit and upper circle being largely taken advantage of. The crowded attendance was gratifying in another sense, inasmuch as it proved that local people appreciate good music; and Sousa has no cause to be disappointed at the enthusiastic reception he and his band received at Tunbridge Wells. The scene on the stage represented the Old Pantiles—a humorous hint on the part of the management as to the best way of providing the season's music on the Pantiles—and when the popular composer-conductor walked to the front of the band and mounted the platform, he was greeted with loud applause. The first item was an overture founded on Haydn's "Emperor's Hymn," in which the performers had many opportunities of showing their abilities. The band played a suite, "Looking upward," by Sousa, but although the composition contains several excellent passages, the march movements are undoubtedly the best, and show Sousa's penchant for martial music. Giordano's scene and ensemble from *Andrea Chénier* was admirably played, and for an encore Sousa's new patrol, "The Row Shamrock, and Thistle," introducing popular air was given. The other numbers performed were "El Capitan," "The Water Sprite," and "Imperial Edward March," the last, which dedicated to His Majesty, being vociferously applauded. Very appropriately, the encore was "Stars and Stripes forever," imputed to be Sousa's favourite march, and the band had to play two extra pieces, so loud and vigorous were the demands for encores. A selection of plantation songs and dances concluded the performance. A trombone solo, given by Mr A. Pryor, was encored, as also were the songs of Miss Estelle Liebling and the violin solos of Miss Maud Powell—an exceedingly clever artiste. One of Miss Liebling's solos was an exceedingly clever piece of vocal gymnastics, and elicited quite a furor of applause. The fine acoustic properties of the theatre were well demonstrated by this splendid band, which was heard to the greatest advantage throughout.

Mr Sousa expressed his delight to Mr H. G. Groves not only on account of the admirable acoustic properties the Opera House possesses, but the building generally. Autograph books and birthday books for signature were very much in evidence, and it was then discovered that Mr Sousa's birthday falls on the same date as Mr Paderewski, viz., November 6th. Mr Sousa mentioned that he had signed books with M. Paderewski's name attached in all parts of the country, and abroad.

The Queen,

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

ing from issue dated June 20 1903

Mr. JOHN PHILIP SOUSA and his Band, after making a Continental tour, paid a visit to the Crystal Palace on Monday last, and gave a Concert there before an audience numbering several thousand persons. The programme was of the customary type, and included Westmeyer's Overture founded on Haydn's "Emperor's Hymn," a grand Scene and Ensemble from Giordano's opera, "Andrea Chénier," an English version of which was produced a short time back by the Carl Rosa Company, some Scenes from "El Capitan," and some Plantation Songs and Dances, as well as Mr Sousa's own

characteristic Suite "Looking Upwards." Encores were given with the conductor's accustomed liberality, the number including many of the American Musician's Marches, which were played with great spirit and vivacity, and in the course of the concert Miss Estelle Liebling sang with fluency and ease, Felicien David's florid air "Thou Brilliant Bird," and Miss Maud Powell, the accomplished American Violinist—one of Dr. Joachim's many pupils—played with all her wonted success the slow movement and concluding Allegro from Mendelssohn's Violin Concerto.

SOUSA AND HIS BAND.

Nothing succeeds like success, and the world-wide success of Sousa and his band has been so phenomenal, that a town the size of Gravesend could hardly expect to secure a visit. The directors of the Public Hall, however, in the fulfilment of the policy which they follow—that the best of everything is what pays in the long run—were fortunate enough, through the persistency of the secretary, Mr. R. Peaver Clarke, to arrange an engagement, and on Friday evening last the Public Hall was literally crammed with one of the most enthusiastic audiences that has ever foregathered within its walls, and the ovation accorded Mr. Sousa when he ascended the orchestra, will long be remembered. Allowing for all differences of opinion, the programme of music performed by this celebrated band was undoubtedly a rich musical treat, in fact, an inspiration, and all who had the privilege of being present will agree that it must have been so to keep such a packed audience so deeply interested in the middle of June. A representative, who had an interview with Mr. Sousa, was told by the eminent conductor that he was well pleased with the reception he had been given, that he was delighted with the acoustic properties of the hall, and that he hoped on his next return to England, after visiting the Empire beyond the seas, he would pay another visit to Gravesend.

The programme was as under.
Overture—Founded on Haydn's Emperor's Hymn. Westmeyer
Trombone Solo—"Love's Enchantment" Pryor
Suite—Mr. Arthur Pryor. 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 Oblige by Mr. MAUD POWELL.
Grand Solo and Ensemble—"Andrea Chénier" Giordano
INTERVAL.
Scenes from—"El Capitan" Sousa
Caprice—"The Water Sprite" Kubelik
March—"Imperial Edward" Sousa
(Dedicated by Special Permission to His Majesty the King).
Two movements from "Violin Concerto" Mendelssohn
(a) Andante. (b) Allegro Vivace.
Plantation Songs and Dances—Chambers
Encores: "Hands across the Sea," "Sunflower and the Sun," "Passing of Bagtime," "Maid of the Meadow," "Rose, Shamrock, and Thistle," "Washington Post," "The Patient Egg," "Stars and Stripes," Coon Band Contest.

Era,

49, Wellington Street, Strand, W.C.

(Edward Ledger, Publisher.)

om issue dated June 20 1903

OPERA HOUSE, CROUCH-END.

On Saturday afternoon a grand concert was given by Sousa and his band. The well-trained soprano voice of Miss Estelle Liebling was never heard to greater advantage than in the rendering of Strauss's "Voice of Spring," and in response to the emphatic redemand the refrain "Stolen Wings" was given. The fantasia for violin, "Faust," by Miss Maud Powell was another item of considerable merit. In the evening a trombone solo, "Love's Enchantment," was an exhibition by Mr Arthur Pryor that must enhance his reputation, calling as it did for the highest commendation. Sousa's suite, "Looking Upward," simply brought the house down. Miss Estelle Liebling's solo, "Thou Brilliant Bird," was a repetition of her afternoon's triumphs. Two movements from Mendelssohn's violin concerto, Andante and Allegro Vivace, for which Miss Maud Powell was responsible, were brilliant exhibitions of technique.

ing from the *Portsmouth*
of Publication
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Sousa and his band have returned to London after a long Continental tour, and appeared Monday evening at Crystal Palace, and later at several of the suburban play-houses. The band is on its return trip to America.

Dated July 20 1903

GRATZ.
Sousa has set the fashion for band travelling. Now it is the Municipal Band of Rome which will visit London. Twelve first performances, if dates have been adhered to, are now in progress at the Queen's-hall. The band (wind instruments) is said to have won high favor in Germany.

Cutting from Berkshire Echo
Dated June 20 1903
Address Reading

Sousa's Return Visit.

Another Brilliant Success.

Nearly every seat in the Royal County Theatre was occupied last night on the occasion of the return visit to Reading of Sousa and his band, notwithstanding the inclement weather. The programme was a very different one to that given on the previous visit, but a good many old favourites were eventually included, as the programme of nine items was by means of encores extended to nineteen. The large audience was a very enthusiastic one, and the popular conductor was very willing to comply with their requests for more. The opening number was Westmeyer's fine overture founded on Haydn's Emperor's hymn, the grandeur of which was splendidly emphasized by the large body of brass which is comprised in the band. This was followed by the lively "King Cotton" as an encore piece. Mr Arthur Pryor's magnificent trombone playing will be in the remembrance of all who heard him on the previous visit; his rendering of his own fantasia, "Love thoughts," quite equalled his previous performance, the cadenzas being particularly fine. In response to the inevitable he gave "The Sunflower and the Sun." Sousa's "Maidens Three" followed, the striking contrasts of the three movements—"The Coquette," "The Summer Girl," and "The Dancing Girl"—being so warmly appreciated that a third encore was given. "Passing of Rag-Time," Giordano's fine ensemble arrangement, "Andrea Chenier," afforded ample scope for the peculiar effects which Sousa has made his own. The encore piece was "The Washington Post," and in response to the continued demand, the patriotic pot-pourri, "Rose, Shamrock, and Thistle," again brought down the house. The familiar strains of "El Capitan," as effectively arranged by Sousa, again afforded a means for some striking ensemble playing, and the inevitable encore was conceded by means of "Down South." Two shorter but characteristic numbers followed—Kunkel's "Water Sprites," and Sousa's ever-popular "Hands across the Sea"; to these was added a brilliant rendering of "Stars and Stripes for ever," and yet another encore in "A Patient Egg." The final number—for which practically everyone remained—was a galop de concert, "Chase of the Lion," by Kolting, a descriptive piece of writing with some remarkable effects. Miss Estelle Liebling was scarcely in so good voice as on her previous visit, and she was somewhat overpowered by the band; the wonderful flexibility of her voice, the equality of its tone, and its extreme register, were splendidly exhibited in Strauss's vocal valse, "The Voice of Spring," the lighter graces of which were very cleverly sung. After a double recall, she obliged the audience with a pretty song, "Golden Wings." An exceedingly brilliant violin performance was given by Miss Maud Powell, who played faultlessly the elaborate fantasia by Wieniawski on familiar selections from Gounod's "Faust," some of which were treated in a very original manner. A fantasia on an Irish air was given for an encore number. The whole concert evoked much

from Bythe & Co Ltd
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Cutting from Hastings Times
Dated June 20 1903
Address

Sousa's Career.

Next Week's Visit To Hastings.

MUSIC FOR THE WEATHER.

Those who intend paying a visit to the Royal Concert Hall next Friday to hear Sousa and his band may be interested with some details and experiences of this famous bandmaster's life. It was in Washington that John Philip Sousa was born, and he received his musical education. He was playing at the age of eleven years. Sousa took on the conductorship of his band which he now directs, when S. Gilmore, who had first organised it, had to give it up after a long period of ill-health. Since he has been in charge of it, he has played in Germany, Belgium, Holland, Canada, France and Scotland, and in England, and he says that he finds no great difference between the audiences of the different countries, and that they are all the same so far as their appreciation and enthusiasm goes. He has very seldom encountered prejudice in an audience. His opinion is that when a man pays to go to a performance of music his primary idea in 98 cases out of 100 is to be entertained, and if that can be done he is happy. Music, he once said, is a universal language—all people will accept it. An orator before a foreign audience is powerless, but with a musician it is otherwise. He is equally articulate in his own land and the Fiji Islands.

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On the occasion of the great conductor and his band playing before the Court at Windsor a little while ago all present were delighted. His Majesty, Queen Alexandra and the Princess of Wales each requested to hear extra pieces after the programme arranged had been gone through. At the conclusion of the performance, after shaking hands with Mr. Sousa and thanking him for the concert, his Majesty turned to the band, bowed, and said "Very fine; very fine."

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"GENTLEWOMAN,"

142, Strand, W.C.

Dated June 20 1903

At the Royal Albert Hall, on the night of June 23rd, a concert in aid of the Union Jack Club will be attended by the King and Queen and Prince and Princess of Wales. The splendid choir of the Leeds Choral Union sings Elgar's "Coronation Ode," and as soloists there are Emma Albani and Clara Butt, Ben Davies and Andrew Black. Sousa the popular, too, has done his best for the cause, having written a "Jack Tar March." Lady Sandhurst heads the army of picturesquely attired girls who sell programmes; and at each door of the building a Life Guardsman and Blue-jacket mount guard. Altogether an attractive programme.

The "ERA"

49, Wellington Street, S

Dated June 20

ALEXANDRA PALACE.

On Thursday, the 11th inst., both afternoon and evening, Sousa and his band occupied the Central Hall. The various musical items in his repertoire were well received. On Saturday evening the Choral and Orchestral Society, under the conductorship of Mr Allen Gill, gave a grand concert performance of Gounod's "Faust." The artists were the Misses Agnes Nicholls and Edna Thornton, with Messrs William Maxwell, William Higley, and Charles Tree. Mr George Wilby was the principal violin, and the organist Mr G. D. Cunningham. The numerous solos and choruses were rendered with artistic merit. In the theatre this week is produced the play of passions entitled "The Life That Kills." Mr Fred Moule makes an attractive study of the part of the bookmaker, Kendal Croft; good support is accorded to Mr J. W. Palmer for his conception of Lord Kelmash; Mr Wallace Campbell is an acceptable and resourceful Hector Rodney; Mr Robert Burnett deserves commendation for the characterisation of Valentine Telford; Jack Jolliffe, the erstwhile detective, policeman, and warder, is a competent portrayal by Mr Harry Howe; Mr Wilton Drury smartly plays Samuel Flatfoot; Miss Adelaide Clare pathetically delineates Laurie Linden; Little Dorothy is effective in the small part of Mary Linden; Tom Dicks, a bugler, and Johanna Dicks, his sister, a dual impersonation by Miss Mabel Kessler, loses nothing on the score of versatility, this young lady giving excellent performances on the cornet, post-horn, and bugle; and Miss Effie Bartlett in no way belies her appellation of "a high stepper."

from the Folkestone

Publication

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THE DICKENS FELLOWSHIP.—The last

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The "ERA"

49, Wellington Street, S.

Dated June 2

ALEXANDRA PALACE.

On Thursday, the 11th inst., both afternoon and evening, Sousa and his band occupied the Central Hall. The various musical items in his repertoire were well received. On Saturday evening the Choral and Orchestral Society, under the conductorship of Mr. Allen Gill, gave a grand concert performance of Gounod's *Faust*. The artists were the Misses Agnes Nicholls and Ethna Thornton, with Messrs William Maxwell, William Higley, and Charles Treen. Mr. George Wilby was the principal violin, and the organist Mr. G. D. Cunningham. The numerous solos and choruses were rendered with artistic merit. In the theatre this week is produced the play of passions entitled *The Life That Kills*. Mr. Fred Moule makes an attractive study of the part of the bookmaker, Kendal Croot; good support is accorded to Mr. J. W. Palmer for his conception of Lord Kelmash; Mr. Wallace Campbell is an acceptable and resourceful Hector Rodney; Mr. Robert Burnett deserves commendation for the characterization of Valentine Telford; Jack Jolliffe, the erstwhile detective, policeman, and warder, is a competent portrayal by Mr. Harry Howe; Mr. Wilton Drury smartly plays Samuel Flatfoot; Miss Adelaide Clare pathetically delineates Laurie Linden; Little Dorothy is effective in the small part of Mary Linden; Tom Dicks, a bugler, and Johanna Dicks, his sister, a dual impersonation by Miss Mahel Kessler, loses nothing on the score of versatility, this young lady giving excellent performances on the cornet, post-horn, and bugle; and Miss Effie Bartlett in no way belies her appellation of "a high stepper."

from the Folkestone
Publication June 2

SOUSA AT THE VICTORIA PIER. — After making music for the French, Germans, Russians, Poles, Austrians, Bohemians, Danes, and Dutch during his remarkable seven weeks' tour of the continent, Sousa, the American "March King" has returned to Great Britain and resumed his successful musical pilgrimage in this country. During June and July the Sousa Band will be heard in the principal watering places, and will also visit Ireland and the Isle-of-Wight. Mr. Sousa returns to America on the 1st of August, and will probably not be heard again for a long time, as he takes his band to Australia next year. His success here and on the Continent has really been remarkable, and his triumphs have been shared by his soloists Miss Estelle Liebling, soprano; Miss Maud Powell, violinist, and Mr. Arthur Pryor, trombonist. Mr. Sousa has recently made many notable additions to his music library, and will offer a number of new selections when he gives his concert here at the Victoria Pier on Thursday, the 25th inst., under the auspices of Messrs. Keith, Prouse and Co.

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THE DICKENS FELLOWSHIP. — The last

Coming from Windsor, England
Dated June 22, 1903
Address

Aldershot, June 22, 1903

SOUSA AT THE ALBERT INSTITUTE.

Mr. J. Restall provided a big attraction for Ascot week in arranging for the "American March King" Sousa and his famous band to give a concert in the Albert Institute. Presumably a large percentage of the residents of Windsor had already heard the celebrated instrumentalists in London, and this, perhaps, accounts for the fact that from a financial point of view the undertaking did not prove so great a success as such an enterprise deserved. There was a good house, but we should have thought that the building would have been packed, but this was certainly not the case. Everyone has heard of Sousa and his band, and opinions expressed of its capacity and quality have been very mixed and many criticisms by no means flattering. Personally, we were afforded an agreeable surprise, and this, be it remembered, in a hall where the band could not be heard at its best. The Albert Institute hall is much too small for a band of over 40 performers, but we can imagine in such a place as the Queen's Hall or any big hall, the playing of the American musicians would be very fine. The band was certainly not so "brassy" as we expected, large numbers of clarionets and reed instruments toning the brass down beautifully. Mr. Sousa as a conductor is by no means the eccentric wielder of the baton that Miss Louie Freear represents him to be, but if he has certain peculiarities there is no gainsaying the fact that he has his band thoroughly well in hand. The precision and tone in every piece was faultless. Doubtless the fact of the performers always playing together accounts a good deal for the accuracy of their interpretations, but nevertheless the conductor has not a little to do with it. That the audience were delighted was shown by the fact that practically each item on the programme was encored. The programme consisted of items of quick movement and plenty of "go," and required power for their proper treatment. They were lacking those sweet soft harmonies which are so pleasant a feature of many of the works played by English bands. The programme opened with the well-known and popular "William Tell," a piece which proved the capabilities of the band, the expression was well marked, and the composition was thoroughly well treated. In reply to the encore the Band played "El Capitan." This "goey" march proved very attractive, and one felt that they would like to see the band marching at the head of a troop of soldiers, or at all events in the open air. It would then have proved a treat, whereas much of the effectiveness was lost by reason of the tremendous volume of sound which more than filled the small building. The trombone solo "Love's enchantment" was in every sense an artistic triumph. Mr. Pryor has a difficult instrument. There was none of a beautiful tone and complete mastery over that blattancy which is frequently heard when trombones predominate, but each note was soft, mellow and clear. The accompaniment was strikingly pretty and catchy. Needless to say an encore was requested. It is unnecessary to go seriatim through the various items on the programme, because there was a similarity between all the pieces selected. They were all of the American style, quick marches, and it is as players of what may rightly, we think, be termed martial music that the Band excels. Of their abilities in dealing with compositions of a higher standard and classical music such as Wagner, Beethoven and the great master composers, which are interpreted with so much success by our Guards and other military bands, it is impossible to speak, and it would be interesting to listen to a programme in which such items were introduced. In the third number of the suite, "Looking upward," some most impressive and clever drum work was exhibited. The march "Imperial Edward" met with a warm reception and no less than three encores were demanded. Miss Estelle Liebling has a beautiful mellifluous soprano voice of high range. She has evidently had a first-class training and has perfect control of vocal powers of the finest quality. The first song was a delightful composition by Strauss with flute obligato. There is an unique but extremely effective finish when the supposed echo of the flute is sung with magnificent accuracy by the lady, whose sweet notes were the exact counterpart of the instrument. In reply to the recall Miss Liebling sang another pretty solo, "The Maid of the Meadow." Another feature of the programme was the violin playing of Miss Maud Powell, who performed Sarasate's "Zigeunerweisen" in a very taking style. Her execution denoted much study and a thorough knowledge of her instrument. It was a difficult work admirably presented, and the artiste was thoroughly deserving of the irresistible encore which she received and responded with the "March of the Cameron Men," in which some double chopping was excellently performed. The entertainment concluded at 10.30 with the National Anthem. The following was the programme:—

Overture "William Tell" Rossini.
(Encore, "El Capitan.")
Trombone solo, "Love's Enchantment" Pryor.
(Encore, "Sunflower and the Sun")
Mr. Arthur Pryor.
Suite "Looking Upward" Sousa.
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross."
(c) "The Passing of Rag Time."
Solo for soprano, "Voice of Spring" Strauss.
(Encore, "Maid of the Meadow")
Miss Estelle Liebling.
Grand scene, "Andrea Chenier" Giordano.
(Encore, "Washington Post.")
Caprice "The Water Sprites" Kunkel.
March "Imperial Edward" Sousa.
(Encores, "Stars and Stripes for Ever," "Whistling Rufus," and "Hands Across the Sea.")
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Plantation songs and dances Chambers.
"God Save the King."

SOUSA AND HIS BAND.

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In one respect only could the concert be a disappointment. There might, perhaps, be some who went to see Sousa, not to hear Sousa's band, and any such would be disappointed to find that in the conductor's manner there was nothing to justify the caricatures with which everyone is familiar. Those who saw Sousa during his last tour in this country will know that at that time the caricatures were little more than portraits. Whether Sousa has discarded an eccentricity which is no longer needed as an advertisement or whether his unaccustomed restraint was due to a consciousness that a performance in the metropolis of the British Army constituted an ordeal such as the band is seldom called upon to undergo, there were none of the contortions suppositiously at any rate characteristic of Sousa in his manner of conducting. 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The ancient symbolism which made Mars the type of war and Venus the symbol of beauty was adopted, and the piece was descriptive of the different attractions of war and love. First came the stirring call to battle, and a graphic portrayal of the pomp and panoply of war with its appeal to all that is virile. Not only was the conflict of the battlefield depicted, but the elements joined in, and as "all day long the noise of battle rolled," above the clash of arms the ringing of hoofs and the shrill call of bugles rose the skirl of the storm-fiend and hail beat on the armour till it drowned the sound of human conflict. As an encore the band gave an American composition entitled, "The Passing of Rag Time." After this item was interpolated a song by Miss Estelle Liebling. Her contribution to the programme was Strauss' valse for a soprano "Voices of Spring," a melodious but jerky piece, requiring great skill from the singer. 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SOUSA AND HIS BAND.

AN ENTHUSIASTIC AUDIENCE.

It is surely not too much to say that the enthusiastic reception which was accorded to Sousa and his band in Aldershot on Wednesday must have been one of the most gratifying triumphs that have ever fallen to their lot. Larger crowds may have acclaimed them elsewhere, but it is doubtful whether they have ever had a more critical audience than that which filled the Theatre Royal on Wednesday. The number of persons who paid for admission was in itself a compliment on a fine summer afternoon when Ascot was only one of the alternative attractions. But the crowd was not content merely to come and listen. It was enthusiastic to a degree. At one point, after the "Imperial Edward" march, the audience insisted on no fewer than three encore pieces, and a programme which would normally have occupied about an hour was stretched out to a couple of hours by the persistence with which the audience availed themselves of Sousa's well-known generosity in the matter of encores. In one respect only could the concert be a disappointment. There might, perhaps, be some who went to see Sousa, not to hear Sousa's band, and any such would be disappointed to find that in the conductor's manner there was nothing to justify the caricatures with which everyone is familiar. Those who saw Sousa during his last tour in this country will know that at that time the caricatures were little more than portraits. Whether Sousa has discarded an eccentricity which is no longer needed as an advertisement or whether his unaccustomed restraint was due to a consciousness that a performance in the metropolis of the British Army constituted an ordeal such as the band is seldom called upon to undergo, there were none of the contortions suppositiously at any rate characteristic of Sousa in his manner of conducting. At the same time the band was stronger, particularly on classical music, than when it made its first tour in this country, though the Theatre was not entirely an ideal place in which to hear such a bulk of sound. It was with a classical piece, the overture to Rosini's "William Tell," that Sousa chose to open the concert, and though this was perhaps the item which compared least favourably with the rest of the programme, it was applauded in such a manner that Sousa had to respond with an encore piece, and he hastened to improve the impression created by exhibiting the band at its best in "El Capitan." The titles of the encore pieces were announced by an attendant who exhibited a board on which they were plainly printed so that everyone could see. Such a course was perhaps unnecessary in this case, but it was a welcome concession to the less musical portion of the company in some later instances. The second item on the programme was a trombone solo by Mr. Arthur Pryor. Mr. Pryor gave a composition of his own, entitled "Love's Enchantment." In parts it transcends the possibilities of the trombone, though in the latter portion the band accompaniment dropped to the level of good class musical comedy. Mr. Pryor is a thorough master of his instrument, and his performance raised the greatest enthusiasm. To the inevitable encore he responded with an equally skilful rendering of the pretty song, "The Sunflower and the Sun." This was followed by a suite of Sousa's own composition, entitled, "Looking Upward." It was not, however, of a transcendental character, on the contrary it was a series of descriptive pieces suggested by the stars, and entitled, "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." The most notable feature of the suite perhaps was the series of extraordinary mechanical effects. In spite of the fact that it contained the largest number of these, the last of the three pieces was the most intelligible. The ancient symbolism which made Mars the type of war and Venus the symbol of

beauty was adopted, and the piece was descriptive of the different attractions of war and love. First came the stirring call to battle, and a graphic portrayal of the pomp and panoply of war with its appeal to all that is virile. Not only was the conflict of the battlefield depicted, but the elements joined in, and as "all day long the noise of battle rolled," above the clash of arms the ringing of hoofs and the shrill call of bugles rose the skull of the storm-bird and hail beat on the armour till it drowned the sound of human conflict. As an encore the band gave an American composition entitled, "The Passing of Rag Time." After this item was interpolated a song by Miss Estelle Lieblich. Her contribution to the programme was "Sousa's" waltz for a soprano "Voices of Spring," a melodious but jerky piece, requiring great skill from the singer. Miss Lieblich, however, was equal to the demands of the song and secured a hearty encore, in response to which she sang "The Philosophic Maud," a humorous song, the words of which could only be caught by those who had exceptionally sharp ears. The song, however, set off the singer's voice to greater advantage than her first song. The band then gave a scene from "Andrew Chenier" (Giordano), and as an encore a piece entitled, "Rose, Shamrock, and Thistle," an ingenious concoction of airs more or less recognised as national, concluding with "Rule Britannia." Called back once more before the well-earned interval, they gave the "Washington Post" march, the composition by which Sousa is still best known.

After the interval the band played a pretty caprice, "The Water Sprite" (Kumbel), and Sousa's new march, "Imperial Edward," dedicated by special permission to his Majesty the King. The march is expressive of the adolescent vigour with which the Empire is associated in our ideals, and was received with unbounded enthusiasm. It is a vigorous, inspiring march, which will probably become a favourite with military bands. In response to encores, the band gave successively the sextette from "The Bride-Elect" (another of Sousa's compositions), the "Stars and Stripes for Ever," another of Sousa's most famous marches, expressive at once of the "e pluribus unum" idea of the United States and of the vigour of the new world, and finally "La Bambola."

This was followed by the appearance of Miss Maud Powell, who played Sousa's violin solo, "Zigenerweisen." She was most heartily encored, and well did she deserve the honour. Her chosen piece was one difficult of execution, and calculated to test all the qualities that mark the clever violinist, but Miss Powell responded to all these demands, and delighted those who had looked forward to hearing her play. They were not a few, for Miss Powell's reputation had preceded her. As an encore she played a contrast in a fluted setting of a Scotch air. The next item, "Plantation Songs and Dances" (Chambers), by the band, concluded the concert. This was as warmly appreciated as the selections that had been given earlier, but this time the encore was not responded to, the band playing the National Anthem to signify that the concert was at an end.

Writing from
Dated
Address

LADY MAUD WARREN'S CONCERT

For the great concert at the Royal Albert Hall, on June 25, in aid of the Union Jack Club, which is being promoted by Lady Maud Warren, Mr. J. P. Sousa has written a new march called "Rock the Boat." The first performance of a Sousa march in America will alone be a sufficient attraction to fill the largest hall there. Mr. Sousa is confident that this will be one of the most popular he has ever written. The Union Jack Club is to benefit from every copy sold in this country, which should make Mr. Sousa's donation a handsome one. A further feature will be the introduction of the Russian pianist, Joseph Lieberman, who will make his first appearance in England on this occasion. M. Lieberman, the greatest French operatic artist, one of the finest vocalists living, has been engaged to sing one of his most popular songs, and another "first appearance" will be that of the New Zealand Band, a splendid body of instrumentalists, which is receiving an enthusiastic reception in the provinces. Tickets can be obtained of the usual agents, or from the Hon. Secretary, Mrs. Bennett, 7, Cadogan-place, S.W.

Mr. H. P. Trippe, of New York, is anxious to dispose of 15,000 copies of the new march, which he has bought for the concert. These seats already command a premium, and it is his intention to hand over to the fund the total sum realised. Applications for the tickets should be made to him at once, and the subscriptions received will be acknowledged in the "Morning Post."

"SUNDAY SPECIAL" Strand, W.C.

Dated

The Broadway Theatre, New Cross, brought its season to a close last week with the ever-popular comedy, "Our Boys," interpreted by Mr. Thomas Thomas and a specially selected company. This was preceded each evening by a comedietta, entitled "A Kiss in the Dark." Mr. J. P. Sousa's band played to crowded houses twice on Thursday last. The season will reopen on August 3.

Writing from

Dated

Address

MARGATE.

GRAND THEATRE.—Proprietor, Mr. Frederick Moult; Resident Manager, Mr. C. F. Bawtree.—Miss May Parloe and her comedy company have been appearing here this week in *The Importance of Being Earnest* and *The Awakening*. Mr. Courtenay Thorpe was a real success as John Worthing, and was ably supported by Mr. Walter Bingham, who gave a capital portrayal of Algernon Moncreiff. As the Rev. Canon Chasuble, D.D., Mr. Edward Bondfield created much amusement, together with Miss Lola Duncan, who acted the part of the prim old maid. Miss May Parloe played with charm the role of Lady Bracknell, and Miss Mari successful as Hon. Gwendoline Fairfax (Miss Wilton as the harem-scarem). Mr. Worthing was everything that could be. Richard Kenyon was satisfactory as Lt. John Ford, was good as Meriman. The piece was produced, on Thursday evening, *The Awakening* was produced, on Thursday evening, *The Importance of Being Earnest* was repeated, and the pieces were again on the programme for

Friday and Saturday evenings respectively. On Tuesday Sousa and his band gave a matinee and evening performance, at each of which a finely rendered programme was given. There was a large audience at both performances, and Mr. John Philip Sousa on each occasion received quite an ovation. The programme included Miss Maud Powell, violinist; and Miss Estelle Lieblich, soprano, their assistance meeting with hearty recognition.

Writing from

Dated

THE SOUSA BAND CONCERTS.

It is a pity that Sousa, with so fine a band, cannot see his way to give the Dublin public a programme devoted to the greater part to first-class music. The band is good unquestionably, and Sousa's music is clever of its kind, but there is such a thing as "too much Sousa," and one wearies of it. In each of the programmes he presented in the Round Room yesterday there was just sufficient music of a really fine type to make one long for more. The attendance was not as large as it might have been, but the audience was very appreciative, and Mr. Sousa was more than ready to supplement his programme at the least sign of encouragement. The result was that the band played twice as many pieces as the public paid to hear, and almost every one of the additional numbers bore internal evidence of Sousa's style. The afternoon concert opened with Wettge's Overture Symphonic, "Mysora," a capital piece of music, which was capitally played. The "American Fantasia" (Moeremans), which followed, gave the composer an opportunity for the display of his exceptional power as a saxophone soloist. Sousa's suite in three movements entitled "The Last Days of Pompeii" is of the descriptive or programme order, but we cannot say that it is particularly striking or successful composition. It is founded on a passage from Lord Lytton's well-known novel, which introduces us to a room with several small tables, round which are men drinking and playing dice, to "a blind girl's home, the house of night, and to an earthquake, and all manner of surprises. The music is in no first movement is more noisy than coherent. The second movement is more acceptable, and in the third we are introduced to the fire and earthquake, which are signalled by appropriate tumult in the scoring. The "Toccata in F flat" (Bartlett) was tastefully played, and the introduction to the third act of "Lohengrin," which was placed last on the programme, was worth waiting for, though Mr. Sousa's tempo was not all that one could wish for. Miss Maud Powell played a violin solo in good style, and Miss Estelle Lieblich sang acceptably "The Voice of Spring." The evening concert opened with Westmeyer's overture founded on "Haydn's Hymn to the Emperor," and in this the band was heard at its best. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," was a splendid piece of playing, and deserved the warm applause which it received. A piece entitled "Scenes Historiques," descriptive of the well-known Sheridan's Ride, enabled Sousa to display his genius for instrumentation. Even the modern band, however, has its limitations; so to illustrate "grim-visaged war" Sousa discharges a real pistol or revolver when the instrumental din is at its height. The device suggests grand possibilities. Who knows but Sousa's next surprise may be an earthquake illustrated by a charge of dynamite? But the "Scenes Historiques" were admirably played, and the audience applauded either the music or the pistol with such vigour that another Sousa piece was forthcoming. The remainder of the programme was thoroughly enjoyed.

Writing from

Dated

SOUSA IN DUBLIN.

Having regard to the great reputation which Sousa and his band have achieved, the management at the concert given last afternoon in the Rotunda was somewhat surprising. There were as many empty seats in the house as occupied ones. In comparison with the size of the hall, the audience was stated to be the smallest the band ever performed before. This is all the more surprising when one remembers that on the last occasion that the band appeared at the Rotunda standing room only could be had at the commencement of the programme, and before the second item was concluded the doors were closed to prevent further overcrowding. The preliminaries to yesterday's performance were rather tedious. When one goes to a performance by Sousa's Band he expects much out of the ordinary, but he expects, at least, good organisation and perfection in matters of detail. Hence it was that yesterday, when the unreserved parts of the house were already occupied, the din of sounds that arose during the tuning process jarred on one's nerves. In the case of any ordinary band or orchestra this would be an ordinary occurrence, but in the case of Sousa the tuning of instruments in the sight and hearing of the audience tends to bring a sharp turn to the level of the commonplace. On this occasion Sousa is supported by Miss Estelle Lieblich, soprano; Miss Maud Powell, violinist; and Mr. J. H. B. Moeremans, saxophone. The first item on the programme was an overture symphonic by Wettge, and the moment that one heard the playing one had to acknowledge the greatness of the musicians, and forget the unpleasantness of the tuning operations. In this composition, as in the treatment of every item on the programme, the completeness of ensemble constituted the most striking quality. Mr. J. H. B. Moeremans is a remarkable exponent on that unmusical concert instrument, the saxophone. He composes as well as plays. The audience wondered as they listened to the performer, who in his rendering of an "American Fantasia" and again in "The Swanee River" obtained from an instrument not usually associated with solo work a richness of tone that was really astonishing. In both quoted selections Mr. Moeremans played with extraordinary dexterity and skill. In the suite, "Last Days of Pompeii," by Sousa, we were shown in what manner this band succeeds in sound painting. First we had a representation of men drinking and gambling in the house of Elmo and Stratonic, in which the small drums and the cornets play prominent parts. The treatment of the subject when the Destruction of Pompeii, the earth shaking, the horror and alarm of the populace, as depicted by drums and full band, was very fine. Miss Estelle Lieblich sang a few selections of a kind calculated to exhibit the peculiar qualities of her voice. After the interval the works of Sousa were very plentiful on the programme. Miss Maud Powell, the capable violinist who has been heard with pleasure on previous occasions in Dublin, executed a violin solo, "Rondo Capriccioso," and the programme terminated with the introduction to the third act of Wagner's "Lohengrin." At night the audience was slightly larger than at the afternoon's performance. A delightful programme was rehearsed, the historical piece by Sousa entitled "Sheridan's Ride" being loudly applauded. Mr. Arthur Pryor was encored for an excellent trombone solo called "Love's Enchantment," as was Miss Maud Powell for her splendid violin solo, "Zigenerweisen."

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After the interval the band played a pretty waltz, "The Water Sprite" (Kundel), and Sousa's new march, "Imperial Edward," dedicated by special permission to his Majesty the King. The march is expressive of the adolescent vigour with which the Empire is associated in our ideals, and was received with unbounded enthusiasm. It is a vigorous, inspiring march, which will probably become a favourite with military bands. In response to encores, the band gave successively the sextette from "The Bride-Elect" (another of Sousa's compositions), the "Stars and Stripes for Ever," another of Sousa's most famous marches, expressive of one of the "e pluribus unum" ideas of the United States, and of the vigour of the new world, and finally "La Bambolina."

This was followed by the appearance of Miss Maud Powell, who played Sarasate's violin solo, "Zigeunerweisen." She was most heartily cheered, and well did she deserve the honour. Her chosen piece was one difficult of execution, and calculated to test all the qualities that mark the clever violinist, but Miss Powell responded to all these demands, and delighted those who had looked forward to hearing her play. There were not a few, for Miss Powell's reputation had preceded her. As an encore she played a contrast in a florid setting of a Scotch air. The next item, "Plantation Songs and Dances" (Chambers), by the band, concluded the concert. This was as warmly appreciated as the selections that had been given earlier, but this time the encore was not responded to, the band playing the National Anthem to signify that the concert was at an end.

from the *Evening*

of Publication

Dated 21. 6. 03.

MARGATE.

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Friday and Saturday evenings respectively. On Tuesday Sousa and his band gave a matinée and evening performance, at each of which a finely rendered programme was given. There was a large audience at both performances, and Mr John Philip Sousa on each occasion received quite an ovation. The programme included Miss Maud Powell, violinist; and Miss Estelle Liebling, soprano, their assistance meeting with hearty recognition.

g from *Irish Independent*
July 21. 03.
Dublin

ig from *Saist Times*
July 21. 1903.
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SOUSA IN DUBLIN.

Having regard to the great reputation which Sousa and his band have achieved, the meagre attendance at the concert given last afternoon in the Rotunda was somewhat surprising. There were as many empty seats in the house as occupied ones. In comparison with the size of the hall, the audience was stated to be the smallest the band ever performed before. This is all the more surprising when one remembers that on the last occasion that the band appeared at the Rotunda standing room only could be had at the commencement of the programme, and before the second item was concluded the doors were closed to prevent further overcrowding. The preliminaries to yesterday's performance were rather tedious. When one goes to a performance by Sousa's Band he expects much out of the ordinary, but he expects, at least, good organisation and perfection in matters of detail. Hence it was that yesterday, when the unreserved parts of the house were already occupied, the discord of sounds that arose during the tuning process jarred on one's nerves. In the case of any ordinary band or orchestra this would be an ordinary occurrence, but in the case of Sousa, the tuning of instruments in the sight and hearing of the audience tends to bring a start to the level of the commonplace. On this occasion Sousa is supported by Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr. J. H. B. Moeremans, saxophone. The first item on the programme was an overture symphonic by Wettge, and the moment that one heard the playing one had to acknowledge the greatness of the musicians, and forget the unpleasantness of the tuning operations. In this composition, as in the treatment of every item on the programme, the completeness of ensemble constituted the most striking quality. Mr. J. H. B. Moeremans is a remarkable executant on that not unmusical concert instrument, the saxophone. He composes as well as plays. The audience wondered as they listened to the performer, who in his rendering of an "American Phantasia" and again in "The Swanee River" obtained from an instrument not usually associated with solo work a richness of tone that was really astonishing. In both quoted selections Mr. Moeremans played with extraordinary dexterity and skill. In the suite, "Last Days of Pompeii," by Sousa, we were shown in what manner this band succeeds in sound painting. First we had a representation of men drinking and gambling in the house of Burbo and Stratonic, in which the small drums and the cornets play prominent parts. The treatment of the subject where the Destruction of Pompeii, the earth shaking, the horror and alarm of the populace, as depicted by drums and full band, was very fine. Miss Estelle Liebling sang a few selections of a kind calculated to exhibit the peculiar qualities of her voice. After the interval the works of Sousa were very plentiful on the programme. Miss Maud Powell, the capable violinist who has been heard with pleasure on previous occasions in Dublin, executed a violin solo, "Rondo Capriccioso," and the programme terminated with the introduction to the third act of Wagner's "Lohengrin." At night the audience was slightly larger than at the afternoon's performance. A delightful programme was rehearsed, the historical piece by Sousa entitled "Sheridan's Ride" being loudly applauded. Mr. Arthur Pryor was encored for an excellent trombone solo called "Love's Enchantment," as was Miss Maud Powell for her splendid violin solo "Zigeunerweisen."

LADY MAUD WARRENDER'S CONCERT.

For the great concert at the Royal Albert Hall, on June 25, of the Union Jack Club, which is being promoted by Lady Maud Warrender, Mr. J. P. Sousa has written a new march called "Jack Tar." The first performance of a Sousa march in America would alone be of sufficient attraction to fill the largest hall there. Mr. Sousa is confident that this will be one of the most popular he has ever written. The Union Jack Club is to benefit from every copy sold in this country, which should make Mr. Sousa's donation a handsome one. A further feature will be the introduction of the Russian pianist, Joseph Lifshantz, who will make his first appearance in England on this occasion. M. Plancon, the great French organist, will be one of the finest bass soloists living, has been engaged to sing one of his most popular songs, and another "first appearance" will be that of the New Zealand Band, a splendid body of instrumentalists, which is receiving an enthusiastic reception in the provinces. Tickets can be obtained of the usual agents, or from the hon. secretary, Mrs. Bonaldi, 7, Gillingham, S.W.

Mr. H. E. Throp, of Gillingham Hall, Richmond, Surrey, is anxious to dispose of 35 acres of stalls, numbered consecutively, and three rows, to each five each, which he has bought for the concert. These seats already committed a premium, and it is his intention to hand over to the fund the total sum realised. Applications for the tickets should be made to him at once, and the subscription received will be acknowledged in the "Morning Post."

-SUNDAY SPECIAL

Strand, W.C.

Dated June 21

The Broadway Theatre, New Cross, brought its season to a close last week with the ever-popular comedy, "Our Boys," interpreted by Mr. Thomas Thomas and a specially selected company. This was presented each evening by a comedietta, entitled "A Kiss in the Dark." Mr. J. P. Sousa's band played to crowded houses twice on Thursday last. The band will appear on August 3.

"WEEKLY DISPATCH,"

Tudor Street, E.C.

Dated

June 21

Publication

June 21 1903

A SOUSA ADVENTURE.

NEW "BRITISH TARS" MARCH.

We are to have a new Sousa march, and compared with this the rise and fall of dynasties is as nothing.

"You want to know something about it?" said the genial Sousa, as we sat chatting late one night last week at the Carlton. "Well, I am very hopeful. It will certainly be born under the most favourable circumstances, at the great concert on the 25th."

This concert will be undoubtedly one of the features of the season, for the King and Queen have promised to be present; also the Prince and Princess of Wales. Besides Sousa and his famous band, there will also be the Hinemoa Band of New Zealand, the Queen's Hall Orchestra (who will play Tchaikowsky's 1812 overture, with special effects), and a Leeds chorus will sing Elgar's Coronation Ode.

But the great moment will be the Flag Scene. Every member of the audience is to have a Union Jack, and at the proper moment everyone will get up and wave his or her flag.

"Do you think that 'British Tars' (as the new march is called) will be more popular than your others?" This was a question which Sousa modestly declined to answer, but a friend of his who was present said, "See here, it is a real swell march, and I think the British public will go just mad over it." So we shall expect great things on the 25th.

Sousa, by the way, has just come back from a few days' tour in Russia, and the conversation naturally turned on the visit.

"We had a splendid time in St. Petersburg," declared the March King; "they were about the most enthusiastic I have ever known, which is saying a good deal. But then we played them a real good Russian programme: Tchaikowsky, Glinka, Rimsky-Korsakoff, and Balakrev. Afterwards we went on to Moscow, and gave a very successful concert there."

Some of Mr. Sousa's stories of the Western States of America are distinctly amusing, especially when told in his own inimitable manner.

"There was a little town," says he, "where I was once sent to engage a little orchestra for our travelling 'show.' I got there and found the local musician sitting outside the dry-goods store. I told him I wanted an orchestra of ten. 'Yes,' said he, 'you can have them.' 'How much?' said I. 'Two and a half dollars a skell,' was his reply. 'I want a rehearsal.' 'We never rehearse here,' said he. 'But the music is not very easy,' I said. 'No matter; we never rehearse here,' was the only answer I got. 'The cornet is plastering a house down the street; the trombone is working down a mine,' and so he ran through the list.

"But are they good players?" I ventured to ask. "Oh, splendid!" was the reply.

"When the evening came I went to the theatre and met the band. 'What overture are you going to play?' inquired the leader. 'I have brought one of my own,' I said. 'Well, it can't be played,' was the answer. 'Here is the overture you must play,' and he handed me a score which he said they all knew, and eventually we started on this.

"The din was something awful. Every man seemed to play just what he fancied. When they had all left off, I said, 'You are spoiling the show; it is no use your going on.' 'All right,' they answered, 'give us our money and we will go.' Eventually we cleared them out, without paying them. But I had to be escorted home by the company."

from Blackpool Herald
Dated July 21 1903

The remarkable European concert tour of John Philip Sousa and the famous American band bearing his name closes at Blackpool on July 30th. The American "March King" is now taking his leave of this country, and it will be many months before he can be heard here again, as his plans contemplate a long tour to Australia, India, and South Africa before he again visits the British Isles. No foreign artist, either conductor or virtuoso, has ever achieved a greater success here or won a more lasting popularity, and the announcement of Sousa's concerts at the Hippodrome on July 29th and 30th will be received with pleasure by all music lovers. Mr. Sousa will present admirable programmes, and his soloists include Miss Maud Powell, the great violinist; Miss Estelle Lieblich, coloratura soprano; as well as Mr. Arthur Pryor, the phenomenal trombonist, who is also Mr. Sousa's assistant conductor.

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from Blackpool Herald
Dated July 21 1903

Cuttings from the
Address of Publication

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"WEEKLY DISPATCH," Tadur Street, E.C.

Dated

June 21

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Dated

Eastbourne Bay
June 25 1903

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g from

Dated

Dorset County Club
June 25 1903

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Tudor Street, E.C.

Dated

Publication

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At the evening concert, which will be held in the Floral Hall at 8 o'clock, Mr. Sousa will have the assistance of Miss Estelle Liebling, vocalist; Miss Maud Powell, violinist; and Mr. Arthur Pryor, trombonist. The enterprise which brings Sousa to our town is deserving of the fullest support.

The remarkable European concert tour of John Philip Sousa and the famous American band bearing his name closes at Blackpool on July 30th. The American "March King" is now taking his leave of this country, and it will be many months before he can be heard here again, as his plans contemplate a long tour to Australia, India, and South Africa before he again visits the British Isles. No foreign artist, either conductor or virtuoso, has ever achieved a greater success here or won a more lasting popularity, and the announcement of Sousa's concerts at the Hippodrome on July 29th and 30th will be received with pleasure by all music lovers. Mr. Sousa will present admirable programmes, and his soloists include Miss Maud Powell, the great violinist; Miss Estelle Liebling, coloratura soprano; as well as Mr. Arthur Pryor, the phenomenal trombonist, who is also Mr. Sousa's assistant conductor.

SOUSA'S BAND.

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America on the 1st of August next, and will probably not be heard in this country again for a long time, as he takes his band to Australia and Japan. This wonderful band of 51 instrumentalists, which has appeared by Royal command before His Majesty the King on two occasions, will perform at the Royal Jubilee Hall, Weymouth, on Friday, July 4th, at two concerts, namely, in the afternoon at three p.m., and in the evening at eight p.m., and as all persons in the neighbourhood who find it possible to do so will undoubtedly avail themselves of the opportunity of hearing such a marvellous rendering of classical and modern music, we advise our readers to secure their seats at once. Tickets and plan at Messrs. Goddard's, Chatterfield-place.

Association 14

Manchester Dispatch

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June 26-03

Western Daily News

Plymouth

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Morning Ad

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THE "UNION JACK CLUB" CONCERT.

A MEMORABLE SCENE.

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As soon as the greeting of Royalty was over, the massed bands played "The Empire March," arranged by Ernest Newton, with its spirited interweavings of national airs, and after the briefest interval, the Leeds Choral Union sang "A strange and beautiful music, tender, and sweet, and true," under the briefer name of "Moonlight," following it with the chorus from the "Golden Legend," "God sent His messenger the rain."

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Association 14

Daily Chronicle

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Concert at the Royal Albert Hall.

THEIR MAJESTIES AND THE PRINCE AND PRINCESS PRESENT

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Outside and inside the hall a body of Life Guards and Bluejackets were formed up as a guard of honour for the Royal party. The Prince and Princess of Wales, attended by Commander Sir Charles Cust and the Countess of Airlie, arrived a little in advance of their Majesties, and were heartily applauded as they entered the box placed at their disposal. The Prince was in simple evening dress, while the Princess was charmingly gowned. The King and Queen on arrival were received at the Royal entrance by the Earl of Pembroke and Montgomery (president of the council), Sir W. T. Makins (vice-president), Earl Howe, the Earl of Shaftesbury (executive council), and Colonel Sir Edward Ward and Mr. Wallace (representing the Union Jack Club). Very enthusiastic were the plaudits which greeted their Majesties as they entered the Royal box; the massed bands played the opening bars of the National Anthem, and the audience, rising, waved the tiny Union Jacks with which each ticket-holder had been presented earlier in the evening. Their Majesties graciously bowed their acknowledgments. The King was in evening dress, and wore the ribbon of the Garter. The Queen's dress was of black, relieved by sequins, a diamond tiara being worn in the hair. Beautifully-bound souvenir copies of the evening's programme were presented to the occupants of the Royal boxes.

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Jorkshire Telegraph
Sheffield
June 26
Union Jack Concert

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Issue dated
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"STAGE,"

York Street, W.C.

ated *July* 1903

Brighton

Done (Under the management of Mr. Cecil Beryl, the popular lessee and manager of the Royal).—Sousa's Band gave two performances here on Monday to large audiences. Disappointment was, however, caused by the non-appearance of Mr. Sousa, who we regret to state was confined to his rooms at St. Leonards.

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CONCERTS.

"There is no charity about it." In this way the programme of the "Grand Concert in aid of the Union Jack Club," at the Albert-hall last night, both challenged and disarmed criticism. But charity or no charity, criticism or no criticism, the entertainment was unusually well done; for it all "came off," nothing was a failure, and there was an enormous audience, among whom were the King and Queen and the Prince and Princess of Wales. It may be as well to explain again that the Union Jack Club is a club for soldiers and sailors who nowadays passing through, or being in, London have for places of resort nothing better than the publichouse or the streets. In the club the soldier or the sailor may sleep. There he may find all the comforts to which he is fully entitled, and here it is hoped "to remedy a state of things that should never have been allowed to exist for so long." As a mere £100 will endow a bedroom, it will be little short of a positive disgrace if the scheme does not become concrete at once, and the Union Jack Club one of the most popular institutions. Of course, there is "no charity about it."

As to the music of the programme, it was a curious mixture, and here there is perhaps room for charity. Naturally on such an occasion everything must be avoided that does not savour of popularity. Last night we never got beyond the popular. We had Mr. Sousa, represented by a new march, "Jack Tar," by name, which is born to benefit the U.J.C., for so Mr. Sousa has designed it and arranged the business of it. We had Dr. Elgar's "Coronation Ode" with the Leeds Choir, brought to town by private generosity, so we are told, with Mmes. Albani and Clara Butt, and Messrs. Ben Davies and Black for soloists, and Dr. Elgar for conductor. We had a superb performance under Mr. Henry Wood, of Tchaikovsky's "1812," with a monster drum as an extra attraction in the gunfiring scene; we had the first appearance of the excellent New Zealand Band (under Lieutenant Herd), who gave us an almost unparalleled exhibition of "double-tonguing"—for they are a wind band—in a performance of rather a poor "selection" from William Tell; we had M. Joseph Lhevinne's first appearance here, but, as he gives a recital to-night, criticism may well be deferred; and we had a sort of ballad-concert programme for the remainder of Part I., in which part-songs by Sullivan and Fanning found themselves in curious juxtaposition with a trivial ditty, "The Union Jack in Town," by Mr. Bernard Rolt, part of Tchaikovsky's Violin Concerto, played by Miss Marie Hall, "The Lost Chord," sung by Mme. Butt, and the always popular "Ave Maria" of Gounod, sung by Mme. Albani. Here is where there is "charity about it." But all was enthusiasm, from the massed bands' performance of a patriotic march to the flag-wagging at the end, and the National Anthem; and, as we said, criticism was defied, and, for once, criticism shrank and shrivelled, for the Albert-hall last night was no place for it. Enthusiasm and the best of good feeling were paramount, and it seems certain that the aim of the concert was attained. Miss Ethel McCaul, the originator of the Union Jack Club, was unavoidably prevented from being present at the concert.

"MORNING ADVERTISER" (Daily),

Fleet Street, E.C.

Dated *June 26* 1903

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26 JUN 1903

Date :

Adresse :

GENÈVE (SUISSE)

Signé :

SPECTACLES & CONCERTS

Union instrumentale genevoise

Le ciel a été propice à notre vaillante Union instrumentale genevoise (musique municipale de la ville de Genève) qui, mardi soir, a pu donner au Jardin anglais l'intéressant concert qu'elle avait annoncé. Le soleil de la journée avait suffisamment réchauffé la température pour que le public se décide à se lever deux heures au bord de l'eau, en fait, il y avait du monde; il y en avait même beaucoup.

La fanfare de M. Teissier a joué avec entrain plusieurs morceaux de choix. Signalons l'ouverture, toujours avenante, de l'opéra «Hay-dée»; une jolie valse de Fahrbach: «Rosée du matin»; une fantaisie sur «Cavalleria rusticana», peut être un peu longue et essoufflante pour des amateurs qui manquent d'entraînement; la caractéristique «Marche tzigane», de Reyer; la difficile «Danse macabre», de Saint-Saëns, artistement arrangée par M. Teissier, qui a tiré le meilleur parti possible de ses cuivres; une brillante fantaisie sur «Aïda», bien écrite pour faire valoir une fanfare; et, à la fin, le public a bissé la «Marche américaine» de Sousa, ce qui montre le plaisir qu'il prenait à écouter nos instrumentistes.

La Fanfare municipale avait repris le même programme pour son concert gratuit de jeudi.

from the

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UNION JACK CLUB. KING AND QUEEN AT THE ALBERT HALL CONCERT.

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Their Majesties were accompanied by Princess Victoria, and attended by the Countess of Antrim, the Hon. Charlotte Knollys, the Hon. Sylvia Edwardes, the Hon. Mary Dyke, the Earl of Kintore, Vice-Admiral Sir John Fullerton, Capt. F. Ponsonby, and the Hon. John Ward. They were received by the Earl of Pembroke and Montgomery (president of the council), Sir W. T. Makins, Bart. (vice-president), Earl Howe and the Earl of Shaftesbury (executive council), Sir Edward Ward, Bart., and Mr. Wallace (representing the Union Jack Club). To the strains of the National Anthem, the King and Queen advanced to the Royal Box, the vast audience standing and waving the little Union Jacks with which every seat-holder had been provided. The Prince and Princess of Wales and Princess Christian occupied another box, while titled ladies were busily occupied in the sale of programmes, which went off readily at anything from half-a-crown to a guinea.

The programme was essentially popular, but everything was excellently done. First came Newton's patriotic march, "The Empire," performed by the massed New Zealand, Grenadier, Coldstream, Scots, and Irish Guards bands, the drummers of the whole Brigade of Guards, and the trumpeters of the Household Cavalry. This was followed by Eaton Fanning's part-song, "Moonlight," beautifully sung by the Leeds Choral Union, who also gave with equal merit the epilogue from Sullivan's "Golden Legend," aided by the Queen's Hall Orchestra, under Mr. H. J. Wood. Tchaikovsky's overture, "1812," was one of the principal features of the evening. Guns could not be used for the cannonading scene, but a monster drum, with bells and tubes, was employed with great effect. A brilliant march by Sousa, "Jack Tar," was much applauded, and the New Zealand band gave a selection from Rossini's "William Tell." The vocal items on the programme were Gounod's "Ave Maria," sung with impressive fervour by Mme. Albani; the ever-favourite "Lost Chord," sung with touching sentiment by Mme. Clara Butt; and "The Union Jack in Town," written by Mr. Harold Begbie, and sung by Mr. Andrew Black. The artists mentioned, with Mr. Ben Davies, also gave the soli in Elgar's "Coronation Ode." Miss Marie Hall gave a brilliantly executed solo from Tchaikovsky's "Violin Concerto."

Altogether, it was a splendid evening, and one long to be remembered. The manner in which the general arrangements were carried out reflect the highest credit on Mr. Iles, the secretary. Unfortunately, Miss Ethel McCaul, the originator of the idea of the club, was unavoidably prevented being present.

"STAGE,"

York Street, W.C.

ated *July 2* 1903

Brighton

Done (Under the management of Mr. A. Cecil Beryl, the popular lessee and manager of the Royal).—Sousa's Band gave two performances here on Monday to large audiences. Disappointment was, however, caused by the non-appearance of Mr. Sousa, who we regret to state was confined to his rooms at St. Leonards.

"MORNING ADVERTISER" (Daily),

Fleet Street, E.C.

Dated *June 26* 1903

THE "UNION JACK CLUB" CONCERT.

A MEMORABLE SCENE.

Crash! Drums and trumpets broke like a nearing peal of thunder as they filled the Albert Hall with the opening chords of the National Anthem to herald the coming of the two Royal parties of the King, Queen, and the Princess Victoria, and of the Prince and Princess of Wales, with their respective suites.

As soon as the greeting of Royalty was over, the massed bands played "The Empire March," arranged by Ernest Newton, with its spirited interweavings of national airs, and after the briefest interval, the Leeds Choral Union sang "A strange and beautiful music, tender, and sweet, and true," under the briefer name of "Moonlight," following it with the chorus from the "Golden Legend," "God sent His messenger the rain."

Mr. Andrew Black's rendering of "The Union Jack in Town"—the song written expressly for the club in whose aid the concert was arranged—filled the hall to the perfect hearing of each syllable, and was very warmly received.

In effective contrast came the wonderfully plaintive notes of Miss Marie Hall's violin in Tchaikowsky's concerto—its almost silent quivering as distinctly heard in the perfect hush as its thrilling fulness when leading the accompanying orchestra.

A GREAT FAVOURITE.

Another pause for another momentary illumination of the big Union Jack, and Madame Clara Butt, in a dress of cherry-coloured crepe-de-chine, was welcomed with a bouquet of pink roses and a storm of applause as she appeared to sing the "Lost Chord," with organ and orchestra (Queen's Hall) accompaniment. If an ovation received her, what shall be said of the applause that would not be silenced at its conclusion until she had returned five times.

Then came another favourite in Madame Albani, who sang the "Ave Maria" to Miss Marie Hall's violin accompaniment, and very gracefully and generously she drew the latter lady forward each time the applause recalled her, to associate her with the triumph.

The New Zealand Band, making its first appearance in London on its great tour on behalf of the club, came next, delighting everyone with its spirited rendering of William Tell, which closed the first part and gave a brief opportunity for observing the wonderful gathering.

THE SCENE.

The sight itself must have repaid Lady Maud Warrender for all her work as organiser: the two Royal boxes full, and for the rest a gay multitude made gay with flashing jewels and lovely frocks, though why the men forgot to wear uniforms who could say?

And fitting everywhere were the programme sellers, the prettiest girls society had to lend being borrowed for the duties. They wore white evening frocks, large black picture hats, and were decorated each with a little Union Jack pinned to her dress and a red satin bag into which to drop their "takings."

Many of them were as sweet as they were pretty; the rest left their manners at home, and felt evidently too entirely superior to their business to be even commonly courteous to their customers. In the boxes among the many were quickly recognised the Duchess of Marlborough, the Duchess of Newcastle, Countess Howe, and the great B.P.

The second part opened with another of Tchaikowsky's compositions—the 1812 overture, and after Mons. Lhevinne's pianoforte solos, Sousa's new March, composed for this concert, was rendered delightfully by the massed bands—Grenadiers, Coldstream, Irish and Scots Guards, and a few more.

Then came the great work of the evening, from the strictly musical point of view, in the "Coronation Ode" of Elgar, conducted by himself, and in gathering the entire talent assembled. This was followed by the National Anthem, with the picturesque waving of flags by the audience, then a brief struggle, and out into the night with a rush for home.

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from the *190*
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CONCERTS.

"There is no charity about it." In this way the programme of the "Grand Concert in aid of the Union Jack Club," at the Albert-hall last night, both challenged and disarmed criticism. But charity or no charity, criticism or no criticism, the entertainment was unusually well done; for it all "came off," nothing was a failure, and there was an enormous audience, among whom were the King and Queen and the Prince and Princess of Wales. It may be as well to explain again that the Union Jack Club is a club for soldiers and sailors who nowadays passing through, or being in, London have for places of resort nothing better than the publichouse or the streets. In the club the soldier or the sailor may sleep. There he may find all the comforts to which he is fully entitled, and here it is hoped "to remedy a state of things that should never have been allowed to exist for so long." As a mere £100 will endow a bedroom, it will be little short of a positive disgrace if the scheme does not become concrete at once, and the Union Jack Club one of the most popular institutions. Of course, there is "no charity about it."

As to the music of the programme, it was a curious mixture, and here there is perhaps room for charity. Naturally on such an occasion everything must be avoided that does not savour of popularity. We had last night we never got beyond the popular. We had Mr. Sousa, represented by a new march, "Jack Tar," by name, which is born to benefit the U.J.C., for so Mr. Sousa has designed it and arranged the business of it. We had Dr. Elgar's "Coronation Ode" with the Leeds Choir, brought to town by private generosity, so we are told, with Mmes. Albani and Clara Butt, and Messrs. Ben Davies and Black for soloists, and Dr. Elgar for conductor. We had a superb performance under Mr. Henry Wood, of Tchaikowsky's "1812," with a monster drum as an extra attraction in the gunfiring scene; we had the first appearance of the excellent New Zealand Band (under Lieutenant Herd), who gave us an almost unparalleled exhibition of "double-tonguing"—for they are a wind band—in a performance of rather a poor "selection" from William Tell; we had M. Joseph Lhevinne's first appearance here, but, as he gives a recital to-night, criticism may well be deferred; and we had a sort of ballad-concert programme for the remainder of Part I., in which part-songs by Sullivan and Fanning found themselves in curious juxtaposition with a trivial ditty, "The Union Jack in Town," by Mr. Bernard Rolt, part of Tchaikowsky's Violin Concerto, played by Miss Marie Hall, "The Lost Chord," sung by Mme. Butt, and the always popular "Ave Maria" of Gounod, sung by Mme. Albani. Here is where there is "charity about it." But all was enthusiasm, from the massed bands' performance of a patriotic march to the flag-wagging at the end, and the National Anthem; and, as we said, criticism was defied, and, for once, criticism shrank and shrivelled, for the Albert-hall last night was no place for it. Enthusiasm and the best of good feeling were paramount, and it seems certain that the aim of the concert was attained. Miss Ethel McCaul, the originator of the Union Jack Club, was unavoidably prevented from being present at the concert.

from the *Morning Leader*
 Publication

26/6/03

from the *Westminster Gazette*
 Press of Publication

June 26. 03

UNION JACK CONCERT.

BRILLIANT GATHERING AT THE ALBERT HALL.

The Albert Hall is the home of vast audiences and brilliant scenes; but there has surely never been a more brilliant scene or a vaster audience than last night. There was scarcely an empty corner in the hall, and everybody who is anybody was there. The King and Queen and a large party occupied one box, and the Prince and Princess of Wales another.

Wisely, not much had been done in the way of decoration, except for the putting up of a few national emblems and the draping of the royal boxes. There was also a large illuminated flag over the orchestra; but it had been wisely thought that the audience and the orchestra would be spectacle enough.

An Astonishing Sight.

And in truth they were an astonishing sight. In the orchestra there was first of all the Queen's Hall Orchestra, increased to 150; then came the New Zealand Band; above this were the red-coated bandmen of the Guards, with their shining brass instruments, and above these again the drummers. Up against the organ was a monster drum about 9ft. high, lent by Messrs. Boosey. And right at the top was the choir of the Leeds Choral Union, with the ladies wearing red, white, and blue sashes.

The Union Jack Club should benefit handsomely by the concert, as not only was the audience enormous and the price of admission high, but many people had combined to decrease the expenses. To all of them great credit is due, but the greatest credit falls to the share of Lady Maud Warrender and Mr. J. Henry Iles, who jointly organised the concert.

Too Elegant for Enthusiasm.

The program was varied and interesting, but the audience not unnaturally attended more to itself than to the music, and it was too elegant for great enthusiasm.

The massed bands, conducted by Mr. Williams, started with the Empire March, and the Queen's Hall Band, conducted by Mr. Wood, played the 1812 Overture of Tchaikowsky, reinforced by the big drum above-mentioned and the brass of the Guards. The whole combination produced a bewildering effect, probably rather like that conceived by the composer, who, intended it to be played in the open air, with sounds of popular rejoicing as a background. The massed bands again, conducted this time by Mr. J. M. Rogan, played Mr. Sousa's new march, specially composed for the club, entitled "Jack Tar," which is characteristic and effective.

The Leeds Choral Union, besides singing under Mr. Benton, their conductor, sang Edgar's Coronation Ode under the composer. The soloists were Mme. Albani, Mme. Clara Butt (very gorgeous in red), Mr. Ben Davies, and Mr. Andrew Black. Mme. Clara Butt and Mr. Ben Davies had sung at the Crystal Palace in the afternoon, so they had a busy day. But not so busy as Dr. Cowen, who also conducted the Philharmonic Concert in the evening.

A Long Program.

As it was close to eleven when the Coronation Ode began, I can say no more about it, nor about the Flag Scene, which was to come after it.

Miss Marie Hall, Mme. Albani, Mme. Clara Butt also sang, and Mr. Lhevinne, a Russian pianist, made his first appearance, and created a very favourable impression, and the playing of the "William Tell" Overture by the New Zealand Band, under Lieut. Herd was certainly good. STACCATO.

A GREAT CHARITY CONCERT.

Unqualified success attended Lady Maud Warrender's Union Jack Club concert at the Albert Hall yesterday. It was not the sort of entertainment to appeal very strongly to the superior person possibly, but that perhaps was one reason why its success was so emphatic. There are, however, superior persons and superior persons, and those of one kind were at any rate numerous enough. The Albert Hall has, perhaps, never presented a more brilliant spectacle. The presence of the King and Queen and the Prince and Princess of Wales was sufficient, of course, to ensure the attendance of the smart world, who left, indeed, hardly a seat unoccupied throughout the huge building, so that the club should benefit to a very substantial amount.

From the purely musical point of view the concert was a curiously mixed affair. The audience had a liberal choice for their money. Perhaps the performance of Tchaikowsky's "1812" overture, "with special effects" by the Queen's Hall and other bands, under the direction of Mr. H. J. Wood, was as stimulating as anything in the list. The said "special effects" included, among other things, the employment of a mighty big drum, which appeared to have a diameter of anything between twelve and twenty feet, and several sets of bells, the collective effect of which, plus the several bands engaged, when all were going together was something to excite the envy of Richard Strauss himself. Then there was the choir of the Leeds Choral Union, who sang several things in splendid style. The concluding chorus from Sullivan's "Golden Legend" was one of the works in which they were heard to particular advantage, while they took part also in a fine performance of Dr. Elgar's "Coronation Ode," which, with Madame Albani, Madame Clara Butt, Mr. Ben Davies, and Mr. Andrew Black as soloists, was given under the direction of the composer.

Madame Albani, Madame Butt, and Mr. Black were also heard separately, Madame Butt's singing of the "Lost Chord" provoking much enthusiasm, while instrumental solos were forthcoming from Miss Marie Hall and Mr. Joseph Lhevinne, a new Russian pianist of note, who made his London debut under these curious conditions. Naturally he chose nothing very serious for such an occasion, but in the transcription of a Strauss waltz which he played he gave abundant proof of his powers as a virtuoso—a piano organ could hardly have rattled the thing off with more infallible precision.

But the Albert Hall is not the place for piano solos, nor for violin solos either—though in the circumstances more brilliant playing than that of Miss Marie Hall could hardly have been imagined. If even a whole band sounds thin under these conditions, how can one look for better results from a single instrument? The performances of the much-touted New Zealand band, the *Morning Post* audience, and the *Oxford Chronicle* publication were a new thing in H. J. Wood's repertoire.

UNION JACK CLUB.

CONCERT AT THE ALBERT HALL.

A concert was given last night in aid of the Union Jack Club, and was honoured by the presence of the King and Queen, the Prince and Princess of Wales, Princess Victoria, and Princess Christian. The programme opened, of course, with the National Anthem, followed by three cheers. Next came the patriotic march "The Empire," performed by the massed bands, drums, and trumpets, under the direction of Mr. Albert Williams, bandmaster of the Grenadier Guards. Then followed the part-song "Moonlight," by Eaton Fanning, and Sir Arthur Sullivan's chorus "God sent His Messenger the Rain," from his "Golden Legend," both of which were admirably sung by the choir of the Leeds Choral Union, conducted by Mr. Alfred Benton. Mr. Andrew Black was recalled after singing Bernard Rolt's "The Union Jack in Town." Then Miss Marie Hall performed in her best manner the first movement of Tchaikowsky's violin concerto, the orchestral accompaniments of which were played by the Queen's Hall orchestra, under the direction of their able conductor Mr. Henry J. Wood. Miss Hall was recalled at the close. Madame Clara Butt, who had appeared at the Handel Festival in the afternoon, sang "The Lost Chord," accompanied by orchestra and organ, and with such success that she was recalled four times. Madame Albani was heard to advantage in the Bach-Gounod "Ave Maria," the violin and organ parts being played by Miss Hall and Mr. T. B. Kiddle. The first part ended with a spirited performance of a selection from "William Tell." The second part included the Tchaikowsky Overture "1812," in which Mr. Wood and his men gave a good account of themselves. M. Joseph Lhevinne, the Russian pianist from Moscow, played two solos in brilliant style, and Mr. Sousa's new march "Jack Tar" was effectively played by the massed bands under Mr. J. M. Rogan, bandmaster of the Coldstream Guards. "Crown the King," from Dr. Elgar's "Coronation Ode," was rendered with striking effect by Madame Albani and Madame Clara Butt and Messrs. Ben Davies and Andrew Black, the Leeds Chorus, the Queen's Hall orchestra, and the Coldstream Guards' band, under the composer's direction. Then came the final number. The National Anthem was performed by choir, bands, drummers, trumpeters, &c., Madame Albani taking the solo and Dr. Elgar conducting. Immense enthusiasm prevailed, and there was waving of innumerable flags. The King remained to the very end, an illuminated flag appearing opposite the royal box. The vast hall was filled from floor to ceiling.

We are requested to state that Miss Ethel M'Caul, the originator of the club, was unavoidably prevented from being present at the concert last night.

SOUSA AT THE TOWN HALL.

Mr. John Philip Sousa and his famous band visited Oxford on Saturday, and gave two concerts in the Town Hall, both of which drew large audiences. The band is a full military one with an exceptionally fine body of wood wind, which was heard to great advantage in the "William Tell" overture (Rossini). The full power of the band is almost too great for a room of such comparatively small dimensions as the Oxford Town Hall, and some of the pieces played would doubtless sound much better in the open air. The programme was a judicious mixture of classical works and Sousa's own compositions, the latter being all highly characteristic in style. Sousa undoubtedly has a fertile imagination as a composer, but some of his orchestration is rather shaky, and his use of the drums is particularly crude. He also writes somewhat too freely for castanets, tambourines, and other percussive instruments of that description. After all, noise is not necessarily music, and mere rhythm is not sufficient to make it so.

As a conductor Sousa has his band well under control, but one unused to his style would find it difficult, if not well-nigh impossible, to follow his beat at times. His action is very erratic, and apt to become rather theatrical; and, like many conductors, he beats too much from the shoulder and too little from the wrist. However, his players are used to his methods, and certainly play well together. As a concert director, he makes his encores far too cheap, giving one after every piece marked in the programme on the slightest manifestation of applause.

The solo portions of the programmes were taken by Miss Estelle Leibling (soprano), Miss Mand Powell (violinist), Mr. Arthur Pryor (trombonist), and Mr. J. H. B. Moeremans (saxophone). The two last could stand the power of the band behind them, but when Miss Leibling was singing one could see that her lips were forming words, but no syllables managed to force their way through the too powerful accompaniment of the whole of the wood band. The violin was treated almost as badly. All the soloists did exceedingly well, in spite of this over-accompaniment, and they deserve much better treatment.

The audiences were good, and decidedly enthusiastic, especially so when, as an encore, the band played "Stars and Stripes for Ever." Sousa is undeniably popular, but whether his performances will do much to improve and elevate musical taste among the people may perhaps be doubted.

from *Heart Entry Examination*

Dated June 26 1903

Oxford
 Isle of Thanel

SOUSA'S BAND. — On Tuesday afternoon and evening Sousa's band paid a visit to the Grand, Margate. At the two performances there were crowded houses, and a great musical treat was enjoyed by those fortunate enough to be present.

from the *Westminster Gazette*
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A GREAT CHARITY CONCERT.

Unqualified success attended Lady Maud Warrender's Union Jack Club concert at the Albert Hall yesterday. It was not the sort of entertainment to appeal very strongly to the superior person possibly, but that perhaps was one reason why its success was so emphatic. There are, however, superior persons and superior persons, and those of one kind were at any rate numerous enough. The Albert Hall has, perhaps, never presented a more brilliant spectacle. The presence of the King and Queen and the Prince and Princess of Wales was sufficient, of course, to ensure the attendance of the smart world, who left, indeed, hardly a seat unoccupied throughout the huge building, so that the club should benefit to a very substantial amount.

From the purely musical point of view the concert was a curiously mixed affair. The audience had a liberal choice for their money. Perhaps the performance of Tchaikowsky's "1812" overture, "with special effects" by the Queen's Hall and other bands, under the direction of Mr. H. J. Wood, was as stimulating as anything in the list. The said "special effects" included, among other things, the employment of a mighty big drum, which appeared to have a diameter of anything between twelve and twenty feet, and several sets of bells, the collective effect of which, plus the several bands engaged, when all were going together was something to excite the envy of Richard Strauss himself. Then there was the choir of the Leeds Choral Union, who sang several things in splendid style. The concluding chorus from Sullivan's "Golden Legend" was one of the works in which they were heard to particular advantage, while they took part also in a fine performance of Dr. Elgar's "Coronation Ode," which, with Madame Albani, Madame Clara Butt, Mr. Ben Davies, and Mr. Andrew Black as soloists, was given under the direction of the composer.

Madame Albani, Madame Butt, and Mr. Black were also heard separately, Madame Butt's singing of the "Lost Chord" provoking much enthusiasm, while instrumental solos were forthcoming from Miss Marie Hall and Mr. Joseph Lhevinne, a new Russian pianist of note, who made his London debut under these curious conditions. Naturally he chose nothing very serious for such an occasion, but in the transcription of a Strauss waltz which he played he gave abundant proof of his powers as a virtuoso—a piano organ could hardly have rattled the thing off with more infallible precision.

But the Albert Hall is not the place for piano solos, nor for violin solos either—though in the circumstances more brilliant playing than that of Miss Marie Hall could hardly have been imagined. If even a whole band sounds thin under these conditions, how can one look for better results from a single instrument? The performances of the much-talked-of New Zealand band, who made a successful first appearance before a London audience, were much more to the point, while that new Sousa march "Jack Tar" was another item quite in keeping with the conditions of the case.

H. A. S.

TOWN HALL.

Mr. Sousa and his famous band visited yesterday, and gave two concerts in the Town Hall, of which drew large audiences. The hall is a full military one with an exceptionally fine body of wood wind, which was heard to great advantage in the "William Tell" overture (Rossini). The full power of the band is almost too great for a room of such comparatively small dimensions as the Oxford Town Hall, and some of the pieces played would doubtless sound much better in the open air. The programme was a judicious mixture of classical works and Sousa's own compositions, the latter being all highly characteristic in style. Sousa undoubtedly has a fertile imagination as a composer, but some of his orchestration is rather shaky, and his use of the drums is particularly crude. He also writes somewhat too freely for castanets, tambourines, and other percussive instruments of that description. After all, noise is not necessarily music, and mere rhythm is not sufficient to make it so.

As a conductor Sousa has his band well under control, but one unused to his style would find it difficult, if not well-nigh impossible, to follow his beat at times. His action is very erratic, and apt to become rather theatrical; and, like many conductors, he beats too much from the shoulder and too little from the wrist. However, his players are used to his methods, and certainly play well together. As a concert director, he makes his encores far too cheap, giving one after every piece marked in the programme on the slightest manifestation of applause.

The solo portions of the programmes were taken by Miss Estelle Leibling (soprano), Miss Maud Powell (violinist), Mr. Arthur Pryor (trombonist), and Mr. J. H. B. Moeremans (saxophone). The two last could stand the power of the band behind them, but when Miss Leibling was singing one could see that her lips were forming words, but no syllables managed to force their way through the too powerful accompaniment of the whole of the wood band. The violin was treated almost as badly. All the soloists did exceedingly well, in spite of this over-accompaniment, and they deserve much better treatment.

The audiences were good, and decidedly enthusiastic, especially so when, as an encore, the band played "Stars and Stripes for Ever." Sousa is undeniably popular, but whether his performances will do much to improve and elevate musical taste among the people may perhaps be doubted.

from Kent Entry to examine...

Dated June 26 1903

at Sheffield

Isle of Thane

SOUSA'S BAND. — On Tuesday afternoon and evening Sousa's band paid a visit to the Grand, Margate. At the two performances there were crowded houses, and a great musical treat was enjoyed by those fortunate enough to be present.

We are requested to state that Miss Ethel M'Caul, the originator of the club, was unavoidably prevented from being present at the concert last night.

from the
of Publication

ated

THE UNION JACK CLUB.

A Brilliant Concert

Almost as much out of the common run of things as the Handel Festival was the concert given in aid of the Union Jack Club at the Albert Hall last night. It was no doubt the social event of the musical season, and it drew to the Albert Hall one of the largest and most brilliant audiences ever seen there. The King and Queen were in one box and the Prince of Wales in another, and no element of success was wanting. But even more interesting than the audience was the sight presented by the orchestra, in which the Queen's Hall band, the New Zealand band, the massed bands of the Foot Guards, with drummers and trumpeters, sat tier on tier, while above them were the singers of the Leeds Choral Union, the ladies wearing ribbons of red, white, and blue over their white dresses. Some wealthy Yorkshiresmen had defrayed the expenses of the visit of the Leeds singers to London, and many other benefactions had been received by Lady Maud Warrender and Mr. Henry Hes (the president and the hon. director respectively of the concert), while picturesque ladies earned large sums for the fund by selling programs at fancy prices.

The conductors concerned made quite a little party. There was Mr. Wood, there was Mr. Albert Williams, there was Mr. Rogan, there was Lieutenant Herd, there was Mr. Alfred Benton, and, lastly, there was Dr. Elgar. The two chief musical features of the evening were the performance of Tchaikovsky's "1812" by the Queen's Hall orchestra and the Guardsmen, whom Mr. Wood roused to tremendous outbursts of exciting sonority, which evoked enthusiasm; and Dr. Elgar's "Coronation Ode," in which the soloists were Mme. Albani, Mme. Clara Butt, Mr. Ben Davies, Mr. Andrew Black. Owing to the lateness of the hour I could only hear the opening, and it was evident that the Yorkshire singers were intent on doing their best. They had already done very well earlier in the evening. Besides these, Miss Marie Hall played a movement of Tchaikovsky's Concerto, and Mr. Lhevinne—obviously a pianist of great merit—played two bravura pieces. Mr. Rogan conducted the massed bands in the new march "Jack Tar," composed for the occasion by Mr. Sousa, which is distinctly Sousaish. The New Zealanders played the "William Tell" Overture with great spirit, and one would like to hear them again when there is a fairer chance of impassionate criticism. The concert was altogether most successful, and had more artistic merit than concerts of the kind usually have.

CRESCENDO.

cutting from *The Times*
June 26-03
ished at

CONCERTS.

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As to the music of the programme, it was a curious mixture, and here there is perhaps room for charity. Naturally on such an occasion everything must be avoided that does not savour of popularity. Last night we never got beyond the popular. We had Mr. Sousa, represented by a new march, "Jack Tar" by name, which is born to benefit the U.J.C., for so Mr. Sousa has designed it and arranged the business of it. We had Dr. Elgar's "Coronation Ode" with the Leeds Choir, brought to town by private generosity, so we are told, with Mmes. Albani and Clara Butt, and Messrs. Ben Davies and Black for soloists, and Dr. Elgar for conductor. We had a superb performance under Mr. Henry Wood, of Tchaikovsky's "1812," with a monster drum as an extra attraction in the gunfiring scene; we had the first appearance of the excellent New Zealand Band (under Lieutenant Herd), who gave us an almost unparalleled exhibition of "double-tonguing"—for they are a wind band—in a performance of rather a poor "selection" from *William Tell*; we had M. Joseph Lhevinne's first appearance here, but, as he gives a recital to-night, criticism may well be deferred; and we had a sort of ballad-concert programme for the remainder of Part I, in which part-songs by Sullivan and Fanning found themselves in curious juxtaposition with a trivial ditty, "The Union Jack in Town," by Mr. Bernard Rolt, part of Tchaikovsky's Violin Concerto, played by Miss Marie Hall, "The Lost Chord," sung by Mme. Butt, and the always popular "Ave Maria" of Gounod, sung by Mme. Albani. Here is where there is "charity about it." But all was enthusiasm, from the massed bands' performance of a patriotic march to the flag-wagging at the end, and the National Anthem; and, as we said, criticism was defied, and, for once, criticism shrunk and shrivelled, for the Albert-hall last night was no place for it. Enthusiasm and the best of good feeling were paramount, and it seems certain that the aim of the concert was attained. Miss Ethel McCall, the originator of the Union Jack Club, was unavoidably prevented from being present at the concert.

cutting from

The Globe
June 26-03

ished at

KING AND QUEEN AT THE ALBERT HALL CONCERT.

In everything that goes to make up a successful entertainment, last night's concert at the Albert Hall, organised by Lady Maud Warrender in aid of the funds for founding the Union Jack Club, must be pronounced perhaps the most brilliant of the season. Patriotism supplied the leading motive, and energy on the part of the promoters, cordial sympathy on the part of the public, and an excellent company and programme, crowned by the presence of their Majesties, did the rest. Seldom has the Albert Hall been so full, and never probably did it present a scene of greater splendour, animation, and enjoyment. The decorations were magnificent. Palms, ferns, and flowering plants were everywhere, and the orchestra was almost hidden in clusters of foliage. Most handsome of all were the decorations of the Royal Box, which was one mass of bloom. The box was also draped in scarlet cloth, embroidered with the Royal Standard and hung with Union Jack curtains. A guard of honour composed of detachments of Life Guards and Bluejackets was on duty outside the hall.

Their Majesties were accompanied by Princess Victoria, and attended by the Countess of Antrim, the Hon. Charlotte Knollys, the Hon. Sylvia Edwards, the Hon. Mary Dyke, the Earl of Kintore, Vice-Admiral Sir John Fullerton, Capt. F. Ponsonby, and the Hon. John Ward. They were received by the Earl of Pembroke and Montgomery (president of the council), Sir W. T. Mackinnon, Bart. (vice-president), Earl Howe and the Earl of Shaftesbury (executive council), Sir Edward Ward, Bart., and Mr. Wallace (representing the Union Jack Club). To the strains of the National Anthem, the King and Queen advanced to the Royal Box, the vast audience standing and waving the little Union Jacks with which every seat-holder had been provided. The Prince and Princess of Wales and Princess Christian occupied another box, while titled ladies were busily occupied in the sale of programmes, which went off readily at anything from half-a-crown to a guinea.

The programme was essentially popular, but everything was excellently done. First came Newton's patriotic march, "The Empire," performed by the massed New Zealand Grenadier, Coldstream, Scots, and Irish Guards bands, the drummers of the whole Brigade of Guards, and the trumpeters of the Household Cavalry. This was followed by Eaton Fanning's part-song, "Moonlight," beautifully sung by the Leeds Choral Union, who also gave with equal merit the epilogue from Sullivan's "Golden Legend," aided by the Queen's Hall Orchestra, under Mr. H. J. Wood. Tchaikovsky's overture, "1812," was one of the principal features of the evening. Guns could not be used for the cannonading scene, but a monster drum, with bells and tubes, was employed with great effect. A brilliant march by Sousa, "Jack Tar," was much applauded, and the New Zealand band gave a selection from Rossini's "William Tell." The vocal items on the programme were Gounod's "Ave Maria," sung with impressive fervour by Mme. Albani; the ever-favourite "Lost Chord," sung with touching sentiment by Mme. Clara Butt; and "The Union Jack in Town," written by Mr. Harold Begbie, and sung by Mr. Andrew Black. The artists mentioned, with Mr. Ben Davies, also gave the soli in Elgar's "Coronation Ode." Miss Marie Hall gave a brilliantly executed solo from Tchaikovsky's "Violin Concerto."

Altogether, it was a most successful one for the occasion.

from the *Hastings Times*
June 27-03

Sousa's Band.

There were crowded houses at the Concert Hall yesterday afternoon and evening, in order to hear Sousa and his band. To say the music answered everybody's expectations would be putting it too mildly; it exceeded all anticipations. Not only was "The Washington Post" and other compositions of the Band Monarch loudly applauded, but Mr. Sousa was every way fortunate in securing the services of Miss Maud Powell (violinist), Miss Estelle Lieblich (soprano), and Mr. Arthur Pryor (trombone). It seemed unfair that these musical magicians should play one great favourite of our own local band, viz., "The Sunflower and the Sun." Henceforth—well, this item will have to be eliminated from future programmes.

from the *Globe*
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ated 26 6 03

THE UNION JACK CLUB. KING AND QUEEN AT THE ALBERT HALL CONCERT.

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telephone: Cutting from *Western Post*
Dated June 27-03
Address

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Their Majesties were accompanied by Princess Victoria, and attended by the Countess of Antrim, the Hon. Charlotte Knollys, the Hon. Sylvia Edwardes, the Hon. Mary Dyke, the Earl of Kintore, Vice-Admiral Sir John Fullerton, Capt. F. Ponsonby, and the Hon. John Ward. They were received by the Earl of Pembroke and Montgomery (president of the council), Sir W. T. Makins, Bart. (vice-president), Earl Howe and the Earl of Shaftesbury (executive council), Sir Edward Ward, Bart., and Mr. Wallace (representing the Union Jack Club). To the strains of the National Anthem, the King and Queen advanced to the Royal Box, the vast audience standing and waving the little Union Jacks with which every seat-holder had been provided. The Prince and Princess of Wales and Princess Christian occupied another box, while titled ladies were busily occupied in the sale of programmes, which went off readily at anything from half-a-crown to a guinea.

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Altogether, it was a splendid evening, and one long to be remembered. The manner in which the general arrangements were carried out reflect the highest credit on Mr. Iles, the secretary. Unfortunately, Miss Ethel McCaul, the originator of the idea of the club, was unavoidably prevented being present.

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UNION JACK CLUB.

CONCERT AT THE ALBERT HALL.

In aid of the Union Jack Club, Lady Maud Warrender's grand concert took place last night at the Albert Hall. The concert was "grand" in many ways. The King and Queen, the Prince and Princess of Wales, Princess Victoria, and Princess Christian were present; ladies of high degree sold programmes at the ridiculously low price of five shillings each; and society did its best to support an entertainment which, it is to be hoped, will swell the funds of the club. The idea of the suggested institution is that our soldiers and sailors should have some comfortable shelter in London on passing through the metropolis either on leave or to join their ship or their regiments. It is not to be a charity, but will be maintained by those who use it, the only difference from an ordinary club being that the building will be handed over in working order, and will be free to those who serve their country in the Army or the Navy. Also in some sort the Union Jack Club will be a "memorial for those brave fellows who have laid down their lives for their country and the King."

Such an object naturally appealed to all kinds of people, fashionable and unfashionable, and the Albert Hall has probably never held a more brilliant audience. In the main tier of boxes were to be seen practically all the leaders of fashion, and elsewhere in the house jewels blazed and sparkled as if it were a gala night at the Opera. The concert itself was attractive enough to draw a large audience on its own merits. The bands of the Guards, the drummers of the Guards' Brigade, and the trumpeters of the Household Cavalry opened the concert with "The Empire" march, founded by Mr. E. Newton on two Coronation prize marches by Dr. C. Vincent and Mr. Myles B. Foster. Then the Leeds Choral Union, conducted by its choirmaster, Mr. Alfred Benton, sang Eaton Fanning's part-song, "Moonlight" and "Sullivan's 'God Sent His Messenger, the Rain,' from the 'Golden Legend,' with a precision of attack and finish of expression which were new to the Albert Hall. "The Union Jack in Town," by Mr. Bernard Rolt, was sung by Mr. Andrew Black and the Leeds tenors and basses with good intention, but, as most compositions written for an occasion, it was not striking in any sense. Miss Marie Hall played the first movement from Tchaikovsky's violin concerto with the brilliant technique now so well-known to London amateurs, and Mme. Clara Butt was recalled again and again after the "Lost Chord," but after the Handel Festival she was naturally too tired to sing again. Mme. Albani also chose a hackneyed solo, the Bach-Gounod "Ave Maria." So far the programme, with the exception of the singing of the Leeds Choral Union, had been on the usual lines of miscellaneous concerts. The New Zealand Band, however, was a novelty. In a selection from Rossini's "William Tell," Lieut. Herd, the conductor, made his men play with much energy, a feature being the accuracy of the "double-tonguing." Mr. Wood and his orchestra roused the audience at the end of Tchaikovsky's "1812" overture with a noise which the Handel Festival chorus at its loudest could not have drowned. A gigantic drum, lent by Messrs. Boosey, measuring some eight feet in diameter, the massed bands, and the organ probably realised Tchaikovsky's intentions. M. Joseph Lhevinne, the new Russian pianist, may be better judged after his recital to-morrow night. He evidently has great technical accomplishment. A new march by Sousa separated the pianoforte solos from Dr. Elgar's "Coronation Ode." This composition, which the King heard for the first time, although it was written for the Coronation performance at Covent Garden, was well sung by the Leeds Choral Union and Messrs. Albani and Clara Butt and Messrs. Ben Davies and Mr. Andrew Black. The composer conducted, and had his enormous forces well in hand. The bass solo, "Britain, ask of thyself," with its picturesque orchestration, seemed particularly to please the King. Dr. Elgar's arrangement of "God Save the King," during which the audience waved little Union Jacks, brought the very lengthy concert to a brilliant conclusion.

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Wellington Street, W.C.

Dated

June 27

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ming from the *Lancet*

Press of Publication

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from

Hertford Express

Dated

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cutting from *East Kent Advertiser*
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 Address *Sittingbourne*

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ASSOCIATED *British Bandsman*

tion *27* *6* *B*

The New Zealand Band At the Crystal Palace.

THE UNION JACK CLUB.

On Saturday, July 4th, as we have already pointed out in these columns, there will take place at the Crystal Palace a magnificent festival and concert in aid of the funds of the

Union Jack Club.

At this concert will appear some twelve or fourteen of the best brass bands Old England can produce, and they will play together with their cousins from New Zealand in one grand common effort, and that is to raise money for the Union Jack Club.

The Bands.

The list of the bands is as follows:—

Black Dike.
Besses o' th' Barn.
Kingston Mills.
Wyke.
Wingates Temperance.
Lee Mount.
Irwell Springs.
Rushden Temperance.
Luton Red Cross.
THE NEW ZEALAND BAND.
A Sousa March.

Sousa—the "March King"—has written a special new march entitled "The Jack Tar March," and this will be played by the combined bands. The march is full of spirit

ROYALTY TO BE PRESENT.

T.R.H. the Prince and Princess of Wales have given their patronage and are expected to be present.

and go, and ought to be very popular.

The "Union Jack in Town."

Mr. Bantock Pierpoint will sing the official song, "The Union Jack in Town," while the other artistes will be the Princess Te Rangi Pai, Miss Alys Bateman, and Chieftain Rangiuia.

The Band Programme.

The programme for which the bands are responsible, contains many good things and certainly alone is well worth hearing.

The ball will be opened with a massed performance of "Stars and Stripes" march. This will be followed by the selection, "Beauties of England." An instrumental quartette from the "Yeomen of the Guard," and then Hartmann's Overture the "Champion" is played. This is to be followed by a performance of "Beauties of Wagner" (No. 2), after which comes a selection from "William Tell." The "Libella" overture, and "Don Sebastiano" selection follow on, and the programme of the concert will be brought to a close with a very spirited rendering of Sheriff's "Soldier's Life" with effects.

Don't Miss It.

Any and every bandsman should if at all possible make a great effort to be present, as it will be one of the most inspiring musical performances ever given, and besides that there is the unique opportunity of hearing the New Zealand Band and the best bands at home playing side by side.

SOUSA AT FOLKESTONE.

HIS FAMOUS BAND ON THE PIER.

Messrs. Keith, Prowse, and Co., who are "running" the Victoria Pier, Folkestone, this season, showed commendable enterprise in arranging for a visit by Sousa and his Band, who gave two concerts on Thursday last. As was only to be expected, the event excited great interest, and both in the afternoon and in the evening there were big audiences, who fully appreciated the fine musical treat afforded them. Most of the items were by the Band, but some variety was given to the general "scheme" by the introduction of a soprano solo, and two items for the violin. The "house" frequently rose to a high pitch of enthusiasm, applauding in unstinted fashion, and the performers were equally free and generous in responding. There were nine numbers on the programme, and encore pieces were given to seven of these, in one instance there being a double recall. The concert commenced with Westmeyer's overture founded on Haydn's Emperor's Hymn, and the first crash of the opening bars effectively initiated the entertainment. The grand melody is beautifully treated in this work; the theme must have been familiar to nearly all who heard it, but probably none heard it interpreted as it was on this occasion. As an encore, "Hands Across the Sea" was briskly played. A trombone solo, "Love's Enchantment" (Pryor), by Mr. Arthur Pryor, was a fine effort, and being encored, he played "The Sunflower and the Sun." Sousa's suite, "Looking Upward," was a magnificent number, in which there were some marvellous effects, notably, a wonderful crescendo and decrescendo on the drums, and another encore being demanded, "Passing of Rag Time" was executed. Other items by the Band, including encores, were:—Grand scene and ensemble, "Andrea Chenier" (Giordano); "Washington Post March"; scenes from "El Capitan" (Sousa), caprice, "The Water Sprites" (Kunkel); "Jack Tar" (a new, bracing, and breezy composition by the conductor); "Stars and Stripes for ever"; "The Patient Egg"; plantation songs and dances (Chambers); and "God save the King." Miss Maud Powell received a great demonstration for her rendering of the Andante and Allegro Vivace, from Mendelssohn's "Violin Concerto," and responded with an encore, as also did Miss Estelle Liebling, in answer to the applause which followed her rendering of "Thou Brilliant Bird" (David), with flute obligato by Mr. Marshall Lufsky.

ting from *Oxford Advertiser*
 Dated *June 27* 1903
 dress

SOUSA'S BAND AT THE TOWN HALL.

In the afternoon and evening the Town Hall was crowded to hear Sousa's Band. It is a marvellous combination and under perfect control. The afternoon programme included the "William Tell" overture, a saxophone solo (encored), a Suite by Sousa, the largo movement from Dvorak's Symphony, "The New World," airs from Sousa's operetta "Chris and the Wonderful Lamp," a Serenade and March, "Hail to the Spirit of Liberty," selections from Massenet's "Scenes in Naples," "Voice of Spring," a valse by Strauss, brilliantly sung by Miss Estelle Liebling, who in response to the well-merited encore sang the "Philosophic Maid," and a Faust fantasia for violin by Wieniawski, brilliantly played by Miss Maud Powell. There were numerous encores in addition to those above mentioned, for Sousa is very generous in this direction and does not keep his audience waiting. The encore pieces included "The Washington Post," "Passing of Rag-time," "Rose, Shamrock and Thistle," "The Patient Egg," "Coon Band Contest," and "The Stars and Stripes for Ever."

The Hall was again crowded in the evening, when the band played an Overture founded on Haydn's Emperor's Hymn, a Suite by Sousa, and a selection from Giordano's "Andrea Chenier," scenes from Sousa's "El Capitan," a Caprice and the Imperial Edward March (dedicated to the King), by Sousa, and a collection of Plantation Songs and Dances. The encore pieces were "Hands across the Sea," a Cake Walk, "Washington Post," "The Patient Egg," and "Stars and Stripes." The soloists were Mr. Arthur Pryor, whose trombone solo, "Love's Enchantment," was encored, Miss Estelle Liebling, whose contribution was David's "Thou Brilliant Bird," with the "Maid of the Meadow" for the encore piece, and Miss Maud Powell, who also was encored for the andante and allegro vivace movements of Mendelssohn's Violin Concerto. Both concerts were in every respect successful, and most enjoyable. Messrs. Acott and Harris had

Folkestone Express

Publication

June 27-03

Chatham News

June 27 1903

Chatham Observer

June 27 1903

THE VICTORIA PIER. FIRST VISIT OF SOUSA.

Concerts of the character of those given on the Victoria Pier on Thursday are very rare in Folkestone, and to Messrs. Keith, Prowse and Co., of London, must be extended the thanks of all who have a cultivated taste for high-class music. The attraction, which we venture to say has never been excelled in the town, was "Sousa and his famous band." This happened to be the first occasion on which this renowned American has appeared before a Folkestone audience, and he must have been gratified at the reception accorded him. At the first performance in the afternoon the pier was almost crowded, while in the evening every available seat, beyond a few in the reserved section, was occupied. The concert was marked with enthusiasm throughout, and this was not to be wondered at when one takes into consideration the musical treat provided. The opening piece by the band, in which, by the way, are to be found some of the cleverest musicians, was an overture founded on Haydn's "Emperor's Hymn," by Westmeyer. It charmed everybody, the variations, in particular, being very noticeable. Needless to say, Sousa received a vociferous encore, and in response his band gave a perfect rendering of "Hands Across the Sea," the first two or three bars of which were played before the plaudits of the audience had subsided. Following this, a trombone solo, by Mr. Arthur Pryor, entitled "Love's Enchantment" (Pryor) brought down the house. To say the least, he is a master of his instrument, as was evinced by the way he manipulated the slide and rolled out the notes. For an encore, which could not be resisted, he gave a sweet rendering of "The Sunflower and the Sun." A suite, "Looking Upward," composed by Sousa, contained three movements, viz., "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." The music was delightful, and bore evidence of the taste and ability of such a world-renowned musician, the second movement, in particular, being full of harmony and noteworthy on account of its light, piquant character. Again the audience demanded an encore, and the full effect of the band was heard to great advantage in a short but pleasing piece entitled "Passing of Rag-time." Other pieces were received with enthusiasm during the evening, and Sousa, whose conducting is marked with great character, had to bow his acknowledgments. The services of other artistes were also engaged, including Miss Estelle Liebling, a soprano singer of more than average ability. Her range of notes was the subject of much comment, and she also studied expression in the rendering of her songs, the first of which was heartily received. Then, too, Miss Maud Powell proved a well-trained violinist, her solos "Andante" and "Allegro Vivace," from Mendelssohn's concerto, being a unique performance. The programme concluded with plantation songs and dances by the band, who, it is to be hoped, will again honour Folkestone with a visit.

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In the afternoon and evening the Town Hall was crowded to hear Sousa's Band. It is a marvellous combination and under perfect control. The afternoon programme included the "William Tell" overture, a saxophone solo (encored), a Suite by Sousa, the large movement from Dvorak's Symphony, "The New World," airs from Sousa's operetta "Chris and the Wonderful Lamp," a Serenade and March, "Hail to the Spirit of Liberty," selections from Massenet's "Scenes in Naples," "Voice of Spring," a valse by Strauss, brilliantly sung by Miss Estelle Liebling, who in response to the well-merited encore sang the "Philosophic Maid," and a Faust fantasia for violin by Wieniawski, brilliantly played by Miss Maud Powell. There were numerous encores in addition to those above mentioned, for Sousa is very generous in this direction and does not keep his audience waiting. The encore pieces included "The Washington Post," "Passing of Rag-time," "Rose, Shamrock and Thistle," "The Patient Egg," "Coon Band Contest," and "The Stars and Stripes For Ever."

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The visit to Chatham on Wednesday of Mr. John Philip Sousa and his band was a veritable triumph. The Town Hall was filled to its utmost capacity; many indeed were unable to gain admittance, and a large crowd thronged the road by the side of the building to listen to the music, throughout the evening. The musical portion of the townspeople was well represented in the audience, as also the naval and military community. Mr. Sousa must have been gratified with the warmth of his reception. The assemblage was enthusiastic to a degree, and item after item was applauded to the echo. Mr. Sousa was generous in the matter of encores, and responded in every instance except the last, when the band signified that the concert was at an end by playing the National Anthem.

Perhaps the most popular item in the programme was a suite of Sousa's own composition, entitled "Looking Upward." This consisted of a series of descriptive pieces suggested by the stars, and entitled, "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus." The most notable feature of the suite perhaps was the series of extraordinary mechanical effects. In spite of the fact that it contained the largest number of these, the last of the three pieces was the most intelligible. The ancient symbolism which made Mars the type of war and Venus the symbol of beauty was adopted, and the piece was descriptive of the different attractions of war and love. First came the stirring call to battle, and a graphic portrayal of the pomp and panoply of war with its appeal to all that is virile. Not only was the conflict of the battlefield depicted, but the elements joined in, and as "all day long the noise of battle rolled," above the clash of arms the ringing of hoofs and the shrill call of bugles rose the skirl of the storm-flood and hail beat on the armour till it drowned the sound of human conflict. The interpretation by the band was worthy of the magnificent composition. They also did splendidly in "El Capitan" (Sousa), in "The Water Sprites" (Kunkel), a charming caprice, and in Sousa's fine new march, "Imperial Edward." The "Washington Post" march, the composition which made Sousa famous, came in as an encore piece, and roused the audience to a high pitch of enthusiasm.

Mr. Sousa and his band were assisted in the concert by able artists. Miss Estelle Liebling, a charming soprano, gave an exquisite rendering of "Thou brilliant bird." Mr. Arthur Pryor's masterly trombone solo, "Love's Enchantment," was quite a revelation. Two movements from "Violin Concerto" (Mendelssohn) were delightfully and cleverly played by Miss Maud Powell, violinist; and she was equally successful in the Scotch air which she gave as an encore.

Everybody was impressed with the marvellous cohesion and precision displayed by the band, and with the consummate skill with which Mr. Sousa conducted—yet, strange to say, the latter fell short of some persons' expectations in one particular. So much has been written and published about the famous American musician's spectacular way of directing that some people were disappointed to find that he practiced none of the contortions they had expected to witness. He has, in fact, also entirely dropped the mannerisms which helped to make him talked about on the occasion of his previous tour in England. The towns are very much obliged to Messrs. Godfrey and Co. for introducing Mr. Sousa and his band to this district.

SOUSA'S CONCERT.

The expectations raised by the coming of Mr. John Philip Sousa and his famous band were fully realised. The Town Hall, Chatham, was crowded on Wednesday evening by all classes of the community, the reserved seats being filled and the gallery overflowing, whilst some hundreds waited outside and enjoyed a gratuitous entertainment. In the matter of uniform, Sousa seeks no adventitious aid, the dark blue jackets of the forty or so bandmen being Puritanic in their simplicity, and the leader's concession extending only to a slight band of lace round the neck and wrists. One also looked for something outre in the method of conducting, but Mr. Sousa showed more restraint than certain leaders of military bands who might be named. All the same, his frame was instinct with life and musical fervour, and his almost mesmeric movements seemed to draw the music out of the instruments at his will. Another characteristic was the military-like promptitude which marked the progress of the concert. The inevitable encores did not cause the usual irritating delays, for no sooner had the leader stepped from the dais and bowed his acknowledgments than he re-ascended, and, with a beat of the baton, the reply was begun.

The criticism of the expert that classical music is almost eschewed is no doubt true. Sousa caters for the taste of the man in the street, and the lively march and the popular air, with the most weird and startling effects that musical instruments can produce, fill his repertoire. With a go that is almost bewildering, and a precision that is marvellous, the members work together as if they were component parts of one machine. When individuals essay a part they disclose the highest capacity, and even the despised trombone is exalted as an instrument of music. The weird effect of a hurricane produced on the drums in "Mars and Venus" will be long remembered, and even such modest adjuncts as the castanets and the sandpaper contribute their quota to the ensemble.

The organ tones in the overture, founded on Haydn's "Emperor's Hymn," will also linger in the memory.

The programme was not a long one, consisting of nine items, but the number was doubled before the close. It was as follows: Overture, founded on Haydn's Emperor's Hymn (Westmeyer); trombone solo, "Love's Enchantment," Mr. Arthur Pryor (Pryor); suite, "Looking Upward" (a) By the Light of the Polar Star, (b) Under the Southern Cross, (c) Mars and Venus (Sousa); soprano solo, "Thou Brilliant Bird," Miss Estelle Liebling (David), flute obligato by Mr. Marshall Lufsky; grand scene and ensemble, "Andrea Chenier" (Giordano); scenes from "El Capitan" (Sousa), (a) caprice, "The Water Sprites" (Kunkel), (b) march, "Imperial Edward" (Sousa)—dedicated by special permission to his Majesty the King; two movements from "Violin Concerto," (a) andante, (b) allegro vivace, Miss Maud Powell (Mendelssohn); plantation songs and dances (Chambers).

In addition to the above the band played "Hands Across the Sea," "Sunflower and the Sun," "Passing of Rag-time," "The Washington Post," "Rose, Shamrock, and Thistle," "The Patient Egg," and "Stars and Stripes for Ever." The march "Imperial Edward" is a very striking piece, full of fire and brilliancy, but to our mind is lacking in melody.

Miss Estelle Liebling is gifted with a very high register. Singing with the flute accompaniment, it was delightful to hear the bird-like notes, so true and clear were they. She gave as an encore "The Maid of the Meadow." Miss Maud Powell is a clever and sympathetic executant on the violin, and the two popular movements from Mendelssohn's "Violin Concerto" were remarkable for their brilliance of execution. The Scotch air which she gave as an encore was also delightful in its variations.

The arrangements for the concert were made by Messrs. Godfrey and Company.

from 15 Brighton St
Dated June 27 1903

SOUSA AT BRIGHTON.

It is unlikely that Brighton people will overlook the two Sousa concerts in the Dome next Monday afternoon and evening. The famous American conductor and his band are at Eastbourne to-day and their programmes here next Monday promise freshness and originality of interest in every respect. "J. P. S." is always composing new marches, and his own band endows them with quite magical effect, whilst in many other respects the work of the whole combination touches a lofty pitch of musical sensationalism. The same soloists are coming as on the last occasion of Sousa's visit—Miss Estelle Liebling, a brilliant singer, Miss Maud Powell, a violinist of rare power and executive capacity, and Mr. Arthur Pryor, whose performances on the trombone—rather a boisterous, implacable instrument in the ordinary way—may well be likened to those of the famous Bottesini on the double-bass, which he made sound like an old Italian cello. Seats for the concerts can be booked at Messrs. Lyon and Hall's establishments, where the plan is on view.

SOUSA'S BAND AT WORCESTER.—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 exude music. Sousa's wonderful band is probably unequalled throughout the world." Sousa is to appear in concert with his famous band at Worcester on July 9, at eight o'clock. The local management is in the competent hands of Messrs. Baring Bros. and seats may now be booked at Spark's music warehouse. The soloists will be Miss Estelle Liebling, soprano; Miss Maud Powell, violinist, and Mr. Arthur Pryor, trombonist.

BIRMINGHAM

Birm

Dated June 27 1903

A WONDERFUL BAND.

SOUSA'S ITALIAN RIVALS VISIT BIRMINGHAM.

There are many who think that the popularity of "Sousa and his band" rests entirely upon their effective rendering of Sousa's marches and rag-time. Not a few shook their heads when the American made his repertoire more ambitious.

The band of Rome, which visited Birmingham yesterday, while still more aspiring, appears to throw down the gauntlet to its American predecessor, and the listener cannot help drawing a comparison.

With an overpowering fortissimo—more frequent than is altogether pleasing—the tone of the band is certainly very fine, although the balance obtained by the Italians cannot quite equal that of the Americans, and the reed instruments of the latter are, perhaps, the better.

No one likes to hear the intermezzo from "Cavalleria Rusticana" upon a street organ, but what of "Gottterdammerung" music played by a band composed almost entirely of wood, wind, and brass!

The scoring may be clever, and the performance remarkable, but the effect cannot be entirely pleasing. The funeral march yesterday was certainly astonishingly clever, but there comment ends.

The strength of the band, and its extraordinary powers, were probably seen to their greatest advantage in a "Britannia" rhapsody, composed for his band by the clever conductor, Cavaliere Vasella, and dedicated to King Edward. In this composition, strangely enough, the only English melody worked in is that of the "Vicar of Bray."

The Coronation March for King Edward VII. of Saint-Saens fitted the band admirably; indeed, in the playing of marches it is doubtful if the band can be excelled, even by Sousa.

There were two charming vocalists—Miss Gleeson-White and Miss Carmen Hill—whose singing created a deservedly favourable impression.

Coming from

Dated

Address

SOUSA AT THE TOWN HALL.

Mr. John Philip Sousa and his famous band visited Oxford on Saturday, and gave two concerts in the Town Hall, both of which drew large audiences. The band is a full military one with an exceptionally fine body of wood wind, which was heard to great advantage in the "William Tell" overture (Rossini). The full power of the band is almost too great for a room of such comparatively small dimensions as the Oxford Town Hall, and some of the pieces played would doubtless sound much better in the open air. The programme was a judicious mixture of classical works and Sousa's own compositions, the latter being all highly characteristic in style. Sousa undoubtedly has a fertile imagination as a composer, but some of his orchestration is rather shaky, and his use of the drums is particularly crude. He also writes somewhat too freely for castanets, tambourines, and other percussive instruments of that description. After all, noise is not necessarily music, and mere rhythm is not sufficient to make it so.

As a conductor Sousa has his band well under control, but one unused to his style would find it difficult, if not well-nigh impossible, to follow his beat at times. His action is very erratic, and apt to become rather theatrical; and, like many conductors, he beats too much from the shoulder and too little from the wrist. However, his players are used to his methods, and certainly play well together. As a concert director, he makes his encores far too cheap, giving one after every piece marked in the programme on the slightest manifestation of applause.

The solo portions of the programmes were taken by Miss Estelle Liebling (soprano), Miss Maud Powell (violinist), Mr. Arthur Pryor (trombonist), and Mr. J. H. B. Moeremans (saxophone). The two last could stand the power of the band behind them, but when Miss Liebling was singing one could see that her lips were forming words, but no syllables managed to force their way through the too powerful accompaniment of the whole of the wood band. The violin was treated almost as badly. All the soloists did exceedingly well, in spite of this over-accompaniment, and they deserve much better treatment.

The audiences were good, and decidedly enthusiastic, especially so when, as an encore, the band played "Stars and Stripes for Ever." Sousa is undeniably popular, but whether his performances will do much to improve and elevate musical taste among the people may perhaps be doubted.

While the book is intended chiefly for the use of Art Students, either amateur or professional, it really is an art album, and proves a fascinating reading to any lover of pictures. It deals first with pictures as they would appear if the earth were a flat plane of infinite extent. Then the modifying effects of the sphericity of the globe are introduced. Shadows and reflections, and all that they can be made to tell, follow. By-the-by, how many of my readers know that it is impossible to cast a shadow on a looking glass? Here they may learn the fact, and the reason, and many another quaint piece of lore. My Wyllie writes in a cheery breezy style which well becomes one who loves the sea so well; but every paragraph displays the knowledge of a past-master in his craft. It only remains to add that the publisher (Mr. Edward Arnold) has worthily performed his part, and that the paper, printing, and binding set off the drawings admirably.

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Mr. Sousa and his band were assisted in the concert by able artists. Miss Estelle Liebling, a charming soprano, gave an exquisite rendering of "Thou brilliant bird." Mr. Arthur Pryor's masterly trombone solo, "Love's Enchantment," was quite a revelation. Two movements from "Violin Concerto" (Mendelssohn) were delightfully and cleverly played by Miss Maud Powell, violinist; and she was equally successful in the Scotch air which she gave as an encore.

Everybody was impressed with the marvelous cohesion and precision displayed by the band, and with the consummate skill with which Mr. Sousa conducted—yet, strange to say, the latter fell short of some persons' expectations in one particular. So much has been written and published about the famous American musician's spectacular way of directing that some people were disappointed to find that he practiced none of the contortions they had expected to witness. He has, in fact, also entirely dropped the mannerisms which helped to make him talked about on the occasion of his previous tour in England. The towns are very much obliged to Messrs. Godfrey and Co. for introducing Mr. Sousa and his band to this district.

Coming from

Dated

Issued by the

SOUSA AND HIS BAND.—Mr. John Philip Sousa and his band gave a matinee performance and an evening concert at the Grand Theatre on Tuesday. At both performances the theatre was well filled, and the programme submitted on each occasion elicited the greatest enthusiasm. Every item was encored. Among the principal pieces played were the overture to "William Tell," some of the popular plantation songs and dances, the famed "Washington Post," "El Capitan," "Stars and Stripes" and other well-known compositions. The overture founded on Haydn's Emperor's Hymn, the grand scena and ensemble "Andrea Chenier" and the new march "Imperial Edward" dedicated to His Majesty the King, were all rapturously applauded. Mr. Arthur Pryor's trombone solo was a masterpiece of manipulation and was vociferously encored. Miss Estelle Liebling, a charming soprano, and Miss

Maud Powell, a brilliant violinist, assisted in the programmes and met with well-deserved recognition. The performances provided a musical treat rarely, if ever, excelled in Margate.

Office of Publication

Dated

Jottings by the Way!

MR. WYLLIE'S NEW BOOK: "NATURE'S LAWS, AND THE MAKING OF PICTURES."

SOUSA'S BAND AT CHATHAM.

A generation of amateurs has admired, and, when possible, acquired the beautiful sea pieces which have made Mr. Wyllie famous. On more than one occasion his pictures have been among the small number that make an Academy exhibition remarkable. Who does not remember his "Toil, Glitter, Grime, and Wealth" in 1883, or his "Battle of the Nile," both bought for the Chantry Bequest, or his "Passing of the Great Queen." He has had the sincere flattery of numerous imitators, but he stands pre-eminent; we learn partly why it is so from his new book—he makes his pictures according to Nature's Laws.

Some of us remember dreary lessons in perspective; the lines which though terminating in points seemed endless in number; the disheartening dullness of it all. Here, literally with wizard touch (or etymologically wizard is only wise-man), Mr. Wyllie has illuminated the darkness, and made what was dull to become delightful. There are lines, but they fall in pleasant places; boats and beaches, parks and promenades, rushing rapids and summer seas, these are his diagrams, and afford conclusive demonstrations of the truth of his teaching.

One often experiences the feeling that there is something not quite satisfactory in a picture without being able to say what it is. We learn here from what this frequently proceeds. An artist collects a number of studies, sketched at different times and places; he embodies them in a picture; but they have been drawn at various distances, some at a wide angle, some at a small. He strives to make them fit in with each other, trusting his eye for accuracy. But the eye is fallible, and Nature's Laws are inexorable. The result is the sense of something not quite right in the composition. Our author gives no less than eighty original drawings to show how these and other kindred mistakes may be avoided, and he re-inforces his lessons by a number of reproductions of famous pictures by the old masters.

"READING MERCURY,"

Reading.

Dated June 27 1903

"SOUSA'S" RETURN VISIT TO READING.—There was a large audience at the Royal County Theatre on Friday evening in last week, when the celebrated musician "Sousa" and his renowned American combination of 52 solo instrumentalists, gave a very enjoyable concert, this being their second visit to Reading within a few months. The programme contained nine items, but so enthusiastic was the audience that with the encores the items at the close numbered nineteen. In addition to some brilliantly played numbers by the band, Mr. Arthur Pryor gave some trombone solos, Miss Estelle Liebling rendered several songs, and Miss Maud Powell gave two violin solos. The popular conductor was accorded a hearty reception at the close.

Coming from

Dated

Address

Sousa's Band.

There were crowded houses at the Concert Hall yesterday afternoon and evening, in order to hear Sousa and his band. To say the music answered everybody's expectations would be putting it too mildly; it exceeded all anticipations. Not only was "The Washington Post" and other compositions of the Band Monarch loudly applauded, but Mr. Sousa was every way fortunate in securing the services of Miss Maud Powell (violinist), Miss Estelle Liebling (soprano), and Mr. Arthur Pryor (trombone). It seemed rather "unfair" that these musical magicians should play one great favourite of our own local band, viz., "The Sunflower and the Sun." Henceforth—well, this item will have to be eliminated from future programmes.

Publication *the Western Press*

SOUSA AND HIS BAND AT TUNBRIDGE WELLS.

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Mr Sousa expressed his delight to Mr H. G. Groves not only on account of the admirable acoustic properties the Opera House possesses, but the building generally. Autograph books and birthday books for signature were very much in evidence, and it was then discovered that Mr Sousa's birthday falls on the same date as Mr Paderewski, viz., November 6th. Mr Sousa mentioned that he had signed books with M. Paderewski's name attached in all parts of the country and abroad.

Publication *the Western Press*
Bristol
June

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Setting from *Pastmaster's Evening*
Dated *June 29* 1903
Address

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Mr. Sousa was born in Washington in November, 1856, his father being a musician born in Spain, but of Portuguese family.

Until he wrote the "Washington Post March" Mr. Sousa had hardly been heard of outside America. That composition brought him thirty-five dollars (£7) in cash, but a small fortune in reputation. From obscurity he came into a profitable prominence as the best bandmaster in the United States. He was wanted everywhere.

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Besides being a bandmaster and composer, Mr. Sousa is an enthusiastic athlete.

Setting from the
Press of Publication
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The band numbers 75 instrumentalists, and is on the well-known "military" lines—that is to say the instruments are wood-wind, brass, and percussion. But in addition to the ordinary components of the regulation military orchestra, there are in the Roman band a number of extraordinary instruments. The saxophone plays an important part in the instrumental scheme, and lends so much richness to the tonal colour that it is somewhat strange that this beautiful "reed" is not more generally adopted in our own military bands. In France its use is general. Then there are brass fagotti (bassoons) and a curious instrument called the sarrusophone, a sort of brass bell-mouthed double-bassoon, which produces a sonorous tone of cello-like quality. There are three of these. The band, too, is strong in trumpets, and the powerful tuba family is well represented. Though we miss the huge thirty-four-pound Sousa-phone which was one of the curiosities of the Sousa concerts, its place is more musically taken by four contrabasses (strings), which add an organ-like foundation to the harmony.

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Publication

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