

The constitution of the programmes was excellent, and displayed a wide taste, though naturally preference was given to the new Italian School. In the afternoon the first piece, Saint-Saens's fine Coronation March compared very favourably with our own feeble native efforts of a similar type. Ponchielli was represented by a dainty "Gavotte Poudre" for wood-wind instruments; Puccini, by a selection from "La Boheme" and Verdi by his overture already named and an effective "Prestissimo." The great and glorious "Siegfried's Death March" from Wagner's "Gottterdammerung" was one of the finest things of the concert, which, however, found its pinnacle in an encore item, the Toreador's March from "Carmen"—a model encore piece. Signor Vessella's new Rhapsody "Britannia" was played, and proved to be for the most part a fantasia on "The Vicar of Bray," with Scotch, Irish, and Welsh interludes. Its technical cleverness was its chief feature. Cowen's Four English Dances and a curious adaptation of Chopin's A flat Polacca Op. 53 for pianoforte completed the afternoon programme.

At the evening concert there was at first small but phenomenally demonstrative audience. The overture, "Guarany," by Gomez, was the first piece, and was succeeded by two of Massenet's characteristically French compositions. The "William Tell" overture was played with inspiring dash, though the effect of the well-known "Ranz des Vaches" was marred by giving the solo to the soprano saxophone, and the obligato to the clarinet. The original association of Cor Anglais and flute is much more effective. A descriptive battle-piece by the conductor, modelled evidently on Tchaikowsky's "1812" overture, but minus its inspiration, created a series of thrills, but did not contain much musical merit save in the triumphant closing section. The Intermezzo from Mascagni's "I Rantzau" and an Air de Ballet by Ponchielli were admirably played, but the crown of the concert was furnished by the "Tannhauser" overture, which sent the audience nearly wild with enthusiasm.

Cavaliere Vessella has not Mr. Sousa's complaisance about encores, but he occasionally grants one if the audience begs very hard, and then it is generally something worth asking for. His own clever Marche Militaire, the "Carmen" selection, a dainty "Ronde d'Amour," and an adaptation of Mendelssohn's familiar "Bee's Wedding," served this purpose on Saturday.

Miss Carmen Hill, a gifted mezzo soprano, with a graceful, easy style, and a voice of rich, full quality sung ballads by Lambert, Leoni, and Goring Thomas, and Miss Gleeson-White displayed a bright, ringing tone and considerable vocal culture and artistic taste in songs by Crimp, Dell'Acqua, and Cowen. Signor Mannelli (cornet) and Signor Tintisona Igino (tenor saxophone) played solos on their respective instruments. Mr. Edgar Kenneth was the accompanist.

Erba's "Who is like unto Thee?" Original.
 "The earth swallowed them." Erba's.
 "The people shall hear." Handel's.
 "The Lord shall reign." Original.
 "The horse and his rider." Original.

Other numbers are:
 Duet: "The Lord is my strength." Partly from Erba's "Magnificat." Best of it Handel's.
 Duet: "The Lord is a Man of war." Instrumental introduction is based on a Te Deum by Urio. Much of the melody is from Erba; but, save for inspiration, it might be declared to be Handel's. The best of material used in the work is undoubtedly the old Saxon's.
 Duet: "Thou in Thy mercy." Based on Erba.

But if Handel is proved to have borrowed from other and less known composers he also borrowed from himself. His "six fugues for the harpsichord" furnished materials for the choruses "They loathed to drink" and "He smote all the first-born." Like the Children of Israel themselves, Handel was unable to make bricks without straw. That is a weakness which others besides music-makers experience in these days of progress.

The Premier congratulated Dr. August Manns, Dr. Manns complimented Dr. Cowen, Dr. Cowen expressed his indebtedness and thanks to Dr. Coward and his contingent, and also to the entire choir and orchestra for the fine work done at the Crystal Palace last week.

At the Royal Albert Hall concert for the Union Jack Club last Thursday evening the King and Queen were the chief attractions to the many who filled the vast hall. Next came Madame Clara Butt, worshipped of Londoners, especially when she sings "The Lost Chord." On this occasion she was recalled four times, applauded by King and Queen, but not commanded to sing again. Next undoubtedly was the young British violinist, Miss Marie Hall, who, heard for the first time by a party of Sheffield sojourners in London, made a profound impression by her reading of the first movement of Tchaikowsky's concerto for violin and orchestra, and the obligato to Madame Albani's rendering of the Bach-Gounod item "Ave Maria." She is evidently a brilliant executant with brains. Neither violinist, pianist, nor vocalist is worth much more than salt if the intellect and instinct are not commensurate with the merely executive ability. Miss Marie Hall is one of the artists secured by Miss Marie Foxon for her next season concerts. It has never been my lot to attend a concert—save a competition—where so many conductors were in evidence. First Mr. Albert Williams, Mus. Bac., bandmaster of the Grenadier Guards, conducted the performance of a patriotic march, by massed bands, drums, and trumpets; Mr. Alfred Benton was in charge of his vocal force, the Leeds Choral Union, augmented for the occasion by many past members who have made a position in the musical world, and who were anxious to take this opportunity of doing honour to the main music maker of Leeds. The chorus was over 400 strong. It sang Eaton Fanning's part song "Moonlight," and the epilogue from "The Golden Legend"—"God sent His messenger the rain"—in excellent manner, doing much better, in fact, than in "The Coronation Ode," which, if splendidly sung, left points unemphasised. Mr. Henry J. Wood, of course, directed the Queen's Hall Orchestra; Lieut. Herd was at the head of the New Zealand combination; Mr. J. M. Rogan, bandmaster of the Coldstream Guards, conducted the new Sousa March, which I observed had an admirer in the King, his Majesty marking the time in a fashion which made me give thanks that we have not a Kaiser as our ruler; and, lastly, Dr. Elgar, who conducted the Coronation Ode and his own setting of the National Anthem at the close, in which choir, bands, drummers, trumpeters, and audience joined, some singing, some playing, and nearly everybody in the great hall waving a miniature Union Jack. I do not wish to judge the Londoner unfairly, but I have an idea that this spectacular effect and the big volume of sound in the National Anthem, Sousa's March, and "The Lost Chord" were the numbers which most directly appealed to the audience. The better music had not its full meed of approval. The programmes set forth the thanks of the promoters to a prominent official of the Leeds Choral Union and other Yorkshire gentlemen who had defrayed the cost of the Leeds singers to London.

It was pleasing to find how generous was the appreciation of the singing of the Leeds folk by the Sheffield chorists present. It was magnanimous. "But," some added to their comments, "you know this was not a State performance." Sheffield chorists evidently are determined that they will still make their names famous in London if they deplore the fate which deprived them of the opportunity of a century of singing before the rulers and representatives of all the civilised countries of the world.

"SUSSEX DAILY NEWS,"

Brighton.

dated June 29 1903

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From the Sheffield Guide
 of Publication
 June 29

MUSIC AND THE DRAMA.

Many admirers of Handel are ignorant as to the grounds there are for the allegation that the honoured old Saxon did not create the whole of "Israel in Egypt." I have been at some pains to collate a list showing to what extent the liftings of the compiler or composer have been traced. It must be remembered—not as warranting the appropriation—that the oratorio was really completed in less than three weeks. Surely no one with a conscience expects that Handel could write a work of such dimensions, a work which on Saturday occupied about three hours in its mere rendering, in seventeen days. Some journal of the scrappy order might offer a prize for the most legible copy of the vocal parts only written by the same hand in three weeks without fearing that many would strive for the prize if anything under £100. Here is the list of choruses:—

- "And the children of Israel." Original.
- "They loathed to drink of the river." Adapted from an organ fugue of Handel's.
- "He spake the word." Vocal parts from Stradella's serenata. Accompaniments Handel's.
- "He gave them hailstones." A little of the opening symphony and the vocal phrase "mingled with the hail" come from the aforesaid Stradella serenata.
- "He sent a thick darkness." Original.
- "He smote all the first-born." From one of Handel's organ works.
- "But as for His people." The phrase, "He led them like sheep," is Stradella's, and all the remainder Handel's.
- "Egypt was glad." Lifted bodily from an organ fugue by Caspar Kerl.
- "He rebuked the Red Sea." Original.
- "He led them through the deep." Original.
- "But the waters overwhelmed them." Original.
- "And Israel saw." Original.
- "And believed the Lord." The opening and a dozen bars later are Stradella's. The balance is Handel's.
- "Moses and the Children of Israel." Original.
- "I will sing unto the Lord." Original.
- "He is my God." Bulk from Erba's "Magnificat."
- "And I will exalt Him." Believed but not proved to be a "borrowing."
- "The depths have covered them." Six bars of this are undoubtedly Erba's.
- "Thy right hand, O Lord." Opening is based on Erba.
- "And in the greatness." Original.
- "Thou sentest forth Thy wrath." Erba's.
- "And with the blast." The phrase to which are set the words, "the waters were gathered," is

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NORTH WALES NEWS.

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July 03
Crystal Palace

On Monday 15th the great Sousa and his band gave two concerts at the Palace. There is much to admire in this band. In the first place the discipline and ready response to the slightest sign of the conductor is an object lesson, not only to our orchestras, but even to our Military bands.

The tone of the band, particularly the wood wind is all that can be desired, while the tone colouring in some of Sousa's arrangements is especially beautiful.

Of the programme played on this occasion, the overture "William Tell" showed of what execution the players are capable if it was not a faithful rendering of Rossini's music. The 3rd movement was too slow, and the Finale very much too fast: we have heard many of our bands play the overture better. A very nice Saxophone Solo by Mr. J. H. B. Moremans, was admirably played by the composer, who showed to many, hitherto strangers to the instrument, of what it is capable, and what a beautiful tone can be produced from it. The Largo from Dvořák's Symphony "The New World" is a lovely piece of music, excellently well arranged for Military band, and beautifully played. Sousa is to be admired for the way he effaces himself during this piece, and also during the performances by the soloists, Miss Estelle Lieblich (soprano) and Miss Maud Powell (violin), but he is very much in evidence during the performance of his own pieces, which formed the rest of the programme. They were the Three Quotations, a selection from his operetta "Chris and the Wonderful Lamp," and a number of his ear-haunting, and wonderfully rhythmic marches, which after all are the cause of his wonderful success with the not too-discriminating public.

Portsmouth, England
July 1st 1903

SOUSA'S BAND AT SOUTHSEA.

Sousa's Band was heard at the Portland Hall, Southsea, on Tuesday afternoon and evening, but without the far-famed conductor himself to wield the baton. At the afternoon concert the hall was well filled. An announcement was made that owing to illness Mr. Sousa was unable to conduct. His place was taken by Mr. A. Prior, the assistant conductor. It was further intimated that those dissatisfied with this alternative could have their money returned if they chose to leave the hall. All present will certainly agree that the performance was worth remaining to, for it was a rich musical treat.

The overture to Wagner's "Tannhauser" was the opening item, and the grand music has seldom received a finer interpretation. It was encored, and "El Capitan" was given in response. Among other items on the programme were "Sousa's Suite" and a "Cake Walk" (by Mr. Prior).

Miss Estelle Lieblich, the only vocalist, sang "Voice of Spring" (Strauss), in Italian, and was recalled, and obliged with "Stolen Wings." Wagner's Grats-Ritter (from "Parsifal") came next, and the bell effects introduced were very striking. As a response to the inevitable encore, Sousa's "Rose, Shamrock, and Thistle" was given.

After the interval a selection from Sousa's opera "Chris," and the "Washington Post" was followed by "Rococo" (Helmund), and "The Imperial March" (Sousa), and then came a violin solo by Miss Maud Powell. The prelude to the third act of "Lohengrin" was the final piece, and the National Anthem brought the concert to a close.

Association of
Newcastle Reader
July 1-03

Southern
24
London
NEW YORK DAILY NEWS.
JUL 1 1903

There is just one particular in which Cav. Vesella might take a leaf out of the book of Mr Philip Sousa. Philistines that we English are, it is not every one of us who is acquainted with the great composer or entitled to write Mrs. Bac. after his name. And our enjoyment of the band music would be sensibly enhanced by Mr Sousa's excellent plan of showing the number before the commencement of each item on the programme, thus preventing confusion when there is a change in the programme. As the "principle" is conceded by the use of the "extra" card when a particularly insistent encore is acknowledged, it would be a feather in the cap of the management of the Band of Rome if it attended to a small matter of business which is by no means unimportant in its contribution to the pleasure of the public whom it is sought to please.

The quality of tone achieved by the Band of Rome ranks high in comparison with our best English standard, and if our Italian visitors would only have regard for the fact that they are now playing in a less reverberant atmosphere, and that the cubic feet of Newcastle Town Hall, for instance, are a comparatively limited number, I am sure they would reduce the "quantity" and give us much more of their exquisite "pianissimo" and "moderato" performance, and less of the brusque of their grand, but a trifle monotonous, "forte" passages.

Amos. "Fashionable Intelligence," in a New York daily, Newport is to have a special attraction this season in view of the fact that two European artists will arrive there next week to remain for the season. Their coming has been brought through the influence of several of the leading summer residents, who met and housed them abroad. It is stated that one of the "most out" who aspires to literary fame, is the dramatist John Philip Sousa's novel of the "Fifth String" for them, and that the playlet will have its initial here at the Casino in August. Dezzo Nemes and Melitta Nemes are the two artists referred to. He is a Hungarian violinist, and has been heard in New York. Melitta is a pianist and pupil of Brahms. The couple are said to fit the characters of the hero violinist and the heroine of the book. The romantic meeting and marriage of these two young artists in London a few years ago, when they were performing for royalty, furnished in a striking degree the story of the novel, and it was this fact which suggested the dramatization, which, it is said, is practically finished. The artists will read the playlet shortly after their arrival, and if satisfactory to all concerned, the name of the playlet will be announced. Society will probably take up these two novelists, and Sir Thomas Lygon is to entertain them on his yacht during the international season.

BANDMASTER SOUSA IS SERIOUSLY ILL

Famous Conductor Unable to Appear in Portsmouth, England, at a Concert.

Portsmouth, England, June 30.—John Philip Sousa, the famous American bandmaster and "march king," was too ill here to-day to conduct his regular performance. The nature of his illness is not known.

Mr. Sousa has been a band leader for thirty-three years. He was but twenty-six years old when appointed to the post of leader of the United States Marine Band by President Hayes. Since then he has risen to worldwide fame as a leader and composer of band music. His marches have been played and whistled in every city of this country as well as abroad.

In June, 1902, while he was filling an engagement in Atlantic City, receiving \$25,000 for the season, Mr. Sousa was attacked by illness of a nervous nature, brought on, it was said at the time, by the strain of his vocation, and, although his contract had but a short time to run, he offered the management \$70,000 for his release. The offer was not accepted. He sailed shortly afterward to Europe, and has given concerts in all the principal cities of the world with great success.

Sousa and his Band.

HIS VERSATILITY—HIS MARCHES—HIS STYLE OF CONDUCTING.

TUESDAY'S CONCERTS.

Tuesday afternoon a fairly large gathering... Tuesday afternoon a fairly large gathering... Tuesday afternoon a fairly large gathering...

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rendering of "Thou Brilliant Bird" (David)... erature—"Tannhauser" Wagner... erature—"Tannhauser" Wagner...

There was a good attendance at Wednesday... erature—"Tannhauser" Wagner... erature—"Tannhauser" Wagner...

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THURSDAY'S CONCERTS... erature—"Tannhauser" Wagner... erature—"Tannhauser" Wagner...

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which the "King Cotton" march was given... erature—"Tannhauser" Wagner... erature—"Tannhauser" Wagner...

SOME STORIES OF THE CONDUCTOR OF THE GREAT AMERICAN BAND... erature—"Tannhauser" Wagner... erature—"Tannhauser" Wagner...

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The opening of the concert was a magnificent success. Every part of the house was filled, and the program was well received. The program was as follows:—

Overture—"Carnival Romaine".....Berlioz
Trombone Solo—"Love's Enchantment".....Pryor
Suite—"Three Quotations".....Sousa
(a) The King of France marched up the hill,
With twenty thousand men;
The King of France came down the hill,
And never went up again.
(b) And I, too, was born in Arcadia.
(c) The Nigger in the wood pile.
Soprano Solo—"Bell Song from 'Lakme'".....Delibes
Miss Estelle Liebling.
Largo from Symphony—"The New World".....Dvorak
"Second Rhapsody".....Liszt
"Salut d'Amour".....Elgar
March—"Jack Tar" (new).....Sousa
Violin Solo—"Bondo Capriccioso".....Saint-Saens
Miss Maud Powell.
Theme—"Variations and Carnival time from
"Scenes in Naples".....Massenet
The opening overture is just the style of composition which suits Sousa's musical combination, ranging from light graceful pianissimo work to full forte. In response to the cry of "encore," Sousa's march "El Capitan" was played. Mr Arthur Pryor, the soloist on the trombone, improves on acquaintance. His solo, "The Patriot" (his own composition by the way) was really a treat. The trombone, with its mechanical difficulties, is apparently one of the least suitable instruments for solo work; but Mr Pryor's mastery of it is so complete that his tones from it breathe as gently as those of a magic flute. In response to the vociferous applause, he gave "The Sunflower and the Sun." The first number (a) of the suite, "Three Quotations" (Sousa), is full of those descriptive effects of which the composer is so great an exponent. The King of France marches bravely up the hill to bravely sounding melodies, commencing with a bass solo in which the cornets and clarinettes subsequently cooperate; and his downfall—his coming down, never to go up again—is portrayed in the gentlest and saddest of tones. The second part (b)—"And I, too, was born in Arcadia"—is also charmingly sweet, and quite pastoral in feeling, the xylophone, beautifully played, being used with gratifying effect. The third part (c)—"Nigger in the Wood Pile"—is redolent of the cotton plantation and of the negro population and melodies which are, in this country, at all events, becoming more and more of a tradition than of a fact. The encore was "The Washington Post." Miss Estelle Liebling was deservedly and enthusiastically applauded for her rendering of the "Bell Song" from "Lakme." Her vocalization in this difficult composition showed perfect study and extensive compass. One of the cadenzas was beautifully finished. The band accompaniment was perfect, and special mention should be made of the obligato, first played on the flute and afterwards with a grand performance of the large from the symphony to Dvorak's "New World," which evoked quite a burst of enthusiasm. The encore was "The Rose, Shamrock, and Thistle." The second part of the programme commenced with what is known as the "Second Rhapsody," by Liszt—a fine and majestic composition, splendidly executed, and with great power. The transition from this

It will be observed that, with only one exception, the entire programme of the band was selected from the works of Mr Sousa himself and from those of the late Richard Wagner; and the finished manner in which the Wagnerian selections were produced did away, in our minds, once and for all, with the idea that Sousa and his band can perform only Sousa's music.

And just one word in conclusion as to Sousa's mode of conducting. The general idea is that his style is full of eccentricity and of the exaggeration of genius. Nothing of the kind! It is quite true that he has a style all his own; but it is quiet and gentle, and yet firm and precise. Very frequently he leaves his men to their own devices, just gently swinging his arms to the tempo; but anon he assumes the mastery; and it is then that the man with the controlling mind appears, and his band is roused to that fervour, precision, and perfection which constitute its great characteristics.

There was a much larger audience on Tuesday evening than there was in the afternoon, and amongst those present was a fair sprinkling of local people, including several members of the local Legislature and of the Manx Bar. It, however, detracted somewhat from the appearance of the hall to see the extensive vacuum in the centre, caused by the paucity of patrons in the higher priced seats, and the management determined to remedy this by the use of the more expensive seats, and afford more seating accommodation for others. The programme was an excellent one, comprising selections from the compositions of Westmeyer, Pryor, David, Giordano, Kunkel, Mendelssohn, Chambers, and Sousa. For future reference we give the full programme:—

Overture, founded on Haydn's Emperor Hymn.....Westmeyer
Trombone Solo—"Love's Enchantment".....Pryor
Suite—"Looking Upward".....Sousa
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.
(c) Mars and Venus.
Soprano Solo—"The Brilliant Bird".....David
Miss Estelle Liebling.
Flute obligato by Mr Marshall Lufsky.
Grand Scene and Ensemble—"Andrea Chenier".....Giordano
Scenes from "El Capitan".....Sousa
(a) Capriccio—"The Water Sprites".....Kunkel
(b) March—"Jack Tar" (new).....Sousa
Two Movements from "Violin Concerto".....Mendelssohn
(a) Andante. (b) Allegro Vivace.
Miss Maud Powell.
Plantation Songs and Dances.....Chambers
The opening overture, founded on Haydn's grand "Hymn to the Emperor," is a magnificent composition, full of possibilities for effective instrumentalization; and of these possibilities full advantage has been taken. Nothing could possibly be finer or more perfect than the rendition of this composition, and the audience rewarded the performance with an enthusiastic encore, in response to which Mr Sousa played his own exciting march, "Hands across the Sea." Mr Pryor's "Love's Enchantment," played as a trombone solo by the composer himself, is a somewhat dainty composition, and found great favour with the audience, who greeted it with an undeniable encore, whereupon Mr Pryor responded with the "Sunflower and the Sun." Sousa's suite, "Looking Upward," met with popular favour. All its parts are wonderfully descriptive; but in this respect must be awarded to the first part (a), "Mars and Venus," in which a most effective solo on the tympani, "diminuendo" and "diminuendo" in which a triumph of execution that the audience heard into cheering before the piece was over, and the "drummers" had to retire again, evoking great applause. Miss Estelle Liebling was in fine voice, and her

There was a good attendance at the afternoon concert, every part of the house being filled, and the program was well received. The program was as follows:—

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Suite—"Three Quotations".....Sousa
(a) The King of France marched up the hill,
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The concert on Wednesday evening was, in every sense of the word, a gratifying success. Every part of the house was well filled, amongst those present being the Speaker of the House of Keys and Mrs A. W. Moore, and many representatives of the leading families from all parts of the Island, special trains and trams having been run for their accommodation. The enthusiasm of the audience knew no bounds, as testified by the fact that every number on the programme was encored, in some instances a "double encore" being accorded. Indeed, the difficulty seemed to be to satisfy the demands of the audience. The programme was as follows:—

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(b) Grottesque Dance. (c) Melodrama and Finale. Value Song—"Maid of the Meadow"....(Sousa) Miss Estelle Liebling. Scene, Historical—"Sheridan's Ride"....(Sousa) "Waiting for the Bugle"...."The Attack"...."The Death of Thoburn"...."The Coming of Sheridan"...."The Apotheosis"....(Macagn) Dance Ecotica.....(Orth) (a) Idyll—"In a Clock Store".....(Sousa) (b) March—"Imperial Edward".....(Ernst) Fantasia for Violin—"Othello".....(Ernst) Miss Maud Powell. The opening overture, but it is, perhaps, a touch too long. It was, however, encored, the response to which was Sousa's march, "El Capitan." Mr Franz Helle's solo on that somewhat uncommon instrument, the flugel horn, was a fine rendition, and well deserved the applause with which he was greeted. The band accompaniment, with the distant echoing of the trumpet, was everything that could be desired. As an encore Mr Helle played a fascinating serenade by Schubert. Sullivan's suite, "The Merchant of Venice," found admirable exposition. Such playing would, we believe, astonish Sullivan himself, familiar as he was with the powers and resources of a trained band of musicians. The bass solo (b), described as a "grotesque dance," was grotesque indeed, and lost none of that characteristic at the hands of the performers. Miss Estelle Liebling again sang "The Maid of the Meadow," with which the frequenters of these concerts are now well acquainted. Her lovely voice was heard to perfection in this song, as also in the "Nightingale," with its exquisite cadenzas, which she gave as an encore. The first part of the programme ended with "Sheridan's Ride," a musical description of a famous incident in the American Civil War. All the resources of the band, the bugle call in the distance, the rapid tramp of horses, the fierce battle struggle, the death shot, the apotheosis—were all brought forward with a vividness and effect brilliantly perfect. In response to the storm of applause, the "Washington Post" was given. The second part opened with a pleasing composition by Macagn, a "Dance Ecotica," chiefly remarkable for a beautiful waltz movement, in which the silvery tones of the xylophone told advantageously. The idyll, "In a Clock Store" (Orth), is quaintly descriptive of the various behaviour of variously constructed clocks. Then by way of contrast came Sousa's new march, "Imperial Edward," which was vociferously encored. In response the march "Stars and Stripes" was played. This again being encored Mr Sousa, who is generous to a degree in the matter of responding to encore, gave his brilliant march, "Jack Tar." Miss Maud Powell gave a perfect exposition of violin playing in Ernst's fantasia founded on airs from the opera of "Otello," discreetly supported by a fine band accompaniment. Her encore was a charming study by Forl6, which was given without band accompaniment. A selection of airs from "The Bride Elect" (Sousa) followed by the National Anthem, closed a concert which was a perfect musical treat.

THE FINAL CONCERT.

The last of the series of six concerts arranged by The Palace management to be given by Mr Sousa took place on Thursday evening before a large and representative assembly. His Excellency the Lieut. Governor and Lady Raglan had given their patronage, and promised to be present; but his Excellency, who has not quite recovered from his long and trying illness, did not put in an appearance. He felt much fatigued after the two days' sitting of the Tynwald Court, and rest was deemed advisable. Lady Raglan, with her suite, and accompanied by Colonel and Mrs. Freeth, was in the centre box in the east gallery, and apparently enjoyed the concert very much. After its close, Mr Sousa was presented to her Ladyship in her box, and had a long conversation with her on music and art. The concert itself was full of diversity, and enabled Mr Sousa to demonstrate in several directions his wonderful state of perfection to which he has trained his band. We append the programme:—

Overture Symphonic—"Myssora".....(Watt) Trombone Solo—"Love's Enchantment" (Pryor) Mr Arthur Pryor.
Suite—"Last Days of Pompeii".....(Sousa) (a) "In the House of Burbo and Stratonice" (b) "Nydia" (c) "The Destruction of Pompeii and Nydia"
Aria for Soprano—"Sweet Bird" from "L'Allegro il Penseroso".....(Handel) Miss Estelle Liebling.
Flute Obligato by Mr. Marshall Lufsky.
Grand Russian March—"Slav".....(Tchaikowsky) Incidental Music to "Henry VIII".....(Sullivan) (a) Novelette—"Princess May-blossom" (Lisa Lehmann) (b) March—"Jack Tar" (new).....(Sousa) Violin Solo—"Zigeunerweisen".....(Sarasate) Miss Maud Powell.
Tarantella del Belphegor.....(Alber) The opening overture—"Myssora"—is quite unknown in musical circles here. At all events, we do not remember having heard it before. It contains many fine passages, and especially in the closing movement, gave the Band full opportunity for the display of its powers—an opportunity Mr Sousa was not slow to take advantage of. As an encore, Mr Sousa gave "El Capitan." Mr Pryor's trombone solo was his own composition, "Love's Enchantment," with which he created such a favourable impression at the concert given on Tuesday evening last. We think he excelled himself in the manner in which he gave the prolonged and brilliant cadenza of which he makes so strong a feature. As an encore he played "The Honey-suckle and the Bee." The next number on the programme was a powerfully descriptive piece, by Sousa, dealing with the last days of Pompeii, in which the destruction of the city was vividly depicted in a series of tone pictures, the composition of which displayed rare genius. "The Washington Post" was the encore. Miss Estelle Liebling's effort this evening was the soprano aria, "Sweet Bird," from Handel's "L'Allegro il Penseroso," to which her sweet, bell-toned, well-cultured voice, and great compass, enabled her to do full justice. She was judiciously accompanied by the full band, while the exquisitely played flute obligato of Mr Marshall Lufsky added to the charm of the whole thing. The encore song was "The Maid of the Meadow." Tchaikowsky's grand Russian march, "The Slav," was the final number of the first part of the concert, and as an encore Mr Sousa gave his march, "The Rose, Shamrock, and Thistle." The second part of the programme opened with Sullivan's incidental music to "Henry VIII," a composition well-known to the habitu6s of The Palace concerts, and which it has been played more than once. It was vociferously encored, whereupon the Band played the plantation selection known as "Down South." This again was encored, in response to

the peripatetic barrel organ. The music was the first which achieved this distinction. Mr Sousa has been heard to say that the moment of his life up to that time was spent first heard the notes produced by the instrument which is invariably associated with Italian carnivals and menays.

PRICE OF THE "WASHINGTON POST."

When he began writing, a music publisher called to him one day, "I am willing to buy what you write, and will pay you £7 for each number. The terms were accepted, and that was all he got for the "Washington Post" and the "School Cadets," both of which are extremely popular, and the former of which probably holds the record in the United States as the piece of modern music which has had the largest sale. In connection with the latter music, Sousa once received a letter from a young lady asking, "Will you kindly play your march, 'Ice Cold Cadets.'" He recognized what his correspondent wanted, and played it for her, to his supreme satisfaction. Another of his most popular marches is "The Liberty Bell," which vogue is such that one of his admirers once wrote the following laconic request to him, "Wagner; play 'The Liberty Bell.'" It is indeed no uncommon occurrence for people, knowing the conductor's desire to please them, to write asking for special numbers to be played. A letter with a greater appreciation than knowledge of him on one occasion a polite note asking for a selection from the beautiful opera of "Marta." That was all right as far as it went, but unfortunately she added, "I think it is by Salvi."

GOOD, BUT UNTRUE.

One of the most interesting things in connection with the conductor is the story of how he came by his name. It is said that on going to the United States his luggage was labelled "Sousa, So, U.S.A." A Custom House officer, not understanding the full stops, made one word of the name and Mr Sousa adopted the idea and the name. The ingenuity of the story is only equalled by its lack of fact, for Sousa was born in Washington some five or six-and-forty years ago, while his father had migrated from Portugal. The inventor of the anecdote has kept Sousa busy denying it for several years, and the humour of the thing is intensified by the fact that he has been given a German, an Italian, and an English descent by imaginative journalists, according to the country in which he happened to be travelling with his band. In Germany it was said that he adopted the S. O. from Simon Or, while in Italy his name was supposed to be derived from John Philip So, and in English to have been a corruption of Phillips.

HIS PARENTAGE.

Mr Sousa's father, though born in Spain, was of Portuguese extraction, and when last year the conductor met the Portuguese Minister at Southampton the latter told him that the name was still one of the most distinguished in the country. The elder Sousa, who possessed the definite lineage of the Latin race, in an intensified degree apparently had a motto, according to his own statement, "the day is for rest and the night for study," and lived up to it. Eventually, however, he took up music as a profession, and became a member of the band of the United States Marine Corps, so that Sousa himself was born in a musical atmosphere, and when he was a solo violin player in Washington, he was 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 "H.M.S. Pinafore" was at its height in America a special concert was organized in Philadelphia to play the Gilbert-Sullivan opera. The members were chosen from various church choirs, and the conductor was, in consequence, known as "the Church of Pinafore Company." Sousa was selected as conductor, and he orchestrated the whole work in under 48 hours. So well did he do the work that when Sir Arthur Sullivan heard it he commented him on his achievement; while when J. C. Williamson produced "Pinafore" in Australia it was Sousa's orchestration that was used.

THE GREAT CHANCE.

In 1880 the leadership of the United States Marine Band became vacant, and Sousa's name, without his son's knowledge, applied for the position for him. The application was successful, and for twelve years Sousa directed the band—which may be considered as practically attached to the household of the President. He plays at all the functions at the White House, serving under five Presidents, Hayes, Grant, Arthur, Cleveland, and Harrison. It was during the term of the last-named President that his mission to go on tour in the United States, his success was so great that he received the position and organized his present band. During the ten years which have elapsed since then he has visited 630 cities and towns in Europe and America, and given over 4,500 concerts, which purpose he has travelled almost all over the land and sea. It is not without interest to know that the cost of the band is £23,000 a year.

SCORED IN AN EMERGENCY.

It was while he was in St. Louis that the characteristic recalcitrance of Sousa's band, conditions which prevented a piano which undoubtedly have been attended with a life. In the middle of the programme the electric lights went out. The people were chuffed uneasily in their seats in the dark. Many, indeed, rose from their places and to move towards the door. In a moment realising the situation, gave a whispered command, and the band began playing. "Dear, what can the matter be?" The people summed their seats, and presently the effect was immediate. The audience roared with laughter, and sat still until the lights again.

There was a good attendance at the afternoon concert, every part of the house being filled, and the program was well received. The program was as follows:—

Overture—"Carnival Romaine".....Berlioz
Trombone Solo—"Love's Enchantment".....Pryor
Suite—"Three Quotations".....Sousa
(a) The King of France marched up the hill,
With twenty thousand men;
The King of France came down the hill,
And never went up again.
(b) And I, too, was born in Arcadia.
(c) The Nigger in the wood pile.
Soprano Solo—"Bell Song from 'Lakme'".....Delibes
Miss Estelle Liebling.
Largo from Symphony—"The New World".....Dvorak
"Second Rhapsody".....Liszt
"Salut d'Amour".....Elgar
March—"Jack Tar" (new).....Sousa
Violin Solo—"Bondo Capriccioso".....Saint-Saens
Miss Maud Powell.
Theme—"Variations and Carnival time from
"Scenes in Naples".....Massenet
The opening overture is just the style of composition which suits Sousa's musical combination, ranging from light graceful pianissimo work to full forte. In response to the cry of "encore," Sousa's march "El Capitan" was played. Mr Arthur Pryor, the soloist on the trombone, improves on acquaintance. His solo, "The Patriot" (his own composition by the way) was really a treat. The trombone, with its mechanical difficulties, is apparently one of the least suitable instruments for solo work; but Mr Pryor's mastery of it is so complete that his tones from it breathe as gently as those of a magic flute. In response to the vociferous applause, he gave "The Sunflower and the Sun." The first number (a) of the suite, "Three Quotations" (Sousa), is full of those descriptive effects of which the composer is so great an exponent. The King of France marches bravely up the hill to bravely sounding melodies, commencing with a bass solo in which the cornets and clarinettes subsequently cooperate; and his downfall—his coming down, never to go up again—is portrayed in the gentlest and saddest of tones. The second part (b)—"And I, too, was born in Arcadia"—is also charmingly sweet, and quite pastoral in feeling, the xylophone, beautifully played, being used with gratifying effect. The third part (c)—"Nigger in the Wood Pile"—is redolent of the cotton plantation and of the negro population and melodies which are, in this country, at all events, becoming more and more of a tradition than of a fact. The encore was "The Washington Post." Miss Estelle Liebling was deservedly and enthusiastically applauded for her rendering of the "Bell Song" from "Lakme." Her vocalization in this difficult composition showed perfect study and extensive compass. One of the cadenzas was beautifully finished. The band accompaniment was perfect, and special mention should be made of the obligato, first played on the flute and afterwards with a grand performance of the large from the symphony to Dvorak's "New World," which evoked quite a burst of enthusiasm. The encore was "The Rose, Shamrock, and Thistle." The second part of the programme commenced with what is known as the "Second Rhapsody," by Liszt—a fine and majestic composition, splendidly executed, and with great power. The transition from this

Clipping from Belfast Newsletter
Dated July 2 1903

INDISPOSITION OF SOUSA.
A Hastings correspondent telegraphs that Sousa, the famous American band conductor, has been lying ill at St. Leonards since his concert on the 25th ult. He is suffering from exhaustion, but hopes to be well enough to leave his bed to-day. Meanwhile, the trombone soloist is conducting the band.

"NORTHERN WHIG" (Daily),
Belfast.
Dated July 2 1903

SOUSA ILL.
The Press Association's Hastings correspondent telegraphs that Sousa, the famous American band conductor, has been lying ill at St. Leonards since his concert on Friday last. He is suffering from exhaustion, but hopes to be well enough to leave his bed to-day. Meanwhile the trombone soloist is conducting the band.

Clipping from Devonshire Advertiser
Dated July 2 1903

SOUSA'S BAND.
PERFORMANCE AT EASTBOURNE,
THE EMINENT CONDUCTOR ABSENT.
(FROM A CORRESPONDENT).

The performances given at the Devonshire Park—in the Music Garden in the afternoon and in the Floral Hall in the evening—were largely attended. There was a double disappointment in Mr. Sousa's unavoidable absence through indisposition, inasmuch as it prevented us hearing Mr. Arthur Pryor's exceptional trombone playing; he having to take the conductor's duties, which he fulfilled with great discrimination, and infinite credit to himself.

Whilst admitting that the band possesses some exceptionally gifted soloists (notably the saxophone soloist, Mr. J. H. B. Moormans) we are distinctly of opinion that for general ensemble playing the band does not compare favourably with our Coldstream Guards Band, our Grenadier Guards Band, and one or two other famous military bands we could mention. If we might use the expression, there is distinctly an American tone about the whole performance; a rush to begin something fresh before the previous item has had time to make the desired effect. "The Stars and Stripes for ever" was played. Perhaps the most notable performance was the grand scene and ensemble called "Andrea Chenier" by Giordano. This was certainly a wonderfully well balanced performance, the quality of the band at times being unquestionably grand and thrilling.

Mr. Theo. Ward's "Ping Pong" March was played as one of the encore pieces. The rendering was entirely different from that to which we are accustomed, but judging by the reception which it received the audience would have had it again had time permitted. It certainly was one of the popular pieces of the evening. Miss Estelle Lieblich acquitted herself very creditably in a difficult song ("Thou brilliant bird") by David, with a carefully played flute obligato by Mr. Marshall Lufsky. The effect of the accompaniment by a military band was a novelty in itself. Miss Maud Powell displayed marked ability in the andante and allegro vivace of Mendelssohn's famous violin concerto.

"ECHO" (Daily),
St. Bride Street, E.C.
Dated July 1 1903

Mr. J. P. Sousa, the band conductor, is lying seriously ill at Hastings.

"ABERDEEN FREE PRESS" (Daily),
Aberdeen.
Dated July 2 1903

A Hastings correspondent telegraphs that Sousa, the famous American band conductor, has been lying ill at St. Leonards since his concert on Friday last. He is suffering from exhaustion, but hopes to be well enough to leave his bed to-day. Meanwhile the trombone soloist is conducting the band.

Clipping from Hastings Advertiser
Dated July 2 1903

PERHAPS no stronger proof could be given of the necessity of such a town as ours having a really large hall for the holding of meetings or concerts than that of Friday last, when Sousa's band drew crowded houses evening and afternoon to the Royal Concert Hall, St. Leonards. The news which the Observer published on Saturday that this fine hall may soon be lost to the town and converted into workshops will cause many a heartburn among local musicians and politicians, for the former will have to reflect that, with this hall closed, it will be goodbye to such entertainments as that of Friday last, while the politicians will be deprived of the only place in the borough in which they can hold a big meeting under cover. Some information as to the possible sale of the hall is given in another part of this issue, let us hope that the publicity given to the matter will lead to an arrangement whereby the present character of the building will be maintained.

"YORKSHIRE DAILY OBSERVER,"
Bradford.
Dated July 2 1903

ILLNESS OF SOUSA.
A Hastings correspondent telegraphs that Sousa, the famous American band conductor, has been lying ill at St. Leonards, since his concert on Friday last. He is suffering from exhaustion, but hopes to be well enough to leave his bed to-day. Meanwhile, the trombone soloist is conducting the band.

"MORNING LEADER" (Daily),
St. Bride Street, E.C.
Dated July 2 1903

Clipping from Clifton Society
Dated July 2 1903

"NORTHERN WHIG" (Daily),
Belfast.
Dated July 4 1903

SOUSA'S BAND.
TO THE EDITOR OF THE NORTHERN WHIG.
Sir,—In reference to a paragraph which lately appeared in the daily Press throughout the United Kingdom to the effect that the celebrated conductor Sousa was indisposed, and consequently unable to conduct, in reply to inquiries I am pleased to state that I have just had a wire from his manager stating that his (Sousa's) indisposition prevented him appearing for one day only, and that he is at present enjoying perfect health, and has been conducting his band for the past eight days. In view of the forthcoming visit to Belfast I deem it necessary to give the public this information, and thank you in anticipation for the insertion of this letter.—Yours &c.,
FRED. W. WARDEN.
Theatre Royal, Belfast, 3rd July, 1903.

"DAILY MAIL,"
Carnelite Street, E.C.
Dated July 2 1903

MR SOUSA ILL.
Mr. J. P. Sousa, who has been lying ill at St. Leonards since Friday last, is suffering from exhaustion, but hopes to be well enough to leave his bed to-day.

"LIVERPOOL MERCURY" (Daily),
Liverpool.
Dated July 2 1903

"DUNDEE ADVERTISER" (Daily),
Dundee.
Dated July 2 1903

Sousa, the famous American band conductor, has been lying ill at St. Leonards since his concert on Friday last. He is suffering from exhaustion, but hopes to be well enough to leave his bed to-day. Meanwhile the trombone soloist is conducting the band.

SOUSA INDISPOSED.
The Press Association's Hastings correspondent telegraphs that Sousa, the famous American band conductor, has been lying ill at St. Leonards since his concert on Friday last. He is suffering from exhaustion, but hopes to be well enough to leave his bed to-day. Meanwhile the trombone soloist is conducting the band.

Clipping from Newport
Dated July

SOUSA'S RETURN VISIT.
Remembering the brilliant performance given by Sousa's Band on the occasion of the visit to Newport a few months ago, at the packed houses that then assembled nothing in the way of recommendation need be said in reference to the return visit to be paid on Tuesday next, when performances are to be given at 3 and 8 o'clock in the Tredegar Hall. It is important to know, however, that Mr. Sousa, who has been indisposed, is now well again, and once more at the head of his band. The European tour, which is now drawing to a close, has been one prolonged success—the success that means not only crowded houses, but houses satisfied to the full with the brilliant quality of the performances given. Hundreds of people in Newport and the district will be delighted to get a second opportunity of seeing the famous composer-conductor and hearing his wonderful band.

13.

London

NEW YORK

JUL 3 1903

July 2 1903

PROSTRATED AT ST. LEONARDS

We regret to announce that Mr. John Phillip Sousa, the famous bandmaster, has been lying very ill at Warrior Square Hotel, St. Leonards, during the past few days. His illness is due to the extremely exhausting character of his work during the present tour, and he ought not to have attended the concerts at the Royal Concert Hall last Friday.

BAND.

AT ST.

COMING.

As it was he arrived home from the Friday evening concert in a very exhausted condition, and was forced to keep to his bed for the next few days. Mrs. Sousa came down, but has returned, and Mr. Sousa expects to be up again to-day (Thursday). During his illness the baton has been wielded by Mr. Arthur Pryor, the trombone soloist, who so delighted the audience on Friday.

as "Sousa's bands on Friday evening performances, in the evening, a long time in the United States before it made its appearance in England, and on the occasion of its first European tour considerable curiosity was evinced as to whether it would prove acceptable to English as to American audiences. It exists primarily for indoor performances, and to many people with sensitive ears, a "military" band—using this term in its technical sense—enchants the ear only when heard at a distance. Consequently it was expected that the result would be too noisy to suit people of quiet musical taste. However, the first appearance of the Band in London at once

DISARMED CRITICISM on these grounds, for while in the nature of the case the volume of sound was rather more considerable than would be expected from a string quartet, yet the distinction between noise and music was most carefully observed. Few military bands could be heard with pleasure in the Royal Concert Hall, but Sousa's Band is one of the exceptions. It is hardly fair to compare this band with our own big military bands, since the composition of this one is very different. For the benefit of those who are not familiar with the details of military band organization, I may explain that a so-called military band comprises roughly three different families of instruments—wood, brass, and percussion. To the first class belong flutes, clarinets, oboes, and bassoons; to the second cornets, horns, trombones, euphoniums, etc.; to the last drums, triangles, etc. To secure a full rich tone it is essential that each of the two first families should be complete in itself. In the ordinary small military band there are deficiencies in this respect: generally the wood-wind department is insufficiently represented, especially in the alto and tenor registers. Sousa, however, is

VERY PARTICULAR

on this point. In order, too, that there shall be a bond of connection between the wood and brass departments, he uses instruments like the saxophone and sarrusophone, which partake of the characteristics of both. Moreover, by using different-sized instruments in each class, e.g., a tenor clarinet, it is possible to avoid using instruments at the extremes of their compass, thus obviating the screeches or groans which too often afflict the ear when inferior bands are in evidence. I offer the above remarks as a part solution to the question as to how Sousa gets such a rich and full, though not too loud a tone from his band.

The one quality in the performance itself which is irresistible is the absolute precision and verve which characterise the rendering of all the items, particularly those numbers of the "cake-walk" variety. These have no pretension to artistic merit such as we assign to the great classical masterpieces. But of their kind they are excellent, full of "go" and energetic rhythms. Played by an inferior band they would be intolerable, but here the unanimity and life imparted to them make them quite enjoyable. Their titles are not prepossessing, e.g., "Nigger in the Wood Pile," "The Passing of Rag-Time" (does this refer to the late Courts Martial?) and so on.

It is not necessary to criticise in detail the various items of Friday's performances. In honour of

THE KING'S BIRTHDAY.

the afternoon concert opened with the National Anthem, followed by a spirited rendering of the "William Tell" overture (Rossini). The second item was interesting, being a solo for an instrument that is seldom heard individually, viz., the saxophone. This instrument was invented by the late M. Sax, and, broadly speaking, combines the tone of the clarinet with the fingering proper to the oboe. Its compass is very extensive, and rapid passages and arpeggios seemed to present no difficulty to the accomplished soloist, Mr. Moeremans. No. 3 was a characteristic suite of Mr. Sousa's own, full of rhythm and quaint effects, but of no great musical complexity. The most important item from a musical standpoint was the slow movement from Dvorak's "New World" symphony. Symphonic movements are seldom satisfactory when transferred to a military band, but this particular movement, beautifully played, as it was, proved very impressive. Another interesting piece was Massenet's "Neapolitan Scenes," and for dainty effects of instrumentation a "Rococo" by Helmund was very noteworthy.

Sousa is Recovering. Special Cable Despatch to THE SUN. LONDON, July 1.—Bandmaster Sousa is rapidly recovering from his illness and expects to be out of bed to-morrow. His indisposition is attributed to exhaustion.

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

Dated July 2 1903

ILLNESS OF SOUSA.

A Hastings correspondent telegraphs that Sousa, the famous American band conductor, has been lying ill at St. Leonards since his concert on Friday last. He is suffering from exhaustion, but hopes to be well enough to leave his bed directly. Meanwhile, the trombone soloist is conducting the band.

from Eastern Day Dated July 3 1903

SOUSA'S BAND AT WEYMOUTH.—To-day (Friday) Sousa and his famous band will give two performances at the Jubilee Hall, Weymouth, as previously announced. The first performance will commence at three in the afternoon, and the second at eight in the evening, and the celebrated American combination will be assisted by Miss Maud Powell (violinist), Miss Estelle Liebbling (vocalist), and Mr. Arthur Pryor (trombonist). A special late train to Portland will leave Weymouth at 11 and Rodwell at 11.10.

SOUSA'S BAND AT WEYMOUTH.—Two grand concerts will be given at the Royal Jubilee Hall, Weymouth, this day (Friday) by Sousa's Band and his famous American combination. Special railway arrangements have been made, and tickets are issued from Yeovil (Pen Mill) at 1.50 p.m. and 4.5 p.m. to Weymouth, which are available for return by the special train leaving Weymouth at 11.5 p.m.

cutting from Bolton Journal July 3 1903

shed at

Mr. Sousa, the famous American band conductor, has been lying ill at St. Leonards since his concert on Friday last. He is suffering from exhaustion. Meanwhile, the trombone soloist is conducting the band.

The alacrity with which the Conductor accepts encores might surprise those who are not aware of the fact that the encore is in this case an essential part of the show, providing opportunities for giving a good number of the real

AMERICAN HIT-HITS.

The violinist, Miss Maud Powell, a most accomplished artiste, gave welcome variety by playing Wieniawski's difficult Faust Fantasia.

The vocalist, Miss Estelle Liebbling, sang with much ability a waltz-song by Strauss, but it would have been more of a relief, after so much music of the same character, if she had essayed something of a more cantabile character.

The seating arrangements were excellent in every respect. They were in the hands of Messrs. King Bros., who, we may state, have booked an engagement for the "Band of Rome," a famous Italian organisation, which is now making its first tour in England. It will appear at the Royal Concert Hall for two performances on July 25th, under the conductorship of Cavaliere Alessandro Vessella. This band has already been commended to appear before the King and Queen for the second time.

ASSOCIATION OF British Bandmen

Publication

7 3 03

LANCASHIRE LINES.

By "Cornopcan."

Sousa's Band have caused quite a commotion in the Manchester district this week, appearing at the Free Trade Hall on Monday and Tuesday at three and eight o'clock each day. The band is no doubt in fine trim, the "Stars and Stripes" and the new march "Imperial Edward" being most enthusiastically received, as were the trombone solos by Mr. Arthur Pryor, which were brilliantly executed. He is no doubt a master of his instrument, and he should set a good example to most of our Lancashire trombonists. The tone he produces is a nice sweet mellow tone, and his execution leaves nothing to be desired. Another brilliant feature of the concert was the fine violin solos by Miss Maud Powell, and the soprano vocalist, Miss Liebbling, gave a good impression in the contributions of her songs. I enjoyed the concert very much, and it was quite out of the ordinary style of our musical programmes in the Lancashire district; and I am waiting anxiously for the return visit of this celebrated band.

British Bandmen

Liverpool 7 3 03

Sousa's Band.—Judging by the crowded audiences present at the Philharmonic Hall on Friday and Saturday last, the popularity of this fine combination has not diminished in the slightest degree. The programme as usual predominated with pieces in the lighter vein, although several classic items were interspersed and rendered in the most capable manner. The soloists were all in splendid fettle and encores were the order at each performance.

"EDINBURGH EVENING NEWS" (Daily) Edinburgh.

Dated July 2 1903

ILLNESS OF SOUSA.—Sousa, the famous American band conductor, who has been lying ill at St. Leonards, Hastings, since his concert on Friday last, is suffering from exhaustion, but hopes to be well enough to leave his bed to-day.

STRONG DECK.—Intoxication seems to be a

"DAILY CHRONICLE,"

Fleet Street, E.C.

Dated July 4 1903

Mr. Sousa has happily recovered his health, and will conduct the concerts arranged for him until the end of this month, when he and his band return to America. The Band of Rome will leave England on the 25th inst.

Cutting from Southern Echo July 3 1903

Address at

SOUSA'S BAND AT SOUTHAMPTON.

The second visit of Sousa's band to Southampton was almost as successful as the first, just over twelve months ago. There were a few vacant chairs in the higher priced seats yesterday, but many shillings and florins had to be rejected on account of limited accommodation. It was a matter for disappointment that the eminent "John Pilp" was unable to conduct, but his second in command, Mr. Arthur Pryor, proved a very capable substitute, and though the performances did not suffer by Sousa's absence to such a high pitch of excellence has the band allowed still the great American's personality goes a very long way, and the management announced prior to the concert that anyone who chose might have his or her money returned at the pay box. The programmes submitted at the afternoon and evening's concerts at the Philarmonic Hall were alike attractive. They covered a wide range of compositions, including many of Sousa's, and it must be not a little flattering to the "March King" that his own selections invariably meet with the greatest acclaim. In a measure this may be owing to the degree of popularity to which they have attained, and also to their modernity, but there is no denying their musical excellence. "Scenes from El Capitan" formed one of the most popular evening selections, and the overture founded on Haydn's Emperor's Hymn was magnificently rendered. It may be mentioned that every item in the programme was enthusiastically encored, a circumstance which enabled such favourites as the "Washington Post," and "Stars and Stripes"—the latter probably the finest march ever written—to be played. The various selections were, as was to be expected, faultlessly rendered. Variety was given to the entertainment by the soprano singing of Miss Estelle Liebling, and Miss Maud Powell, an accomplished violinist, both of whom were exceedingly well received. Messrs. Godfrey and Co. efficiently carried out the arrangements. To-day the band is appearing at Weymouth, and it is expected that Mr. Sousa, who has recovered from his indisposition, will wield the baton.

"ERA,"

Wellington Street, W.C.

Dated July 4 1903

Eastbourne

DEVONSHIRE PARK.—Managing-Director, Mr. A. Standen Triggs.—On Saturday afternoon and evening last the famous Sousa Band performed here. Although Mr. Sousa was indisposed and could not appear, very large attendances marked each performance. The programme included popular and classical music, and Miss Estelle Liebling as a vocalist and Miss Maud Powell as a violinist achieved great success.

Cutting from Looker on

Dated July 4 1903

Address Cheltenham

SOUSA and his Band will give an evening concert only in Cheltenham next Wednesday, and not two performances as on his previous visits. The popular conductor and his Band of fifty-two instrumentalists have recently returned from a tour on the Continent when within seven weeks they appeared in Paris, Brussels, Berlin, St. Petersburg, Warsaw, Vienna, Prague, Copenhagen, Amsterdam, and The Hague. Mr. Sousa, who is now visiting the chief English watering places will return to America on August 1st and next year will tour Australia, so the present visit will probably be his last for some time. The Band will be accompanied as before by Miss Estelle Liebling, (soprano), Miss Maud Powell (violinist), and Mr. Arthur Pryor (trombonist).

Cutting from Isle of Wight Times Dated July 4 1903

A pier band is an excellent thing on a pier, but not quite so endurable when it plays indoors music that is beyond it. This is the reflection one was tempted to make on hearing the Sousa band at their concert in the Portland Hall, Southsea. It was like a cheap oleograph after an oil painting by a great master. In one of the pieces for instance, the piccolo was inaudible nor was its absence atoned for by the gratuitous employment of the Glockenspiel, while the persistent figure for the violins was made almost ridiculous by the squealing clarinets. And it was in a piece with this cheerful desecration that, in reponse to the applause which followed it, a quicker step, presumably intended to be suggestive of Yankee smartness was played.

Apart from these incursions into realms where they had no business, there was much to admire in the playing of this well-drilled band. Its balance was excellent, its tone never blatant, and the cornets, whose possibilities in the direction of vulgarity are so boundless, were kept well in check. As for Sousa's own marches, he may in virtue of them lay claim to have produced what America has long been awaiting, a truly national art, for certainly they have the qualities, popularly associated with Cousin Jonathan of extreme spryness and rapidity. Another phase of nationalism was represented by a selection of plantation melodies, many of them very charming, and as agreeable as anything in the programme.

John Philip Sousa, as a conductor, knows all the tricks of the trade, and one or two others peculiar to himself, by which he certainly affords much amusement to his audience without unnecessarily distracting his handsmen. The efficiency of the band shows, however, that he is not obliged to rely on tricks for the effectiveness of their performances.

"MUSICUS."

Cutting from Hampshire Teleg

Dated July 4 1903

Portsmouth

SOUSA'S BAND AT SOUTHSEA.

Sousa's Band was heard at the Portland Hall, Southsea, on Tuesday afternoon and evening, but without the far-famed conductor himself to wield the baton. At the afternoon concert the hall was well filled. An announcement was made that owing to illness Mr. Sousa was unable to conduct. His place was taken by Mr. A. Prior, the assistant conductor. It was further intimated that those dissatisfied with this alternative could have their money returned if they chose to leave the hall. All present will certainly agree that the performance was worth remaining to, for it was a rich musical treat. The overture to Wagner's "Tannhauser" was the opening item, and the grand music has seldom received a finer interpretation. It was encored, and "El Capitan" was given in reponse. Among other items on the programme were "Sousa's Suite" and a "Cake Walk" (by Mr. Prior). Miss Estelle Liebling, the only vocalist, sang "Voice of Spring" (Strauss), in Italian, and was recalled, and obliged with "Stolen Wings." Wagner's Grats-Ritter (from "Parsifal") came next, and the bell effects introduced were very striking. As a response to the inevitable encore, Sousa's "Rose, Shamrock, and Thistle" was given.

After the interval a selection from Sousa's opera "Chris," and the "Washington Post" was followed by "Rococo" (Helmund), and "The Imperial March" (Sousa), and then came a violin solo by Miss Maud Powell. The prelude to the third act of "Lohengrin" was the final piece, and the National Anthem brought the concert to a close.

On inquiry at Mr. Sousa's hotel at St. Leonards on Wednesday, a correspondent was informed that the famous bandmaster, who broke down from exhaustion after last Friday's concerts at Hastings as a result of the severe strain on his strength during the present tour, was rapidly approaching recovery.

Mr. Sousa went out driving on the parade on Wednesday. Sousa was well enough to leave St. Leonards on Thursday.

Cutting from Hampshire Telegraph Dated July 4 1903

SOUSA'S BAND AT SOUTHSEA.

Sousa's Band was heard at the Portland Hall, Southsea, on Tuesday afternoon and evening, but without the far-famed conductor himself to wield the baton. At the afternoon concert the hall was well filled. An announcement was made that owing to illness Mr. Sousa was unable to conduct. His place was taken by Mr. A. Prior, the assistant conductor. It was further intimated that those dissatisfied with this alternative could have their money returned if they chose to leave the hall. All present will certainly agree that the performance was worth remaining to, for it was a rich musical treat.

The overture to Wagner's "Tannhauser" was the opening item, and the grand music has seldom received a finer interpretation. It was encored, and "El Capitan" was given in reponse. Among other items on the programme were "Sousa's Suite" and a "Cake Walk" (by Mr. Prior). Miss Estelle Liebling, the only vocalist, sang "Voice of Spring" (Strauss), in Italian, and was recalled, and obliged with "Stolen Wings." Wagner's Grats-Ritter (from "Parsifal") came next, and the bell effects introduced were very striking. As a response to the inevitable encore, Sousa's "Rose, Shamrock, and Thistle" was given.

After the interval a selection from Sousa's opera "Chris," and the "Washington Post" was followed by "Rococo" (Helmund), and "The Imperial March" (Sousa), and then came a violin solo by Miss Maud Powell. The prelude to the third act of "Lohengrin" was the final piece, and the National Anthem brought the concert to a close.

On inquiry at Mr. Sousa's hotel at St. Leonards on Wednesday, a correspondent was informed that the famous bandmaster, who broke down from exhaustion after last Friday's concerts at Hastings as a result of the severe strain on his strength during the present tour, was rapidly approaching recovery.

Mr. Sousa went out driving on the parade on Wednesday.

Sousa was well enough to leave St. Leonards on Thursday.

"IRISH NEWS" (Daily),

121 and 125, Donegal Street, Belfast.

Dated July 4 1903

SOUSA'S BAND.

TO THE EDITOR OF THE IRISH NEWS.

SIR,—In reference to a paragraph which lately appeared in the daily Press throughout the United Kingdom to the effect that the celebrated conductor (Sousa) was indisposed and consequently unable to conduct.

In reply to inquiries I am pleased to state that I have just had a wire from his manager stating that his (Sousa's) indisposition prevented him appearing for one day only, and that he is at present enjoying perfect health, and has been conducting his band for the past eight days.

In view of the forthcoming visit to Belfast, I deem it necessary to give the public this information, and thank you in anticipation for the insertion of this letter.—Yours faithfully,

FRED W. WARDEN.

Theatre Royal, Belfast, 3rd July, 1903.

"BELFAST NEWS LETTER" (Daily),

55, 57 and 59, Donegal Street, Belfast.

Dated July 4 1903

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SOUSA'S BAND.

PERFORMANCE AT EASTBOURNE.

THE EMINENT CONDUCTOR ABSENT.

(FROM A CORRESPONDENT).

The performances given at the Devonshire Park—in the Music Garden in the afternoon and in the Floral Hall in the evening—were largely attended. There was a double disappointment in Mr. Sousa's through indisposition, inasmuch as hearing Mr. Arthur Pryor's playing; he fulfilled with and infinite credit to him-

that the band possesses some soloists (notably the saxo- H. B. Moeremans) we are

of opinion that for general ensemble playing the band does not compare favourably with our Coldstream Guards Band, our Grenadier Guards Band, and one or two other famous military bands we could mention. If we might use the expression, there is distinctly an American tone about the whole performance; a rush to begin something fresh before the previous item has had time to make the desired effect. "The Stars and Stripes for ever" was played. Perhaps the most notable performance was the grand scene and ensemble called "Andrea Chenier" by Giordano. This was certainly a wonderfully well balanced performance, the quality of the band at times being unquestionably grand and thrilling.

Mr. Theo. Ward's "Ping Pong" March was played as one of the encores. The rendering was entirely different from that to which we are accustomed, but judging by the reception which it received the audience would have had it again had time permitted. It certainly was one of the popular pieces of the evening. Miss Estelle Lieblich acquitted herself very creditably in a difficult song ("Thou brilliant bird") by David, with a carefully played flute obligato by Mr. Marshall Lufsky. The effect of the accompaniment by a military band was a novelty in itself. Miss Maud Powell displayed marked ability in the andante and allegro vivace of Mendelssohn's famous violin concerto.

SOUSA AND HIS BAND.—Referring to a paragraph which recently appeared in several contemporaries to the effect that Sousa, the celebrated conductor was indisposed, and consequently unable to conduct, Mr. Fred W. Warden says his indisposition only caused one day's inability to direct the band and that he is now in perfect health. This is reassuring information in view of the prospective visit to Belfast.

VIOLINS, MANDOLENS, BANJOS.

from the Hampshire Inquirer Southampton July 4 1903

Sousa's Band at Southampton.

The second visit of Sousa's band to Southampton was almost as successful as the first, just over twelve months ago. There were a few vacant chairs in the higher priced seats on Thursday, but many shillings and florins had to be rejected on account of limited accommodation. It was matter for disappointment that the eminent "John Philip" was unable to conduct, but his second in command, Mr. Arthur Pryor, proved a very capable substitute, and though the performances did not suffer by Sousa's absence—to such a high pitch of excellence has the band allowed—still the great American's personality goes a very long way, and the management announced prior to the concerts that anyone who chose might have his or her money returned at the pay box. The programmes submitted at the afternoon and evening's concerts at the Philharmonic Hall were alike attractive. They covered a wide range of compositions, including many of Sousa's, and it must be not a little flattering to the "March King" that his own selections invariably meet with the greatest acclaim. In a measure this may be owing to the degree of popularity to which they have attained, and also to their modernity, but there is no denying their musical excellence. "Scenes from El Capitan" formed one of the most popular evening selections, and the overture founded on Haydn's Emperor's Hymn was magnificently rendered. It may be mentioned that every item in the programme was enthusiastically encored, a circumstance which enabled such favourites as the "Washington Post," and "Stars and Stripes"—the latter probably the finest march ever written—to be played. The various selections were, as was to be expected, faultlessly rendered. Variety was given to the entertainment by the soprano singing of Miss Estelle Lieblich, and Miss Maud Powell, an accomplished violinist, both of whom were exceedingly well received. Messrs. Godfrey and Co. efficiently carried out the arrangements.

To-day the band is appearing at Weymouth, and it is expected that Mr. Sousa, who has recovered from his indisposition, will wield the baton.

ing from Belfast Newsletter July 4 1903

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ing from Northern Whig Belfast July 4 1903

MUSIC, ART, ETC.

SOUSA'S BAND.

Mr. John Philip Sousa's almost world-renowned Band has been secured by Mr. Crudge to appear at our Assembly Rooms next Thursday afternoon, commencing at 3 o'clock. This concert organisation in various parts of the Continent of Europe, as well as in America and the United Kingdom has "caught on" with absolute fascination. A recent march by Mr. Sousa will be a feature of the capital programme to be presented, and in addition to the ensemble-playing the programme will include solos by: Miss Estelle Lieblich (soprano vocalist), Miss Maud Powell (violinist-), and Mr. Arthur Pryor (trombonist), who will be heard in new selections. An appreciation of the noted conductor in the Newcastle North Mail says: "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."

SOUSA'S BAND.

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Sir,—In reference to a paragraph which lately appeared in the daily Press throughout the United Kingdom to the effect that the celebrated conductor Sousa was indisposed, and consequently unable to conduct, in reply to inquiries I am pleased to state that I have just had a wire from his manager stating that his (Sousa's) indisposition prevented him appearing for one day only, and that he is at present enjoying perfect health, and has been conducting his band for the past eight days. In view of the forthcoming visit to Belfast I deem it necessary to give the public this information, and thank you in anticipation for the insertion of this letter.—Yours, &c., FRED. W. WARDEN. Theatre Royal, Belfast, 3rd July, 1903.

Sousa's Band at Hastings.

Last Friday the inhabitants of Hastings and St. Leonards had the opportunity of hearing Sousa's Band at the Royal Concert Hall. Large audiences assembled at both the afternoon and evening performances. These concerts, as military band performances, outside the wonderful harmony and precision displayed with such a full and rich orchestra, might be said to have provided an entertainment of entertainments, so different was the composition compared to our military bands. With such a large number of musicians, and a full military band, it would have been thought the combination of instruments would have been too loud for a concert hall, but such was not the case, and all who enjoyed the musical treat must pronounce it to be the finest ever heard in the borough. For the evening programme the overture was Westmeyer's "Founded on Haydn's Emperor's Hymn," the rendering of which resulted in a burst of applause. The second attraction of the concert was a trombone solo, "Love's Enchantment" (Pryor), by Mr. Arthur Pryor, whose masterly playing was superb. The suite, "Looking Upward," one of Mr. John Philip Sousa's own composition, was divided into three parts—(a) "By the Light of the Polar Star" (b) "Under the Southern Cross" (c) "Mars and Venus," during which a novel musical effect in a drum solo was introduced. Miss Estelle Lieblich, the possessor of a clear soprano voice, sang with great ability David's "Thou Brilliant Bird," the flute obligato, by Mr. Marshall Lufsky, being excellent. A grand scene and ensemble, "Andrea Chenier" (Giordano) was most enjoyable. Scenes from Sousa's "El Capitan" followed the interval. The next numbers were (a) caprice, "The Water Sprites" (Kunkel) and (b) a march, "Jack Tar" (Sousa). All the items of the programme had been received in the most gratifying manner possible, but the last-named brought the composer cheers, which resulted in two encore pieces. Miss Maud Powell gave as violin solo two movements from "Violin Concerto" (Mendelssohn) (a) "Andante" (b) "Allegro Vivace" in a manner that pleased her hearers so much that another solo was given before they were satisfied. A collection of spiritedly composed plantation songs and dances (Chambers) brought the performance to a close. As before mentioned, each piece was deservedly encored, a reward following with one of Sousa's marches, etc., "The Washington Post" (to those who know Sousa as the author of it, the disappointment would have been indeed great if it had been left out of the programme), "Hands Across the Sea," "Stars and Stripes for Ever," "The Sunflower and the Sun," "Passing of Rag Time," "The Maid and the Meadow," "The Patient Egg," and "Coon Band Contests," these lively, inspiring march and dance tunes being heartily appreciated. It is to be hoped that this visit of Sousa's Band is only a foretaste of another. Messrs. King Brothers were answerable for looking after the comforts of the audience. With the characteristic enterprise of that firm, they have booked an engagement for the Band of Rome, a band which is making its first tour in England, and has already had a second command to appear before the King and Queen. It will appear at the Royal Concert Hall.

"PELICAN,"

Fetter Lane, E.C.

Dated July 4 1903

Telephone

Sousa and his Band drew two big audiences at the Devonshire Park on Monday last, when he gave two concerts under the direction of Mr. H. Cecil Beryl, of the Theatre Royal, was especially successful in his new march, "Jack Tar."

ENTERTAINMENTS AT THE ASSEMBLY ROOMS.

SOUSA AND HIS BAND.

Sousa is back again in England making music for the masses with his great band, after a flying Continental trip of seven weeks, extending from Paris to St. Petersburg and from Vienna to Copenhagen. Everywhere his success has been complete. On Thursday afternoon next he will appear in the Assembly Rooms at 3 o'clock, when he will offer his choicest programme, and his soloists will be Miss Estelle Lieblich (soprano), Miss Maud Powell (violinist), and Mr. Arthur Pryor (trombonist). A writer in a Newcastle contemporary recently paid this tribute to John Philip Sousa: "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. His baton trembles in the air, and a murmuring refrain flows from its very movement. He raises his hand and stronger notes obey its mute instructions. His arms fall, the cymbals clash, the deeper instruments shout their wild roaring melody. And so for a space, to a rocking, compelling gesture. Then flinging his arms aside, he seems to tear the music through the very heart of its being, and only its echo rises to the twirl of the baton. He pauses, he beckons. The gathering sound rolls to his scornful finger. He throws it disdainfully aside again and glances at the waiting trombones. They thunder at the look; his hand wards them off in a deprecating manner and they are silent as the dead. From the back of the orchestra rolls the peal of the drums. Sousa seems surprised. He strokes his moustache, hesitates, almost shrugs his shoulders. Suddenly the baton stiffens; the drums are no more, only the flutes and pipes are making melody. Such is Sousa's wonderful band, probably unequalled throughout the world." Seats can be booked at the Belle Vue Library.

Dated July 4 1903

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Eastbourne

Handwritten notes: Sunday July 4 1903 Lewis

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(FROM A CORRESPONDENT).

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Whilst admitting that the band possesses some exceptionally gifted soloists (notably the saxophone soloist, Mr. J. H. B. Moeremans) we are distinctly of opinion that for general ensemble playing the band does not compare favourably with our Coldstream Guards Band, our Grenadier Guards Band, and one or two other famous military bands we could mention. If we might use the expression, there is distinctly an American tone about the whole performance; a rush to begin something fresh before the previous item has had time to make the desired effect. "The Stars and Stripes for ever" was played. Perhaps the most notable performance was the grand scene and ensemble called "Andrea Chenier" by Giordano. This was certainly a wonderfully well balanced performance, the quality of the band at times being unquestionably grand and thrilling.

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ASSOCIATION IS Northern Whig Belfast July 4 03

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Association
Brighton Herald
July 4 - 03

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 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, but was well enough yesterday to leave his bed.

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Cutting from Hastings Times
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"STAGE,"
York Street, W.C.

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MORECAMBE—ROYALTY (Sole Lessee, Lieut. Julian Malvern).—Mr. Haldane Crichton's able Co. with The Dandy Fifth are paying a return visit, and opened on Monday, the piece meeting with a hearty reception. Mr. Allan Turner made a dashing Dick Featherstone. Mr. Percy Baverstock made the most of his opportunities as Colonel Slasherton. Sergeant Major Milligan found an able exponent in Mr. Conn Allister, good assistance being rendered by Mr. Chris. Mason as Sir Victor Vavasour. Miss Pauline Hague made a charming Kate Lorrimer. Polly Green found a capital representative in Miss May Davis. The chorus was exceptionally strong, and contributed in no small measure to the general success. The scenery and dresses were very effective. Mr. Fred Karno's Co. with His Majesty's Guests are billed for Thursday, Friday, and Saturday. WINTER GARDENS (General Manager, Mr. W. L. Holland).—The season opened on Saturday, when Sousa's Band formed the attraction, the famous band giving a series of six concerts, which terminated on Monday evening. The various items were well

received. The variety entertainment is in keeping with the general excellence of the entertainments at this popular place. The Julian Troupe of Acrobats remain from last week, Gordon Truefit is also paying a return visit. The Four Trees are capital comedienne and dancers. The Brothers Artois, comedy bar performers, are good. The selections of Mr. Thos. Shaw's orchestra add to the success of a very acceptable programme.

from Southampton Independent
dated July 4 1903

Sousa's Band at Southampton.

The second visit of Sousa's band to Southampton was almost as successful as the first, just over twelve months ago. There were a few vacant chairs in the higher priced seats on Thursday, but many shillings and florins had to be rejected on account of limited accommodation. It was matter for disappointment that the eminent "John Philip" was unable to conduct, but his second in command, Mr. Arthur Pryor, proved a very capable substitute, and though the performances did not suffer by Sousa's absence—to such a high pitch of excellence has the band allowed—still the great American's personality goes a very long way, and the management announced prior to the concerts that anyone who chose might have his or her money returned at the pay box. The programmes submitted at the afternoon and evening's concerts at the Philharmonic Hall were alike attractive. They covered a wide range of compositions, including many of Sousa's, and it must be not a little flattering to the "March King" that his own selections invariably meet with the greatest acclaim. In a measure this may be owing to the degree of popularity to which they have attained, and also to their modernity, but there is no denying their musical excellence. "Scenes from El Capitan" formed one of the most popular evening selections, and the overture founded on Haydn's Emperor's Hymn was magnificently rendered. It may be mentioned that every item in the programme was enthusiastically encored, a circumstance which enabled such favourites as the "Washington Post," and "Stars and Stripes"—the latter probably the finest march ever written—to be played. The various selections were, as was to be expected, faultlessly rendered. Variety was given to the entertainment by the soprano singing of Miss Estelle Liebling, and Miss Maud Powell, an accomplished violinist, both of whom were well received. Messrs. King Brothers were carried out the

from Hastings Independent
dated July 4 1903

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SOCIATION LTD
Herald
July 4 - 03

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Copied from mat
Dated July 4 1903
Tennant St

Sousa and Family.

MR. AND MRS. JOHN PHILIP SOUSA and family have been staying at the Carlton, and on Sunday afternoon I met them all outside that fashionable hostelry, waiting for their carriage to take them for a drive round the Park. This was the first time I had seen the great Sousa in ordinary afternoon attire (tight-fitting frock-overcoat, silk hat, grey suede gloves, etc.), and before greeting him and wishing him success at the end of his new tour, which finishes in Blackpool on the last day of this month, I had to look at him well to make sure that he was the March King. Mrs. Sousa, considering she has two grown-up daughters and a particularly grown-up son (he is a head taller than his distinguished father), is remarkably youthful in appearance, and looks like a Charles Dana Gibson girl with white hair. Her two daughters, one fair, like her mother, and the other dark, like her father, are both of them typical Gibson girls, and the son of the Sousa family is the living and breathing impersonation of the good-looking young man of the American illustrated journals. Conducting his favourite march cannot, surely, give Sousa greater pleasure than conducting his handsome family about.

Extraordinary Power!

ONE of the Misses Sousa is looked upon by a musical professor in America as one of the most remarkable pianists of the age, and it is amusing to hear from Mr. Sousa how the professor came to regard her as such. One evening, as Sousa and the professor were standing at the door of the former's country home, there issued from the drawing-room behind them a series of sounds which caused the professor to strike a critical expression and attitude, and to ask in hushed tones of surprise who it was that was playing the piano. "Oh, that's my youngest daughter," said Sousa. "You astound me!" exclaimed the professor, as the atmosphere around them grew thick and riotous with the overture to *Tannhäuser*, and there was not a note missing. "How old is she?" "About nine," answered Sousa. "Remarkable!" went on the professor. "She will be one of the greatest pianists of her time. Her power is marvellous—her execution extraordinary! She is a bit too loud at present, and perhaps a shade too quick—but it is there! it is there!" "Yes, it's clever playing," mused Sousa. But he didn't tell the professor, and the professor doesn't know to this day (though he soon will now), that the remarkable young pianist was at work with a "Pianola"!

Association Ltd
the Manchester Guardian

Publication July 6.03

The Crystal Palace smacked a little yesterday!

of the northern counties. We had up the Besses-o'-th'-Barn, the Wyke, the Kingston Mills, and the Black Dike bands to help at a concert in aid of the Union Jack Club. The playing of the northern bands was listened to with delight, and undoubtedly was the finest part of the concert. But the audience was also much interested in the work of a band which has just reached this country from New Zealand and is to make a tour for the Club scheme. It certainly played very well, though it seemed hardly worth while to come all those thousands of miles to give us such things as the quartet from "The Yeomen of the Guard." The massed bands, among other pieces, played the new march Mr. Sousa has written for the Club. The New Zealand band is accompanied by the Princess Te Ranji Pai and a Maori chief, who appears in native costume and sings "Home, sweet home" in his own tongue.

"ERA,"
Wellington Street, W.C.

Dated July 4 1903
Postsmouth

PORTLAND HALL, SOUTHSEA.—Sousa's celebrated and is here for two days this week (two matinee and two evening performances). Tuesday and Wednesday. Sousa himself was too ill to appear on Tuesday, and the baton was taken by Mr A. Prior.

"WEEKLY DISPATCH,"

Tudor Street, E.C.

Dated July 5 1903

THE WEEKLY DISPATCH

THE NEW SOUSA MARCH.
"JACK TARS."



By special arrangement with the John Church Company, of Argyll-place, we are able to publish a few bars of the excitingly taking melody of Sousa's new march "Jack Tars." This composition was specially written for the great concert in aid of the Union Jack Club, which took place last month, and at which the King and Queen were present. It should be stated that Sousa has most generously promised that all his royalties derived from the sale of this march in England shall be given to the funds of the club. So there is a chance for Disparat readers to help build a home for our sailors and soldiers.

ing from Western Mail
July 6.03

ed at

SOUSA AND HIS BAND AT NEWPORT.

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"WESTERN MAIL" (Daily),
Cardiff.

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Western Mail
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ASSOCIATION
Bristol Times
July 7-03

SOUSA AND HIS BAND. FAREWELL VISIT TO BRISTOL.

Sousa and his admirable band of performers, who came to Bristol last April, were so successful that Mr. Crichton decided to arrange for an early return visit. They came back yesterday, and gave two concerts in the Victoria Rooms. The fact that on a fine summer's afternoon the large Victoria Rooms was filled with a warm-hearted audience is a great testimony to the popularity which Sousa and his world-renowned band enjoys. Those who heard the band before seemed very desirous to hear it again; while those who did not hear it last time were determined not to miss the opportunity a second time. As the Victoria Rooms is hardly sufficiently large to enable the band to be heard to the best possible advantage, the reserved seats, instead of being placed nearest the platform, were arranged in about the centre of the hall, so that their occupants were in the most favourable position for listening. When Sousa appeared on the platform he received a hearty welcome. While apparently recovered from his recent illness, he does not seem to have regained all his old vigour. Conducting for two hours at a stretch is no light task. The programme opened with the overture symphonie, "Mysora" (Wettgi), and the encore piece was "El Capitan." Mr. J. H. B. Moeremans received an encore for his saxophone solo, "American Fantasia," of which he is the author. The suite, "In Foreign Lands" (Moszkowski)—Spain, Germany, and Hungary—was encored; and "Down South" was added. This also won a bis, and the band played "Manhattan Beach." Miss Estelle Liebling, soprano, sang the Bell song from "Lakme" (Delibes), which was heartily applauded. The largo from symphony, "The New World" (Dvorak), was next played and re-demanded, and "Stars and Stripes for Ever" was given in response. After the interval, scenes from "Chris and the Wonderful Lamp" (Sousa) were given, and was accorded a double encore, "The Patient Egg" and "The Washington Post" were granted as extras. The march, "Imperial Edward" (Sousa), which is dedicated, by special permission, to his Majesty the King, was called for once more, but "Jack Tar" was substituted. Miss Maud Powell contributed as her violin solo a "Rondo Capriccioso" (Saint Saens), in a manner that won her hearty applause. The programme closed with a selection from "Lohengrin" (Wagner). Brief notice will suffice of the evening concert, because it was, in almost all respects, a repetition in manner and method, and in regard to the enthusiasm the playing of the band evoked, of the afternoon performance, only that the programme was different. These were the pieces selected for performance by the band—Westmeyer's overture founded on Haydn's

Newport Telegraph
July 7, 1903

SOUSA. ANOTHER VISIT TO NEWPORT.

The famous Sousa visited Newport with his band again to-day, for performances (afternoon and evening) at the Tredegar Hall. In the afternoon she had an appreciative audience, and played half-a-dozen encore pieces. The soloists were Miss Mary Powell (violin), Miss Estelle Liebling (soprano), and Mr. J. H. B. Moeremans (saxophone), all of whom charmed the audiences with their performances. This evening's concert commences at 8 p.m.

Cutting from
Dated July 7
Address

SOUSA AND HIS BAND. RETURN VISIT TO NEWPORT.

Mr. John Philip Sousa and his famous band paid a return visit to Newport on Tuesday, giving two concerts in the Tredegar Hall—one in the afternoon and the other in the evening. The attendance in the afternoon was small, the beautiful weather no doubt attracting many people out of town who might otherwise have been present. The audience, however, was appreciative even to an enthusiastic degree, and on that score, at least, Mr. Sousa and his band would have no cause of complaint. There were nine items on the programme and seventeen items were rendered, in fact, there was sufficient enthusiasm for the eighteenth had the re-call been responded to. The selections by the band consisted of the overture symphonie, "Mysora" (Wettgi), the suite "In Foreign Lands" (Moszkowski), the largo from symphony, "The New World" (Dvorak), scenes from "Chris and the Wonderful Lamp" (Sousa), serenade, "Rococo" (Heimund), march, "Imperial Edward" (Sousa), and the introduction to the third act of "Lohengrin" (Wagner). All of these were splendidly played, and Mr. Sousa, with characteristic good nature, led his band in playing as encore pieces his well-known compositions, "El Capitan," "Down South," and "Stars and Stripes for Ever." Mr. J. H. B. Moeremans gave a brilliant saxophone solo, "American Fantasia" (Moeremans), his playing being a revelation to many. Miss Estelle Liebling sang the difficult Bell Song from "Lakme" (Delibes) lightfully, her trills in particular being very

"BRISTOL TIMES" (Daily), Bristol.
Dated July 7, 1903

SOUSA AND HIS BAND. FAREWELL VISIT TO BRISTOL.

Sousa and his admirable band of performers, who came to Bristol last April, were so successful that Mr. Crichton decided to arrange for an early return visit. They came back yesterday, and gave two concerts in the Victoria Rooms. The fact that on a fine summer's afternoon the large Victoria Rooms was filled with a warm-hearted audience is a great testimony to the popularity which Sousa and his world-renowned band enjoys. Those who heard the band before seemed very desirous to hear it again; while those who did not hear it last time were determined not to miss the opportunity a second time. As the Victoria Rooms is hardly sufficiently large to enable the band to be heard to the best possible advantage, the reserved seats, instead of being placed nearest the platform, were arranged in about the centre of the hall, so that their occupants were in the most favourable position for listening. When Sousa appeared on the platform he received a hearty welcome. While apparently recovered from his recent illness, he does not seem to have regained all his old vigour. Conducting for two hours at a stretch is no light task. The programme opened with the overture symphonie, "Mysora" (Wettgi), and the encore piece was "El Capitan." Mr. J. H. B. Moeremans received an encore for his saxophone solo, "American Fantasia," of which he is the author. The suite, "In Foreign Lands" (Moszkowski)—Spain, Germany, and Hungary—was encored; and "Down South" was added. This also won a bis, and the band played "Manhattan Beach." Miss Estelle Liebling, soprano, sang the Bell song from "Lakme" (Delibes), which was heartily applauded. The largo from symphony, "The New World" (Dvorak), was next played and re-demanded, and "Stars and Stripes for Ever" was given in response. After the interval, scenes from "Chris and the Wonderful Lamp" (Sousa) were given, and was accorded a double encore, "The Patient Egg" and "The Washington Post" were granted as extras. The march, "Imperial Edward" (Sousa), which is dedicated, by special permission, to his Majesty the King, was called for once more, but "Jack Tar" was substituted. Miss Maud Powell contributed as her violin solo a "Rondo Capriccioso" (Saint Saens), in a manner that won her hearty applause. The programme closed with a selection from "Lohengrin" (Wagner). Brief notice will suffice of the evening concert, because it was, in almost all respects, a repetition in manner and method, and in regard to the enthusiasm the playing of the band evoked, of the afternoon performance, only that the programme was different. These were the pieces selected for performance by the band—Westmeyer's overture founded on Haydn's

WESTERN DAILY PRESS, Bristol.
July 7, 1903

SOUSA AND HIS BAND IN BRISTOL

The repeated visits paid to different English centres by Mr John Philip Sousa and his band, show that the American conductor has impressed the audiences of this country with the excellence of his musicians and the attractive character of the programmes which they interpret. When the instrumentalists made their first appearance in Bristol they performed at the Colston Hall, and produced a favourable impression, so that when some time afterwards they occupied the platform in the large Victoria saloon, numerous hearers were again secured. Yesterday a third visit to the city enabled local lovers of music to once more appraise the efforts of the band, who played both in the afternoon and at night. There was a fair attendance at the Victoria Rooms in the afternoon, and as the performers took their places they were heartily cheered, a special recognition by the occupants of the body of the saloon being reserved for Mr Sousa as he approached the conductor's desk. The compositions selected were well calculated to test the ability of the executants, who, gratified by their splendid tone. A capital start was effected with "Mysora," a symphonie overture by Wettge. It received a spirited rendering, and at the finish evoked an enthusiastic display on the part of the auditors, which was speedily rewarded in the manner familiar to those who have attended Mr Sousa's concerts. Turning quickly from the spot on which he had bowed in recognition of the plaudits, he raised his baton, and another piece of instrumentation was rattled off. As these "extras" were thrown in after every burst of applause at the termination of an item on the programme, the scheme of the performance was the length of that which appeared on printed cards. The audience evidently enjoyed the additional compositions, for then one of these productions gained approval to warrant yet another extra. Of Mr Sousa's own pieces there were four, and they received more than a royal welcome. Scenes from "Chris and the Wonderful Lamp," "The Washington Post," and especially the "Imperial Edward" march (dedicated to his Majesty the King), were warmly greeted. Among the important features of the concert were a saxophone solo, an American Fantasia by Mr H. J. B. Moeremans, the Largo from Dvorak's "New World" symphony, a suite "In Foreign Lands," by Moszkowski, and the introduction to the third act of "Lohengrin." The performances of the band were varied by two solos, one vocal, and the other instrumental. The former was from "Lakme" (Delibes), given with vivacity by Miss Estelle Liebling, and the latter a Rondo Capriccioso of Saint-Saens, played with impulse and considerable effect by Miss Maud Powell. In the evening another highly successful concert was given, and although the hall was not full, there was a large attendance. The music was of a very varied character, and gave full opportunity for the display of the qualities that so markedly characterise these musicians. After every item there was hearty applause, and the conductor, with scarcely a moment's pause, gave the signal to the band for an encore. The added compositions in many instances appealed the more strongly to the audience because of the great contrast they presented to the music they followed. The programme opened with Westmeyer's Overture, founded on the familiar Haydn's Hymn to the Emperor. It was beautifully played, and some of the passages were presented with the bold dramatic effect of which Mr Sousa is so complete a master. The applause had scarcely had time to subside before "Liberty Bell" took the place of the hymn, and it was rendered with a dash that made the change the more noticeable. The instrumentalists' voices were heard in part of this work, and it, as did all the encores, proved nearly as popular as the piece it followed. In Rossini's "Cujus Animam," Mr Arthur Pryor gave the air as a trombone solo with perfect tone and smoothness, and in response to the demand for his re-appearance he substituted "The Sunflower and the Sun." The next item was a threefold composition by the leader of the band. Its title, "Looking Upward," served to introduce three widely differing movements—(a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus." The trio of themes gave full opportunity for the remarkable effects Mr Sousa introduces into his music, and they abounded in tuneful airs and stirring passages. Those present enjoyed the work, and showed that they did so, and as an encore the negro breakdown "Passing of rag time" was played. The difficult music of Strauss, "The Voice of Spring," was charmingly sung by Miss Estelle Liebling, and she gave on re-appearing "Stolen Wings," which was also nicely sung. In both cases it would have been better had the band accompaniment been slightly more subdued. The first part of the programme concluded with the grand scene and ensemble "Andrea Chauri," by Giordano, admirably played, and followed by "The Washington Post." The second part of the concert was no less popular in character, and at times the audience became demonstratively enthusiastic. Scenes from Sousa's tuneful work "El Capitan," "The Water Sprites" (Hunkel) and Sousa's "Jack Tar" were all capitally played, and as encores "The Patent Egg" and "High School Cadets" were added. The striking music of this last piece so strongly appealed to those present that another encore was necessitated, and the reception of the well known "Stars and Stripes" was no less hearty. A word of praise must be said for the violin solo by Miss Maud Powell. She selected the fantasia by Wieniawski, based on airs from "Faust," and played it with a skill and feeling deserving of warm recognition. On re-appearing she gave an unaccompanied example of a different character, and was again applauded. An enjoyable concert closed with Massenet's "Scenes in Naples" in carnival time.

Western Mail
Cardiff
July 6-0

Cutting from *South Wales Daily Express*
Dated *July 7*
Address *Newport*
Bristol
July 7 1903

SOUSA AND HIS BAND AT NEWPORT.

Mr. John Philip Sousa, who has been indisposed, is now quite well again, and is at the head of his famous band as of yore. Two performances will be given at the Tredegar hall, Newport, to-morrow (Tuesday), at three and eight p.m. In addition to the band there will be Miss Estelle Lieblich, vocalist; Miss Maud Powell, violinist; and Mr. Arthur Pryor, trombonist.

ASSOCIATION BY

by the Bristol Times
Publication
July 7-03

SOUSA AND HIS BAND.

FAREWELL VISIT TO BRISTOL.

Sousa and his admirable band of performers, who came to Bristol last April, were so successful that Mr. Crichton decided to arrange for an early return visit. They came back yesterday, and gave two concerts in the Victoria Rooms. The fact that on a fine summer's afternoon the large Victoria Rooms was filled with a warm-hearted audience is a great testimony to the popularity which Sousa and his world-renowned band enjoys. Those who heard the band before seemed very desirous to hear it again; while those who did not hear it last time were determined not to miss the opportunity a second time. As the Victoria Rooms is hardly sufficiently large to enable the band to be heard to the best possible advantage, the reserved seats, instead of being placed nearest the platform, were arranged in about the centre of the hall, so that their occupants were in the most favourable position for listening. When Sousa appeared on the platform he received a hearty welcome. While apparently recovered from his recent illness, he does not seem to have regained all his old vigour. Conducting for two hours at a stretch is no light task. The programme opened with the overture symphonic, "Mysora" (Wettgi), and the encore piece was "El Capitan." Mr. J. H. B. Moeremans received an encore for his saxophone solo, "American Fantasia," of which he is the author. The suite, "In Foreign Lands" (Moszkowski)—Spain, Germany, and Hungary—was encored; and "Down South" was added. This also won a bis, and the band played "Manhattan Beach." Miss Estelle Lieblich, soprano, sang the Bell song from "Lakme" (Delibes), which was heartily applauded. The large from symphony, "The New World" (Dvorak), was next played and re-demanded, and "Stars and Stripes for Ever" was given in response. After the interval, scenes from "Chris and the Wonderful Lamp" (Sousa) were given, and was accorded a double encore. "The Patient Egg" and "The Washington Post" were granted as extras. The march, "Imperial Edward" (Sousa), which is dedicated, by special permission, to his Majesty the King, was called for once more, but "Jack Tar" was substituted. Miss Maud Powell contributed as her violin solo a "Rondo Capriccioso" (Saint Saens), in a manner that won her hearty applause. The programme closed with a selection from "Lohengrin" (Wagner).
Brief notice will suffice of the evening concert, because it was, in almost all respects, a repetition in manner and method, and in regard to the enthusiasm the playing of the band evoked, of the afternoon performance, only that the programme was different. These were the pieces selected for performance by the band—Westmeyer's overture founded on Haydn's "Hymn to the Emperor"; Sousa's suite, "Looking Upward"; Giordano's scene and ensemble, "Andrea Chenier"; scenes from Sousa's "El Capitan"; Kunkel's "The Water Sprites"; Sousa's caprice, "Jack Tar" march (new); and Massenet's "Theme, Variations, and Carnival Tune" from "Scenes in Naples." Mr. Arthur Pryor's trombone solo was the "Cujus Animam" from Rossini's "Stabat Mater." Miss Maud Powell's violin solo was Wieniawski's "Faust" fantasia; and Miss Estelle Lieblich sang Strauss's "The Voice of Spring" valse song. Every piece was well rendered, and several encores were demanded and granted.

SOUSA AND HIS BAND.

RETURN VISIT TO NEWPORT.

Mr. John Philip Sousa and his famous band paid a return visit to Newport on Tuesday, to give two concerts in the Tredegar Hall—one in the afternoon and the other in the evening. The attendance in the afternoon was small, the beautiful weather no doubt attracting many people out of town who might otherwise have been present. The audience, however, was appreciative even to an enthusiastic degree, and on that score, at least, Mr. Sousa and his band would have no cause of complaint. There were nine items on the programme and seventeen items were rendered, in fact, there was sufficient enthusiasm for the eighteenth had the re-call been responded to. The selections by the band consisted of the overture symphonic, "Mysora" (Wettgi), the suite "In Foreign Lands" (Moszkowski), the large from symphony, "The New World" (Dvorak), scenes from "Chris and the Wonderful Lamp" (Sousa), serenade, "Rococo" (Heimund), march, "Imperial Edward" (Sousa), and the introduction to the third act of "Lohengrin" (Wagner). All of these were splendidly played, and Mr. Sousa, with characteristic good nature, led his band in playing as encore pieces his well-known compositions, "El Capitan," "Passing of Rag Time," "Washington Post," "Down South," and "Stars and Stripes for Ever." Mr. J. H. B. Moeremans gave a brilliant saxophone solo, "American Fantasia" (Moeremans), his playing being a revelation to many. Miss Estelle Lieblich sang the difficult Bell Song from "Lakme" (Delibes) delightfully, her trills in particular being very fine, and as an encore she gave a charming rendering of "The Maid of the Meadow." Miss Maud Powell's violin solo, "Rondo Capriccioso" (Saint Saens), was one of the tit-bits of the concert, Miss Powell's playing being brilliant in the extreme. It was altogether a most enjoyable concert, and those who were unable to hear the famous American combination this afternoon will have an opportunity of doing so this evening at eight o'clock.

AND HIS BAND IN BRISTOL

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BRISTOL MERCURY (Daily),
Broad Street, Bristol.
Dated July 7 1903

SOSA'S AMERICAN BAND.

VISIT TO BRISTOL.

Yesterday Mr. J. P. Sousa and his famous band paid their second visit to Bristol, and again delighted large audiences at the Victoria Rooms. This is Mr. Sousa's third trip across the Atlantic with his band, but only his second visit to Great Britain. During his tour he has visited more than a dozen different countries, and has given no fewer than about 300 concerts in this country. The American "march king," as he is styled, is now leaving England, and it will be a considerable period before he can return, as he is to visit Australia, India, and South Africa.

At the afternoon concert there was a large attendance, and the performance was thoroughly enjoyed. Mr. Sousa, who is recovering from his recent illness, was well enough to appear in his usual place, and was heartily welcomed. The programme, which was as varied and attractive as before, was so keenly appreciated that numerous encores were demanded and given with a degree of alacrity peculiar to Sousa's Band. As we have before explained, all the members of this American combination are skilled musicians—some of them, like the conductor, being composers as well as instrumentalists—and the effects produced by the whole body, manipulating wind, string, and other instruments with extraordinary vigour and precision, are distinctly novel, being altogether different from the band music to which Britishers have been accustomed. A commencement was made with the symphonic overture "Mysora" (Wettge)—the varied music of which, sometimes quaint and pastoral, and at other times dignified and impressive—and the delighted audience were so enthusiastic that many were still applauding when the band struck up "El Capitan" as an encore. Mr. J. H. B. Moremans played with a saxophone solo, "American Fantasia," by himself, and on being recalled he substituted "The Swanee River." Moszkowski's suite "In Foreign Lands," which describes the different musical characteristics of Spain, Germany, and Hungary, was encored, and "Down South" was so appreciated that "Manhattan Beach" also was given. The vocal powers of Miss Estelle Liebling were heard well in the bell song from "Lakme" (Delibes), and an encore to Dvorak's largo from the symphony "The New World" was forthcoming in "Stars and Stripes." Scenes from Sousa's exceedingly tuneful "Chris and the wonderful lamp" were enjoyed, and two encores were given—"The Patient Egg" and "The Washington Post." After Helmund's charming serenade "Rococo," Sousa's new march "Imperial Edward" was performed with rare spirit, and, another recall resulting, the conductor's new march "Jack Tar" was rendered. Miss Maud Powell, a gifted violinist, was applauded for a solo, a rondo capriccioso by Saint-Saens, and the concluding item, the introduction to the third act of "Lohengrin" (Wagner), was also favourably received.

In the evening the attendance was even more satisfactory, and again enthusiasm ran high. The success achieved by the band was as complete as on previous occasions, European music and American pieces in great variety being equally well rendered, and affording unqualified enjoyment. Of Sousa's compositions, the programme included his suite "Looking Upward," scenes from "El Capitan," and the new march "Jack Tar," all of which were rendered with the utmost favour. Other composers drawn upon were Westmeyer, Giordano Kunkel, and Massaret. As at other concerts acceptable solos were rendered by Miss Maud Powell (violinist) and Miss Liebling (vocalist), and Mr. Arthur Pryor, who is deputy conductor of the band, distinguished himself in a trombone solo.

The arrangements for these concerts were entrusted to Mr. Ernest Crichton.

from Bristol Evening News
dated July 7 1903

SOSA'S BAND AT CLIFTON.

The famous band which Mr. Sousa conducts paid another visit to Bristol yesterday, giving two concerts at the Victoria Rooms, Clifton. There was not a large audience in the afternoon, but listeners were appreciative, and the eminent conductor, on his part, was appreciative of the interest shown, and, displaying his accustomed readiness to acknowledge applause, gave additional pieces. For the band, the programme was a typical one, but the majority present, probably derived interest from the manner of performance rather than from the character of the music performed. There can be no two opinions as to the remarkable cleverness of the players. This was immediately evident when they paid their first visit to the city, and the impression does not wear on acquaintance. Some of the pieces given yesterday afternoon were of a light, rollicking description, but they were certainly popular, and the fluent, clear, piquant way in which they were interpreted made them so. Each player understands well the resources of his instrument, and is master of it. Thus it is that in combination they are able to produce such a splendid ensemble. Moszkowski's Suite, "In Foreign Lands," was a really admirable performance. There were what we may term three branches of the subject—Spain, Germany, and Hungary. The suggestions of the Fatherland contained in the music were cleverly revealed, the melody and the fine harmonies being both made apparent. The Largo from Dvorak's Symphony, "The New World," was also very ably played. The dignity of this composition stood out in contrast with some of the other numbers. Mr. J. H. B. Moremans played a saxophone solo, "American Fantasia," and in reply to an encore he gave a delightful rendering of "The Old Folks at Home." Miss Estelle Liebling, who possesses a soprano voice of exceptional range and rare quality, sang the Bell song from "Lakme" (Delibes), and the second part was varied with a violin solo by Miss Maud Powell, who is a player held in high repute. This part included two compositions by Sousa—"Chris and the Wonderful Lamp" and a March, "Imperial Edward," dedicated, with permission, to the King. It was played with all necessary animation, and was received with marks of hearty approval. The finest number in the programme, however, was the introduction to the third act of "Lohengrin," and the performance was a worthy one. Mr. Sousa, as a conductor, has his peculiarities, and it is of interest to watch him just as it is agreeable to listen to his body of performers. The arrangements were made by Mr. Ernest Crichton, of Clifton.

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ing from Western Dly Press
July 4 03
ed at Bristol

SOSA AND HIS BAND IN BRISTOL

The repeated visits paid to different English centres by Mr. John Philip Sousa and his band, show that the American conductor has impressed the audiences of this country with the excellence of his musicians and the attractive character of the programmes which they interpret. When the instrumentalists made their first appearance in Bristol they performed at the Colston Hall, and produced a favourable impression, so that when some time afterwards they occupied the platform in the large Victoria saloon, numerous hearers were again secured. Yesterday a third visit to the city enabled local lovers of music to once more appraise the efforts of the band, who played both in the afternoon and at night. There was a fair attendance at the Victoria Rooms in the afternoon, and as the performers took their places they were heartily cheered, a special recognition by the occupants of the body of the saloon being reserved for Mr. Sousa as he approached the conductor's desk. The compositions selected were well calculated to test the ability of the executants, who, gratified by their splendid tone. A capital start was effected with "Mysora," a symphonic overture by Wettge. It received a spirited rendering, and at the finish evoked an enthusiastic display on the part of the auditors, which was speedily rewarded in the manner familiar to those who have attended Mr. Sousa's concerts. Turning quickly from the spot on which he had bowed in recognition of the plaudits, he raised his baton, and another piece of instrumentation was rattled off. As these "extras" were thrown in after every burst of applause at the termination of an item on the programme, the scheme of the performance was really twice the length of that which appeared on the printed cards. The audience evidently appreciated the additional compositions, for now and then one of these productions gained sufficient approval to warrant yet another extra following. Of Mr. Sousa's own pieces there were three or four, and they received more than a conventional welcome. Scenes from "Chris and the Wonderful Lamp," "The Washington Post," and especially the "Imperial Edward" march (dedicated to his Majesty the King), were warmly greeted. Among the important features of the concert were a saxophone solo, an American Fantasia by Mr. H. J. B. Moremans, the Largo from Dvorak's "New World" symphony, a suite "In Foreign Lands," by Moszkowski, and the introduction to the

Sousa's RETURN VISIT.—There were large and appreciative audiences at the Victoria Rooms on Monday—afternoon and evening—when John Philip Sousa and the famous American band bearing his name paid a return visit. This is "the March King's" third trip across the Atlantic with his band, but only his second visit to Great Britain and Ireland, and throughout the kingdom the performances have been attended with remarkable success. Sousa is now taking his leave of this country, and it will be a long time before he will be here again, as his plans contemplate a tour in Australia, India, and South Africa. Monday afternoon's concert comprised nine items, but as nearly every contribution was encored and responded to, and in more than one case two encore pieces were given, the audience was most generously treated. "Mysora" (Wettge), which opened the programme, is a very fine overture symphony, in which the clarionets play a very important part. Mr. J. H. B. Moremans played very cleverly a saxophone solo of his own composing. "Chris and the Wonderful Lamp" is one of Sousa's compositions—and a very able one, too. It was finely played. Another most popular item was Sousa's "Imperial Edward" (dedicated by special permission to his Majesty the King). Such well-known pieces as "El Capitan," "Stars and Stripes," and "Washington Post," were given as encore pieces. Miss Estelle Liebling sang with success the bell song from "Lakme" (Delibes), and Miss Maud Powell gave a refined rendering of a violin solo, "Rondo Capriccioso" (Saint-Saens). Judging from the enthusiasm on evidence it will be a long time before "the March King" will wear out his welcome in Clifton.—The evening concert was also attended by a large and appreciative audience, the overflow of the gallery having to be accommodated in the orchestra. The programme opened with Westmeyer's stately "Emperor's Hymn," which was readily encored, and in response to which sprightly "Liberty Bell" was given. The other band items included Sousa's suite "Looking Upward," taken at a rapid pace, and introducing some novel and very telling effects, for which "Passing of Rag Time" was given as an encore; Giordano's grand scene and ensemble "Andrea Chenier," with "The Washington Post" as an encore; Sousa's scenes from "El Capitan," with "The Patient Egg" as an encore; Kunkel's caprice, "The Water Sprites," and Sousa's new march "Jack Tar," introducing a horn-pipe, for which "Stars and Stripes" was given as a redemand, and this in turn was encored, "High School Cadets" being given. Mr. Arthur Pryor contributed a trombone solo, "Cujus Animam" from the "Stabat Mater," giving "The Sunflower and the Sun," with whistling refrain, as an encore. Miss Estelle Liebling sang "Stolen Wings" in response to an encore for Strauss' walse for soprano, "The Voice of Spring," and Miss Maud Powell was chosen for her refined and artistic rendering of Wieniawski's fantasia for violin, "Faust." A very enjoyable concert closed with Massenet's themes, variations, and carnival time from "Scenes in Naples," and the playing of the National Anthem. The arrangements for the concerts were, as before, carried out by Mr. Ernest Crichton, of Bristol Street.

ing from the Bristol
Press of Publication
dated 2 7 03

Clashing with the Philharmonic we had the Royal concert in aid of the Union Jack Club, a miscellaneous affair in which such excellent things as the finale to the "Golden Legend," sung by the Leeds Choral Union, were almost side by side with a smoking-concert ballad, "The Union Jack in Town," sung by Mr. Andrew Black; Tschaiakowsky's "1812" overture, with extra booms of a monster drum, intended to represent a cannon; and Mr. Sousa's "Jack Tar" march. Dr. Elgar's "Coronation Ode," conducted by the composer, with the solos sung by Mesdames Albani and Clara Butt, Messrs. Ben Davies and Andrew Black came absurdly enough at the fag end of the programme, and immediately before the National Anthem, during the performance of which the audience were requested to wave the sixpenny flags with which they had been provided. At this concert the New Zealand band under Mr. Herd, a Newcastle musician who emigrated to Wellington some years ago, made their first appearance in London. But they are a wind band, and are much more suitable for open air than for concert purposes. Mesdames Albani and Butt contributed solos, the former singing the Bach-Gounod "Ave Maria," while Mme. Clara Butt's noble voice, in no way fatigued by her efforts during the afternoon at the Handel Festival, was heard at its best in Sullivan's "Lost Chord."

"BRISTOL MERCURY" (Daily),
Broad Street, Bristol.
Dated July 7 1903

SOUSA'S AMERICAN BAND.

VISIT TO BRISTOL.

Yesterday Mr J. P. Sousa and his famous band paid their second visit to Bristol, and again delighted large audiences at the Victoria Rooms. This is Mr Sousa's third trip across the Atlantic with his band, but only his second visit to Great Britain. During his tour he has visited more than a dozen different countries, and has given no fewer than about 300 concerts in this country. The American "march king," as he is styled, is now leaving England, and it will be a considerable period before he can return, as he is to visit Australia, India, and South Africa.

At the afternoon concert there was a large attendance, and the performance was thoroughly enjoyed. Mr Sousa, who is recovering from his recent illness, was well enough to appear in his usual place, and was heartily welcomed. The programme, which was as varied and attractive as before, was so keenly appreciated that numerous encores were demanded and given with a degree of alacrity peculiar to Sousa's Band. As we have before explained, all the members of this American combination are skilled musicians—some of them, like the conductor, being composers as well as instrumentalists—and the effects produced by the whole body, manipulating wind, string, and other instruments with extraordinary vigour and precision, are distinctly novel, being altogether different from the band music to which Britishers have been accustomed. A commencement was made with the symphonic overture "Mysora" (Wettge)—the varied music of which, sometimes quaint and pastoral, and at other times dignified and impressive—and the delighted audience were so enthusiastic that many were still applauding when the band struck up "El Capitan" as an encore. Mr J. H. B. Moeremans played with a saxophone solo, "American Fantasia," by himself, and on being recalled he substituted "The Swanee River." Moszkowski's suite "In Foreign Lands," which describes the different musical characteristics of Spain, Germany, and Hungary, was encored, and "Down South" was so appreciated that "Manhattan Beach" also was given. The vocal powers of Miss Estelle Liebbling were heard well in the bell song from "Lakme" (Delibes), and an encore to Dvorak's largo from the symphony "The New World" was forthcoming in "Stars and Stripes." Scenes from Sousa's exceedingly tuneful "Chris and the wonderful lamp" were enjoyed, and two encores were given—"The Patient Egg" and "The Washington Post." After Helmund's charming serenade "Rococo," Sousa's new march "Imperial Edward" was performed with rare spirit, and, another recall resulting, the conductor's new march "Jack Tar" was rendered. Miss Maud Powell, a gifted violinist, was applauded for a solo, a rondo capriccioso by Saint-Saens, and the concluding item, the introduction to the third act of "Lohengrin" (Wagner), was also favourably received.

In the evening the attendance was even more satisfactory, and again enthusiasm ran high. The success achieved by the band was as complete as on previous occasions, European music and American pieces in great variety being equally well rendered, and affording unqualified enjoyment. Of Sousa's compositions, the programme included his suite "Looking Upward," scenes from "El Capitan," and the new march "Jack Tar," all of which were rendered with the utmost favour. Other composers drawn upon were Westmeyer, Giordano Kunkel, and Massaret. As at other concerts acceptable solos were rendered by Miss Maud Powell (violinist) and Miss Liebbling (vocalist), and Mr Arthur Pryor, who is deputy conductor of the band, distinguished himself in a trombone solo.

The arrangements for these concerts were, as before, entrusted to Mr Ernest Crichton.

from Bristol Mercury
dated July 7 1903

SOUSA'S BAND AT CLIFTON.

The famous band which Mr Sousa conducts paid another visit to Bristol yesterday, giving two concerts at the Victoria Rooms, Clifton. There was not a large audience in the afternoon, but listeners were appreciative, and the eminent conductor, on his part, was appreciative of the interest shown, and, displaying his accustomed readiness to acknowledge applause, gave additional pieces. For the band, the programme was a typical one, but the majority present, probably derived interest from the manner of performance rather than from the character of the music performed. There can be no two opinions as to the remarkable cleverness of the players. This was immediately evident when they paid their first visit to the city, and the impression does not wear on acquaintance. Some of the pieces given yesterday afternoon were of a light, rollicking description, but they were certainly popular, and the fluent, clear, piquant way in which they were interpreted made them so. Each player understands well the resources of his instrument, and is master of it. Thus it is that in combination they are able to produce such a splendid ensemble. Moszkowski's Suite, "In Foreign Lands," was a really admirable performance. There were what we may term three branches of the subject—Spain, Germany, and Hungary. The suggestions of the Fatherland contained in the music were cleverly revealed, the melody and the fine harmonies being both made apparent. The Largo from Dvorak's Symphony, "The New World," was also very ably played. The dignity of this composition stood out in contrast with some of the other numbers. Mr J. H. B. Moeremans played a saxophone solo, "American Fantasia," and in reply to an encore he gave a delightful rendering of "The Old Folks at Home." Miss Estelle Liebbling, who possesses a soprano voice of exceptional range and rare quality, sang the Bell song from "Lakme" (Delibes), and the second part was varied with a violin solo by Miss Maud Powell, who is a player held in high repute. This part included two compositions by Sousa—"Scenes from "Chris and the Wonderful Lamp" and a March, "Imperial Edward," dedicated, with permission, to the King. It was played with all necessary animation, and was received with marks of hearty approval. The finest number in the programme, however, was the introduction to the third act of "Lohengrin," and the performance was a worthy one. Mr Sousa, as a conductor, has his peculiarities, and it is of interest to watch him just as it is agreeable to listen to his body of performers. The arrangements were made by Mr Ernest Crichton, of Clifton.

from Western Dly Pre
July 7 1903
dated Bristol

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...with remarkable success. Sousa is now taking his leave of this country, and it will be a long time before he will be here again, as his plans contemplate a tour in Australia, India, and South Africa. Monday afternoon's concert comprised many items, but as nearly every contribution was encored and responded to, and in more than one case two encore pieces were given, the audience was most generously treated. "Mysora" (Wettge), which opened the programme, is a very fine overture symphony, in which the clarionets play a very important part. Mr. J. H. B. Moeremans played very cleverly a saxophone solo of his own composition, "Chris and the Wonderful Lamp" is one of Sousa's compositions—and a very able one, too. It was finely played. Another most popular item was Sousa's "Imperial Edward" (dedicated by special permission to his Majesty the King). Such well-known pieces as "El Capitan," "Stars and Stripes," and "Washington Post," were given as encore pieces. Miss Estelle Liebbling sang with success the bell song from "Lakme" (Delibes), and Miss Maud Powell gave a refined rendering of a violin solo, "Rondo Capriccioso" (Saint-Saens). Judging from the enthusiasm on evidence it will be a long time before "the March King" will wear out his welcome in Clifton.—The evening concert was also attended by a large and appreciative audience, the overflow of the gallery having to be accommodated in the orchestra. The programme opened with Westmeyer's stately... founded on Haydn's "Emperor's Hymn," which readily encored, and in response to which sprightly "Liberty Bell" was given. The other items included Sousa's suite "Looking Upward," taken at a rapid pace, and introducing some novel and very telling effects, for which "Passing of Rag Time" was given as an encore; Giordano's grand scene and ensemble "Andrea Chenier," with "The Washington Post" as an encore; Sousa's concert from "El Capitan," with "The Patient Egg" as an encore; Kunkel's caprice, "The Water Sprites," and Sousa's new march "Jack Tar," introducing a horn pipe, for which "Stars and Stripes" was given as a redemand, and this in turn was encored, "The School Cadets" being given. Mr. Arthur Pryor contributed a trombone solo, "Cajus Animam" from "Stabat Mater," giving "The Sunflower and the Sun," with whistling refrain, as an encore. Miss Estelle Liebbling sang "Stolen Wings" in response to an encore for Strauss' waltz for soprano, "The Voice of Spring," and Miss Maud Powell was called for her refined and artistic rendering of Wieniawski's fantasia for violin, "Faust."—A very successful concert closed with Massenet's theme, variations, and carnival time from "Scenes in Naples," and the playing of the National Anthem. The arrangements for the concerts were, as before, carried out by Ernest Crichton, of Bristol Street.

Cutting from the
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SOUSA'S AMERICAN

VISIT TO BRISTOL

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In the evening the attendance was even more satisfactory, and again enthusiasm ran high. The success achieved by the band was as complete as on previous occasions, European music and American pieces in great variety being equally well rendered, and affording unqualified enjoyment. Of Sousa's compositions, the programme included his suite "Looking Upward," scenes from "El Capitan," and the new march "Jack Tar," all of which were rendered with the utmost favour. Other com-

Cutting from *Cheltenham News*
Dated *July 8* 1903

SOUSA'S RETURN.—With July comes the final month of the European concert tour of Jan Phillip Sousa and his famous American band. This is Mr. Sousa's third trip across the Atlantic, but only his second visit to Great Britain and Ireland. His season opened in London on January 2nd and will close at Blackpool on July 30th, making exactly 30 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 his concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark, and Holland. 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 revisits the British Isles. To-night in the Winter Garden he bids farewell to Cheltenham and no doubt his audience will be crowded and enthusiastic. 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. Mr. Sousa himself has now recovered from his recent indisposition, and will positively appear.

Journal: *Lucerne Summer Gazette*
Date: *8* JUILLET 1903
Adresse: *Lucerne*
Signé:

LUCERNE KURSAAL.

Fourth of July celebrations were conspicuous at the Kursaal where the *fête le nuit* brought a very large audience to enjoy open-air entertainment in the excellently illuminated gardens. After the first number had commenced not an unoccupied corner was available. The performances took place on a rustic stage, which was most artistically lighted, until about ten o'clock, when they were continued in the theatre as usual.

The intervals were unusually short and the programme brighter than ever. The *pièce de résistance* was of course French, acrobat, juggler, conjuror, quick-change artist, caricaturist, musician imitator, impresario, &c., who can keep his whole audience during forty minutes or more in constant amazement at his ability and vertiginous speed without himself shewing the slightest signs of fatigue. French is, we should think, the most extraordinary man who has ever yet appeared on the music-hall stage.

His imitations of different orchestral conductors like Sousa, Johann Strauss and Métra are some of his most amusing if not most arduous accomplishments.

Other performances at the Kursaal include the duetists Werner-Rieder, who in fanciful Tyrolean costumes sing and dance in gay Parisian-inspired manner; an American tight-rope artist; two girl equilibrists; and, the number which attracts the public especially, are the two big and two little "real live" niggers who parade the real, genuine cake-walk, with which they have been holding Paris spell-bound for some months.

Cutting from *Cheltenham Society*
Dated *July 8* 1903

Mr. J. P. Sousa and his band had an enthusiastic reception on Monday on their third visit to Bristol at the hands of large audiences at the Victoria Rooms. In the afternoon a saxophone solo "American Fantasie," composed and played by Mr. H. J. B. Moeremans, was a prominent feature of the programme, as were also the "Bell Song" from "Lakme" (Delibes) splendidly sung by Miss Estelle Lieblich, who has a sweet pure voice, and the violin solo "Rondo Capriccioso" (Saint Saens) played by Miss Maud Powell with great effect. The length of the programme was as usual greatly increased by the inevitable encores and the extra pieces were themselves sometimes encored.

In the evening a capital audience assembled to hear a programme of a more varied character than is usually heard

from this band. The music was without exception splendidly performed and heartily applauded. Mr. Arthur Pryor's trombone solo "Cujus Animam" from Rossini's "Stabat Mater," was a great success. The instrumentalist produced a beautifully clear sweet note and in response to the applause gave a lighter composition. This was followed by a suite by Mr. Sousa himself, "Looking Upward," consisting of three movements of widely different character and full of those strange and remarkable effects which the "March King" knows so well how to use. Contributions by Miss Lieblich and Miss Powell were thoroughly appreciated and warmly encored, while some familiar Sousa selections were given in capital style and won their due reward.

Cutting from *Cheltenham Gazette*
Dated *July 10* 1903
Address:

SOUSA IN BERLIN

A German Discussion of the Sounds of the Bandmaster.

(Dramatic Mirror.)

John Phillip Sousa, has been over in Berlin with his band, and the funny editor of the German Times has this to say about his first concert at the Berlin Philharmonic:

Garderoberfrau No. 1.—Gracious goodness! what a loud noise! They'll have the ceiling down on their heads!

Garderoberfrau No. 2.—That's American music. They like it lively. They're pretty young and skittish in America yet. I've got a son over there. They like s'ap-dash music.

G. F. 1.—It's different from Niskisch. They say it isn't academic music at all, and wants another sort of ear.

G. F. 2.—Do you hear that? It's a rainstorm on the drums. A blizzard of

G. F. 1.—I can't hear any violins or strings. Only brass and wood and tambourines.

G. F. 2.—That's what makes it so loud. They dance cake dances and fight battles in music like that. It's wonderful. They call it "ragtime" music. It shakes you up, my son says, like negroes singing by the rivers and stopping to dance when they come home from the canebrakes.

G. F. 1.—It's got tags and rags and little extra beats scattered all over it, and catches you unexpected like, like kicks from a mule.

G. F. 2.—My word how they're clapping. There's patriotism for you! They like their pancakes hot.

G. F. 1.—They're mostly Americans and English in there. They're people that don't give much for German music; it makes your eyes too wet, they think.

G. F. 2.—Well, I believe in young folks having a good fling when they're young. All the Americans are young, my son says. This music of theirs is a cross between Carmen and a Salvation Army band. I vote for it.

G. F. 1.—Fancy Sousa, the jerky man with the silver stars on his coat, bringing all these performers all this way to play "Washington Post" in Berlin. There's enterprise for you, now!

G. F. 2.—Hear 'em. Why, the audience can hardly keep their seats. They want to be up and dancing.

G. F. 1.—I'm sorry I didn't go to America in my young days. I had a chance once.

G. F. 2.—And they say Sousa's going to take 'em with him to Prague and Vienna and Petersburg, and play the "Monroe Doctrine" and "A Mexican Serenade" for the Russian bear to dance to. They're great on music. They simply beat Mozart and Beethoven all to pieces.

Moral: For those who like that sort of thing—why, that's just the sort of thing they like.

Cutting from the
Address of Publ
Issues dated

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At the afternoon concert there was a large attendance, and the performance was thoroughly enjoyed. Mr Sousa, who is recovering from his recent illness, was well enough to appear in his usual place, and was heartily welcomed. The programme, which was as varied and attractive as before, was so keenly appreciated that numerous encores were demanded and given with a degree of alacrity peculiar to Sousa's Band. As we have before explained, all the members of this American combination are skilled musicians—some of them, like the conductor, being composers as well as instrumentalists—and the effects produced by the whole body, manipulating wind, string, and other instruments with extraordinary vigour and precision, are distinctly novel, being altogether different from the band music to which Britishers have been accustomed. A commencement was made with the symphonic overture "Mysore" (Wetge)—the varied music of which, sometimes quaint and pastoral, and at other times dignified and impressive—and the delighted audience were so enthusiastic that many were still applauding when the band struck up "El Capitan" as an encore. Mr J. H. B. Moeremans pleased with a saxophone solo, "American Fantasie," by himself, and on being recalled he substituted "The Swanee River." Moszkowski's suite "In Foreign Lands," which describes the different musical characteristics of Spain, Germany, and Hungary, was encored, and "Down South" was so appreciated that "Manhattan Beach" also was given. The vocal powers of Miss Estelle Liebling were heard well in the bell song from "Lakme" (Delibes), and an encore to Dvorak's largo from the symphony "The New World" was forthcoming in "Stars and Stripes." Scenes from Sousa's exceedingly tuneful "Chris and the wonderful lamp" were enjoyed, and two encores were given—"The Patient Egg" and "The Washington Post." After Heilmund's charming serenade "Rocoqo," Sousa's new march "Imperial Edward" was performed with rare spirit, and another recall resulting, the conductor's new march "Jack Tar" was rendered. Miss Maud Powell, a gifted violinist, was applauded for a solo, a rondo capriccioso by Saint-Saens, and the concluding item, the introduction to the third act of "Lohengrin" (Wagner), was also favourably received.

In the evening the attendance was even more satisfactory, and again enthusiasm ran high. The success achieved by the band was as complete as on previous occasions, European music and American pieces in great variety being equally well rendered, and affording unqualified enjoyment. Of Sousa's compositions, the programme included his suite "Looking Upward," scenes from "El Capitan," and the new march "Jack Tar," all of which were rendered with the utmost favour. Other composers drawn upon were Westmeyer, Giordano, Kunkel, and Massaret. As at other concerts, acceptable solos were rendered by Miss Maud Powell (violinist) and Miss Liebling (vocalist), and Mr Arthur Pryor, who is deputy conductor of the band, distinguished himself in a trombone solo.

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Journal: *With Summer Gazette*
Date: 8 JUILLET 1903
Adresse: *Lucerne*
Signé:

LUCERNE KURSAAL.

Fourth of July celebrations were conspicuous at the Kursaal where the *fête de nuit* brought a very large audience to enjoy open-air entertainment in the excellently illuminated gardens. After the first number had commenced not an unoccupied corner was available. The performances took place on a rustic stage, which was most artistically lighted, until about ten o'clock, when they were continued in the theatre as usual.

The intervals were unusually short and the programme brighter than ever. The *pièce de résistance* was of course French, acrobat, juggler, conjuror, quick-change artist, caricaturist, musician imitator, impresario, &c., who can keep his whole audience during forty minutes or more in constant amazement at his ability and vertiginous speed without himself shewing the slightest signs of fatigue. French is, we should think, the most extraordinary man who has ever yet appeared on the music-hall stage.

His imitations of different orchestral conductors like Sousa, Johann Strauss and Métra are some of his most amusing if not most arduous accomplishments.

Other performances at the Kursaal include the duetists Werner-Rieder, who in fanciful Tyrolean costumes sing and dance in gay Parisian-inspired manner; an American tight-rope artist; two girl equilibrists; and, the number which attracts the public especially, are the two big and two little "real live" niggers who parade the real, genuine cake-walk, with which they have been holding Paris spell-bound for some months.

Cutting from *...*
Dated *July 12* 1903
Address *...*

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A German Discussion of the Sounds of the Bandmaster.

(Dramatic Mirror.)

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G. F. 1.—Fancy Sousa, the jerky man with the silver stars on his coat, bringing all these performers all this way to play "Washington Post" in Berlin. There's enterprise for you, now!

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Moral: For those who like that sort of thing—why, that's just the sort of thing they like.

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Dated *July 1903*
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In the evening a capital audience assembled to hear a programme of a more varied character than is usually heard

from this band. The music was without exception splendidly performed and heartily applauded. Mr. Arthur Pryor's trombone solo "Cujus Animam" from Rossini's "Stabat Mater," was a great success. The instrumentalist produced a beautifully clear sweet note and in response to the applause gave a lighter composition. This was followed by a suite by Mr. Sousa himself, "Looking Upward," consisting of three movements of widely different character and full of those strange and remarkable effects which the "March King" knows so well how to use. Contributions by Miss Liebling and Miss Powell were thoroughly appreciated and warmly encored, while some familiar Sousa selections were given in capital style and won their due reward.

Cuttings from the
Address of Publ
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Cutting from *Swiss Summer Gazette*
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SOUSA AND HIS BAND IN BRISTOL

The repeated visits paid to different English centres by Mr John Philip Sousa and his band, show that the American conductor has impressed the audiences of this country with the excellence of his musicians and the attractive character of the programmes which they interpret. When the instrumentalists made their first appearance in Bristol they performed at the Colston Hall, and produced a favourable impression, so that when some time afterwards they occupied the platform in the large Victoria saloon, numerous hearers were again secured. Yesterday a third visit to the city enabled local lovers of music to once more appraise the efforts of the band, who played both in the afternoon and at night. There was a fair attendance at the Victoria Rooms in the afternoon, and as the performers took their places they were heartily cheered, a special recognition by the occupants of the body of the saloon being reserved for Mr Sousa as he approached the conductor's desk. The compositions selected were well calculated to test the ability of the executants, who, gratified by their splendid tone. A capital start was effected with "Mysora," a symphonic overture by Wettge. It received a spirited rendering, and at the finish evoked an enthusiastic display on the part of the auditors, which was speedily rewarded in the manner familiar to those who have attended Mr Sousa's concerts. Turning quickly from the spot on which he had bowed in recognition of the plaudits, he raised his baton, and another piece of instrumentation was rattled off. As these "extras" were thrown in after every burst of applause at the termination of an item on the programme, the scheme of the performance was really twice the length of that which appeared on the printed cards. The audience evidently appreciated the additional compositions, for now and then one of these productions gained sufficient approval to warrant yet another extra following. Of Mr Sousa's own pieces there were three or four, and they received more than a conventional welcome. Scenes from "Chris and the Wonderful Lamp," "The Washington Post," and especially the "Imperial Edward" march (dedicated to his Majesty the King), were warmly greeted. Among the important features of the concert were a saxophone solo, an American Fantasia by Mr H. J. B. Moeremans, the Largo from Dvorak's "New World" symphony, a suite "In Foreign Lands," by Moszkowski, and the Introduction to the third act of "Lohengrin." The performances of the band were varied by two solos, one vocal, and the other instrumental. The former was from "Lakme" (Delibes), given with vivacity by Miss Estelle Liebling, and the latter a Rondo Capriccioso of Saint-Saens, played with impulse and considerable effect by Miss Maud Powell.

In the evening another highly successful concert was given, and although the hall was not full, there was a large attendance. The music was of a very varied character, and gave full opportunity for the display of the qualities that so markedly characterise these musicians. After every item there was hearty applause, and the conductor, with scarcely a moment's pause, gave the signal to the band for an encore. The added compositions in many instances appealed the more strongly to the audience because of the great contrast they presented to the music they followed. The programme opened with Westmeyer's Overture, founded on the familiar Haydn's Hymn to the Emperor. It was beautifully played, and some of the passages were presented with the bold dramatic effect of which Mr Sousa is so complete a master. The applause had scarcely had time to subside before "Liberty Bell" took the place of the hymn, and it was rendered with a dash that made the change the more noticeable. The instrumentalists' voices were heard in part of this work, and it, as did all the encores, proved nearly as popular as the piece it followed. In Rossini's "Cujus Animam," Mr Arthur Pryor gave the air as a trombone solo with perfect tone and smoothness, and in response to the demand for his re-appearance he substituted "The Sunflower and the Sun." The next item was a threefold composition by the leader of the band. Its title, "Looking Upward," served to introduce three widely differing movements—(a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus." The trio of themes gave full opportunity for the remarkable effects Mr Sousa introduces into his music, and they abounded in tuneful airs and stirring passages. Those present enjoyed the work, and showed that they did so, and as an encore the negro breakdown "Passing of rag time" was played. The difficult music of Strauss, "The Voice of Spring," was charmingly sung by Miss Estelle Liebling, and she gave on re-appearing "Stolen Wings," which was also nicely sung. In both cases it would have been better had the band accompaniment been slightly more subdued. The first part of the programme concluded with the grand scene and ensemble "Andrea Cheur," by Giordano, admirably played, and followed by "The Washington Post." The second part of the concert was no less popular in character, and at times the audience became demonstratively enthusiastic. Scenes from Sousa's tuneful work "El Capitan," "Water Sprites" (Hunkel) and Sousa's "Stars and Stripes" were all capitally played, and as encores "The Patent Egg" and "High School Cadets" were added. The striking music of this last piece so strongly appealed to those present that another encore was necessitated, and the reception of the well known "Stars and Stripes" was no less hearty. A word of praise must be said for the violin solo by Miss Maud Powell. She selected the fantasia by Wieniawski, based on airs from "Faust," and played it with a skill and feeling deserving of warm recognition. On re-appearing she gave an unaccompanied example of a different character, and was again applauded. An enjoyable concert closed with Massenet's "Scenes in Naples" in carnival time.

SOUSA'S BAND.—The Jubilee Hall, with its huge auditorium, was admirably adapted to the performances by this world-famous band on Friday, and the stirring marches which have made the name of Sousa a household word could not possibly have been heard to better effect. Messrs. Godfrey arranged the concerts, and the enterprise of this well-known firm was rewarded by a large and fashionable audience in the afternoon, and by a bumper house in the evening. The report had been circulated that Mr. Sousa was ill at St. Leonards and could not attend, and, in order to discount the prejudicial effect of this, posters were promptly circulated stating that the great John Philip S. "would positively conduct both concerts." Still the possibility of his being not able to attend doubtless deterred many from making the journey to Weymouth. Mr. Sousa was indisposed, but he gallantly kept his engagement, and wielded the baton with all his old skill and verve. The soloists were Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr. J. H. B. Moeremans, saxophone. Promptly at three o'clock the band began Rossini's overture "William Tell," and though played at a more accelerated tempo than we are accustomed to, it was a wonderful performance. There was the inevitable encore, and it was responded to, with Sousa-like celerity, by "El Capitan" march. Mr. Moeremans, a marvellous saxophone player, performed "American fantasia," a composition of his own which exhibited perfect mastery over the instrument, and as an encore piece he played the old nigger melody "Old Folks at home," with a plaintiveness that almost drew the tears of the audience. Sousa's "Three Quotations" was, of course, encored, and in acknowledgment "Washington Post" was given, which roused the house to enthusiasm. Miss Estelle Liebling sang a showy vocal valse by Strauss, and was encored, giving in reply "The Philosophic Maid." The Largo from Dvorak's symphony, "The New World," ended the first part of the programme. The items of the second part were:—

Airs from the operetta, "Chris and the Wonderful Lamp" (Sousa); (a) serenade, "Rococo" (Schmund); (b) march, "Hall to the Spirit of Liberty" (Sousa); fantasia for violin, "Faust" (Wieniawski), Miss Maud Powell; theme, variations and carnival time from "Scenes in Naples" (Massenet). The gem of the second part, so far as the band was concerned, was the serenade "Rococo," which was played with exquisite finish. Miss Maud Powell showed marvellous powers of execution and brought down the house, the young lady, who well deserves her reputation as one of the greatest living lady violinists, winning an irresistible encore. In an unaccompanied solo, which she gave as an encore-piece, she displayed perfect intonation and a tone of irrefragable quality. A march was given by the band for every encore demanded, and among them Sousa's new composition "Jack Tar," which deserves as wide popularity as the famous "Washington Post." With the exception of a few of the 5s. seats, the Jubilee Hall was well filled in the evening. Everyone was delighted with the performance, every item on the programme being encored. One remarkable feature of the concert was the smart and expeditious manner in which the programme was gone through, there being no waste of time; as soon as one piece being over another was immediately commenced. The programme consisted of nine items, thus allowing ample time for encores. Another feature was that when encores were given a different song or piece was sung or played, so that there was a constant variety. Sousa met with a warm reception when shortly

after eight o'clock he made his appearance, the concert commencing with the overture founded on Haydn's "Emperor's Hymn," which was followed by "Hands across the Sea." Mr. Pryor's trombone solo "Love's Enchantment" was splendidly given, and as an encore "The Sunflower and the Sun" was played. Sousa's suite "Looking Upward," in which were also included "By the light of the Polar Star," "Under the Southern Cross," and "Mars and Venus," was a fine performance, and as an encore "Passing of Rag Time" was played. Miss Estelle Liebling gave a good interpretation of the song "Thou Brilliant Bird" with flute obligato by Mr. Marshall Lufsky. This lady charmed everyone by the manner in which she rendered this song, her upper notes being remarkably clear, whilst the flute obligato was a rare treat, instrument and voice blending exquisitely. In response to the encore, Miss Liebling gave a splendid rendering of "The Maid of the Meadow." The band was heard to great advantage in the grand scene and ensemble "Andrea Cheur," and then to the delight of the audience the "Washington Post" was played. A brief interval of ten minutes divided the first and second portions of the programme. Sousa's composition of scenes from "El Capitan" introduced "The Water Sprites" and "Jack Tar," and on being encored was followed by "Stars and Stripes for ever." Then came a violin solo by Miss Maud Powell, who held her audience spell bound as she played two movements from Mendelssohn's Violin Concerto. Her performance was such a treat as is seldom heard, and the accompaniment by the band was most finished. As an encore the lady played another piece unaccompanied, "Plantation songs and dances" performed in the brightest manner brought a most enjoyable concert to a close.

SOUSA'S BAND.

Yesterday afternoon John Philip Sousa and his famous band gave a concert in the Assembly Rooms, which was largely attended. This is Mr. Sousa's third trip across the Atlantic from the land of the Stars and Stripes, but only his second visit to Great Britain and Ireland, and his first appearance in Malvern. The concert, it goes without saying, was an immense success, everyone present being delighted with the brilliant performance. Sousa's programmes are all selected with a view to showing off the constitution of his band to the best advantage, and yesterday he various items were received with popular favour. The Conductor's set of clever descriptive pieces called "Looking upwards," and the march "Jack Tar," were loudly applauded, and well-known Sousa marches were given as encores. The vocalist on tour is Miss Estelle Liebling, and she showed a wonderful command and range of voice in "The voice of Spring." Miss Maud Powell gave a splendid rendering of the violin solo, "Zigenerweisen," composed by Sarasate, and Mr. Arthur Pryor was very brilliant on the trombone, his solo, "Love's enchantment," being encored.

THE WINTER GARDENS.

The second visit to Bournemouth of Sousa and his band took place on Saturday, when two concerts were given in the Winter Gardens. The appearance of the famous conductor and his equally famous band was an event which excited great interest in local musical circles, and the presence of thousands of excursionists in the town helped to swell the attendance at the concerts. In the afternoon, however, doubtless owing to the fine weather, the number of people in the stalls was not large, though all the cheaper seats were well filled. The conductor and band had a very cordial reception. The programme included three compositions by Sousa, and the new piece "Jack Tar," which he composed this year, was given as an encore to his march "Imperial Edward." The programme in other respects was so varied as to afford many opportunities for the display of novel effects and the wonderful influence of the conductor. Sousa's methods may be unorthodox and at times extravagant, but he has marvellous command over the band, and the response is such as to secure for every selection a rendering which not only pleases but fascinates. This result is all the more remarkable in a band in which brass instruments play such a leading part. In the more showy pieces, especially the brilliant Sousa marches, the full power of the band is heard to best advantage. The soloists of the band are exceptionally clever, and at the afternoon concert a particularly fine solo, "American Fantasia," was played on the saxophone by Mr. J. H. B. Moeremans. The vocalist was Miss Estelle Liebling, who contributed "The Voice of Spring" (Strauss), and Miss Maud Powell gave in faultless style a violin solo, "Rondo Capriccioso" (Saint-Saens). In the evening the Pavilion was crowded to its utmost capacity—every seat was occupied, and it was hardly possible to obtain standing room. The attendance was estimated at about three thousand. The best idea of the enthusiastic reception given Sousa and his band will, perhaps, be conveyed when it is stated that, with the exception of the last item, every piece was encored. The trombone solo, "Love's Enchantment," by Mr. Arthur Pryor was a very clever performance, and in a less difficult piece, "The sunflower and the sun," he again highly pleased the audience. The flute obligato to Miss Estelle Liebling's song "Thou brilliant bird" was admirably played by Mr. Marshall Lufsky, and the blending of instrument and voice was perfect, and elicited loud applause. Miss Liebling did not, however, comply with the demand for an encore. Miss Maud Powell contributed a violin solo in her well-known excellent style. A most successful concert closed with Massenet's "Scenes in Naples," and, of course, the National Anthem.



Sousa's band visited Bournemouth for the third time on Monday, when large audiences were attracted to the Victoria Rooms, both afternoon and evening. A hearty welcome was accorded the performers, and Mr. Sousa was loudly cheered as he took his place at the conductor's desk. In the afternoon three or four of the conductor's own pieces received hearty encores, but perhaps the best-liked piece was the "Imperial Edward" march. The performance in the evening was not less heartily received than its predecessor, encore after encore having been responded to, the music being of so varied a character. Altogether, Mr. Ernest Crichton has every reason to be proud of the success achieved in bringing Sousa's popular band in our midst.

Malvern Club
Dated July 11 1903

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J. P. SOUSA'S BAND.—This famous Band performed, under the baton of their renowned conductor, on Thursday afternoon at the Assembly Rooms, when there was a large and enthusiastic audience. The ensemble programme included selections by Sousa, with operatic and other music. These were performed with truly wonderful exactness, every class of instrument produced its best sound quality, and the effects were in some instances unique. Mr. Arthur Pryor's solo, "Love's Enchantment" (composed by himself) exhibited a most rare command of the possibilities of the trombone, and in response to an encore he substituted the popular air "The Sunflower and the Sun." A florid valse for soprano, "The Voice of Spring" (Strauss) was sung by Miss Estelle Liebling, who is a sweet cantatrice and a very finished artist. Also Sarasate's "Zigu-nweisen," which for a proper interpretation demands exceptional skill, was brilliantly executed by Miss Maud Powell, who combines dash with grace and a full and dulcet tone.

CONCERT.—The postponed concert in connection with the entertainments held for the benefit of the Malvern Cricket Club, was held on Monday evening, by kind permission of Mr. F. A. Moorhead, in the Imperial Hotel Gardens, Part II, however, (as the weather was not propitious) was rendered inside the Hotel. The instrumentalists were: violins, Mr. W. F. Newton, Miss H. Fitton, Miss J. Brown, Miss Masfield, Miss Wright, Miss Hinckes, Miss Harvey, Miss Carington, Miss Bowl-s, Miss E. Hill, Miss Carter; viola, Mr. E. Harvey; violoncellos, Miss F. Burley, Miss M. Fitton; pianoforte, Mr. C. de Sousa. Conductor: Mr. Ralph E. Lyon. Accompanists: Mr. Lyon, Mr. Newton, and Mrs. Greenstock. The programme was as follows:—

- March—"British Patrol" Asch
 - Song—"The Girl you Love" Rubens
Mrs. Hartland.
 - Violin Solos { a. "Berceuse" Godard
b. "Bolero" Hubay
Miss Masfield.
 - Songs—{ a. "Der Asra" Rubenstein
b. "Die Lenche" German
 - Two Dances from "Henry VIII" German
(i.) Morris Dance. (ii.) Shepherd's Dance.
 - Song—"Sing me to sleep" Greene
Miss Newton.
 - Violin Obligato - Miss H. Fitton.
 - Song—"I'll sing thee songs of Araby" Clay
Mr. W. Greenstock.
 - Intermezzo from "Cavalleria Rusticana" Mascagni
 - March—"Imperial Quickstep" Lyon
 - Song—"Carnival" Molloy
Miss Newton.
 - Song—"Only a Little Yaller Coon" Shackford
Mr. W. Greenstock.
 - Song—"Under the Deodara"
Mrs. Hartland.
 - Valse Bleue Margie
 - Song—"Pirouette"
Mrs. Hartland.
 - Songs—{ a. "Come away, Death" Whinfield
b. "Love's Philosophy"
Mr. J. E. Healey.
- All the items were well received.

Sousa's Band.—The Jubilee Hall, with its huge auditorium, was admirably adapted to the performance by this world-famous band on Friday, and the stirring marches which have made the name of Sousa a household word could not possibly have been heard to better effect. Messrs. Godfrey arranged the concert, and the enterprise of this well-known firm was rewarded by a large and fashionable audience in the afternoon, and by a bumper house in the evening. The report had been circulated that Mr. Sousa was ill at St. Leonards and could not attend, and in order to discount the prejudicial effect of this, posters were prominently displayed stating that the great John Philip S. "would positively not conduct such a concert." Still the possibility of his being not able to attend doubtless deterred many from making the journey to Westmouth. Mr. Sousa was indisposed, but he gallantly kept his engagement, and wielded the baton with all his old skill and nerve. The soloists were Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr. J. H. B. McCormack, saxophone. Promptly at three o'clock the band began Rossini's overture "William Tell," and though played at a more accelerated tempo than we are accustomed to, it was a wonderful performance. There was the inevitable encore, and it was responded to, with Sousa-like energy, by "El Capitan" march. Mr. McCormack, a marvellous saxophone player, performed "American Fantasia," a composition of his own which exhibited perfect mastery over the instrument, and as an encore piece he played the old wicker melody "Old Folks at Home," with a plaintiveness that almost drew the tears of the audience. Sousa's "Three Quatuors" was, of course, encored, and in acknowledgment "Washington Post" was given, which round the house to enthusiasm. Miss Estelle Liebling sang a showy vocal valse by Strauss, and was encored, giving in reply "The Philisophic Maid." The Largo from Dvorak's symphony, "The New World," The Largo from Dvorak's symphony, "The New World," ended the first part of the programme. The items of the second part were:—

Airs from the operetta, "Chris and the Wonderful Lamp" (Sousa); (a) serenade, "Bacon" (Schumann); (b) march, "Eul to the Spirit of Liberty" (Sousa); fantasia for violin, "Forest" (Widowick); Miss Maud Powell; theme, variations and cavertal time from "Scenes in Naples" (Massenet). The gem of the second part, so far as the band was concerned, was the serenade "Bacon," which was played with exquisite finish. Miss Maud Powell showed marvellous powers of execution and brought down the house, the young lady, who well deserves her reputation as one of the greatest living lady violinists, winning an irresistible encore. In an unaccompanied solo, which she gave as an encore, she displayed perfect intonation and a tone of incomparable quality. A march was given by the band for every encore demanded, and among them Sousa's new composition "Jack Tar," which deserves as wide popularity as the famous "Washington Post." With the exception of a few of the 5s. seats, the Jubilee Hall was well filled in the evening. Everyone was delighted with the performance, every item on the programme being enjoyed. One remarkable feature of the concert was the smart and expeditious manner in which the programme was gone through, there being no waste of time; as some time being over another was immediately commenced. The programme consisted of nine items, thus allowing ample time for encores. Another feature was that when dances were given a different song or piece was sung or played, so that there was a constant variety. Sousa met with a warm reception when shortly after eight o'clock he made his appearance, the concert commencing with the overture founded on Haydn's "Emperor's Hymn," which was followed by "Hands across the Sea." Mr. Pryor's trombone solo "Love's Enchantment" was splendidly given, and as an encore "The Sunflower and the Sun" was played. Sousa's suite "Looking Upward," in which were also included "By the Light of the Polar Star," "Under the Southern Cross," "Stars and Stripes," was a fine performance, and as was "Passing of Bag Time" was played. Miss Liebling gave a good interpretation of the song "Brilliant Bird" with flute obligato by Mr. Marshall. This lady charmed everyone by the manner in which she rendered this song, her upper notes being remarkably clear, whilst the flute obligato was a rare treat, instrument and voice blending exquisitely. In response to the encore, Miss Liebling gave a splendid rendering of "The Maid of the Meadow." The band was heard to great advantage in the grand scene and ensemble "Andrea Chénier," and then to the delight of the audience the "Washington Post" was played. A brief interval of ten minutes divided the first and second portions of the programme. Sousa's composition of scenes from "El Capitan" introduced "The Water Sprites" and "Jack Tar," and on being encored was followed by "Stars and Stripes for ever." Then came a violin solo by Miss Maud Powell, who held

SOUSA'S CONCERT.
To the Editor.
Sir,—You justly remark upon the musical treat given on the Pier recently by Sousa's splendid band. It is as well, however, that attention should be called to the management with regard to the seating accommodation. Surely if those willing to pay 5s., 3s., or 2s., had been allowed to take their tickets at the Pier entrance, and pass on to their appointed seats, much disappointment would have been avoided. Possibly, too, the receipts might have been larger, for while nearly 100 places were vacant, many having waited over an hour, went away, feeling admittance was perfectly hopeless.
Yours truly,
A RESIDENT.

Bournemouth
Dated July 11 1903

THE WINTER GARDENS.
The second visit to Bournemouth of Sousa and his band took place on Saturday, when two concerts were given in the Winter Gardens. The appearance of the famous conductor and his equally famous band was an event which excited great interest in local musical circles, and the presence of thousands of excursionists in the town helped to swell the attendance at the concerts. In the afternoon, however, doubtless owing to the fine weather, the number of people in the stalls was not large, though all the cheaper seats were well filled. The conductor and band had a very cordial reception. The programme included three compositions by Sousa, and the new piece "Jack Tar," which he composed this year, was given as an encore to his march "Imperial Edward." The programme in other respects was so varied as to afford many opportunities for the display of novel effects and the wonderful influence of the conductor. Sousa's methods may be unorthodox and at times extravagant, but he has marvellous command over the band, and the response is such as to secure for every selection a rendering which not only pleases but fascinates. This result is all the more remarkable in a band in which brass instruments play such a leading part. In the more showy pieces, especially the brilliant Sousa marches, the full power of the band is heard to best advantage. The soloists of the band are exceptionally clever, and at the afternoon concert a particularly fine solo, "American Fantasia," was played on the saxophone by Mr. J. H. B. McCormack. The vocalist was Miss Estelle Liebling, who contributed "The Voice of Spring" (Strauss), and Miss Maud Powell gave in faultless style a violin solo, "Rondo Capriccioso" (Saint-Saens). In the evening the Pavilion was crowded to its utmost capacity—every seat was occupied, and it was hardly possible to obtain standing room. The attendance was estimated at about three thousand. The best idea of the enthusiastic reception given Sousa and his band will, perhaps, be conveyed when it is stated that, with the exception of the last item, every piece was encored. The trombone solo, "Love's Enchantment," by Mr. Arthur Pryor was a very clever performance, and in a less difficult piece, "The Sunflower and the Sun," he again highly pleased the audience. The flute obligato to Miss Estelle Liebling's song "Thou brilliant bird" was admirably played by Mr. Marshall Lufky, and the blending of instrument and voice was perfect, and elicited

Association
Dated 11 7 03

Worcester
Dated July 11 1903

Association
Dated July 11-03

SOUSA'S VISIT TO THE PALACE.
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, 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. In London alone, the Sousa Band gave 52 concerts in less than six months. His concerts have been 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 his plans contemplate a long tour to Australia, India, and South Africa. 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 Palace, on Tuesday, Wednesday, and Thursday, the 11th, 15th, and 16th July, 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, soprano, as well as Mr. Arthur Pryor, also Mr.

SOUSA'S BAND AT WORCESTER.
Mr. J. P. Sousa, the now world-famous band conductor and composer, visited Worcester on Thursday evening, with his band of 60 performers, each one of them tried soloists, and gave a concert in the Public Hall. The audience was not a large one, doubtless owing to the hot weather, but it was noticeable that the higher priced seats were well patronised. The programme was plentifully sprinkled with Sousa's own compositions, and the fact that every selection was enthusiastically received was proof of the appreciation of the audience. The personality of Sousa himself was a magnetic attraction, and his method of conducting was watched with interest which ripened into admiration; the raising of a finger, a point of the head, a movement of the body, a look, all slight in themselves, were so pregnant with meaning. Sousa took advantage of the encores to introduce many of his popular marches, such as "Hands across the sea," "Sunflower and the Sun," "The Passing of the Day Time," "The Maid of the Meadow," "Washington Post," "Stars and Stripes," "High School Cadets," &c. The programme proper included the suite "Looking Upward" (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Stars and Stripes" (Sousa); the grand scene and ensemble "Andrea Chénier" (Schumann); scene from "El Capitan" (Sousa); "The Water Sprites" (Kuhl), and "Jack Tar," one of Sousa's latest. The band, of course, was the great attraction, by the trombone solo, "Love's Enchantment," by Mr. Arthur Pryor; the soprano solo, "The Sunflower and the Sun," with flute obligato by Miss Estelle Liebling; and the violin solo by Miss Maud Powell.

Association
Dated 9 7 03
Bournemouth

BOURNEMOUTH PLACES OF AMUSEMENT.
THE WINTER GARDENS.
Sousa and his American Band.
The two concerts by Sousa and his band at the Bournemouth Winter Gardens on Saturday proved no less interesting than those given by the popular American bandmaster and conductor last year. Earlier in the week some anxiety was felt at the rews of his indisposition, and many feared that the "March King" would be unable to appear. This, however, proved not to be the case, and upon making his appearance on Saturday afternoon Sousa was accorded a flattering reception. To the evident satisfaction of the audiences, a large number of the popular marches were performed; but with the exception of the "Imperial Edward" march, none of these were on the programme, and were all given as encores. Altogether the concerts were a great success.
This week's daily concerts are proving very attractive, special engagements (in addition to the section of the Municipal Orchestra) including Mr. Arthur Manger (handbell soloist), Mr. Arthur Stragell (the popular baritone), and Madame Edna Riga (the well-known contralto).

PORTLAND HALL.—In spite of the unfortunate absence of Mr. Sousa, his band gave a series of admirable performances on Tuesday and Wednesday, under the baton of Mr. Arthur Pryor. Miss Estelle Liebling (soprano) and Miss Maud Powell (violinist) rendered a most excellent performance.

from Malvern, W. A. Dated July 11 1903

from Bournemouth, Dorset Dated July 11 1903

from Folkestone, Kent Dated July 11 1903

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- March—"British Patrol" Asch
Song—"The Girl you Love" Rubens
Mrs. Hartland.
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Song—"Carnival" Molloy
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Airs from the operetta, "Chris and the Wonderful Lamp" (Sousa); (a) serenade, "Rococo" (Helmund); (b) march, "Hail to the Spirit of Liberty" (Sousa); fantasia for violin, "Faust" (Wienlawski), Miss Maud Powell; theme, variations and carnival time from "Scenes in Naples" (Masseenet). The gem of the second part, so far as the band was concerned, was the serenade "Rococo," which was played with exquisite finish. Miss Maud Powell showed marvellous powers of execution and brought down the house, the young lady, who well deserves her reputation as one of the greatest living lady violinists, winning an irresistible encore. In an unaccompanied solo, which she gave as an encore piece, she displayed perfect intonation and a tone of irrefragable quality. A march was given by the band for every encore demanded, and among them Sousa's new composition "Jack Tar," which deserves as wide popularity as the famous "Washington Post." With the exception of a few of the 5s. seats, the Jubilee Hall was well filled in the evening. Everyone was delighted with the performance, every item on the programme being encored. One remarkable feature of the concert was the smart and expeditious manner in which the programme was gone through, there being no waste of time; as soon as one piece being over another was immediately commenced. The programme consisted of nine items, thus allowing ample time for encores. Another feature was that when encores were given a different song or piece was sung or played, so that there was a constant variety. Sousa met with a warm reception when shortly after eight o'clock he made his appearance, the concert commencing with the overture founded on Haydn's "Emperor's Hymn," which was followed by "Hands across the Sea." Mr. Pryor's trombone solo "Love's Enchantment" was splendidly given, and as an encore "The Sunflower and the Sun" was played. Sousa's suite "Looking Upward," in which were also included "By the Light of the Polar Star," "Under the Southern Cross," and "Mars and Venus," was a fine performance, and as an encore "Passing of Rag Time" was played. Miss Estelle Liebling gave a good interpretation of the song "Thou Brilliant Bird" with flute obligato by Mr. Marshall Lufsky. This lady charmed everyone by the manner in which she rendered this song, her upper notes being remarkably clear, whilst the flute obligato was a rare treat, instrument and voice blending exquisitely. In response to the encore, Miss Liebling gave a splendid rendering of "The Maid of the Meadow." The band was heard to great advantage in the grand scene and ensemble "Andrea Chenier," and then to the delight of the audience the "Washington Post" was played. A brief interval of ten minutes divided the first and second portions of the programme. Sousa's composition of scenes from "El Capitan" introduced "The Water Sprites" and "Jack Tar," and on being encored was followed by "Stars and Stripes for ever." Then came a violin solo by Miss Maud Powell, who held her audience spell bound as she played two movements from Mendelssohn's Violin Concerto. Her performance was such a treat as is seldom heard, and the accompaniment by the band was most finished. As an encore the lady played another piece unaccompanied. "Plantation songs and dances" performed in the brightest manner brought a most enjoyable concert to

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Bournemouth, Dorset Dated July 11 1903

THE WINTER GARDENS.

The second visit to Bournemouth of Sousa and his band took place on Saturday, when two concerts were given in the Winter Gardens. The appearance of the famous conductor and his equally famous band was an event which excited great interest in local musical circles, and the presence of thousands of excursionists in the town helped to swell the attendance at the concerts. In the afternoon, however, doubtless owing to the fine weather, the number of people in the stalls was not large, though all the cheaper seats were well filled. The conductor and band had a very cordial reception. The programme included three compositions by Sousa, and the new piece "Jack Tar," which he composed this year, was given as an encore to his march "Imperial Edward." The programme in other respects was so varied as to afford many opportunities for the display of novel effects and the wonderful influence of the conductor. Sousa's methods may be unorthodox and at times extravagant, but he has marvellous command over the band, and the response is such as to secure for every selection a rendering which not only pleases but fascinates. This result is all the more remarkable in a band in which brass instruments play such a leading part. In the more showy pieces, especially the brilliant Sousa marches, the full power of the band is heard to best advantage. The soloists of the band are exceptionally clever, and at the afternoon concert a particularly fine solo, "American Fantasia," was played on the saxophone by Mr. J. H. B. Moermans. The vocalist was Miss Estelle Liebling, who contributed "The Voice of Spring" (Strauss), and Miss Maud Powell gave in faultless style a violin solo, "Rondo Capriccioso" (Saint-Saens). In the evening the Pavilion was crowded to its utmost capacity—every seat was occupied, and it was hardly possible to obtain standing room. The attendance was estimated at about three thousand. The best idea of the enthusiastic reception given Sousa and his band will, perhaps, be conveyed when it is stated that, with the exception of the last item, every piece was encored. The trombone solo, "Love's Enchantment," by Mr. Arthur Pryor was a very clever performance, and in a less difficult piece, "The sunflower and the sun," he again highly pleased the audience. The flute obligato to Miss Estelle Liebling's song "Thou brilliant bird" was admirably played by Mr. Marshall Lufsky, and the blending of instrument and voice was perfect, and elicited

loud applause. Miss Liebling did not, however, comply with the demand for an encore. Miss Maud Powell contributed a violin solo in her well-known excellent style. A most successful concert closed with Masseenet's "Scenes in Naples," and, of course, the National Anthem.

The variety entertainment at the Winter Gardens this week is provided by Mr. Arthur Manger, a hand-bell soloist; Mr. Arthur Strugnell baritone, and Madame Edna Riga, contralto. On Thursday evening in next week Kubelik will give a violin recital, assisted by Miss Katharine Goodson (pianist) and Miss Lillie Wormald.

ASSOCIATION 1903
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SOUSA'S VISIT TO THE PALACE.

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, 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. In London alone, the Sousa Band gave 52 concerts in less than six months. His concerts have been 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 his plans contemplate a long tour to Australia, India, and South Africa. 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 concerts at The Palace, on Tuesday, Wednesday, and Thursday, the 14th, 15th, and 16th July, 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.

Hall. The audience was ... owing to the hot weather, but it was noticeable that the higher priced seats were well patronized. The programme was plentifully sprinkled with Sousa's own compositions, and the fact that every selection was vehemently encored was proof of the appreciation of the audience. The personality of Sousa himself was a magnetic attraction, and his method of conducting was watched with interest which ripened into admiration; the raising of a finger, a poise of the head, a movement of the body, a look, all slight in themselves, were so pregnant with meaning. Sousa took advantage of the encores to introduce many of his popular marches, such as "Hands across the sea," "Sunflower and the sun," "The Passing of the day time," "The Maid of the meadow," "Washington post," "Stars and Stripes," "High School Cadets," &c. The programme proper included the suite "Looking Upward" (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and "Mars and Venus" (Sousa); the grand scene ensemble "Andrea Chenier" (Giordano); scene from "El Capitan" (Sousa), "The Water Sprites" (Kunkel), and "Jack Tar," one of Sousa's latest. The band, of course, was the great attraction, by the trombone solo, "Love's Enchantment," by Mr. Arthur Pryor; the soprano solo, "Thou Brilliant Bird," with flute obligato by Mr. Marshall Lufsky; by Miss Estelle Liebling; and the violin solo by Miss Maud Powell were very enjoyable items.

PORTLAND HALL.—In spite of the unfortunate absence of Mr. Sousa, his band gave a series of admirable performances on Tuesday and Wednesday, under the baton of Mr. Arthur Pryor. Misses Estelle Liebling (soprano) and Maud Powell (violinist) rendered valuable assistance. Encores were numerous and enthusiastic.

Arthur Strugnell Edna Riga

ting from Bournemouth
Dated July 11 1903
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Dated July 11 1903

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Publication

MUSIC AND THE DRAMA.

THE WINTER GARDENS.
Sousa's Visit.

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Yet under the baton of this famous conductor, the band is one minute plaintive and soothing, then perhaps hurling forth a volume of sound that is almost calculated to amaze. Its renderings inspire an audience with enthusiasm, and the applause which greeted each item during the course of the performances at the Winter Gardens, and the constant demand for encores, showed that the spirit of the band conveyed the spirit of the people. Each programme was compiled of excellent music, while the encores included "El Capitan," "Stars and Stripes for ever," "The Passing of Rag Time," "Washington Post," "Jack Tar," "Hands Across the Sea," "Sunflower and the Sun," "Rose, Shamrock, and Thistle." In the afternoon Mr J H B Mooremans gave a very fine saxophone solo, Miss Estelle Lieblich sang "The Voice of Spring," and Miss Maud Powell rendered a violin solo, each receiving well earned applause. Miss Lieblich and Miss Powell also contributed to the evening programme, when the latter was called upon to respond. The band renderings were as follows:—

Afternoon—Overture symphonic, "Myosora" (Wetzig); saxophone solo, "American Fantasia" (Mooremans), Mr. J. H. B. Mooremans; suite, "Maidens Three"—(a) "The Coquette," (b) "The Summer Girl," (c) "The Dancing Girl" (Sousa); valse for soprano, "The Voice of Spring" (Strauss), Miss Estelle Lieblich; largo from symphony "The New World" (Dvorak); scena from "Christ and the Wonderful Lamp" (Sousa); (a) Serenade Rocco (Helms), (b) march, "Imperial Edward" (Sousa), (dedicated by special permission to his Majesty the King); violin solo, "Rondo Capriccioso" (Saint Saens), Miss Maud Powell; introduction to Act III, "Lohengrin" (Wagner).
Evening—Overture (Westmeyer), founded on Haydn's "Emperor's Hymn"; trombone solo, "Love's Enchantment" (Pryor), Mr. Arthur 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" (David), Miss Estelle Lieblich (flute obligato, Mr. Marshall Lufsky); grand scene and ensemble, "Andrea Chenier" (Giordano); scenes from "El Capitan" (Sousa); caprice, (a) "The Water Sprites" (Kunkel), (b) march, "Jack Tar" (new), (Sousa); fantasia for violin, "Faust" (Wieniawski), Miss Maud Powell; theme, variations, and arrival times from "Scenes in Naples" (Massenet).

SOUSA'S CONCERT TOUR.

Sousa and his wonderful band were at the Assembly Rooms yesterday. This was the first visit of the band to Malvern, but the success attained was so satisfactory that we expect another opportunity of listening to this talented company of performers at some future date. The band was placed in the alcove. The fact that on such a fine afternoon the large hall and corridor should have been so well filled is a great testimony to the popularity which Sousa and his world-renowned band enjoys. The hall is hardly sufficiently large to enable such a band to be heard to the best possible advantage, but by a judicious placing of seats this difficulty was to a great extent overcome. Sousa, who has not fully recovered from his recent illness, received a hearty welcome. The programme opened with the overture "William Tell" (Rossini), which was followed by a trombone solo by Mr. Arthur Pryor, "Love's Enchantment," of which he is the author. He was encored, and replied with "Sunflower and the Sun." Next came Sousa's suite, "Looking Upward." This also was encored, the response being "The Passing of Rag Time." Strauss' valse song, "The Voice of Spring," was charmingly given by Miss Estelle Lieblich, and the first portion of the programme concluded with Giordano's scene and ensemble, "Andrea Chenier." The encore piece was the famous "Washington Post." The second part consisted of Kunkel's "The Water Sprites." Sousa's caprice, "Jack Tar" march (new), violin solo, "Zigeunerweisen" (Sarasate), beautifully rendered by Miss Maud Powell; the closing item being Chamber's plantation songs and dances. The whole of the programme was received with much heartiness.

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 Lieblich, 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 Lieblich sang "Thou brilliant bird" (David) in brilliant style, a flute obligato being delightfully played by Mr. Marshall Lufsky. 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.

The General Press Cutting Association Ltd.
Bournemouth
July 11-03

MUSIC AND THE DRAMA.

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Dated July 11
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BOURNEMOUTH PLACES OF AMUSEMENT.

THE WINTER GARDENS.

Sousa and his American Band.

The two concerts by Sousa and his band at the Bournemouth Winter Gardens on Saturday proved no less interesting than those given by the popular American bandmaster and conductor last year. Earlier in the week some anxiety was felt at the news of his indisposition, and many feared that the "March King" would be unable to appear. This, however, proved not to be the case, and upon making his appearance on Saturday afternoon Sousa was accorded a flattering reception. To the evident satisfaction of the audiences, a large number of the popular marches were performed; but with the exception of the "Imperial Edward" march, none of these were on the programme, and were all given as encores. Altogether the concerts were a great success.

This week's daily concerts are proving very attractive, special engagements (in addition to the section of the Municipal Orchestra) including Mr. Arthur Manger (handbell soloist), Mr. Arthur Strugnell (the popular baritone), and Madame Edna Riga (the well-known contralto).

"WESTERN DAILY MERCURY,"

Plymouth

Dated July 11 1903

London sector

America has loaned us Mr. Sousa and his band for quite a long time now, and it is only right, therefore, that we should return the compliment. Mr. Henry Wood, of the Queen's Hall, unquestionably the most successful conductor of orchestral music in England, is to pay New York a visit in January next, and will conduct three concerts of the Philharmonic Society in that city. Mr. Wood is, of course, as far removed from Mr. Sousa in the nature of his art as the Queen's Hall orchestra is from the Sousa Band; but doubtless Americans appreciate classic music as well as the other kind, and they cannot fail to see the greatness of the conductor who has taught London what music is. It is satisfactory to know that the New York engagement will not interfere with the course of the symphony concerts at Langham-place.

clipping from *Bournemouth Herald*
Dated *July 11* 1903
Address

clipping from *Bournemouth Herald*
Dated *July 11* 1903
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clipping from *Western Daily Mercury*
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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 Lufsky. 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.

"WESTERN DAILY MERCURY,"
Plymouth

Dated *July 11* 1903
London Letter

America has loaned us Mr. Sousa and his band for quite a long time now, and it is only right, therefore, that we should return the compliment. Mr. Henry Wood, of the Queen's Hall, unquestionably the most successful conductor of orchestral music in England, is to pay New York a visit in January next, and will conduct three concerts of the Philharmonic Society in that city. Mr. Wood is, of course, as far removed from Mr. Sousa in the nature of his art as the Queen's Hall orchestra is from the Sousa Band; but doubtless Americans appreciate classic music as well as the other kind, and they cannot fail to see the greatness of the conductor who has taught London what music is. It is satisfactory to know that the New York engagement will not interfere with the course of the symphony concerts at Langham-place.

BOURNEMOUTH PLACES OF AMUSEMENT.

THE WINTER GARDENS.

Sousa and his American Band.
The two concerts by Sousa and his band at the Bournemouth Winter Gardens on Saturday proved no less interesting than those given by the popular American bandmaster and conductor last year. Earlier in the week some anxiety was felt at the news of his indisposition, and many feared that the "March King" would be unable to appear. This, however, proved not to be the case, and upon making his appearance on Saturday afternoon Sousa was accorded a flattering reception. To the evident satisfaction of the audiences, a large number of the popular marches were performed; but with the exception of the "Imperial Edward" march, none of these were on the programme, and were all given as encores. Altogether the concerts were a great success.

This week's daily concerts are proving very attractive, special engagements (in addition to the section of the Municipal Orchestra) including Mr. Arthur Manger (handbell soloist), Mr. Arthur Strugnell (the popular baritone), and Madama Edna Riga (the well-known contralto).

Cutting from *London Gazette*
 Dated *July 11* 1903
 Address

Cutting from *Gloucester Chronicle*
 Dated *July 11* 1903
 Address

SOUSA AND HIS BAND.

Residents in Gloucester and the districts were given an opportunity on Wednesday of hearing the celebrated Sousa band, and taking into consideration the fact that the performance was in the afternoon, and that for some reason it was found necessary almost at the eleventh hour to alter the time for commencement from two o'clock to three, a very fair audience gathered in the spacious Assembly room of the Shire Hall to welcome the popular American leader and composer and his talented band. Everyone present, probably, had read of the achievements of Sousa and his band, and everyone expected something out of the common. And this expectation was gratified. The playing was in every instance excellent, the rich tones which has helped to make the band famous being as noticeable when the full power of the instruments was turned on as in the softer passages. Where every item was good, criticism is unnecessary, but a suite by Sousa, "Looking upward," in three movements, was one of the best numbers in the programme, and was also in places the most characteristically American, a very realistic imitation of the approach and passing of a storm being introduced by the kettle drums in the second movement "Under the Southern Cross," and a clever representation of e-log and big boot dances being interwoven towards the end. In a grand scene by Giordano, "Andrea Chenier," the full strength of the band was manifest, and though a trifle overpowering, so delighted the audience that an encore was insisted on, and in response the band gave "The Washington Post," one of the conductor's most popular compositions. One of his latest works "Jack Tar," a rousing, robust march, written for the Union Jack Club, in which the old sailors' hornpipe "I won't be a Nun" is very cleverly introduced, stirred the audience to even greater enthusiasm, and as an encore Sousa gave the "Stars and Stripes," which in turn evoked such persistent applause that the conductor once more gave way, this time appropriately giving "Hands across the Sea," thus, as it were, joining the two previous pieces. Miss Estelle Liebling was the vocalist. She possesses an exceptionally rich and powerful soprano voice of wide compass, and trilled "The Voice of Spring" with such sweetness that she was vociferously encored, and favoured with a quaint and pleasing ballad. Further variety was introduced by Miss Maud Powell, a talented violinist, who played Sarasate's "Zinguerweisen" with exquisite taste and artistic finish, and for which she was recalled. Mr. Arthur Pryor contributed a trombone solo, written by himself, "Love's enchantment," which was deservedly encored. The last item was a medley of plantation songs and dances by the band, opening with a sand dance, the basis of the music being a very old nigger song, the solos being taken by each set of instruments in turn. The performance was throughout smart and thoroughly enjoyable. Mr. Sousa's style in conducting is original and effective. The motions of his body and the movement of the left hand are as well understood by the band as the beat of the baton, which is frequently held down at the conductor's side. This may account for the impression which we know to be held by some that the band pay little attention to his beat, or that they are so accomplished that they have no need of a conductor. As a matter of fact, Mr. Sousa is an energetic conductor, and his success is proof of the effectiveness of his style. The National Anthem was played at the conclusion. In the evening the Band gave a concert at Cheltenham.

SOUSA RECOVERING.

Admirers of Sousa and his famous band will be pleased to hear that the illustrious composer and conductor has now recovered from his indisposition and is again conducting his band. He will be present and personally conduct the six concerts to be given in the Winter Gardens Pavilion, Morecambe, on July 11th, 12th, and 13th.

Cutting from *London Gazette*
 Dated
 Address *Douglas*

SOUSA IN DOUGLAS.

THE CLOSE OF SOUSA'S REMARKABLE 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 30 weeks, with a total of 362 concerts in 153 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 organization 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 stupendous.

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, nor ever was there a most lasting popularity, and the announcement of Sousa concerts at The Palace next week 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 SOLOISTS.

The soloists of Mr. Sousa's famous band are artists of established merit and well won reputation, and they afford an artistic and pleasant diversity to the programme numbers of the band. Miss Estelle Liebling, the soprano, is an instance of the influence of heredity, for if ever a singer came of a musical family, Miss Liebling certainly does. Her father, Max Liebling, is a widely-known pianist and teacher in New York City; one uncle, Emil Liebling, holds a position of similar eminence in Chicago; another uncle is Dr. George Liebling, of London, a piano virtuoso of acknowledged ability, while the third is Herr Sally Liebling, of Berlin, pupil of Liszt, and Court Pianist. Miss Liebling, who is only 21 years old, studied under Marchesi and Kemper, and made her debut at the Royal Opera in Dresden in "Lucia." She then went to America with the Grau Opera Company, and attracted the attention of Mr. Sousa, who engaged her for the tours of his band. Miss Liebling has a voice of great purity and remarkable compass, the extreme range reaching to high E flat.

Miss Maud Powell stands at the head of the women violinists of the day. She is an artist of rare culture, and richly endowed with the musical temperament. Her playing is distinguished by its broad full tone, great technical facility, sympathetic interpretation, and a profound musicianly quality. One of the most remarkable features of the Sousa concerts is the delightful accompaniment the band gives to the violin solos, even in the muted passages. The string quality of the violin seems to gain new beauty when contrasted with the rich colouring of the wood wind back of it.

Mr. Arthur Pryor, the remarkable trombonist of the Sousa Band, needs no introduction, his instrument speaks for him in eloquent tones. Mr. Pryor, who is but 32 years old, has been playing since he was 11 years of age. With the Sousa Band he has played something like 4,000 solos in 11 years, and, strange to say, struggles with nervousness every time he faces an audience. He is the highest paid bandsman in the world.

SOME STORIES OF THE CONDUCTOR OF THE GREAT AMERICAN BAND.

"The March King" is the title by which John Philip Sousa is known throughout the length and breadth of the United States as it is the one with which his name is associated on all the hoardings announcing his concerts, which begin at The Palace, Douglas, next Tuesday. The title has been his any time these last dozen or 14 years, and was really bestowed on him by a musical trade journal, which, commenting on his characteristic work, remarked that he was as much the March King as Strauss was "the Waltz King." Those marches were composed for the use of the United States Marine Band, of which he was conductor, but gradually they became known to the conductors of other bands, and in time their popularity was such that they began to achieve the distinction of being ground out of the peripatetic barrel organ, "The Gladiator" was the first which achieved this distinction, and Mr. Sousa has been heard to say that the happiest moment of his life up to that time was when he first heard the notes produced by the instrument which is invariably associated with Italians and monkeys.

PRICE OF THE "WASHINGTON POST."

When he began writing, a music publisher said to him one day, "I am willing to buy whatever you write, and will pay you \$7 for each march." The terms were accepted, and that was all he got for the "Washington Post" and the "High School Cadets," both of which are extraordinarily popular, and the former of which probably holds the record in the United States as the piece of modern music which has had the largest sale. In connection with the latter march Mr. Sousa once received a letter from a young lady asking, "Will you kindly play your march, 'The Ice Cold Cadets.'" He recognized what his correspondent wanted, and played it for her, to her satisfaction. Another of his most

popular marches is "The Liberty Bell," whose success is such that one of his admirers once sent the following laconic request to him, "D. Wagner; play 'The Liberty Bell.'" It is indeed no uncommon occurrence for people, knowing the conductor's desire to please them, to write asking for special numbers to be played. A lady with a greater appreciation than knowledge sent him on one occasion a polite note asking for "a selection from the beautiful opera of 'Martha.'" That was all right as far as it went, but unfortunately she added, "I think it is by Sullivan."

GOOD, BUT UNTRUE.

One of the most interesting things in connection with the conductor is the story of how he came by his name. It is said that on going to the United States his luggage was labelled "J.P. So., U.S.A." A Custom House officer, not noticing the full stops, made one word of the letters, and Mr. Sousa adopted the idea and the name. The ingenuity of the story is only equalled by its lack of fact, for Sousa was born in Washington some five or six-and-forty years ago, whether his father had migrated from Portugal. The inventor of the anecdote has kept Sousa busy denying it for several years, and the humour of the thing is intensified by the fact that he has been given a German, an Italian, and an English descent by imaginative journalists, according to the country in which he happened to be travelling with his band. In Germany it was said that he adopted the S. O. from Simon Ox, while in Italy his name was supposed to be derived from John Philip So, and in English to have been a corruption of Phillips.

HIS PARENTAGE.

Mr. Sousa's father, though born in Spain, was of Portuguese extraction, and when last year the conductor met the Portuguese Minister at Sandringham the latter told him that the name was still one of the most distinguished in the country. The elder Sousa, who possessed the dolce far niente of the Latin race in an intensified degree, apparently had a motto, according to his son, that "the day is for rest and the night for sleep," and lived up to it. Eventually, however, he took up music as a profession, and became a member of the band of the United States Marine Corps, so that Sousa himself was born in a musical atmosphere, and when he was eleven was a solo violin player in Washington. By the time he was seventeen he was conductor of an orchestra in one of the Washington theatres, but soon left it to go on tour, where he remained for several years. When "H.M.S. Pinafore" came was at its height in America a special company was organized in Philadelphia to play the famous Gilbert-Sullivan opera. The members were chosen from various church choirs, and the company was, in consequence, known as "the Church Choir 'Pinafore' Company." Sousa was selected as the conductor, and he orchestrated the whole opera within 46 hours. So well did he do the work that when Sir Arthur Sullivan heard it he complimented him on his achievement; while when Mr. J. C. Williamson produced "Pinafore" in Australia it was Sousa's orchestration that he used.

THE GREAT CHANGE.

In 1880 the leadership of the United States Marine Band became vacant, and Sousa's father, without his son's knowledge, applied for the position for him. The application was successful, and for twelve years Sousa directed the band—which may be considered as practically attached to the household of the President, for it plays at all the functions at the White House—serving under five Presidents, Hayes, Garfield, Arthur, Cleveland, and Harrison. It was during the term of the last-named that he obtained permission to go on tour in the United States, and his success was so great that he resigned his position and organized his present band in 1892. During the ten years which have elapsed since then he has visited 630 cities and towns in Europe

and America, and given over 4,500 concerts, for which purpose he has travelled 350,000 miles by land and sea. It is not without interest that the cost of the band is £25,000 a year.

SCORED IN AN EMERGENCY.

It was while he was in St. Louis that his characteristic resourcefulness was shown under conditions which prevented a panic which might undoubtedly have been attended with loss of life. In the middle of the programme all the electric lights went out. The people began to shuffle uneasily in their seats in the darkness. Many, indeed, rose from their places and began to move towards the door. In a moment Sousa, realising the situation, gave a whispered word of command, and the band began playing. "Oh, dear, what can the matter be?" The people resumed their seats, and presently the tune changed to "Wait till the clouds roll by." The effect was immediate. The audience roared with laughter, and sat still until the lights went up again.

Western Mercury
Plymouth
Jul 11-03

America has loaned us Mr. Sousa and his band for quite a long time now, and it is only right, therefore, that we should return the compliment. Mr. Henry Wood, of the Queen's Hall, unquestionably the most successful conductor of orchestral music in England, is to pay New York a visit in January next, and will conduct three concerts of the Philharmonic Society in that city. Mr. Wood is, of course, as far removed from Mr. Sousa in the nature of his art as the Queen's Hall orchestra is from the Sousa Band; but doubtless Americans appreciate classic music as well as the other kind, and they cannot fail to see the greatness of the conductor who has taught London what music is. It is satisfactory to know that the New York engagement will not interfere with the course of the symphony concerts at Langham-place.

Association In Dublin Press

Association In Belfast July 14-03

Dated July 11 1903

from the Association In Dublin Press of Publication dated July 14 1903

from the Association In Belfast of Publication dated July 14-03

SOUSA & HIS BAND IN WORCESTER.

Sousa's reputation had preceded him. It was, therefore, not surprising, even on a hot July evening, to find a large audience assembled in the Public Hall, on Thursday, when a concert was given by the American composer and his band.

On Thursday night the pieces given abounded in sporzandos, and fortissimo was the order of the evening, until one's head ached and one's brain reeled with the mighty crash of sound.

The concert opened with an overture by Westmeyer, on the theme of Haydn's Emperor's Hymn, and it was remarkably well played. An encore brought the stirring "Hands across the sea" given with all the verve and dash that has come to be associated with the Band's performances.

El Capitan (Sousa) opened the second part, followed by a caprice of Kienkel's, "The Water Sprites." Sousa's "Jack Tar" opened with a terrific burst of sound, and the piece was rendered with due spirit.

THE SOUSA BAND.

With the advent of July comes the final month of the remarkable European concert tour of Mr. John Philip Sousa and the famous American band bearing his name.

July 14-03

Sousa.

Sousa and his band again attracted a large audience to Messrs. Baring Bros' concert at the Winter Garden last Wednesday evening.

The chief items on Wednesday's programme were the conductor's interesting suite, "Maidens Three," and the "Grand Scene and Ensemble" from Umberto Giordano's opera Andree Chénier.

By way of contrast, that most excellent violinist, Miss Maud Powell, played Wieniawski's Faust.

CLOSE OF SOUSA'S REMARKABLE 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.

"NORTHERN WHIG" (Daily) Belfast.

A MUSICAL TONIC.—Sousa has become an established institution during the last six months, and his return to Ireland for a short concert tour will be regarded as the welcome visit of an old and tried friend.

Association In Dublin July 15 1903

BELFAST NEWS LETTER" (Daily), 55, 57 and 59, Donegal Street, Belfast.

Dated July 14 1903

SOUSA RETURNS TO IRELAND.

Having played in no less than thirteen different countries in the last seven months, John Philip Sousa is to return to Ireland for a short series of concerts before sailing for America at the end of the present month.

MR. SOUSA RECOVERED.

Mr. John Philip Sousa, the distinguished American composer and conductor, who was recently announced as ill at St. Leonards, on the South coast of England, has so far recovered as to be able to resume the direction of the concerts of his famous band, which is now in the last days of its present European tour.

SOUSA RETURNS TO IRELAND.

Having played in no less than thirteen different countries in the last seven months, John Philip Sousa is to return to Ireland for a short series of concerts before sailing for America at the end of the present month.

Belfast News Letter July 14 1903

1903
July 11
Sousa & His Band in Worcester.

Association of
Dublin Press
from the
of Publication
dated 14 7 03

from the
of Publication
dated

SOUSA & HIS BAND IN WORCESTER.

Sousa's reputation had preceded him. It was, therefore, not surprising, even on a hot July evening, to find a large audience assembled in the Public Hall, on Thursday, when a concert was given by the American composer and his band. And what a band it is! It reels off piece after piece with almost mechanical accuracy, and encores are responded to upon the least provocation. There is no fault to find with the performers, but the programme would not lose anything in attractiveness if a little more variety were offered.

On Thursday night the pieces given abounded in sporzandos, and fortissimo was the order of the evening, until one's head ached and one's brain reeled with the mighty crash of sound. Perhaps, however, the size of the hall had something to do with it. Some half dozen of Sousa's pieces were to be found in the programme, and in them all could be traced the same characteristic touches.

The concert opened with an overture by Westmeyer, on the theme of Haydn's Emperor's Hymn, and it was remarkably well played. An encore brought the stirring "Hands across the sea" given with all the verve and dash that has come to be associated with the Band's performances. Mr. Arthur Pryor followed with a skilfully played trombone solo, "Love's enchantment" (a piece of his own composing.) In response to an encore he played the "Sun-flower and the Sun," with a whistling chorus. Some strange effects were produced in the next item, a suite by Sousa, entitled, "Looking upward." In the second number, "Under the Southern Cross," a clever drum solo was performed, and the piece had a very grotesque finish. The most enjoyable part of the whole three numbers was the representation of "Mars" and "Venus," in which the tone was somewhat subdued. Another encore brought "Passing of Rag-time." Miss Estelle Liebling sang "Thou Brilliant Bird," the feature of her singing being some remarkable vocal gymnastics, enhanced by a flute obligato, excellently played. The rendering was not without charm, and was by Mr. Marshall Lufg. As an encore Miss Liebling sang with good taste "The Maid of the Meadow." The first part of the programme concluded with the "Washington Post," given after a warm reception had been accorded to Giordano's "Andrea Chemier."

"El Capitan" (Sousa) opened the second part, followed by a caprice of Kienkel's, "The Water Sprites." Sousa's "Jack Tar" opened with a terrific burst of sound, and the piece was rendered with due spirit. A recall brought a selection of a similar kind, "Stars and Stripes for ever," in which the piccolo players came to the front of the orchestra. Backed by the whole contingent of cornets, they gave quite a thrilling finish to the piece. So gratified were the audience that another encore was demanded, and a short selection, "High School Cadets," was given. One of the most pleasing features of the programme were the violin solos of Miss Maud Powell. She played two movements from Mendelssohn's "Violin Concerto," with splendid expression. Her technique was excellent, and the andante movement was beautifully and sympathetically given. The allegro vivace was brilliantly performed, and she gave another charming piece on being recalled. A selection of "Plantation Songs and Dances" (Chambers) brought the concert to a close. Needless to say, Sousa always had his players, about 50 in number, well in hand. His method of conducting is decidedly unconventional, and he contrives to get the maximum of effect with the minimum of flourish.

THE SOUSA BAND.

With the advent of July comes the final month of the remarkable European concert tour of Mr. 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 has been a remarkable one. 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 concerts at the Rotunda on 20th and 21st July 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. Sousa, who was recently announced as ill at St. Leonards, on the South coast of England, has so far recovered as to be able to resume the direction of the concerts of his famous band. Mr. Sousa will sail for America on July 31st.

CLOSE OF SOUSA'S REMARKABLE 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 his third European tour is a remarkable one. His season opened in London 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 a short period of seven weeks, without a break or an accident and lasting 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 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 three Sousa concerts at Grand Opera House on Friday and Saturday, July 17 and 18, 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.

July 14-03

Sousa.

Sousa and his band again attracted a large audience to Messrs. Baring Bros' concert at the Winter Garden last Wednesday evening. The combination works like a huge piece of American machinery. Every phrase is cut out with almost mathematical precision. Every fortissimo chord is played as if it were the work of one player only rather than of a number in combination; and in unison passages there is an unanimity of tone and time which is marvellous. In listening to and watching this band one unconsciously feels that if trombonist No. 3 died suddenly of apoplexy, Sousa would immediately wire to the States for a duplicate to be sent out by the next liner. Sousa's original action when conducting never offends the eye. He gets from his men every phrase of expression with the minimum of movement on his part; and if during his journeys through England he has converted any conductors of the "pump handle school"—and they are legion—into a quieter style of controlling their orchestras or choral societies, then he has at least done some good in return for the handsome support the British public has conceded him financially.

The chief items on Wednesday's programme were the conductor's interesting suite, "Maidens Three," and the "Grand Scene and Ensemble" from Umberto Giordano's opera *Andrea Chemier*. Giordano is little known in this country, although he is probably the most advanced of the modern Italian opera school. Born in Naples in 1867, he started life very early as an opera composer, several of his works meeting with almost instant success. *Andrea Chemier* was produced at Berlin in 1898, and it at once fixed the composer's position as a master of operatic form and of orchestral technique. Pieces other than those usually associated with Sousa's name were an *Oratore* by Westmeyer, in which the Austrian national hymn was used as subject matter; a "Caprice" by Kinkel; "Chase of the Lion" by Kolling; and a new march Sousa wrote for Miss McCaul and her Union Jack Club, entitled "Jack Tar," in which the Sailor's Hornpipe is appropriately introduced.

By way of contrast, that most excellent violinist, Miss Maud Powell, played Wieniawski's *Faust*. As on her last appearance we still hold the opinion that Sousa's band, as constituted, is not suitable for accompanying anything less assertive than a piccolo or a trombone solo. Much of Miss Powell's best work was obscured by the accompaniment, which, entirely consisting of wind, can never be made subjective enough for such a delicate instrument as the violin. The same remark, slightly altered, applies to the case of Miss Estelle Liebling, who sang a very ornate waltz song called "The voice of spring." We occasionally heard Miss Liebling's voice and it appealed to us as a most wonderful organ cleverly used. As is usual in songs intended for mere technical display, words are few and far between; and at the conclusion of such a bewildering display of vocalization, the audience has not the remotest idea of the poem other than what can be inferred from the title. Mr. Arthur Pryor was brilliant on his brass trombone. The concert ended with the "Marseillaise," "The Star-spangled banner," and "God save the King."

"NORTHERN WHIG" (Daily)

Belfast.

July 14

A MUSICAL TONIC.—Sousa has become an established institution during the last six months, and his return to Ireland for a short concert tour will be regarded as the welcome visit of an old and tried friend. There is something so breezy and exhilarating about Sousa, his music, his methods, and his band, that a Sousa concert is like a musical tonic. The contrasts of light and shade in his programme, the absence of waits between numbers, the brisk encore numbers so graciously and so generously given, the admirable solo artists, and the other characteristic features make Sousa's concerts thoroughly enjoyable entertainments. He is announced to give three farewell concerts at the Grand Opera House on Friday, July 17, afternoon and evening, and Saturday evening, July 18. The Saturday afternoon will be devoted to a flying matinee at the Town Hall, Newry, and Mr. Sousa returns to America at the end of the present month, and it will be several years before he returns to this part of the world. He promises some unusually attractive programmes—an entirely different musical offering at each concert.

Belfast Newsletter
July 14 1903

Wash Independent
Dublin
15 7 03

SOUSA TURNS TO IRELAND.

Having played in no less than thirteen different countries in the last seven months, John Philip Sousa is to return to Ireland for a short series of concerts before sailing for America at the end of the present month. The heartiness of his welcome on his first visit in February last made such an impression on the popular bandmaster-composer that he was particularly desirous of revisiting such hospitable shores, and accordingly has arranged for three grand concerts in Belfast, on Friday, 17th July, afternoon and evening, and Saturday evening, 18th July, at the Grand Opera House. On Saturday afternoon the famous band will make a flying visit to Newry, playing a matinee concert at the Town Hall, and returning to Belfast for the evening concert. Mr. Sousa will be accompanied by his wife and their family, a son and two daughters. The Sousa Band has not changed in its personnel, and the soloists will again be Miss Estelle Liebling, soprano; Miss Maud Powell, violinist; and Mr. Arthur Pryor, trombonist. Mr. Sousa will offer three entirely new programmes.

MR. SOUSA COVERED.

Mr. John Philip Sousa, the distinguished American composer and conductor, who was recently announced as ill at St. Leonards, on the South coast of England, has so far recovered as to be able to resume the direction of the concerts of his famous band, which is now in the last days of its present European tour. Mr. Sousa's illness was due to the excessive fatigues of his concert tours, for he has been constantly engaged since his first London appearance on January 2nd last, giving twelve, and frequently fourteen concerts per week, and travelling in the British Isles and on the Continent fully 25,000 miles in seven months. The final concerts of his tour will be given in Ireland, and Mr. Sousa will sail for America on July 31st. It will be some years before he returns here, as he is under contract to first take his band to Australia. He will give four farewell concerts at the Rotunda on Monday and Tuesday, July 20th and 21st.

Violinist
Maud Powell
22 23 July 03
Belfast Newsletter

Association Ltd.
Belfast Evening Telegraph
July 14 1903

is from *The Western Mail*
Dated *July 15* 1903
Barrow

from the *Isle of Man Times*
of Publication *Douglas*
dated *17 7 03*

THE WELCOME RETURN OF SOUSA.
Because of the hearty welcome recorded John Philip Sousa on the occasion of his first visit to Belfast last February, the distinguished American composer and conductor is glad to avail himself of an opportunity of appearing once more in this city before his return to America at the end of the present month. Mr. Sousa describes his first visit to Ireland as one of the pleasant incidents of his long European tour. He has arranged to give three grand concerts at the Grand Opera House on Friday, July 17th—afternoon and evening—and Saturday evening July 18th. The famous American band is constituted as on its first appearance in Belfast and the Soloists of the Sousa concerts will again be Miss Maud Powell, violinist; Miss Estelle Lieblich, Soprano, and Mr. Arthur Dryer, trombonist.

SOUSA AT MORECAMBE.

A large number of people from Barrow and district visited Morecambe yesterday by special trains, the attraction being the appearance at the Winter Gardens of Sousa and his famous band. The magnificent concert hall was filled both afternoon and evening, and a tremendous reception was given the "March King" on his appearance to conduct the band. The programme opened with the overture symphonic, "Mysora" (Wettge), and then continued without a break a full hour's delightful enjoyment of perfect musical productions, the climax being reached with the performance of Sousa's own composition, "Last Days of Pompeii." The first portion of the programme concluded with a spirited rendering of the popular "Washington Post" march, the audience loudly cheering the effort. The second part of the programme was equally as enjoyable as the initial portion and repeated encores were demanded and given. A new march by Sousa, "Jack Tar," was skilfully rendered, and as an encore the band played the American air, "Stars and Stripes for Ever." Special items in the programme were vocal solos by Miss Estelle Lieblich and violin solos by Miss Maud Powell. Sousa's visit to Morecambe was a huge success.

Sousa and his Band.

YESTERDAY AFTERNOON'S CONCERT.

The attendance at Sousa's concert on Thursday afternoon was scarcely equal to that of the preceding matinees, but there was no falling off whatever in the merit of the performance. Again every number was encored; and again and yet again Mr Sousa demonstrated his ability as a conductor, and that he is a "best-master" in his art. The programme was as follows:—
Overture—"Festival" (Lassen)
Flugelhorn Solo—"Walther's Farewell from the Trumpeter of Sakkingen" (Nessler)
Mr Franz Helle.
Suite—"The Merchant of Venice" (Sullivan)
(a) Introduction and Bouree.
(b) Grotesque Dance.
(c) Melodrama and Finale.
Valse for Soprano—"Maid of the Meadow" (Sousa)
Miss Estelle Lieblich.
Scenes Historical—"Sheridan's Ride" (Sousa)
"Waiting for the Bugle" "The Attack"
"The Death of Thoburn" "The Coming of Sheridan" "The Apotheosis"
Dance Esotica (Mascagni)
(a) Idyll—"In a Clock Store" (Orth)
(b) March—"Imperial Edward" (Sousa)
(Dedicated by special permission to his Majesty the King.)
Fantasia for Violin—"Othello" (Ernst)
Miss Maud Powell.
Airs from "The Bride Elect" (Sousa)
The opening overture, the "Festival" (Lassen), was perfectly rendered; but it is, perhaps, a touch too long. It was, however, encored, the response to which was so fervent, that the "tan." Mr Franz Helle's solo on that somewhat uncommon instrument, a solo on that somewhat fine rendition, and the flugel horn, was a with which he well deserved the applause paniment, with as greeted. The band accom- pet, was ever the distant echoing of the trum- encore Mr something that could be desired. As an by Schri Helle played a fascinating serenade. of Ve loert. Sullivan's suite, "The Merchant play" vice," found admirable exposition. Such se ang would, we believe, astonish Sullivan him- a, familiar as he was with the powers and re- sources of a trained band of musicians. The bass solo (b), described as a "grotesque dance," was grotesque indeed, and lost none of that characteristic at the hands of the performers. Miss Estelle Lieblich again sang "The Maid of the Meadow," with which the frequenters of these concerts are now well acquainted. Her lovely voice was heard to perfection in this song, also in the "Nightingale," with its exquisite cadenzas, which she gave as an encore. The first part of the programme ended with "Sheridan's Ride," a musical description of a famous incident in the American Civil War. All the resources of the band, the bugle call in the distance, the rapid tramp of horses, the fierce battle struggle, the death shot, the apotheosis—were all brought forward with a vividness and effect brilliantly perfect. In response to the storm of applause, the "Washington Post" was given. The second part opened with a pleasing composition by Mascagni, the famous Italian composer, described as a "Dance Esotica," chiefly remarkable for a beautiful waltz movement, in which the silvery tones of the xylophone told advantageously. The idyll, "In a Clock Store" (Orth), is quaintly descriptive of the various behaviour of variously constructed clocks. Then by way of contrast came Sousa's new march, "Imperial Edward," which was vociferously encored. In response the march "Stars and Stripes" was played. This again being encored Mr Sousa, who is generous to a the matter of responding to encores, illiant march, "Jack Tar." Miss gave a perfect exposition of violin art's fantasia founded on airs from "Othello," discreetly supported by a accompaniment. Her encore was a which was given with

from the *Mar*
of Publication
dated

Sousa's Band at Morecambe.

The much talked of visit to Morecambe of Mr. J. P. Sousa's band is a thing of the past, and at the six concerts given at the Winter Gardens on Saturday, Sunday and Monday, a good many people enjoyed the programmes submitted at both afternoon and evening each day. Numbering over fifty instrumentalists, the Sousa band is in every respect a combination of which those responsible may be very proud. Scarcely is there a piece played except an encore is demanded and instantly acceded to by the conductor, and as invariably the encore pieces are popular compositions of the March King, those present do not fail to show their keen appreciation of his talents as a composer of charming melodies. From observations previously made on the subject, those visiting the Gardens during the engagement were perhaps expecting to see Mr. Sousa indulge in gymnastic exercises while wielding the baton, but they were doomed to disappointment in this respect. Mr. Sousa conducted calmly, cleverly, and with consummate precision every piece which was included in his varied repertoire. It is not proposed to enter into any detailed references to the programmes, as it would be invidious to particularise in this connection, but it will be sufficient to say that every piece rendered was a triumph in its particular line, and the band, which has met with a world-wide welcome, acquitted itself perfectly. Miss Maud Powell played the violin with the greatest charm, and the songs selected by Miss Maud Lieblich gave her beautiful soprano voice full play, and excited much admiration. The visit of the band will long be remembered. We are gratified to learn that financially the result of the concerts was very satisfactory from the point of view of the Winter Gardens.

"IRISH DAILY INDEPENDENT," Dublin.

Dated *July 15* 1903

MR. SOUSA HAS RECOVERED.

Mr. John Philip Sousa, the distinguished American composer and conductor, who was recently announced as ill at St. Leonards, on the South coast of England, has so far recovered as to be able to resume the direction of the concerts of his famous band, which is now in the last days of its present European tour. Mr. Sousa's illness was due to the excessive fatigues of his concert tours, for he has been constantly engaged since his first London appearance on January 2nd last, giving twelve, and frequently fourteen concerts per week, and travelling in the British Isles and on the Continent fully 25,000 miles in seven months. The final concerts of his tour will be given in Ireland, and Mr. Sousa will sail for America on July 31st. It will be some years before he returns here, as he is under contract to first take his band to Australia. He will give four farewell concerts at the Rotunda on Monday and Tuesday, July 20th and 21st.

DUBLIN DAILY EXPRESS

Dublin.

Dated *July 15* 1903

THE SOUSA BAND.

With the advent of July comes the final month of the remarkable European concert tour of Mr. 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 has been a remarkable one. 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 concerts at the Rotunda on 20th and 21st July 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. Mr. Sousa, who was recently announced as ill at St. Leonards, on the South coast of England, has so far recovered as to be able to resume the direction of the concerts of his famous band. Mr. Sousa will sail for America on July 31st.

"BELFAST NEWS LETTER" (Daily),
55, 57 and 59, Donegal Street, Belfast.

Dated *July 7* 1903

SOUSA AND HIS BAND.—To-day, as will be seen from our advertising columns, John Philip Sousa and his famous band will give two performance in the Opera House, the first commencing at 2-30 p.m. and the second at 7-45 p.m. The bookings are already great, and the "March King's" re-appearance in our city will undoubtedly attract a large measure of public patronage. An evening performance at 7-45 will be given on Saturday.

SOUSA'S BAND.

Performances at the Grand Opera House.

The Belfast public will be afforded an opportunity to day and to-morrow of hearing the widely-known combination of musical talent which, under the conductorship of Mr. John Philip Sousa, has become famous throughout the civilised world. Although three performances are to be given during the March King's visit, those who are anxious to participate in this great musical treat would do well to remember the difficulty in obtaining seats which was experienced at the last visit. The programmes which have been arranged for the various performances will be found to include all the most popular productions of the great composer, as well as a number of other pieces which have become characteristic of this celebrated orchestra.

Association Ltd
Belfast Long Telegram
July 14-03

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Because of the hearty welcome recorded John Philip Sousa on the occasion of his first visit to Belfast last February, the distinguished American composer and conductor is glad to avail himself of an opportunity of appearing once more in this city before his return to America at the end of the present month. Mr. Sousa describes his first visit to Ireland as one of the pleasantest incidents of his long European tour. He has arranged to give three grand concerts at the Grand Opera House on Friday, July 17th—afternoon and evening—and Saturday evening July 18th. The famous American band is constituted as on its first appearance in Belfast and the Soloists of the Sousa concerts will again be Miss Maud Powell, violinist; Miss Estelle Liebling, Soprano, and Mr. Arthur Dryer, trombonist.

from the
of Publication
17/7

Sousa's Band at Morecambe.

The much talked of visit to Morecambe of Mr. J. P. Sousa's band is a thing of the past, and at the six concerts given at the Winter Gardens on Saturday, Sunday and Monday, a good many people enjoyed the programmes submitted at both afternoon and evening each day. Numbering over fifty instrumentalists, the Sousa band is in every respect a combination of which those responsible may be very proud. Scarcely is there a piece played except an encore is demanded and instantly acceded to by the conductor, and as invariably the encore pieces are popular compositions of the March King, those present do not fail to show their keen appreciation of his talents as a composer of charming melodies. From observations previously made on the subject, those visiting the Gardens during the engagement were perhaps expecting to see Mr. Sousa indulge in gymnastic exercises while wielding the baton, but they were doomed to disappointment in this respect. Mr. Sousa conducted calmly, cleverly, and with consummate precision every piece which was included in his varied repertoire. It is not proposed to enter into any detailed references to the programmes, as it would be invidious to particularise in this connection, but it will be sufficient to say that every piece rendered was a triumph in its particular line, and the band, which has met with a world-wide welcome, acquitted itself perfectly. Miss Maud Powell played the violin with the greatest charm, and the songs selected by Miss Maud Liebling gave her beautiful soprano voice full play, and excited much admiration. The visit of the band will long be remembered. We are gratified to learn that financially the result of the concerts was very satisfactory from the point of view of the Winter Gardens management as well as Mr. Sousa's. The takings were well up to the average when compared with large towns and cities, particularly in view of the fact that in most places only a matinee and evening concert are given, as against three days in Morecambe. We have it officially that a large amount of money was taken. That the engagement did much to popularise Morecambe, thanks to efficient and plentiful advertising, we are convinced.

from
Dated July 15 1903
Barrow

SOUSA AT MORECAMBE.

A large number of people from Barrow and district visited Morecambe yesterday by special trains, the attraction being the appearance at the Winter Gardens of Sousa and his famous band. The magnificent concert hall was filled both afternoon and evening, and a tremendous reception was given the "March King" on his appearance to conduct the band. The programme opened with the overture symphonic, "Mysora" (Wetzge), and then continued without a break a full hour's delightful enjoyment of perfect musical productions, the climax being reached with the performance of Sousa's own composition, "Last Days of Pompeii." The first portion of the programme concluded with a spirited rendering of the popular "Washington Post" march, the audience loudly cheering the effort. The second part of the programme was equally as enjoyable as the initial portion and repeated encores were demanded and given. A new march by Sousa, "Jack Tar," was skilfully rendered, and as an encore the band played the American air, "Stars and Stripes for Ever." Special items in the programme were vocal solos by Miss Estelle Liebling and violin solos by Miss Maud Powell. Sousa's visit to Morecambe was a huge success.

"IRISH DAILY INDEPENDENT,"
Dublin.

Dated July 15 1903

MR. SOUSA HAS RECOVERED.

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Telephone
"BELFAST NEWS"
55, 57 and
Dated

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from the

of Publication
17 7

Sousa and his Band.

YESTERDAY AFTERNOON'S CONCERT.

The attendance at Sousa's concert on Thursday afternoon was scarcely equal to that of the preceding matinee, but there was no falling off whatever in the merit of the performance. Again every number was encored; and again and yet again Mr. Sousa demonstrated his ability as a conductor, and that he is a "last-muster" in his art. The programme was as follows:—

- Overture—"Festival" (Lassen)
- Finckelhorn Solo—"Walther's Farewell from 'The Trumpeter of Salsburg'" (Nessier)
- Mr Franz Helle
- Suite—"The Merchant of Venice" (Sullivan)
(a) Introduction and Romance.
(b) Grotesque Dance.
(c) Melodrama and Finale.
- Valse for Soprano—"Maid of the Meadow" (Sousa)
Miss Estelle Liebling.
- Scene: Historical—"Sheridan's Ride" (Sousa)
- "Waiting for the Bugle" "The Attack"
"The Death of Thoburn" "The Coming of Sheridan" "The Apotheosis"
- Dance Ecstacy (Mascagni)
- (a) Idyll—"In a Clock Store" (Ortiz)
(b) March—"Imperial Edward" (Sousa)
(Dedicated by special permission to his Majesty the King.)
- Fantasia for Violin—"Othello" (Ernst)
Miss Maud Powell
- Airs from "The Bride Elect" (Sousa)

The opening overture, the "Festival" (Lassen), was perfectly rendered; but it is, perhaps, a touch too long. It was, however, encored, the response to which was so "never, encored, the tan." Mr Franz Helle's solo on that somewhat uncommon instrument, the flugel horn, was a fine rendition, and with which he well deserved the applause, with as greeted. The band accompaniment, with the distant echoing of the trumpet-encore Mr Helle played a fascinating serenade of Verdi. Sullivan's suite, "The Merchant of Venice," found admirable exposition. Such a thing would, we believe, astonish Sullivan himself, familiar as he was with the powers and resources of a trained band of musicians. The bass solo (b), described as a "grotesque dance," was grotesque indeed, and lost none of that characteristic at the hands of the performers. Miss Estelle Liebling again sang "The Maid of the Meadow," with which the frequenters of these concerts are now well acquainted. Her lovely voice was heard to perfection in this song, as also in the "Nightingale," with its exquisite cadenzas, which she gave as an encore. The first part of the programme ended with "Sheridan's Ride," a musical description of a famous incident in the American Civil War. All the resources of the band, the bugle call in the distance, the rapid tramp of horses, the fierce battle struggle, the death shot, the apotheosis—were all brought forward with a vividness and effect brilliantly perfect. In response to the storm of applause, the "Washington Post" was given. The second part opened with a pleasing composition by Mascagni, the famous Italian composer, described as a "Dance Ecstacy," chiefly remarkable for a beautiful waltz movement, in which the silvery notes of the xylophone told advantageously. The idyll, "In a Clock Store" (Ortiz), is quaintly descriptive of the various behaviour of variously constructed clocks. Then by way of contrast came Sousa's new march, "Imperial Edward," which was vociferously encored. In response the march "Stars and Stripes" was played. This again being encored Mr Sousa, who is generous to a degree in the matter of replying to encores, gave his brilliant march, "Jack Tar." Miss Maud Powell gave a perfect exposition of violin playing in Ernst's fantasia founded on airs from the opera of "Othello," discreetly supported by a fine band accompaniment. Her encore was a "Maid of the Meadow," which was given with

from the
of Publication
17 7

SOUSA'S BAND.

Performances at the Grand Opera House

The Belfast public will be afforded an opportunity to-day and to-morrow of hearing the widely-known combination of musical talent which, under the conductorship of Mr. John Philip Sousa, has become famous throughout the civilised world. Although these performances are to be given during the March King's visit, those who are anxious to participate in this great musical treat would do well to remember the difficulty in obtaining seats which was experienced at the last visit. The programmes which have been arranged for the various performances will be found to include all the most popular productions of the great composer, as well as a number of other pieces which have become characteristic of this celebrated conductor.

Maud Powell, violinist; Miss Estelle Liebling, coloratura soprano; Arthur Pryor, the pianist, who is also Mr. Sousa's assistant conductor. Mr. Sousa, who was recently announced as ill at St. Leonards, on the South coast of England, has so far recovered as to be able to resume the direction of the concerts of his famous band. Mr. Sousa will sail for America on July 31st.

Association Ltd

Belfast Long Telegram

July 14-23

from Nth Western M... Dated July 15 1903

from the Isle of Publication 17 7

THE WELCOME RETURN OF SOUSA. Because of the hearty welcome recorded John Philip Sousa...

SOUSA AT MORECAMBE.

A large number of people from Barrow and district visited Morecambe yesterday by special train, the attraction being the appearance at the Winter Gardens of Sousa and his famous band.

Sousa and his Band.

YESTERDAY AFTERNOON'S CONCERT.

The attendance at Sousa's concert on Thursday afternoon was scarcely equal to that of the preceding matinees, but there was no falling off whatever in the merit of the performance.

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Suite—"The Merchant of Venice" (Sullivan)
(a) Introduction and Bouree.
(b) Grottesque Dance.
(c) Melodrama and Finale.
Valse for Soprano—"Maid of the Meadow" (Sousa)
Miss Estelle Lieblich.
Scenes Historical—"Sheridan's Ride..." (Sousa)
"Waiting for the Bugle." "The Attack."
"The Death of Thoburn." "The Coming of Sheridan." "The Apotheosis."
Dance Esotica (Mascagni)
(a) Idyll—"In a Clock Store" (Orth)
(b) March—"Imperial Edward" (Sousa)
(Dedicated by special permission to his Majesty the King.)
Fantasia for Violin—"Othello" (Ernst)
Miss Maud Powell.

from the M... of Publication

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"IRISH DAILY INDEPENDENT," Dublin.

Dated July 15 1903

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"BELFAST NEWS" 55. 57 and Dated

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Miss Maud Powell... The Belfast public will be afforded an opportunity to-day and to-morrow of hearing the widely-known combination of musical talent...

Coming from
Address of
Issue Dated

Association
Dublin

Education

18 / 03

Coming from the
Address of Publication
Issue Dated

SOUSA AT THE PALACE.

So hearty and sincere was the greeting accorded John Philip Sousa, the distinguished American conductor and composer, when he made a flying visit to Cork last February, that he was delighted when an opportunity presented itself of becoming better acquainted with Cork audiences. Accordingly, he has arranged with the management of the Palace Theatre to give four concerts at that popular house on the afternoon and evenings of Wednesday and Thursday, July 22 and 23. Mr Sousa will offer four programmes, selected from his great musical library, and he will play several new compositions of his own, including his latest march, "Jack Tar." The soloists will be Miss Maud Powell, violinist; Miss Estelle Liebling, soprano; Mr Arthur Pryor, the phenomenal trombonist, as well as Mr J H B Moeremans, saxophone, and Mr Eiril Kenecke, cornet soloists.

SOUSA'S FAREWELL

John Philip Sousa will take his farewell of the Dublin public on Monday and Tuesday next in the Rotunda, on which days four performances will be given—two matinees and two evening entertainments. It will be remembered that on the occasion of Sousa's last visit there was great difficulty in accommodating the public with seats owing to the overwhelming demand. The band is a unique combination, both in the distribution of the instruments, the music performed, and the manner of its rendering. Owing to the great preponderance of wood, wind and horns, the band possesses a peculiar richness never heard even in the best of brass and reed bands. It can be used to accompany the softest voice or a muted violin. Sousa has arranged several vocal and instrumental solos in this way with considerable effect. Regarding Sousa himself it is scarcely necessary to speak. His characteristic figure and striking features are well known all over the world, while his picturesque conducting has been the subject of comment of various kinds from musicians of all countries. Miss Maud Powell, the clever violinist; Miss Estelle Liebling, vocalist, and Mr. Arthur Pryor, the famous trombonist, will contribute to the entertainment. The booking is at Pigott's.

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**"NORTHERN WHIG" (Daily),
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SOUSA AND HIS BAND.

It should be specially noted that the first of three concerts by Mr. John Philip Sousa and his band will be given in the Grand Opera House this afternoon. The fame of Mr. Sousa and his band are world wide, and they certainly need no commendation to the Belfast music-loving public, who had the pleasure of hearing them some months ago. It may therefore be anticipated that at all their performances—that of this afternoon commencing at 2.30, that of this evening at 7.45, and that of to-morrow evening at 7.45—there will be crowded houses.

Association of the Irish Times
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both compositions of Sousa's—followed, and, in an encore, the famous "Stars and Stripes for Ever" march was given. As might be expected, this produced yet another encore, in response to which "Whistling Rufus" was performed. Saint-Saens' now popular "Rondo Capriccioso" formed the succeeding violin solo, in which Miss Maud Powell more than justified her claim to be one of the greatest of lady violinists. As an encore she gave Feorilli's "Study for the violin" with a wonderful depth of expression, her firm yet delicate manipulation of the bow conveying all the shades of the author's meaning with a unique and pleasing fidelity. Wagner supplied a good finale in the introduction to the third act of Lohengrin. The evening concert which, as already stated, took place before a crowded house, opened with Westmeyer's overture founded on Haydn's Emperor's Hymn, and as encore was given "Hands over the sea." One of the most pleasing items of the entire performance and one which was looked forward to with pleasurable anticipation, followed next in the form of a trombone solo, "Love's enchantment," faultlessly rendered by Mr. Arthur Pryor, the band's chief instrumentalist. His playing is nothing short of marvellous, and it was not to be wondered at that he had to respond to two encores as a tribute to his magnificent rendering of his own composition. The encores were "Sunflower and the sun" and "The passing of Ray Time," the latter being one of Mr. Pryor's most famous works. Another of Sousa's graphic scenes historical came next. "Sheridan's ride" is treated in a manner worthy of the theme and roused the audience to a high pitch of enthusiasm, the inevitable encore being most appropriately "The Washington Post," which, by the way, was also given as an encore to the "Destruction of Pompeii." At the afternoon performance Miss Estelle Liebling's superb soprano was again heard in a composition by David, and in response to the prolonged applause the gifted vocalist sang "Maid of the meadow." A flute obligato by Mr. Marshall Lufaky proved one of the most enjoyable features of the evening, and the player fully deserved the overflowing meed of applause which his performance elicited. Giordano's grand scene and ensemble, "Andrea Chénier," closed the first part. In the second part, Sousa's "El Capitan," Kunkel's "Water Sprites," and the American composer's "Jack Tar" were rendered. The latter compelled a double encore, which consisted of the "Stars and Stripes" and the medley, "The patient egg." Miss Maud Powell again gave an exhibition of her great skill as a violinist in Sarasate's "Zigeunerweisen," and the finale was Albert's "Taran-tula del Belphegor."

To-night there will be a performance at 7.45.

"BELFAST EVENING TELEGRAPH" (Daily),
Belfast.
Dated July 18 1903

SOUSA AND HIS BAND.

GRAND OPERA HOUSE.

On Friday afternoon John Philip Sousa paid Belfast another visit with his band and solo artistes. This concert was the first of a series of three at the Grand Opera House, one following on Friday evening and one on Saturday. I shall deal here with the programme submitted on Friday afternoon. Sousa's programmes, though varied enough in the actual items, are very stereotyped in character and quality. Having been at one Sousa concert, one has a pretty fair idea of what is done at other Sousa concerts, and of the way Sousa does it; so Friday afternoon's selection of pieces will stand for a sample of the two following, on which occasions I was not present.

When Sousa and his band visited London last year, having been duly heralded by wonderful posters and equally wonderful magazine articles and press paragraphs, the critic of the "Saturday Review," after having heard Sousa's band play, dismissed him in a very contemptuous way, much in the fashion as, with certain reservations, he dismissed Kubelik and several prime donne when they came up for his consideration. I am not quite so cocksure about it as Mr. J. F. Runcimann was; I cannot so well afford to be, for one thing. But I agree with him in the main. And leaving him at this point to congratulate himself on such unexpected good fortune as my approbation, I shall try to explain why I agree with him in the main. Two considerations will settle it—whether Sousa has invented any original music whose style and matter are out of the common; and whether in his playing of this or other music he has shown himself master of a unique style of conducting, getting renderings which are memorable and great achievements. The first consideration is the more interesting one; the second the decisive one as far as Sousa is concerned. I don't think anyone will claim for Sousa's own compositions any remarkably great qualities; I shouldn't care to. He is the "March King," but can hardly be considered as of equal eminence in that line with Strauss, the "Waltz-king." Both the matter and manner of the waltzes of the latter are superior, the matter finer by a long way, and the manner almost as much ahead as Sousa's. There is undoubted originality of a sort about the "Washington Post," touches which are pure Sousa and characteristic enough, even striking. But within the limits he sets himself he does not get the variety and charm of the Strauss waltz. His invention is good, but it has not the wealth, the profusion of Strauss. And one very soon tires of Sousa marches. They are refreshing at a first hearing, but owing to a too great insistence on certain sugary tonalities, and that abuse of the third and sixth of the major scale so common in musical comedy, a little of them goes a long way. That is my feeling after a Sousa concert; partly due, perhaps, to the wood-wind and brass tone being tiresome without the strong tone to contrast with it, and relieve it a little. One's ear tires, and there is no mental interest in the music to keep other faculties awake.

But when one comes to the second consideration, Sousa's manner of performing his own and other men's music, it must be admitted that he has a style of his own, even though it is more in ocular evidence than auricular. To watch Sousa conduct is to get interested. His bandmen are magnificent. Each musician is a splendid instrumentalist from military band points of view. As I said before, they are military bandmen with orchestral qualifications. Their playing is beautiful, both technically and aesthetically, equal to the playing of the best English French, or German military bandmen, and that is saying a great deal. They go to form an organism sensitive enough to reflect those Sousaesque traits so much talked about, and this is, perhaps, their unique point. Their playing is indeed so perfect that it must appeal to the best taste, but the music they play probably appeals to the worst. The pieces included: Overture Symphonic, "Mysora" (Wetge); Suite, "Last days of Pompeii" (Sousa); Toccato in E flat (Bartlett); scenes from "Chris and the Wonderful Lamp" (Sousa); valse, "La Reine de la Mer," and a new march, "Jack Tar" (Sousa) and the introduction to III. Act of "Lohengrin" (Wagner). The encore pieces included: El Capitan, Washington Post, Stars and Stripes, Coon Band Contest, and Whistling Rufus, all, I think, Sousa's own compositions, and just a little too much Sousa for some tastes.

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Belfast Evening Telegraph
Publication 18/7/03

SOUSA AND HIS BAND.

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from Weymouth Telegram
Dated July 18 1903

BAND CONCERTS.—The rare musical treat provided by Mr. John Philip Sousa and his band at Weymouth on Friday last was taken full advantage of, and it is pleasing to record that Messrs. Godfrey and Co's enterprise was amply rewarded, the great Jubilee Hall being filled to overflowing at both the afternoon and evening concerts. Hardly ever has an entertainment attracted such large houses in the town, and needless to say everyone who was present was enthusiastically delighted with the performances. The playing of the band was superb. It was quite evident, however, that the great composer and conductor was far from being in his usual health. There was an entire absence of that vigour which he usually puts forward when wielding the baton, but nevertheless, he was very characteristic in some of his movements, especially during the playing of "El Capitan" at the evening concert. Miss Estelle Liebling's songs and the violin solos by Miss Maud Powell met with vociferous appreciation and proved to be amongst the most pleasing items on the programme. Mr. Arthur Pryor's trombone solo was greeted with a tremendous round of applause. Indeed the enjoyment of the concerts provided will easily be imagined when we say that every item on the programme at both concerts was encored, and in some cases twice over. The selections by the band included such well known compositions as "El Capitan," "Hands Across the Sea," "Andrea Chénier," "Passing of Ray Time," "Stars and Stripes," the new naval march "Jack Tar," and last, but by no means least, Sousa's finest composition, "The Washington Post."

Review
and
criticism

32

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from Belfast Newsletter
July 12 1903

1 at

THE GRAND OPERA HOUSE

After an interval of five months John Philip Sousa and his famous band made their reappearance in Belfast yesterday, when two performances were given at the Grand Opera House. Since the renowned combination was last heard in our city it has completed another triumphant continental tour, and everywhere it has ridden securely on the crest of the wave of popularity. At the matinee performance yesterday a fairly large audience manifested the greatest enthusiasm in the playing of the various items, and their applause gave convincing proof that the great American band continues to enjoy public approval and regard. That the aggregation of instrumentalists is one of great and almost supreme merit one cannot deny, and the spectator can only marvel that such perfect discipline prevails throughout the performances. It is really wonderful to note the splendid manner in which Sousa commands his men; the instant and unanimous obedience to his baton; the precision of tempo, and the splendid regard for tonal effects either in huge masses or in the most delicate passages. Individually also when the opportunity is afforded the men display great ability, giving the most musicianly rendering to the solos allotted to them, and there can remain no doubt that the "March King" has attracted to himself some of the most artistic and finished instrumentalists to be found in the world. It were easy, to criticise adversely, to say that Sousa does not give us music in its highest and most elevated form, and to take exception to the selections which are played, but while such criticism contains a modicum of truth, the broad, patent fact remains that he has succeeded in gaining the ear of the public, and that he has attracted to his performances those who heretofore had but a perfunctory interest in band music. From that point of view Sousa and his band have achieved much, but there still remains that undercurrent of desire which would gladly acclaim the beauties of world renowned classical compositions played by such a splendid organisation. Yesterday afternoon the opening overture was Wettge's "Mysora," with its sensuous, dreamy passages alternating with vivid, lively, and stirring strains. The fine, mellow tone of the band even in the fortissimo passages, the perfect time maintained throughout, and the observance of light and shade did not fail to make themselves fully apparent, and the audience were most enthusiastic in their applause. As usual, the response was prompt, and a dashing rendering of the "El Capitan" overture was given. Here followed the playing of the solo, "American Fantasia," by Mr. J. H. B. Moeremans on the saxophone, and this arrangement of American airs by the player himself was really a revelation of the richness and beauty of tone even of that remarkable instrument. An encore naturally followed, and Mr. Moeremans gave "Down by the Swancee River" in splendid style. The suite, "Last Days of Pompeii," from Sousa's prolific pen, was perhaps the chief item on the programme. The composer has taken as his theme Bulwer

Lytton's well-known work, and he has certainly invested it with great charm. The first movement is full of gaiety and revelry emanating from the house of Burbo and Stratonic, while a fine contrast is afforded by the second, given out softly by the reeds, and introducing the blind girl Nydia's lament for her inability to enjoy the beauties of nature. The third movement embodies the destruction of Pompeii and Nydia's death, and the music perfectly represents the events. Commencing with the slight vibrations of the earth, the crash of falling temples and buildings is heard, and then, after a lull, in which the sound of the troops chanting, makes itself apparent, the earthquake in all its terrible reality shakes to its foundations the city, and darkness falls upon the earth. The close is very beautiful and effective, the gentle voice of Nydia being represented as singing "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest!" The band rose to the occasion in perfect fashion, and to the storm of applause they responded by playing "The Washington Post." The other pieces played were Toccato in E flat (Bartlett), Scenes from "Chris and the Wonderful Lamp;" encore, "Coon Band Contest;" valse, "La Reine de la Mer" (Sousa); march, "Jack Tar" (Sousa); encore, "Stars and Stripes" and the introduction to the third act of Wagner's "Lohengrin." The "Jack Tar," which is a new march, is in Mr. Sousa's characteristic style, and goes with rare swing and verve. The playing of the Wagnerian music introductory to the third act of "Lohengrin" was taken altogether too slowly, and that splendidly contrasting effect between the full band tones and the restrained subdued passages was almost lost. This was a matter for regret, because otherwise the composition was played in excellent fashion. Altogether, however, the band made a marked impression, and certainly increased its already great reputation. To give added variety to the concert Miss Estelle Lieblich contributed soprano solos, and Miss Maud Powell played violin solos. The former sang that florid composition of Strauss entitled "The Voice of Spring," and if at times she was somewhat overpowered by the accompaniment she gave evidence of the possession of a sweet and flexible voice. The clarionets in the opening bars were too pronounced, but Miss Lieblich rose superior to all difficulties, and sang the bravura passages with splendid effect.

Miss Maud Powell, whose beauty of tone and wonderful executant ability as a violinist gave the greatest pleasure to her hearers in February last, was delicious in her interpretation of the "Rondo Capriccioso" of Saint-Saens, and one joined in the spontaneous applause with great heartiness. In reply she gave a finished and artistic rendering of the first part (the adagio) of No. 35 of Fiorillo's studies for the violin. Herein also she showed how perfectly she had mastered all the difficulties presented by the composition, tone, bowing and phrasing being well nigh perfect. Those present were not slow to show their hearty appreciation of the excellence attained. The concert was appropriately concluded by the playing of the National Anthem.

In the evening a much larger audience extended a cordial greeting to the famous conductor and his world-renowned band. The programme presented was of great variety and merit, and it proved most enjoyable to all who had availed themselves of the opportunity of attending. Opening with the Westmeyer overture founded on Haydn's "Emperor's Hymn," the band played as encores "Hands Across the Sea" and "The Passing of Ragtime," and afterwards the suite of historical scenes, "Sheridan's Ride" (Sousa) and scene and ensemble, "Andrea Chenier" (Giordano); airs, "Rose, Shamrock, and Thistle;" scenes from Sousa's opera, "El Capitan;" caprice, "The Water Sprites" (Kunkel); Stars and Stripes march, "Jack Tar" (Sousa); and "Tarantella del Belphegor." Every mark of popular approval was accorded to the playing of the famous band, and from the overture to the tarantella it was abundantly manifest that they had captured the taste and appreciation of their hearers. In the representation of the historical scenes of "Sheridan's Ride" the spirit of the music and its rendering were alike thoroughly appropriate, and the auditor was enabled to comprehend fully the feelings of the men waiting for the bugle, the fierce joy of the attack, the sadness attaching to the death of Thoburn, and then the coming of the gallant and glorious Phil Sheridan, who saved the day in such splendid fashion. It would be mere repetition to enumerate the several items, the manner of their playing, and the spontaneous applause of the audience, and suffice it to say that in each instance the band aroused enthusiasm to its highest pitch. Mr. Arthur Pryor is probably the world's foremost trombone player, and one can only properly realise the possibilities of the instrument when it is heard under his manipulation. He played his own trombone solo "Love's Enchantment" exquisitely, and it was thoroughly appropriate that the audience should insist upon a recall. His response took the form of a solo, entitled "The Sunflower and the Sun," which was given with splendid effect. Miss Estelle Lieblich sang David's soprano solo, "Thou Brilliant Bird," charmingly, her plaint voice enabling her to overcome all difficulties with the greatest ease, and the encore song "The Maid of the Meadow" was rendered with equal felicity and grace. The encomiums already lavished upon Miss Maud Powell for her playing of the violin were more than justified by her interpretation of Sarasate's "Zigeunerweisen," which again served to set beyond dispute her claims to rank high among wielders of the bow now appearing before the public. The concert was again concluded by the playing of the National Anthem.

To-day Mr. Sousa and his band will give a concert in the afternoon at Newry, returning in the evening for a final performance in the Grand Opera House at 7-45 p.m.

Sousa and His Band.

Foremost in connection with the entertainment of holiday-makers in Douglas during the week has been the visit of Sousa and his band. The American conductor and composer and the famous combination of performers upon wind instruments of wood and brass which he controls obtained a great vogue in the United States, where the band originated, but that vogue was perhaps surpassed by the popularity secured in England, while Mr. Sousa and the performers who obey his vigorous baton have no reason to be dissatisfied with the enthusiasm which their visit to the Isle of Man has evoked. The Palace management are to be congratulated upon the success which has attended the engagement of the Yankee March King and his men. It is true that on Tuesday the great hall was not by any means well filled, but a rearrangement of seating had a wonderful effect, and the audiences on Wednesday and Thursday were all that could be desired both as to quantity and quality. Altogether the band gave six concerts, and at each of these the programme was admirably varied. Of course much prominence was given to the march compositions of Mr. Sousa, and these the band rendered in a style which cannot be too highly commended, crisp, bright, and precise. But the classical compositions which were undertaken were also played in fashion wholly admirable. The time was wonderfully even, the light and shade was delightful, and the brilliancy of execution was remarkable. Comparisons we are assured are odorous, but so many persons are asking as to how this American band stands with our best English military bands, that we do not apologise for expressing the opinion that on the whole the English bands have the best of the comparison. Mr. Sousa's methods are certainly very original, and in many respects they are most laudable, but they are no improvement upon those methods which have rendered the great military bands in England celebrated the world over. Yet originality is something to be thankful for, and those people who are interested in music may profitably hear Sousa's band. Altogether the visit of the band was a most successful one, and one that has so far been the feature of the season of 1903. It should be mentioned that at the concert Miss Estelle Lieblich, a soprano vocalist of fine gifts and exquisite cultivation, and Miss Maud Powell, a violinist of rare skill, contributed materially towards the enjoyment of the audiences.

urnal : Algemeene Handelsblad
te : 18 JUL. 1903
resse : AMSTERDAM (HOLLANDE)
né :

Het Wagner-feestprogramma te Berlijn.
Bij het uitvoerig schrijven van den president Lechner, door ons vermeld, ontvingen wij het feestprogramma, dat behalve de officieele receptiën, banketten, soupers en muziek in de open lucht, de volgende muziek-uitvoeringen bericht. Na de onthulling op Donderdag 1 October hebben Vrijdag drie historische concerten plaats: des morgens van werken van Gluck, Mozart, Weber en Beethoven („Negende”), des middags: van Schubert, Spohr, Schumann en Brahms, en des avonds: van Berlioz (Symphonie Fantastique) en Liszt (Faust-Symphonie). Dirigenten zijn Weingartner, Riedel en Nikisch. Zaterdagavond in de Hofopera: „Die Meistersinger”, Zondagmorgen: Geestelijk concert in de Kön. Singakademie, en Zondagmiddag en -avond twee groote concerten, des middags wer-

ken van Wagner en des avonds internationaal concert onder leiding van „hervorragende” dirigenten en componisten van Duitschland, Frankrijk, Rusland, Italië, Engeland en de Vereenigde Staten van Noord-Amerika (zoals vroeger gemeld is, werd voor Amerika alleen Sousa als commissieel uitgenoodigd. Dus zal „de note gale”, wat het publiek na zooveel muziek wel noodig zal hebben, ook niet ontbreken).

Maandag des avonds groote „volkstümliche Schlusfeier” met twee groote orkesten. Richard Wagner-orkest, opvoering der Feesthymne door Fritz Volbach te Mainz gecomponeerd.

Nu wij dit bonte reuzenprogramma overzien, kunnen wij ons levendig voorstellen dat die organisatie de ware Wagner-vereerders zeer heeft geërgerd. Een modelopvoering van „Die Meistersinger” en verder alleen de muziek die bij de onthullingsplechtigheid vereischt wordt, zooals herhaaldelijk is voorgesteld, ware zeker meer in den geest van den meester geweest. Ook een Wagner-cyclus zou o. i. beter geweest zijn.

Cork Examiner,

95, Patrick Street, Cork

from issue dated..... July 22.....1903

Sousa's Band.

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. The first of the series of concerts will take place this afternoon at 2.30, and in addition to the admirable programmes to be submitted by the band, the soloists will 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 first conductor. There will be a complete programme at each concert.

From *Irish Sun*
Dated *July 8* 1903
at *Douglas*

gramme.

SOUSA AND HIS BAND AT THE PALACE.

John Philip Sousa, the great "March King," and his highly trained band have given six concerts during their visit to Douglas, which have been well patronized in the popular-priced seats, while the accommodation marked out for higher priced seats has been more than the requirements. The concerts have been most enjoyable, and we hope the enterprise of the Palace management has been amply rewarded in the financial results. In this vast, and now beautiful building, the band was heard to the very best advantage. In the arrangement of the programmes presented, the selection of serious music was on the whole avoided, the pieces chosen relying principally in effective rhythmic precision, which is the first notable characteristic. In the few presentations of classical music, Sousa's Band does not by any means eclipse some of the large military bands our own country possess, and there are some fine bands on the Continent which would deserve more attention in this respect. As already stated, Sousa does not rely for success on the well known overtures, etc., always included in programmes for large orchestral performances, but goes in for the piece with a right merry swing, in the main his own compositions, and which have become so famous, for their swinging sense of construction. The more serious pieces, such as the "Carnival Romaine" overture, by Berlioz, and Liszt's "Second Rhapsody," provided an admirable foil for items of Sousa's own composition, like the "El Capitan" march, "Washington Post," "The passing of Ragtime," etc., all of which at Wednesday evening's concert were given as encores. It is always "Encore Sousa," and they are given in rapid succession. There is no diffidence nor any finicking about the method of granting encores, which are taken with surprising celerity, a hint some of our local conductors might use with profit. The new march, "Jack Tar," Mr Sousa's composition, was perhaps the item of the programme on Wednesday evening, which called forth the most applause, and this was rapidly followed by the popular "Stars and Stripes for ever" march, in which the patriotism of the players was exemplified by the novelty of four flutes, as many cornets, three trumpets, and five trombone players coming to the front and "blowing it" at the gallery where the select four hundred were seated. There was scarcely breathing time for the double encore, "The Man behind the Gun," a descriptive piece, in the Sousaian strain, introducing the effects of preparation and climax of gun-firing. Miss Estelle Liebling, a gifted soprano, sang the Bell Song from "Lakme" (Delibes), and as an encore "The Maid of the Meadow," with splendid executionary powers, but with too open production in the higher tones. Miss Maud Powell is a genius on the violin, and before the advent of Miss Marie Hall, held the laurel as the premiere lady violinist. The "Rondo Capriccioso" (Saint-Saens) was a musical treat indeed, with marvellous brilliancy of execution, and a complete mastery of harmonies. The encore, "Largo" (Handel) was splendidly received, and both items were accompanied by the band, the only fault of the combination is that it seems impossible for them to get down to piano in the absence of stringed instruments. Mr Arthur Pryor, who is said to be the highest paid bandsman in the world, played a trombone solo, "The Patriot" (Pryor), and an encore, "The Sunflower and the Sun," the famous pantomime song of last season. Mr Pryor delighted his audience, and earns his title of being dubbed "the Paganini of the trombone," with the fine guttural fundamental tones he gets on his instrument. The band comprises some fine soloists, notably Mr Marshall Lufsky, an able exponent on the flute, and Mr J. H. B. Moeremans, who makes the saxophone a really charming instrument to listen to. It is said that Wagner shelved it with but one comprehensive epithet—"Racenkrenzungslangwerkzeug"—"a mongrel"—but nowadays they have become respected members of the orchestra. There is one astonishing feature of the band, and that is the marvellous richness of the bass instruments, and the surprising rapidity with which the tones are produced. The pace is breakneck at times, yet every note comes out like a bell, to the beat of the world-famed conductor, which always seems to be a second or two in anticipation. The general effect is like an organ, and the novelties of effect stamp Mr Sousa as a genius in musical humour. In the programme of nine items, there were ten encores, and so it has been all along the line during the tour of this remarkable combination, a characteristic which has drawn forth the seeming paradoxical remark, "We've had more encores than pieces." It is a style of programme that scarcely sustains interest to the finish. There is no time lost anywhere, as though it were all turned out of a machine, and in the end one comes away with an inability to remember which was the encore and which the piece of the programme, to say nothing of the peculiarity of feeling hopelessly mixed in cake-walks and pieces in rag-time, nevertheless the visit of Sousa and his Band has been intensely diverting and good entertainment. We fancy however, the Palace would have been a scene of more splendid gaiety in the fascinations of dancing with Harry Wood and his Band.

From the *Irish Sun*
of Publication *Douglas*
at *Douglas* 18 7 1903

SOUSA AND HIS BAND AT THE PALACE.

John Philip Sousa, the great "March King," and his highly trained band have given six concerts during their visit to Douglas, which have been well patronized in the popular-priced seats, while the accommodation marked out for higher priced seats has been more than the requirements. The concerts have been most enjoyable, and we hope the enterprise of the Palace management has been amply rewarded in the financial results. In this vast, and now beautiful building, the band was heard to the very best advantage. In the arrangement of the programmes presented, the selection of serious music was on the whole avoided, the pieces chosen relying principally in effective rhythmic precision, which is the first notable characteristic. In the few presentations of classical music, Sousa's Band does not by any means eclipse some of the large military bands our own country possess, and there are some fine bands on the Continent which would deserve more attention in this respect. As already stated, Sousa does not rely for success on the well known overtures, etc., always included in programmes for large orchestral performances, but goes in for the piece with a right merry swing, in the main his own compositions, and which have become so famous, for their swinging sense of construction. The more serious pieces, such as the "Carnival Romaine" overture, by Berlioz, and Liszt's "Second Rhapsody," provided an admirable foil for items of Sousa's own composition, like the "El Capitan" march, "Washington Post," "The passing of Ragtime," etc., all of which at Wednesday evening's concert were given as encores. It is always "Encore Sousa," and they are given in rapid succession. There is no diffidence nor any finicking about the method of granting encores, which are taken with surprising celerity, a hint some of our local conductors might use with profit. The new march, "Jack Tar," Mr Sousa's composition, was perhaps the item of the programme on Wednesday evening, which called forth the most applause, and this was rapidly followed by the popular "Stars and Stripes for ever" march, in which the patriotism of the players was exemplified by the novelty of four flutes, as many cornets, three trumpets, and five trombone players coming to the front and "blowing it" at the gallery where the select four hundred were seated. There was scarcely breathing time for the double encore, "The Man behind the Gun," a descriptive piece, in the Sousaian strain, introducing the effects of preparation and climax of gun-firing. Miss Estelle Liebling, a gifted soprano, sang the Bell Song from "Lakme" (Delibes), and as an encore "The Maid of the Meadow," with splendid executionary powers, but with too open production in the higher tones. Miss Maud Powell is a genius on the violin, and before the advent of Miss Marie Hall, held the laurel as the premiere lady violinist. The "Rondo Capriccioso" (Saint-Saens) was a musical treat indeed, with marvellous brilliancy of execution, and a complete mastery of harmonies. The encore, "Largo" (Handel) was splendidly received, and both items were accompanied by the band, the only fault of the combination is that it seems impossible for them to get down to piano in the absence of stringed instruments. Mr Arthur Pryor, who is said to be the highest paid bandsman in the world, played a trombone solo, "The Patriot" (Pryor), and an encore, "The Sunflower and the Sun," the famous pantomime song of last season. Mr Pryor delighted his audience, and earns his title of being dubbed "the Paganini of the trombone," with the fine guttural fundamental tones he gets on his instrument. The band comprises some fine soloists, notably Mr Marshall Lufsky, an able exponent on the flute, and Mr J. H. B. Moeremans, who makes the saxophone a really charming instrument to listen to. It is said that Wagner shelved it with but one comprehensive epithet—"Racenkrenzungslangwerkzeug"—"a mongrel"—but nowadays they have become respected members of the orchestra. There is one astonishing feature of the band, and that is the marvellous richness of the bass instruments, and the surprising rapidity with which the tones are produced. The pace is breakneck at times, yet every note comes out like a bell, to the beat of the world-famed conductor, which always seems to be a second or two in anticipation. The general effect is like an organ, and the novelties of effect stamp Mr Sousa as a genius in musical humour. In the programme of nine items, there were ten encores, and so it has been all along the line during the tour of this remarkable combination, a characteristic which has drawn forth the seeming paradoxical remark, "We've had more encores than pieces." 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"BELFAST NEWS LETTER (Daily),

55, 57 and 59, Donegal Street Belfast.

Dated *July 10* 1903

SOUSA'S BAND,

CONCERT AT THE GRAND OPERA HOUSE

After an interval of five months John Philip Sousa and his famous band made their reappearance in Belfast yesterday, when two performances were given at the Grand Opera House. Since the renowned combination was last heard in our city it has completed another triumphant continental tour, and everywhere it has ridden securely on the crest of the wave of popularity. At the matinee performance yesterday a fairly large audience manifested the greatest enthusiasm in the playing of the various items, and their applause gave convincing proof that the great American band continues to enjoy public approval and regard. That the aggregation of instrumentalists is one of great and almost supreme merit one cannot deny, and the spectator can only marvel that such perfect discipline prevails throughout the performances. It is really wonderful to note the splendid manner in which Sousa commands his men; the instant and unanimous obedience to his baton; the precision of tempo, and the splendid regard for tonal effects either in huge masses or in the most delicate passages. Individually also when the opportunity is afforded the men display great ability, giving the most musicianly rendering to the solos allotted to them, and there can remain no doubt that the "March King" has attracted to himself some of the most artistic and finished instrumentalists to be found in the world. It were easy, to criticise adversely, to say that Sousa does not give us music in its highest and most elevated form, and to take exception to the selections which are played, but while such criticism contains a modicum of truth, the broad, patent fact remains that he has succeeded in gaining the ear of the public, and that he has attracted to his performances those who heretofore had but a perfunctory interest in band music. From that point of view Sousa and his band have achieved much, but there still remains that undercurrent of desire which would gladly acclaim the beauties of world renowned classical compositions played by such a splendid organisation. Yesterday afternoon the opening overture was Wettge's "Mysora," with its sensuous, dreamy passages alternating with vivid, lively, and stirring strains. The fine, mellow tone of the band even in the fortissimo passages, the perfect time maintained throughout, and the observance of light and shade did not fail to make themselves fully apparent, and the audience were most enthusiastic in their applause. As usual, the response was prompt, and a dashing rendering of the "El Capitan" overture was given. Here followed the playing of the solo, "American Fantasia," by Mr. J. H. B. Moeremans on the saxophone, and this arrangement of American airs by the player himself was really a revelation of the richness and beauty of tone even of that remarkable instrument. An encore naturally followed, and Mr. Moeremans gave "Down by the Swanee River" in splendid style. The suite, "Last Days of Pompeii," from Sousa's prolific pen, was perhaps the chief item on the programme. The composer has taken as his theme Bulwer Lytton's well-known work, and he has certainly invested it with great charm. The first movement is full of gaiety and revelry emanating from the house of Burbo and Stratonic, while a fine contrast is afforded by the second, given out softly by the reeds, and introducing the blind girl Nydia's lament for her inability to enjoy the beauties of nature. The third movement embodies the destruction of Pompeii and Nydia's death, and the music perfectly represents the events. Commencing with the slight vibrations of the earth, the crash of falling temples and buildings is heard, and then, after a lull, in which the sound of the troops chanting, makes itself apparent, the earthquake in all its terrible reality shakes to its foundations the city, and darkness falls upon the earth. The close is very beautiful and effective, the gentle voice of Nydia being represented as singing "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest!" The band rose to the occasion in perfect fashion, and to the storm of applause they responded by playing "The Washington Post." The other pieces played were Toccato in E flat (Bartlett), Scenes from "Chris and the Wonderful Lamp," encore, "Coon Band Contest," walse, "La Reine de la Mer" (Sousa); march, "Jack Tar" (Sousa); encore, "Stars and Stripes" and the introduction to the third act of Wagner's "Lohengrin." The "Jack Tar," which is a new march, is in Mr. Sousa's characteristic style, and goes with rare swing and verve. The playing of the Wagnerian music introductory to the third act of "Lohengrin" was taken altogether too slowly, and that splendidly contrasting effect between the full band tones and the restrained subdued passages was almost lost. This was a matter for regret, because otherwise the composition was played in excellent fashion. Altogether, however, the band made a marked impression, and certainly in-

creased its already great reputation. To give added variety to the concert Miss Estelle Lieb- ling contributed soprano solos, and Miss Maud Powell played viola solos. The former sang that florid composition of Strauss entitled "The Voice of Spring," and if at times she was somewhat overpowered by the accompaniment she gave evi- dence of the possession of a sweet and flexible voice. The clarionets in the opening bars were too pronounced, but Miss Liebbling rose superior to all difficulties, and sang the bravura passages with splendid effect.

Miss Maud Powell, whose beauty of tone and wonderful executant ability as a violinist gave the greatest pleasure to her hearers in February last, was delicious in her interpretation of the "Rondo Capriccioso" of Saint-Saens, and one joined in the spontaneous applause with great heartiness. In reply she gave a finished and artistic rendering of the first part (the adagio) of No. 35 of Fiorillo's studies for the violin. Herein also she showed how perfectly she had mastered all the difficulties presented by the composition, tone, bowing and phrasing being well nigh perfect. Those present were not slow to show their hearty appreciation of the excellence attained. The concert was appropriately concluded by the playing of the National Anthem.

In the evening a much larger audience extended cordial greeting to the famous conductor and his world-renowned band. The programme presented was of great variety and merit, and it proved most enjoyable to all who had availed themselves of the opportunity of attending. Opening with the Westmeyer overture founded on Haydn's "Emperor's Hymn," the band played as encores "Hands Across the Sea" and "The Passing of Ragtime," and afterwards the suite of historical scenes, "Sheridan's Ride" (Sousa) and scene and ensemble, "Andrea Chenier" (Giordano); airs, "Rose, Sham- ock, and Thistle;" scenes from Sousa's opera, "El Capitan;" caprice, "The Water Sprites" (Kun- el); Stars and Stripes march, "Jack Tar" (Sousa); and "Tarantella del Belphegor." Every mark of popular approval was accorded to the playing of the famous band, and from the overture to the arantella it was abundantly manifest that they had captured the taste and appreciation of their hearers. In the representation of the historical scenes of "Sheridan's Ride" the spirit of the music and its rendering were alike thoroughly appro- priate, and the auditor was enabled to compre- hend fully the feelings of the men waiting for the bugle, the fierce joy of the attack, the sadness at- taching to the death of Thoburn, and then the com- ing of the gallant and glorious Phil Sheridan, who saved the day in such splendid fashion. It would be mere repetition to enumerate the several items, the manner of their playing, and the spontaneous applause of the audience, and suffice it to say that in each instance the band aroused enthusiasm to its highest pitch. Mr. Arthur Pryor is probably the world's foremost trombone player, and one can only properly realise the possibilities of the instrument when it is heard under his manipulation. He played his own trombone solo "Love's Enchantment" exquisitely, and it was thoroughly appropriate that the audience should insist upon a recall. His response took the form of a solo, entitled "The Sunflower and the Sun," which was given with splendid effect. Miss Estelle Liebbling sang David's so- prano solo, "Thou Brilliant Bird," charmingly, her pliant voice enabling her to overcome all diffi- culties with the greatest ease, and the encore song "The Maid of the Meadow" was rendered with equal felicity and grace. The encomiums already lavished upon Miss Maud Powell for her playing of the violin were more than justified by her in- terpretation of Sarasate's "Zigeunerweisen," which again served to set beyond dispute her claims to rank high among wielders of the bow now appear- ing before the public. The concert was again con- cluded by the playing of the National Anthem.

To-day Mr. Sousa and his band will give a concert in the afternoon at Newry, returning in the evening for a final performance in the Grand Opera House at 7-45 p.m.

ASSOCIATION
from the
of Publication
dated

SOUSA AND HIS BAND. Performances in the Grand Opera House.

Some months ago when Sousa and his band first appeared in Belfast there was the excite- ment in local musical circles which the advent of every great celebrity usually creates. All had heard of Sousa's reputation as a band con- ductor, few had listened to his famous orchestra, rumours of his original and wonderful methods filled the air, the splendid effects which he as "The March King" and his band could alone produce were eagerly discussed, and last but not least the vast superiority which this group of American instrumentalists showed over pos- sible combinations of British musicians were freely commented on. Such vague and incon- sequential talk had the effect of producing what we might call a "Sousa" boom. The Ulster Hall on the day when he gave two per- formances was densely crowded on each occa- sion. Like all things which have been the sub- ject of keen anticipation the actual concert proved a surprise. The performance was an intensely interesting one, for the hopes of the audience had been based on a marvellous display on the usual orchestral lines, but in that they were disappointed, for Sousa if anything is unortho- dox. In the strong peculiarities which he in- troduces into his band lies what most people would call the secret of his success. Popular music is rendered in a style of which the audi- torium had no previous conception. The do- minant features of Sousa's conductorship are thorough mastery and great power. By the exercise of those qualities he produces from his band the beautiful musical idiosyncracies which form the soul of those strange but ever- to-be remembered effects. Sousa was more or less of a mystery on the occasion of his first visit; musical Belfast thoroughly understands his methods and his music now, and conse- quently there is less hub-bub. Yesterday afternoon this well-renowned band opened a two-days' engagement by a matinee in the Grand Opera House. There was what is known as a fair audience. It was by no means as large as that which greeted the first visit in the Ulster Hall, but it was of an entirely differ- ent description. In the Ulster Hall there was that undefined feeling which pervades a people that know not what they are about to receive, but expect something good; the Opera House audience understood the man, his band, and his music, and above all were in- tensely enthusiastic. In addition to the band the matinee performance possessed the great advantage of having the services of Miss Estelle Liebbling, the celebrated vocalist, and Miss Maud Powell, as sweet and as fascinating a violinist as ever appeared in Belfast. A good beginning was made with the overture sym- phonic, "Mysora" (Wettge), which was delightfully captivating. A sympathetic and consummately exquisite saxophone solo was "American Fantasia," played by Mr. J. H. B. Moeremans, who is also the composer. Intricate and complicated was the suite, "Last Days of Pompeii," written by Sousa. It is based on the well-known novel of Lord Lytton, and is full of sparkling musical gems. Gay and careless, with a steady undercurrent of frivolity, is that descriptive of everyday life in the city that is to meet its doom. Then comes the sad and pathetic story, wrought in a concord of sweet sounds, of Nydia, "whose home is the house of night," and then occurs the terror and horror of complete destruction in the shape of roaring waves of fire. It is a thrilling, soul-stirring piece, and its rendition realistically portrayed a gentle current of life which ends in heart- rending desolation and chaos. Miss Estelle Liebbling chose Strauss's "The Voice of Spring" for the exercise of her powers. After the per- formance by the band of "Toccato in E flat" came the interval. The second part of the pro- gramme contained the violin solo, "Rondo Capriccioso" (Saint-Saens), which was so beauti- fully rendered that an encore had to be given. The band played the following items in the manner which Sousa's band alone possesses:— "Scenes from Chris and the Wonderful Lamp" (Sousa), "La Reine de la Mer" (Sousa), "Jack Tar" (Sousa), "Coon Band Contest," "Stars and Stripes," and the introduction to the third act of "Lohengrin."

In the evening there was a large audience, when a different programme of music was per- formed.

"NORTHERN WHIG" (Daily),
Belfast.
dated July 18 1903

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g from Belfast Newsletter
July 20 03
at

SOUSA'S BAND.—This famous band appeared in the Grand Opera House again on Saturday even- ing, and gave a farewell performance under the leadership of its talented conductor. There was a large attendance, and the audience manifested their appreciation of the various items in the well- chosen programme by frequent and hearty ap- plause. It is hardly necessary to say that all the selections were rendered with the skill and effec- tiveness characteristic of Mr. Sousa's renowned combination, and they were greatly enjoyed by those who had the privilege of hearing them. Variety was imparted to the concert by the solos of the two artistes, who also appeared on the pre- vious day—Miss Estelle Leibling and Miss Maud Powell.

Association of
from the North Weekly
of Publication Belfast
dated 18 7 03

"IG" (Daily)
1903

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SOUSA AND HIS BAND. Performances in the Grand Opera House.

Some months ago when Sousa and his band first appeared in Belfast there was the excitement in local musical circles which the advent of every great celebrity usually creates. All had heard of Sousa's reputation as a band conductor, few had listened to his famous orchestra, rumours of his original and wonderful methods filled the air, the splendid effects which he as "The March King" and his band could alone produce were eagerly discussed, and last but not least the vast superiority which this group of American instrumentalists showed over possible combinations of British musicians were freely commented on. Such vague and inconsequential talk had the effect of producing what we might call a "Sousa" boom. The Ulster Hall on the day when he gave two performances was densely crowded on each occasion. Like all things which have been the subject of keen anticipation the actual concert proved a surprise. The performance was an intensely interesting one, for the hopes of the audience had been based on a marvellous display on the usual orchestral lines, but in that they were disappointed, for Sousa if anything is unorthodox. In the strong peculiarities which he introduces into his band lies what most people would call the secret of his success. Popular music is rendered in a style of which the auditorium had no previous conception. The dominant features of Sousa's conductorship are thorough mastery and great power. By the exercise of those qualities he produces from his band the beautiful musical idiosyncrasies which form the soul of those strange but ever-to-be remembered effects. Sousa was more or less of a mystery on the occasion of his first visit; musical Belfast thoroughly understands his methods and his music now, and consequently there is less hub-bub. Yesterday afternoon this well-renowned band opened a two-days' engagement by a matinee in the Grand Opera House. There was what is known as a fair audience. It was by no means as large as that which greeted the first visit in the Ulster Hall, but it was of an entirely different description. In the Ulster Hall there was that undefined feeling which pervades a people that know not what they are about to receive, but expect something good; the Opera House audience understood the man, his band, and his music, and above all were intensely enthusiastic. In addition to the band the matinee performance possessed the great advantage of having the services of Miss Estelle Lieblich, the celebrated vocalist, and Miss Maud Powell, as sweet and as fascinating a violinist as ever appeared in Belfast. A good beginning was made with the overture symphonie, "Mysora" (Wettge), which was delightfully captivating. A sympathetic and consummately exquisite saxophone solo was "American Fantasia," played by Mr. J. H. B. Moeremans, who is also the composer. Intricate and complicated was the suite, "Last Days of Pompeii," written by Sousa. It is based on the well-known novel of Lord Lytton, and is full of sparkling musical gems. Gay and careless, with a steady undercurrent of frivolity, is that descriptive of everyday life in the city that is to meet its doom. Then comes the sad and pathetic story, wrought in a concord of sweet sounds, of Nydia, "whose home is the house of night," and then occurs the terror and horror of complete destruction in the shape of roaring waves of fire. It is a thrilling, soul-stirring piece, and its rendition realistically portrayed a gentle current of life which ends in heart-rending desolation and chaos. Miss Estelle Lieblich chose Strauss's "The Voice of Spring" for the exercise of her powers. After the performance by the band of "Toccato in E flat" came the interval. The second part of the programme contained the violin solo, "Rondo Capriccioso" (Saint-Saens), which was so beautifully rendered that an encore had to be given. The band played the following items in the manner which Sousa's band alone possesses:—"Scenes from Chris and the Wonderful Lamp" (Sousa), "La Reine de la Mer" (Sousa), "Jack Tar" (Sousa), "Coon Band Contest," "Stars and Stripes," and the introduction to the third act of "Lohengrin."

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g from Belfast Newsletter
July 20 03

at

SOUSA'S BAND.—This famous band appeared in the Grand Opera House again on Saturday evening, and gave a farewell performance under the leadership of its talented conductor. There was a large attendance, and the audience manifested their appreciation of the various items in the well-chosen programme by frequent and hearty applause. It is hardly necessary to say that all the selections were rendered with the skill and effectiveness characteristic of Mr. Sousa's renowned combination, and they were greatly enjoyed by those who had the privilege of hearing them. Variety was imparted to the concert by the solos of the two artists, who also appeared on the previous day—Miss Estelle Lieblich and Miss Maud Powell.

ASSOCIATION BY
from the *Irish Daily Independent*
of Publication *Belfast*
dated *20/7/03*

Sousa and his Band.

YESTERDAY AFTERNOON'S CONCERT.
There was a fair attendance at Wednesday afternoon's concert, every part of the house having a fair representation, and the famous conductor and his band had a most enthusiastic reception. The programme was as follows:—
Overture—"William Tell".....Rossini
Saxophone Solo—"American Fantasia".....Moeremans

- Mr J. H. B. Moeremans.
- Suite—"In Foreign Lands".....Moszkowski
- Soprano—Mad Scene from "Hamlet".....Spain, Germany, Hungary.
- Aria for Soprano—Mad Scene from "Hamlet".....Thomas
- Toccato in E Flat.....Bartlett
- Mosiac—"In the Realm of the Dance".....Sousa
- (a) Country Dance.....Sevin
- (b) March—"Imperial Edward".....Sousa
- Violin Solo—"Zigenerweisen".....Sarasate
- Miss Maud Powell.
- Grand Galop de Concert—"Chase of the Lion".....Kolling

The opening of the overture, "William Tell," was played by the bass clarinettes, the ordinary top notes being taken by the B-flat clarinet. The "storm" movement was finely rendered, and represented just what one would imagine was a great hurricane in the Alps. Developing into the "Pastorale," the conductor was just a trifle free with the tempo, but the general effect was soothing and peaceful. The "allegro vivace," in which the popular march is so strong a feature, was taken at a break-neck speed—the accelerando being rather a mad gallop than a march. In this movement the execution of the corps of clarinets was really fine, and wonderfully distinct, notwithstanding the great speed. The overture was deservedly encored, the response being Sousa's popular march, "El Capitan." The Saxophone solo, played by the composer himself, was a fine performance, introducing a cadenza chiefly containing rapid diatonic and chromatic scales, and also some very neat "triple tonguing." The melody itself is very charming, with three nice variations—the first consisting simply of quavers and semi-quavers; the second variation consisted principally of runs in triplets; and the third of rapid arpeggios, the oboe sustaining the melody whilst the soloist indulged in the variations. The solo finished with a cadenza, chiefly arpeggios, very cleanly played. As an encore Mr Moeremans played "Swanee River." The suite, "In Foreign Lands," opened with a melody written for the oboe, answered by the flute, the bass being most effective, and developing into a vivacious Spanish dance, "Germany" was represented by a stolid composition, quite indicative of the character of the nation. The horn solo was beautifully played. This section was confined entirely to wood-wind, with horns and tubas. "Hungary" opened with a prestissimo, given with full fervour by the full band. The encore was Sousa's march, "The Passing of the Rag Time!" Miss Estelle Liebling sang "The Mad Scene" from "Hamlet" charmingly, the closing cadenza, which was greatly prolonged, being magnificently rendered. Her encore was "Stolen Wings." The "Toccato" (Bartlett) closed the first part of the programme. The opening movement of this composition was more a study for the clarinettes. The second movement was of delicate construction, with a solo divided between the oboe and the cornet (muted), returning to the first subject for clarinettes, and finishing with a grand maestoso, magnificently played by the full band. The encore was the ever-green "Washington Post." What was described in the programme as a "Mosaic" opened the second part. It was a choice selection of waltzes, effectively joined in "linked sweetness." The encore was the "Sextette from Bride Elect," for cornets, flugel-horns, two trombones, and two euphoniums. This was a finely rendered composition, with full band accompaniment. This, again, was encored, to which Mr Sousa generously responded with "Stars and Stripes for ever." The country dance, quietly rendered formed a fitting prelude to the new march, "Imperial Edward," dedicated by special permission to his Majesty the King. This is a very effective and powerful composition, and full justice was done to it. We were pleased to see that Miss Maud Powell's performance on the violin was warmly appreciated. She is an artiste in the fullest sense of the word. She was rewarded with unstinted applause, and as an encore she gave a pleasing rendering of the old Irish air, "St. Patrick's Day," with variations, the chief feature being a very elaborate cadenza, which was beautifully played, apparently without effort. The magnificent final, the "Grand Galop de Concert," the "Chase of the Lions," by Kolling, is a fine piece of descriptive writing. It opens with the "Lion's Roar," given with great effect by the bass instruments, and this is followed by the horns calling the "assembly" for the hunters; and then comes the full chase through the forest. When the lion is overtaken his growls and roars are heard penetrating the full band effects, the close being the shot of a gun, and the lion's dying groans. The result was sensational and realistic. The National Anthem closed a very enjoyable concert.

THE PALACE AND OPERA HOUSE.

With its external advantages and spirited managed, The Palace is making good its claim to be the premier place of resort for visitors. The evening programme commences with an alfresco concert and comedy entertainment by the Pierrots at a kiosk in the pretty grounds. This begins at seven o'clock, and from that time until nearly eleven there is a continuous round of attractions. In the Opera House an excellent variety programme is given, there being one or two new turns this week which are wonderfully meritorious. Melot Herman, the wizard who produces flowers, flags, cigars, and live pigeons "out of nothingness" every night, is received with thunders of applause, and some of his feats are startling and novel. Cliffe Berzac's performing ponies and donkey take the house by storm. The ponies waltz and curvet and walk on their hind legs. One clever little fellow gallops on a revolving table, and its master challenges anyone in the audience to perform a similar feat for £100. The challenge was taken up by several of the audience, and one or two gallant attempts were made; but the competitors were soon whirled off on to the stage with more force than ceremony by the fast-flying table. There is also a vicious-looking donkey, which it is worth £10 to any outsider to ride; but, in spite of every attempt, the animal holds possession of the ring, and scatters all the would-be jockeys right and left. Another good turn is given by the Four Jumels, who are splendid exponents of banjo music.

On Tuesday, Wednesday, and Thursday, Sousa's world-famed Band occupies the Pavilion, and on those nights Hubner's Animatograph is translated to the Opera House. No doubt The Palace will be packed from floor to ceiling for Sousa's visit, which, it is hardly necessary to say, has been secured by the management at enormous expense. On Friday the dancing commences in the Pavilion, supplemented by the Animatograph. The pictures displayed in this latter entertainment are quite up to date. They are of a scenic and comic description, and represent really a gorgeous pantomime. The journey from the earth to the moon recalls Jules Verne's fantastic book, and some wild, hilarious adventures are encountered on this wonderful journey.

ing from *Enfield Chron*
Dated *June 19* 1903
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Sousa and His Band.

Sousa and his band visited the Alexandra Palace on Thursday of last week, and delighted a large audience with their world-renowned performance. Almost every piece secured an encore—indeed, one piece was encored as many as three times! Mr. Arthur Pryor gave a splendid trombone solo, "Love's Enchantment," Miss Estelle Liebling in "Thou Brilliant Bird," attained some high and bird-like flights, and Miss Maud Powell gave a clever rendering of the violin solo, "Zigenerweisen." Perhaps the most entertaining part of the performance was watching Sousa's conducting; there is music in every action of his body—the waving of the arms, the raising of the hands, the twirling of the fingers, and the Band responds admirably to his least gesture.

ASSOCIATION BY
Irish Daily Independent
of Publication *Belfast*
dated *20/7/03*

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For the concluding performance of Sousa's famous band at the Grand Opera House on Saturday night there was again a capital attendance. The programme indicated strikingly the resources of the band and its extensive repertoire, a large number of entirely new items, and, it may be added, new effects being introduced. Many of the pieces were redemanded, and all were warmly applauded, as they certainly deserved to be. In many of the pieces the musicianly skill and artistic taste of the soloists were no less prominent than the perfection of the ensemble. Everyone present seemed heartily pleased with what was in all respects a delightful performance.

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om *Irish Independent*
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To-night and to-morrow night Mr. John Philip Sousa, the famous American band conductor, will give two farewell concerts in the Rotunda before his departure for America. Since the great march composer's name has come to the front in the musical world, he has made three European tours, on two of which he has visited the principal towns of Great Britain and Ireland. In each case, his record has been one of remarkable success, the reception accorded him in all the cities and towns visited by him from St. Petersburg to Belfast being of the most enthusiastic character. The present tour concludes at Blackpool on July 30th, and admirers of the American "March King" would be well advised in availing of the present opportunity, as, in consequence of his intention to make a lengthened tour of Australia, India, and South Africa, a considerable period must elapse before he revisits this country. The reception which Mr. Sousa has won in a comparatively brief time, is unprecedented in the case of either virtuoso or conductor, and his appearance at the Rotunda to-night and to-morrow night is certain to attract crowded audiences. In addition to the selections and marches which will be rendered by the band, the programme will be supplemented by a trio of distinguished artistes, including Miss Maud Powell (violinist), Miss Estelle Liebling (soprano), and Mr. Arthur Pryor (trombonist), Sousa's assistant conductor.

"IRISH DAILY INDEPENDENT" (Daily), Dublin.

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"IRISH NEWS" (Daily).

121 and 125, Donegal Street, Belfast.

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g from Freeman's Journal July 20 1903 Dublin

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"BELFAST NEWS LETTER" (Daily)

55, 57 and 59, Donegal Street, Belfast.

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Mr. Sousa immediately recognised the tremendous danger with which the large assembly was confronted, but with fine ingenuity he showed himself equal to the requirements of the time. Coolly tapping with his baton he gave a signal, and instantly his band began playing.

"Oh, Dear, What Can the Matter Be?" was the first piece that greeted the ears of the excited audience.

A tiny but perceptible ripple of laughter went round the place, and showed that confidence had been partially restored. The resourceful bandmaster quickly followed up the advantage that had thus been gained.

"Wait Till the Clouds Roll By," was the rapidly succeeding and appropriate item, and to this the members of the band bent their best energies. The laughter of the audience deepened into a perfect roar of merriment that only ended when the lights were once more turned on.

"IRISH NEWS" (Daily).

121 and 125, Donegal Street, Belfast

Dated July 21 1903

CLOSE OF SOUSA'S REMARKABLE 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 his third European tour is a remarkable one. His season opened in London 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 a 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 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 three Sousa concerts at Grand Opera House on Friday and Saturday, July 17 and 18, 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, the great vocalist; and Mr. Arthur Pryor, the great trombonist.

ing from the Irish Times July 21 1903 Dublin

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 for 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 Wetge's Overture Symphonic, "Mysora," a capital piece of music, which was capably played. The "American Fantasie" (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 a 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 "the blind girl's home, the house of night," and to an earthquake, and all manner of surprises. The music in the 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 "Toccatto in E 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 Historical," 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 Historical" 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.

"DAILY EXHIBITION" (Daily)

Dublin.

Dated July 21 1903

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 reserved 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 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 Wetge, and the moment that one heard this 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 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 Phantasie" and again in "The Swane River" obtained from an instrument not usually associated with solo work a richness of tone that was really astonishing. In both grotesque 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 Bubo and Stratoneus, 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 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, "Zigeunerweisen."

ing from Freeman's Journal July 25 1903

SOUSA AT THE HIPPODROME. — 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 resorts both in London and in the provinces. The Sousa Band will be heard in Llandudno next week.

"IRISH NEWS" (Daily),
121 and 125, Donegal Street, Belfast.

Dated July 20 1903

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g from *Fremans Journal*

July 20 03.

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Dated July 21 1903

GLOSE OF SOUSA'S REMARKABLE 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 his third European tour is a remarkable one. His season opened in London 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 a 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 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 three Sousa concerts at Grand Opera House on Friday and Saturday, July 17 and 18, 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, and Miss Estelle Liebling, the great vocalist.

g from *Irish Times*

Address of Publication *Dublin*

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 for 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 capably 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 a 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 "the blind girl's home, the house of night," and to an earthquake, and all manner of surprises. The music in the 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 signalised by appropriate tumult in the scoring. The "Toccato in E 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 Liebling 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 Historical," 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 Historical" 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.

"IRISH DAILY INDEPENDENT" (Daily)
Dublin.

Dated July 21 1903

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 sharp turn to the level of the commonplace. On this occasion Sousa is supported by Miss Estelle Liebling, soprano; Miss Maud Powell, soprano; Mr. J. H. B. Moeremans, violinist. The first item on the programme was a symphonic by Wettge, and it is one heard the playing one might judge the greatness of the music to get the unpleasantness of the music. In this composition, as in every item on the programme, the quality 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 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 Burbo and Stratonicos, 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."

g from *Barnard Hill*

Dated July 25 1903

Address

SOUSA AT THE HIPPODROME.—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. The Sousa Band will be heard in Llandudno next week.

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SOUSA AND HIS BAND.

Yesterday Mr. John Philip Sousa and his accomplished band paid a second visit to this city. They gave two concerts in the Round Room of the Rotunda, the first at three o'clock in the afternoon and the second in the evening at a quarter-past eight. At the afternoon concert the attendance was not as large as the performance of the band deserved, though there was a good show of people in all parts of the room. Readers will remember enough about the band from its first performance here to make it almost unnecessary to say that the instruments used are only wood and brass, and that the playing of the artists is masterly in every way. They afford an ideal of what a wood and brass band should be. But it is no disparagement to them to say that their ideal was not realised in the Round Room. Their fortes and double fortes were too much for it. In order to hear the Sousa Band to perfection, the situation should be somewhat the following:—The audience should be all seated in some delicious garden amid a profusion of the most delicately scented flowers and the most exquisite exotics. The atmosphere should be warm, calm, and ambrosial, and the sun should be shining brightly on the scene. The audience should be not too near and yet not too far from the band. Such surroundings would be worthy of it, and then truly the delicacies and the ensembles of the instruments, tempered by the open air would furnish music such as could not wound the ears of the most sensitive and such as would open new vistas in the region of tone-poetry. But we can't have everything exactly as we should like it in this life, and so it was well to get such fine playing as that of yesterday afternoon, though the big brass instruments were sometimes veritable musical artillery, whilst the wood instruments were the small arms of the tonal fray. The programme was, in the main, of a popular kind consisting chiefly of showy pieces by Mr. Sousa himself. Indeed, high art was not sufficiently represented, the only items of that class which occurred in it being the introduction to the Third Act of "Lohengrin" given at the end and the violin solo played by Miss Maud Powell. The toccata in E flat by Bartlett was, however, an excellent piece, well worth listening to. The American fantasia by Moeremans brought forward a saxophone solo by Mr. J. H. B. Moeremans, which was admirable in style and finish and was heartily applauded. The piece which came after it was a suite by Mr. Sousa descriptive of a scene from Bulwer's "Last Days of Pompeii." It was brilliant and clever, but Mr. Sousa must forgive us for hinting that such a subject would require the genius of a Beethoven or a Berlioz in order to secure for it an adequate translation into music. Miss Estelle Liebling came next with a vocal solo, "The Voice of Spring," by Strauss. She displayed a fine voice and a cultured style. The shakes and flourishes of the thing that she sang had nothing whatever to recommend them to the listener, judging of them from an artistic point of view; but on the other hand, it must be admitted that Miss Liebling sang them with great brilliancy and admirable correctness of intonation in every part of the scale that she touched. Miss Maud Powell's violin solo was a "Rondo Capriccioso," by Saint-Saens, and she played it with the most undoubted artistic finish in every way, and she certainly deserved an encore if she did not get it. It was a gem in the afternoon programme. The band accompaniments to the violin and the vocal solo were played in an extremely finished way.

The evening concert was fairly well attended, but there was not so overwhelming a crowd as the merits of the band deserved. For no matter how much opinions or tastes may differ as to the selections introduced into the programmes there can be but one opinion as to the splendid style in which the performers play. Their accuracy and unity of expression and phrasing are beyond praise, and though the double-fortes may be thunderous they are truly grand. Well worth hearing were the overture founded on Haydn's "Emperor's Hymn," Mr. Sousa's descriptive fantasia, entitled "Sheridan's Ride"; the ensemble by Geordano, and the brilliant Tarantella del Belpheger—a very old composition, by the way—by Albert. A particularly good selection was the fantasia on Irish Airs, with obligate for different instruments. Miss Liebling's vocal solos were much admired, the flute obligato by Mr. Marshall Lufsky being a most artistic performance. Miss Maud Powell's violin playing was of a very high order. Her tone is not powerful, but her technique was most complete and comprehensive. She played a piece by Sarasate, and in response to a warm encore played a fantasia on "Patrick's Day" with an elaborate cadenza at the end in most charming style. At the end of the programme the band played "God Save the King."

Telephone:

Cutting from

"DUBLIN DAILY EXPRESS"

Dublin.

Dated

21/1903

SOUSA'S BAND AT THE ROTUNDA

The first of the four-concerts which make up the programme of the present visit of the great American conductor and march-composer was given yesterday in the Round Room, Rotunda. Although the concert room could not be described as packed, more especially the reserved seats, which is by no means surprising when the numerous external attractions associated with their Majesties' visit is remembered, the audience was sufficiently large and appreciative to testify to the popularity of the "March King" and his band with the Dublin concert-going public. On making his appearance Mr. Sousa was loudly applauded, and the audience, which numbered a considerable number of Americans anxious to see and hear their compatriots, noted with evident pleasure that he seems none the worse of his recent illness. Whether to that unfortunate occurrence is to be attributed the change in Mr. Sousa's style of conducting, or whether, as is more likely, he has been brought round to the view that with such an admirable band exaggeration is unnecessary, it must be confessed that the conductor's style is now almost the reverse of formerly, and one welcomed the occasional relapse as the pulse-quickening strains of an old favourite like the "Washington Post" stirred both audience and conductor. As for the band, it is, as might be expected, better than ever, without, however, having lost its spontaneity or become mechanical in the least. Here seems to be the clue to the great success of Sousa and his able musicians: Sousa encourages; other conductors repress or restrain; and there is no "go" in the musical resultant. One of these days the people of Dublin will have an opportunity of hearing the opposite treatment and disappointing result. But whatever the reason, Sousa's band in some respects has no equal, more especially where martial blare and rattle and superb climaxes of tone are required—there they are alone. Most unquestionably there is no band in existence could come near them at the "Washington Post"—no conductor who could approach Sousa as a march conductor. Not that, as evidenced in the fine rendering to the "Introduction to the Third Act of Lohengrin," they cannot play high class music—by no means—but in marches they are supreme. The programme opened with Wettge's symphonic overture "Mysora," a work new, if we mistake not, to Dublin concert goers, but one which it is to be hoped will be heard again at an early date, as undoubtedly it abounds in admirable contrasts. A pretty theme in pastoral style, for the oboe, with wood-wind accompaniment, figures prominently in the overture, more especially contrasted with a brilliant allegro vivace, where the clarinet part is particularly noticeable, and its rendering beyond criticism. Indeed, Sousa's wood-wind is the great feature of the band—anything better in the way of tune, precision, and execution it would be difficult to imagine. Practically all the items were encored, and the band in each instance played one of their conductor's compositions. In Mr. Moeremans the band possesses a particularly fine saxophone player, who played with band accompaniment an American fantasia of his own composition, characterised by charming rapid flute-like passages and admirable tone. Mr. Sousa's "Last Days of Pompeii" is a much more ambitious composition than those the Dublin public know him by. It is a suite in three parts, the first of which portrays the gay life of the doomed cities. In the second, the sad plight of the blind girl Nydia is dwelt on in a pathetic melody, broken in upon by the tumultuous crashes, the screams of the dying, the fire from heaven, the earthquake. As the sleep of death falls over the doomed cities, Nydia rises and dies apostrophising the sea in the words known to every reader of Bulwer Lytton. A grand subject undoubtedly, but we doubt if it would not take the genius of "Saint-Saens" to do it justice. Nevertheless, Mr. Sousa has succeeded well, albeit there is a flavour of modernity about the whole. Miss Estelle Liebling has been heard before in Dublin, and was very well received. She sang a difficult valse song by Sousa entitled "The Voice of Spring" in excellent style, range and technique being her forte. The difficulty of the song may be guessed when it is stated that the voice part might have been written for no mean clarinet player. In response to an encore she contributed a song which proved her special gifts to lie in the direction of execution. After that there were "Scenes from 'Chis and the Wonderful Lamp,'" another of Mr. Sousa's compositions, a valse, "La Reine de la Mer," in which Sousa occasionally reminds one of Johann Strauss—a somewhat brazen Strauss—and a new Sousa march, "Jack Tar," which ought to rival "The Washington Post" in popularity, and is really a better musical work, the introduction of the few bars of the well-known hornpipe "Jack's the Lad" being specially appropriate. Miss Maud Powell's violin playing has been often favourably noticed, and her rendering of

Saint-Saens' "Rondo Capriccioso" was an undoubtedly clever piece of violin playing. The performance concluded with an impressive rendering of the well-known "Introduction to Third Act, Lohengrin," which was received with loud applause.

A large and fashionable audience was also present in the Round Room last night for the second of the Sousa concerts. Westmeyer's overture, founded on Haydn's "Emperor's Hymn" was the first item on the programme, and the majestic strains of the well-known hymn gave ample opportunity for the production of those broad effects which the band renders so well. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," a charming composition by the soloist, was worth going far to hear. To say nothing of his execution, which on a slide trombone savours of the marvelous, it was almost too much to believe that such an exquisitely pure and beautiful tone could be produced on an instrument whose usual characteristic is aggressiveness. In response to an imperative encore he gave a regular voice rendering of "The Sunflower and the Sun." We can't say we were much taken with "Sheridan's Ride," a descriptive piece by Mr. Sousa, whose name indicates to some extent its character. But it is altogether too noisy. Shells bursting, galloping horses, musketry rattle, and general perturbation are graphically portrayed, the introduction of a real musket shot being not only superfluous but out of place. By comparison, "Sheridan's Ride" must have been a much worse business than the destruction of Herculaneum and Pompeii. In "Thou Brilliant Bird" Miss Estelle Liebling easily showed that her voice is able to compete with the flute in the matter of execution, while in other respects much beyond it, but her valse song, given in response to an encore, went much better. Other items on the programme were the Grand Scene Andrea Chirnier, "El Capitan" scenes, a finely-played encore item, Irish selection, which was loudly applauded; "The Water Sprites," a galop Caprivi, a feature being a remarkable crescendo and diminuendo shake by one of the clarionets.

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Dublin.

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 City of Publication *Dublin*
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21 1903

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A large and fashionable audience was also present in the Round Room last night for the second of the Sousa concerts. Westmeyer's overture, founded on Haydn's "Emperor's Hymn" was the first item on the programme, and the majestic strains of the well-known hymn gave ample opportunity for the production of those broad effects which the band renders so well. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," a charming composition by the soloist, was worth going far to hear. To say nothing of his execution, which on a slide trombone savours of the marvellous, it was almost too much to believe that such an exquisitely pure and beautiful tone could be produced on an instrument whose usual characteristic is aggressiveness. In response to an imperative encore he gave a regular voice rendering of "The Sunflower and the Sun." We can't say we were much taken with "Sheridan's Ride," a descriptive piece by Mr. Sousa, whose name indicates to some extent its character. But it is altogether too noisy. Shells bursting, galloping horses, musketry rattle, and general perturbation are graphically portrayed, the introduction of a real musket shot being not only superfluous but out of place. By comparison, "Sheridan's Ride" must have been a much worse business than the destruction of Herculaneum and Pompeii. In "Thou Brilliant Bird" Miss Estelle Liebling easily showed that her voice is able to compete with the flute in the matter of execution, while in other respects much beyond it, but her valse song, given in response to an encore, went much better. Other items on the programme were the Grand Scene Andrea Chirnier, "El Capitan" scenes, a finely-played encore item, Irish selection, which was loudly applauded; "The Water Sprites," a galop Caprivi, a feature being a remarkable crescendo and diminuendo shake by one of the clarionets; a well-played violin solo by Miss Maud Powell, who as an encore played a very elaborate arrangement of "St. Patrick's Day." One other item deserves special mention—the "Jack Tar March," which evoked loud applause. In recognition of the fine reception of this new march of their conductor's, the band played the "Stars and Stripes for Ever." The playing of this piece was received with acclamation by the entire audience, and the demonstration, apart altogether from musical questions, was certainly significant. Mr. Sousa gracefully returned the compliment by a fine rendering of "God Save the King," for which all remained standing in their places, and which provoked an equal scene of enthusiasm.

exceptional power in the programme. 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 a 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 "the blind girl's home, the house of night," and to an earthquake, and all manner of surprises. The music in the 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 "Toccatto in E 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 Liebling 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 Historical," de-

scriptive 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 Historical" 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.

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"FREEMAN'S JOURNAL" (Daily),

Dublin.

Dated July 21 1903

SOUSA AND HIS BAND.

Yesterday Mr. John Philip Sousa and his accomplished band paid a second visit to this city. They gave two concerts in the Round Room of the Rotunda, the first at three o'clock in the afternoon and the second in the evening at a quarter-past eight. At the afternoon concert the attendance was not as large as the performance of the band deserved, though there was a good show of people in all parts of the room. Readers will remember enough about the band from its first performance here to make it almost unnecessary to say that the instruments used are only wood and brass, and that the playing of the artists is masterly in every way. They afford an ideal of what a wood and brass band should be. But it is no disparagement to them to say that their ideal was not realised in the Round Room. Their fortes and double fortes were too much for it. In order to hear the Sousa Band to perfection, the situation should be somewhat the following:—The audience should be all seated in some delicious garden amid a profusion of the most delicately scented flowers and the most exquisite exotics. The atmosphere should be warm, calm, and ambrosial, and the sun should be shining brightly on the scene. The audience should be not too near and yet not too far from the band. Such surroundings would be worthy of it, and then truly the delicacies and the ensembles of the instruments, tempered by the open-air would furnish music such as could not wound the ears of the most sensitive and such as would open new vistas in the region of tone-poetry. But we can't have everything exactly as we should like it in this life, and so it was well to get such fine playing as that of yesterday afternoon, though the big brass instruments were sometimes veritable musical artillery, whilst the wood instruments were the small arms of the tonal fray. The programme was, in the main, of a popular kind consisting chiefly of showy pieces by Mr. Sousa himself. Indeed, high art was not sufficiently represented, the only items of that class which occurred in it being the introduction to the Third Act of "Lohengrin" given at the end and the violin solo played by Miss Maud Powell. The toccata in E flat by Bartlett was, however, an excellent piece, well worth listening to. The American fantasia by Moeremans brought forward a saxophone solo by Mr. J. H. B. Moeremans, which was admirable in style and finish and was heartily applauded. The piece which came after it was a suite by Mr. Sousa descriptive of a scene from Bulwer's "Last Days of Pompeii." It was brilliant and clever, but Mr. Sousa must forgive us for hinting that such a subject would require the genius of a Beethoven or a Berlioz in order to secure for it an adequate translation into music. Miss Estelle Lieblich came next with a vocal solo, "The Voice of Spring," by Strauss. She displayed a fine voice and a cultured style. The shakes and flourishes of the thing that she sang had nothing whatever to recommend them to the listener, judging of them from an artistic point of view; but on the other hand, it must be admitted that Miss Lieblich sang them with great brilliancy and admirable correctness of intonation in every part of the scale that she touched. Miss Maud Powell's violin solo was a "Rondo Capriccioso" by Saint-Saens, and she played it with the most undoubted artistic finish in every way, and she certainly deserved an encore if she did not get it. It was a gem in the afternoon programme. The band accompaniments to the violin and the vocal solo were played in an extremely finished way. The evening concert was fairly well attended, but there was not so overwhelming a crowd as the merits of the band deserved. For no matter how much opinions or tastes may differ as to the selections introduced into the programmes there can be but one opinion as to the splendid style in which the performers play. Their accuracy and unity of expression and phrasing are beyond praise, and though the double-fortes may be thunderous they are truly grand. Well worth hearing were the overture founded on Haydn's "Emperor's Hymn," Mr. Sousa's descriptive fantasia, entitled "Sheridan's Ride"; the ensemble by Geordano, and the brilliant Tarantella del Belphegor—a very old composition, by the way—by Albert. A particularly good selection was the fantasia on Irish Airs, with obligate for different instruments. Miss Lieblich's vocal solos were much admired, the flute obligate by Mr. Marshall Lufsky being a most artistic performance. Miss Maud Powell's violin playing was of a very high order. Her tone is not powerful, but her technique was most complete and comprehensive. She played a piece by Sarasate, and in response to a warm encore played a fantasia on "Patrick's Day" with an elaborate cadenza at the end in most charming style. At the end of the programme the band played "God Save the King."

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The two concluding performances given by Sousa's Band in the Round Room, Rotunda, yesterday afternoon and last night afforded those who witnessed them a splendid idea of the work which the band is capable of performing. The programme on each occasion was made up of items extremely varied in character, and including selections from composers whose methods vary so widely as those of Rossini, Sullivan, Gounod, Wagner, Strauss, Moret, Thomas, Puccini, and Sousa himself. To the selections made from the works of the different composers named the band did ample justice, and at the afternoon concert practically every item was encored, and each encore was responded to. Unfortunately the audience did not come up in point of numbers on either occasion to what might have been expected, but, of course, the outside events of the day accounted for much in that direction. Still, one could not help feeling that it was a great pity that there could not have been larger audiences present, for those who went to either function were provided by the band with a most enjoyable musical treat. The afternoon concert opened with the rendering of an overture entitled "Festival," by Lassen. This was followed by a cornet solo by Mr. Kennecke, whose programme selection was the "Inflammatus" from Rossini's "Stabat Mater." The rendering was, in every respect, worthy of the solemn theme, and no greater praise could be given to the artist. Mr. Kennecke is absolute master of the cornet, and can attune its notes to suit the varying moods of the musical piece which he happens to be performing. In reply to an imperative encore for his playing of the "Inflammatus" he gave a very charming rendering of "Killarney." A "Suite" from Sullivan's work, "The Merchant of Venice," followed, and was followed, in response to an encore, by "The Washington Post." A couple of songs sung by Miss Estelle Lieblich were much admired, as were also the band performances of the "Pilgrims' Chorus" and "Evening Star Romance" from "Tannhauser," and the ever-popular Strauss from "The Beautiful Blue Danube." Miss Maud Powell's "The Beautiful Blue Danube," was also

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THE SOUSA BAND.

Mr. John Philip Sousa's accomplished band gave a third concert yesterday afternoon in the Round Room of the Rotunda, commencing at three o'clock. The attendance was considerably larger than at the two preceding concerts. The programme was well varied and interesting, the pieces introduced being by Wagner, Rossini, Gounod, Sullivan, Strauss, Elgar, Sousa, Ernst and Moret. It is unnecessary to repeat what has been already said as to the admirable playing of the band. They have proved that they can play every kind of music in the best style, and the reputation which they have established will from henceforward make their visits to Dublin welcome to music lovers of every degree of cultivation. A good beginning was made yesterday afternoon with the fine overture entitled "Festival," by Lassen. The "Inflammatus," from Rossini's "Stabat Mater," which followed, went finely. The vocal solo which elderly folk used to hear sung by Titiens in such splendid style long ago was given on the cornet in a most artistic and effective way by Mr. E. Kennecke. He was warmly encored and played "Killarney"—an air which did not come very well after so fine a thing as the "Inflammatus." The incongruity of sentiment was very patent. The next item was Sullivan's fine suite, "The Merchant of Venice," comprising an introduction and bourree, a grotesque dance, and a melodrama and finale. This was a particularly effective selection. Miss Estelle Lieblich followed with vocal solos, which exhibited her power of singing very florid roudades, in which she reached, if we mistake not, the third D in the treble. "The Pilgrims' Chorus" and "Star of Eve" song from "Tannhauser" were played grandly. A short interval divided the concert into two parts; and in the second of these a particularly good feature was the violin playing of Miss Maud Powell. As before, she exhibited a most comprehensive and finished technique. She first played an elaborate fantasia by Ernst, and, in response to a warm encore, she played the fantasia on "Patrick's Day," which she had given so effectively at the previous night's concert. The other items in the second part included "The Blue Danube Waltz," by Strauss; Sousa's march, "Jack Tar"; and the military piece by Elgar entitled "Pomp and Circumstance." It should be stated that everything that was played elicited more or less hearty plaudits from the audience.

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new uses of the well-known hornpipe "Jack's the Lad" being specially appropriate. Miss Maud Powell's violin playing has been often favourably noticed, and her rendering of Saint-Saens' "Rondo Capriccioso" was an undoubtedly clever piece of violin playing. The performance concluded with an impressive rendering of the well-known "Introduction to Third Act, Lohengrin," which was received with loud applause.

A large and fashionable audience was also present in the Round Room last night for the second of the Sousa concerts. Westmeyer's Hymn, founded on Haydn's "Emperor's Hymn" was the first item on the programme, and the majestic strains of the well-known hymn gave ample opportunity for the production of those broad effects which the band renders so well. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," a charming composition by the soloist, was worth going far to hear. To say nothing of his execution, which on a slide trombone savours of the marvellous, it was almost too much to believe that such an exquisitely pure and beautiful tone could be produced on an instrument whose usual characteristic is aggressiveness. In response to an imperative encore he gave a regular voice rendering of "The Sunflower and the Sun." We can't say we were much taken with "Sheridan's Ride," a descriptive piece by Mr. Sousa, whose name indicates to some extent its character.

from Irish Daily Independent

July 21, 1903

at Dublin

SOSA 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 star turn 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 was 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."

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In order to hear the Sousa Band to perfection, the situation should be somewhat the following—

The audience should be all seated in a delicious garden amid a profusion of the most delicately scented flowers and the most exquisite exotics. The atmosphere should be warm, calm, and ambrosial, and the sun should be shining brightly on the scene. The audience should be not too near and yet not too far from the band. Such surroundings would be worthy of it, and then truly the delicacies and the ensembles of the instruments, tempered by the open air would furnish music such as could not wound the ears of the most sensitive and such as would open new vistas in the region of tone-poetry. But we can't have everything exactly as we should like it in this life, and so it was well to get such fine playing as that of yesterday afternoon, though the big brass instruments were sometimes veritable musical artillery, whilst the wood instruments were the small arms of the tonal fray. The programme was, in the main, of a popular kind consisting chiefly of showy pieces by Mr. Sousa himself. Indeed, high art was not sufficiently represented, the only items of that class which occurred in it being the introduction to the Third Act of "Lohengrin" given at the end and the violin solo played by Miss Maud Powell. The toccata in E flat by Bartlett was, however, an excellent piece, well worth listening to. The American fantasia by Moeremans brought forward a saxophone solo by Mr. J. H. B. Moeremans, which was admirable in style and finish and was heartily applauded. The piece which came after it was a suite by Mr. Sousa descriptive of a scene from Balzac's "Last Days of Pompeii." It was brilliant and clever, but Mr. Sousa must forgive us for hinting that such a subject would require the genius of a Beethoven or a Berlioz in order to secure for it an adequate translation into music. Miss Estelle Liebling came next with a vocal solo, "The Voice of Spring," by Strauss. She displayed a fine voice and a cultured style. The shakes and flourishes of the thing that she sang had nothing whatever to recommend them to the listener, judging of them from an artistic point of view; but on the other hand, it must be admitted that Miss Liebling sang them with great brilliancy and admirable correctness of intonation in every part of the scale that she touched. Miss Maud Powell's violin solo was a "Rondo Capriccioso" by Saint-Saens, and she played it with the most undoubted artistic finish in every way, and she certainly deserved an encore if she did not get it. It was a gem in the afternoon programme. The band accompaniments to the violin and the vocal solo were played in an extremely finished way.

The evening concert was fairly well attended, but there was not so overwhelming a crowd as the merits of the band deserved. For no matter how much opinions or tastes may differ as to the selections introduced into the programmes there can be but one opinion as to the splendid style in which the performers play. Their accuracy and unity of expression and phrasing are beyond praise, and though the double-fortes may be thunderous they are truly grand. Well worth hearing were the overture founded on Haydn's "Emperor's Hymn," Mr. Sousa's descriptive fantasia, entitled "Sheridan's Ride"; the ensemble by Geordano, and the brilliant Tarantella del Belphegor—a very old composition, by the way—by Albert. A particularly good selection was the fantasia on Irish Airs, with obligate for different instruments. Miss Liebling's vocal solos were much admired, the flute obligato by Mr. Marshall Lafsky being a most artistic performance. Miss Maud Powell's violin playing was of a very high order. Her tone is not powerful, but her technique was most complete and comprehensive. She played a piece by Sarasate, and in response to a warm encore played a fantasia on "Patrick's Day" with an elaborate cadenza at the end in most charming style. At the end of the programme the band played "God Save the King."

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The evening performance saw practically a complete change of programme. One of the most attractive items of this performance was Mr. A. Pryor's trombone solo, the selected piece being the famous "Cujus Animam," from Rossini's "Stabat Mater," which was admirably played. The suite "Looking Upwards" (by Sousa) proved a very interesting musical composition, and was well received. The other parts of the programme were also rendered to the entire satisfaction of the audience.

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The third concert of the present Sousa series was given yesterday afternoon at the Round Room, Rotunda, the audience being again large, fashionable, and appreciative. The programme was of a more varied, and, indeed, higher class than either of those given on Monday, as may easily be seen when it is stated that Wagner, Gounod, Sullivan, and Elyar were drawn on, to say nothing of Strauss, Morret, and Lanon. The latter's "Festival" overture opened the proceedings, Sullivan's admirable "Merchant of Venice" suite being the other principal item of the first part. An item which was listened to with both pleasure and interest was Elyar's "Pomp and Circumstance," military scenes, portion of which was new to the audience; "The Beautiful Blue Danube," Strauss's ever-delightful walse was finely rendered by the band, and loudly applauded. Gounod's "Hirondelle" afforded Miss Estelle Liebling an opportunity of singing the very best item she has yet contributed before a Dublin audience. Miss Maud Powell's violin playing was again excellent, her playing of a characteristically difficult solo by Ernst showed her command of practically all the intricacies of violin technique. Both ladies were loudly and deservedly encored. Mr. E. Rennecke's cornet playing proved that Mr. Sousa has several capable soloists in his band. The "Pilgrims' Chorus" and "Evening Star Romance," from "Tannhauser," was admirably rendered, more especially the finale. In addition there were several well-known Sousa items besides his new "Jack Tar" march, which was again loudly applauded.

It was not surprising that the audience was of considerably smaller dimensions at the evening performance, for with the city looking like fairyland, most lovers of the beautiful would choose the opportunity of seeing the unique spectacular display to a concert, however good. Among the items rendered was the overture to "Tannhauser," given with splendid effect; a fine arrangement from Puccini's "La Tosca," albeit somewhat overpowering, and sundry solos. Mr. Pryor's playing of the "Cujus Animam" was delightful, and Misses Liebling and Powell were both very successful. Another admirable band item was Elyar's "Salut d'Amour," while Sousa's new march again figured on the programme. Two new and rather ambitious compositions by Sousa were also played, the first being entitled "Looking Upward." This might be described as a geographical, or rather astronomical scene, the first section being devoted to the Polar regions, the second to the Southern Cross, while the third bears the significant title of "Mars and Venus." We confess to not quite seeing the musical point of the whole composition, but will venture to say that at the conclusion Venus is hopelessly out of it, except the solitary semiquaver by the bombardon when the whole piece has apparently concluded indicates the proverbial woman's "last word." The piece, all the same, bears the unmistakable family likeness, and possesses novel effects; the four wooden taps heard at intervals may possibly suggest "A Messenger from Mars," but what the splendidly executed deafening crescendo, with softest diminuendo roll by the kettledrums, was intended to portray would make an excellent prize puzzle. Most certainly it was more like the passing of one of the noisier cars in the Gordon-Bennett Race than anything else the writer can recall. As for "The Bride-elect," which concluded the performance, it was missed by some of the audience, including the writer, but Mr. Sousa's treatment of that interesting individual must have rewarded those who remained. After all, if Sousa has his limits as we believe, and if one is disposed to be extra critical as to his more ambitious compositions, it must be again admitted that in his own line he well deserves the success which he has achieved and will doubtless achieve in his visit to the other end of the world. As for the band, their popularity with Dublin audiences is assured, and they are sure of a hearty welcome on their next visit.

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SOUSA'S BAND.

The two concluding performances given by Sousa's Band in the Round Room, Rotunda, yesterday afternoon and last night afforded those who witnessed them a splendid idea of the work which the band is capable of performing. The programme on each occasion was made up of items extremely varied in character, and including selections from composers whose methods vary so widely as those of Rossini, Sullivan, Gounod, Wagner, Strauss, Morret, Thomas, Puccini, and Sousa himself. To the selections made from the works of the different composers named the band did ample justice, and at the afternoon concert practically every item was encored, and each encore was responded to. Unfortunately the audience did not come up in point of numbers on either occasion to what might have been expected, but, of course, the outside events of the day accounted for much in that direction. Still, one could not help feeling what it was a great pity that there could not have been larger audiences present, for those who went to either function were provided by the band with a most enjoyable musical treat. The afternoon concert opened with the rendering of an overture entitled "Festival," by Lassen. This was followed by a cornet solo by Mr. Kennecke, whose programme selection was the "Inflammatus" from Rossini's "Stabat Mater." The rendering was, in every respect, worthy of the solemn theme, and no greater praise could be given to the artist. Mr. Kennecke is absolute master of the cornet, and can attune its notes to suit the varying moods of the musical piece which he happens to be performing. In reply to an imperative encore for his playing of the "Inflammatus" he gave a very charming rendering of "Killarney." A "Suite" from Sullivan's work, "The Merchant of Venice," followed, and was followed, in response to an encore, by "The Washington Post." A couple of songs sung by Miss Estelle Liebling were much admired, as were also the band performances of the "Pilgrims' Chorus" and "Evening Star Romance" from "Tannhauser," and the ever-popular Strauss walse, "The Beautiful Blue Danube." Miss Maud Powell's violin fantasia, "Othello," was also greatly admired. The evening performance saw practically a complete change of programme. One of the most attractive items of this performance was Mr. A. Pryor's trombone solo, the selected piece being the famous "Cujus Animam," from Rossini's "Stabat Mater," which was admirably played. The suite "Looking Upwards" (by Sousa) proved a very interesting musical composition, and was well received. The other parts of the programme were also rendered to the entire satisfaction of the audience.

from Irish Independent
July 22, 1903.

THE SOUSA BAND.

Mr. John Philip Sousa's accomplished band gave a third concert yesterday afternoon in the Round Room of the Rotunda, commencing at three o'clock. The attendance was considerably larger than at the two preceding concerts. The programme was well varied and interesting, the pieces introduced being by Wagner, Rossini, Gounod, Sullivan, Strauss, Elgar, Sousa, Ernst and Moret. It is unnecessary to repeat what has been already said as to the admirable playing of the band. They have proved that they can play every kind of music in the best style, and the reputation which they have established will from henceforward make their visits to Dublin welcome to music lovers of every degree of cultivation. A good beginning was made yesterday afternoon with the fine overture entitled "Festival," by Lassen. The "Inflammatus," from Rossini's "Stabat Mater," which followed, went finely. The vocal solo which elderly folk used to hear sung by Titiens in such splendid style long ago was given on the cornet in a most artistic and effective way by Mr. E. Kennecke. He was warmly encored and played "Killarney" — an air which did not come very well after so fine a thing as the "Inflammatus." The incongruity of sentiment was very patent. The next item was Sullivan's fine suite, "The Merchant of Venice," comprising an introduction and bourree, a grotesque dance, and a melodrama and finale. This was a particularly effective selection. Miss Estelle Liebling followed with vocal solos, which exhibited her power of singing very florid roudades, in which she reached, if we mistake not, the third D in the treble. "The Pilgrims' Chorus" and "Star of Eve" song from "Tannhauser" were played grandly. A short interval divided the concert into two parts; and in the second of these a particularly good feature was the violin playing of Miss Maud Powell. As before, she exhibited a most comprehensive and finished technique. She first played an elaborate fantasia by Ernst, and, in response to a warm en-cre, she played the fantasia on "Patrick's Day," which she had given so effectively at the previous night's concert. The other items in the second part included "The Blue Danube Waltz," by Strauss; Sousa's march, "Jack Tar"; and the military piece by Elgar entitled "Pomp and Circumstance." It should be stated that everything that was played elicited more or less hearty plaudits from the audience.

The concluding concert was given in the evening, commencing at a quarter past eight, and was most successful.

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THE SOUSA CONCERTS

The third concert of the present Sousa series was given yesterday afternoon at the Round Room, Rotunda, the audience being again large, fashionable, and appreciative. The programme was of a more varied, and, indeed, higher class than either of those given on Monday, as may easily be seen when it is stated that Wagner, Gounod, Sullivan, and Elyar were drawn on, to say nothing of Strauss, Morret, and Lanon. The latter's "Festival" overture opened the proceedings, Sullivan's admirable "Merchant of Venice" suite being the other principal item of the first part. An item which was listened to with both pleasure and interest was Elyar's "Pomp and Circumstance," military scenes, portion of which was new to the audience; "The Beautiful Blue Danube," Strauss's ever-delightful valse was finely rendered by the band, and loudly applauded. Gounod's "Hirondelle" afforded Miss Estelle Liebling an opportunity of singing the very best item she has yet contributed before a Dublin audience. Miss Maud Powell's violin playing was again excellent, her playing of a characteristically difficult solo by Ernst showed her command of practically all the intricacies of violin technique. Both ladies were loudly and deservedly encored. Mr. E. Rennecke's cornet playing proved that Mr. Sousa has several capable soloists in his band. The "Pilgrims' Chorus" and "Evening Star Romance," from "Tannhauser," was admirably rendered, more especially the finale. In addition there were several well-known Sousa items besides his new "Jack Tar" march, which was again loudly applauded.

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From the
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Dated *July 23* 1903
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MUSIC IN GREENHEAD PARK.

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Careless of the chill evening breezes, throngs of people went to the Greenhead Park, Huddersfield, on Wednesday night to hear the concert given by the West Riding Military Band, the members of which are Bradford men. The enclosure was filled with people, and the brightly-tinted, soft-textured dresses of the ladies helped to form a pretty twilight picture in which delicate half-tones predominated.

The West Riding Military Band is one of no mean ability, and the only people who found fault with the performance were those who, like the Athenians of old, are always seeking some new thing. To some extent their criticism was justified, for the programme lacked the element of novelty. Nevertheless, it was a thoroughly popular programme, and, if one may judge from the volume of unstinted applause with which the various items were received, it gave the keenest enjoyment to the largest number. The bandsmen maintained exact precision and perfect phrasing, and in passages which required vigorous and colourful treatment, they played in excellent style.

This vigour was most pronounced in the rendering of Sousa's singing march, "Stars and Stripes for ever." It was played with a swinging lilt, and its "mighty-mouthed harmonies" essayed, like Bottom, to overwhelm with "raging rocks and shivering shocks."

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Blackpool Gazette
July 25 1903

SOUSA COMING AGAIN

THE CLOSE OF HIS 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 30 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 have ever been visited by any organisation in the same length of time. In London alone the Sousa Band gave 58 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 many months 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 artiste, either conductor or virtuoso, has ever achieved a greater success here or one of a more lasting popularity, and the announcement of Sousa concerts at the Hippodrome, Blackpool, 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 premonial trombonist, who is also Mr. Sousa's assistant conductor.

SOUSA'S BAND.

Yesterday afternoon Sousa's wonderful band gave the first of four concerts at the Palace Theatre before a comparatively small audience. This was all the more regrettable as the programme was of a most attractive character. Mr. Sousa appears to be completely recovered from his recent illness, and was heartily greeted on making his appearance. The famous band maintains its freshness and spontaneity of style, and whether in the popular works of the "March King," or in Wagnerian music (as instanced by the "Introduction to the Third Act of 'Lohengrin'") appears to be equally effective. The concert opened with the symphonic overture, "Mysora," a work rich in contrasts. It contains an attractive theme for the oboe, with wood-wind accompaniments, and was admirably executed and warmly applauded. Mr. J. H. B. Mooremans contributed a saxophone solo, "American Fantasia," with band accompaniment, and proved himself an unusually brilliant executant. "The Swance River" was given as an encore. A suite by Mr. Sousa, entitled "Last Days of Pompeii," is a more ambitious effort than any we have yet heard associated with his name, and it showed the composer in a new and most attractive light. The work is in three parts, the first of which is a picture of gaiety and animation before the destruction, the second deals with the sorrows of the blind girl "Nydia," and is most pathetically treated, and then follows the earthquake, the terror-stricken shrieks and the crashings of falling roofs. The subject is, as already intimated, an extremely ambitious one, and Mr. Sousa succeeded in painting a vivid musical picture of the various incidents treated. At its conclusion there was continued applause, and Mr. Sousa replied with the famous "Washington Post" and the "Passing of Rag Time." Miss Estelle Liebling contributed an extremely difficult vocal valse, in which she displayed much skill and an unusual range. The talented vocalist was heartily applauded. The splendid organ-like effects of the Band were shewn in Bartlett's "Toccato in E flat," and in response to the applause, the "El Capitan" march was given. After the interval there were scenes from Sousa's "Chris and his Wonderful Lamp," a Sousa waltz, "La Reine de la Mer," and the new Sousa March, "Jack Tar," into which is introduced an excerpt from the popular sailor's hornpipe. This march was warmly received. A most attractive feature of the programme was Miss Maud Powell's violin solo, "Rondo Capricioso" (Saint Saens). The other additional pieces supplied by the band were "Whistling Rufus," "Stars and Stripes," and "The Warbling Serenade," and a most enjoyable concert concluded with the "Lohengrin" selection above mentioned.

In the evening the second concert was given, but the audience was even smaller than that which attended during the afternoon. The gallery, which was reserved at increased prices, was practically empty, very few stalls were occupied, and the pit was sparsely attended. Notwithstanding the discouraging array of empty benches, Mr. Sousa and the musicians associated with him played with as much enthusiasm as if the house were crowded, and were frequently warmly applauded. The pieces contributed by the band were—"Overture founded on Haydn's Emperor's Hymn" (Westmeyer); Scenes historical: "Sheridan's Ride"—a florid noisy descriptive piece (Sousa); grand scene and ensemble "Andrea Chenier" (Giordano); Scenes from "El Capitan" (Sousa); Caprice, "The Water Sprites" (Kunkel); March, "Jack Tar" (Sousa); and "Tarantella del Belphegor" (Albert). Miss Estelle Liebling supplied a solo, "Thou Brilliant Bird" (with Flute Obligato by Mr. Marshal Lufsky), which was a remarkable vocal performance. Miss Maud Powell contributed a violin solo, "Zigeunerweisen" (Sarasate), in which the distinguished violinist displayed unusual powers of execution and tone. As an encore, an arrangement of "St. Patrick's Day" was played. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," was a revelation as to the possibilities of that instrument. At times it was difficult to believe that what is usually regarded as a pitiless instrument was capable of producing such a sweet sound. In addition to the set programme, the following additional items were given:—"Coon Band Contest," "Washington Post," "Stars and Stripes for Ever," and "The Warblers Serenade." To-day at 2.30 another concert will be given, and the Sousa engagement will conclude with to-night's concert, which begins at 7.30.

SOUSA'S BAND.

Yesterday afternoon the third of the series of Sousa concerts was given at the Palace Theatre. An attractive programme was played by the band including the "Festival" overture, the "Pilgrims' Chorus" and "Evening Star Romance" from "Tannhauser," and a number of other attractive pieces. A cornet solo, "Inflammatus" (from Rossini's "Stabat Mater") by Mr. E. Kennecke, Miss Estelle Liebling's solo, "Hirondelle" (Gounod), and Miss Maud Powell's "Othello" fantasia deserve special praise.

In the evening the concluding concert took place, and the programme included the "Tannhauser" overture and a selection from "La Tosca" as well as many attractive Sousa pieces. Mr. Pryor's trombone solo "Cujus Animam," was a wonderfully clever performance, and Miss Maud Powell's "Faust" fantasia was charmingly executed and proved most popular. The evening performance was indeed a delightful one and was thoroughly enjoyed. The usual programme of Varieties, which proved so pleasing on Tuesday night, will be resumed this evening.

"QUEEN,"

Bream's Buildings, E.C.

Dated *July 25* 1903

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The famous Sousa's Band gave two concerts in the Grand Opera House, Belfast, on Friday, which were thoroughly appreciated. At the afternoon performance, among other items, was Wettge's "Mysora," an "America Fantasia" on the saxophone, by Mr. Mooremans. Sousa's "Last Days of Pompeii" was perhaps the chief feature of the programme, and called forth enthusiastic applause. Miss Estelle Liebling contributed some soprano solos in a charmingly sweet and flexible voice, and Miss Maud Powell's violin solos gave great pleasure to the audience, particularly in her interpretation of the "Rondo Capriccioso" of Saint-Saens. The evening performance was even more brilliant, and included Haydn's "Emperor's Hymn," "Tarantella del Belphegor," and many of Sousa's own compositions. Miss Estelle Liebling and Miss Maud Powell again added much interest to the programme.

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Journal: **HET NIEUWS VAN DEN DA**

Date:

Adresse: **AMSTERDAM (Pays-Bas)**

Signé:

W. Paris Chambers. — Niettegenstaande het regenachtige weder had zich gistermiddag in Artie een zeer talrijk publiek verzameld ter bijwoning van het concert van het Amsterdamsche schutterij-corps (directeur H. Wolters), waartoe de Amerikaansche cornet-virtuoos en componist W. Paris Chambers zijne medewerking had toegezegd. Vooral in de nabijheid van den muziekkapel was de tuin nog meer dan anders met toehoorders bezet. Het schutterij-orkest behaalde veel succes met een drietal marschen van den Amerikaanschen gast, alsmede met zijne Mexicaansche serenade en de bekende "Stars and Stripes" van Sousa. Maar de grootste toejuichingen volgden, toen de Heer Paris Chambers zich als solist deed hooren in twee stukjes, waarin hij vooral zijne buitengewone technische vaardigheid kon doen schitteren. Als blijk van erkentelijkheid voor de hem toegebrachte toejuichingen kwam hij nog eenmaal te voorschijn en speelde toen ons "Wien Neêrlandsch bloed", eene attentie, welke door het orkest beantwoord werd met de voordracht van het Amerikaansche Volkslied. Ten slotte speelde de Heer Paris Chambers op zijn bijzonder fraai klinkend instrument het Engelsche Volkslied, begeleid door het orkest.

ASSOCIATION
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THE WEST RIDING MILITARY BAND.

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The West Riding Military Band is one of no mean ability, and the only people who found fault with the performance were those who, like the Athenians of old, are always seeking some new thing. To some extent their criticism was justified, for the programme lacked the element of novelty. Nevertheless, it was a thoroughly popular programme, and, if one may judge from the volume of unstinted applause with which the various items were received, it gave the keenest enjoyment to the largest number. The bandsmen maintained exact precision and perfect phrasing, and in passages which required vigorous and colourful treatment, they played in excellent style.

This vigour was most pronounced in the rendering of Sousa's singing march, "Stars and Stripes for ever." It was played with a swinging lilt, and its "mighty-mouthed harmonies" essayed, like Bottom, to overwhelm with "Raging rocks and shivering shocks."

An excerpt from Sullivan's "Ivanhoe" served to demonstrate that the band was ably fully to realise the emotional beauty of that composer's music. Equally successful was the rendering of one of Strauss' rippling heel-and-toe melodies. A fine and telling rendering of Damare's "Les Echos des Bois," a pleasant pastoral morsel, was given by Mr. G. Sutcliffe, a piccolo soloist of singular skillfulness and considerable power.

Myddleton's tone-picture of plantation life, "Down upon the Swanee River," was well rendered, and in the passage where dramatic vitality is given to a wild "buck dance," the effect was thoroughly realistic. The playing of this and of a selection from German's "Merrie England," which was revealed in all the fulness of its intense and romantic beauty, reflected credit upon the band and upon its able conductor Mr. S. W. Rogers, who wielded the baton thoroughly musically feeling.

- programme was as follows:—
- "Stars and Stripes"Sousa
 - "Ivanhoe" Sullivan
 - "Man Lebt Nur Ein Mal" Johann Strauss
 - Selection... "A Souvenir of Wagner"Kappay
 - Overture "Zampa" Herold
 - Piccolo Solo... "Les Echos des Bois"Damare (G. Sutcliffe.)
 - Selection "Merrie England" German
 - Picture of Darkie Life "Down by the River" Myddleton

to Am Mr with Great men' remarkable one.

His season opened in London on January 2nd, and will close at Blackpool on July, 30th, making exactly 30 weeks, with a total of 362 concerts in 133 different towns and 15 different countries. Of these concerts 274 were given in Great Britain and Ireland in 112 different towns, many more than have ever been visited by any organisation in the same length of time. In London alone the Sousa Band gave 58 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 many months 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 artiste, either conductor or virtuoso, has ever achieved a greater success here or one of a more lasting popularity, and the announcement of Sousa concerts at the Hippodrome, Blackpool, 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 preeminent trombonist, who is also Mr. Sousa's assistant conductor.

SOUSA'S BAND.

Yesterday afternoon Sousa's wonderful band gave the first of four concerts at the Palace Theatre before a comparatively small audience. This was all the more regrettable as the programme was of a most attractive character.

Mr. Sousa appears to be completely recovered from his recent illness, and was heartily greeted on making his appearance. The famous band maintains its freshness and spontaneity of style, and whether in the popular works of the "March King," or in Wagnerian music (as instanced by the "Introduction to the Third Act of 'Lohengrin'") appears to be equally effective. The concert opened with the symphonic overture, "Mysora," a work rich in contrasts. It contains an attractive theme for the oboe, with wood-wind accompaniments, and was admirably executed and warmly applauded. Mr. J. H. B. Moeremans contributed a saxophone solo, "American Fantasia," with band accompaniment, and proved himself an unusually brilliant executant. "The Swanee River" was given as an encore. A suite by Mr. Sousa, entitled "Last Days of Pompeii," is a more ambitious effort than any we have yet heard associated with his name, and it showed the composer in a new and most attractive light. The work is in three parts, the first of which is a picture of gaiety and animation before the destruction, the second deals with the sorrows of the blind girl "Nydia," and is most pathetically treated, and then follows the earthquake, the terror-stricken shrieks and the crashings of falling roofs. The subject is, as already indicated, an extremely ambitious one, and Mr. Sousa succeeded in painting a vivid musical picture of the various incidents treated. At its conclusion there was continued applause, and Mr. Sousa replied with the famous "Washington Post" and the "Passing of Rag Time." Miss Estelle Liebling contributed an extremely difficult vocal valse, in which she displayed much skill and an unusual range. The talented vocalist was heartily applauded. The splendid organ-like effects of the Band were shown in Bartlett's "Toccato in E flat," and in response to the applause, the "El Capitan" march was given. After the interval there were scenes from Sousa's "Chris and his Wonderful Lamp," a Sousa waltz, "La Reine de la Mer," and the new Sousa March, "Jack Tar," into which is introduced an excerpt from the popular sailor's hornpipe. This march was warmly received. A most attractive feature of the programme was Miss Maud Powell's violin solo, "Rondo Capriccioso" (Saint-Saens). The other additional pieces supplied by the band were "Whistling Rufus," "Stars and Stripes," and "The Warbling Serenade," and a most enjoyable concert concluded with the "Lohengrin" selection above mentioned.

In the evening the second concert was given, but the audience was even smaller than that which attended during the afternoon. The gallery, which was reserved at increased prices, was practically empty, very few stalls were occupied, and the pit was sparsely attended. Notwithstanding the discouraging array of empty benches, Mr. Sousa and the musicians associated with him played with as much enthusiasm as if the house were crowded, and were frequently warmly applauded. The pieces contributed by the band were—"Overture founded on Haydn's Emperor's Hymn" (Westmeyer); Scenes historical: "Sheridan's Ride"—a florid noisy descriptive piece (Sousa); grand scene and ensemble "Andrea Chenier" (Giordano); Scenes from "El Capitan" (Sousa); Caprice, "The Water Sprites" (Kunkel); March, "Jack Tar" (Sousa), and "Tarantella del Belphegor" (Albert). Miss Estelle Liebling supplied a solo, "Thou Brilliant Bird" (with Flute Obligato by Mr. Marshal Lufsky), which was a remarkable vocal performance. Miss Maud Powell contributed a violin solo, "Zigeunerweisen" (Sarasate), in which the distinguished violinist displayed unusual powers of execution and tone. As an encore, an arrangement of "St. Patrick's Day" was played. Mr. Arthur Pryor's trombone solo, "Love's Enchantment," was a revelation as to the possibilities of that instrument. At times it was difficult to believe that what is usually regarded as a pitiless instrument was capable of producing such sweet sound. In addition to the set programme, the following additional items were given:—"Coon Band Contest," "Washington Post," "Stars and Stripes for Ever," and "The Warblers Serenade." To-day at 2.30 another concert will be given, and the Sousa engagement will conclude with to-night's concert, which begins at 7.30.

ASSOCIATION
From the Cork Examiner
of Publication
vs dated July 24

SOUSA'S BAND.

Yesterday afternoon the third of the series of Sousa concerts was given at the Palace Theatre. An attractive programme was played by the band including the "Festival" overture, the "Pilgrims' Chorus" and "Evening Star Romance" from "Tannhauser," and a number of other attractive pieces. A cornet solo, "Inflammatus" (from Rossini's "Stabat Mater") by Mr. E. Kennecke, Miss Estelle Liebling's solo, "Hirondelle" (Gounod), and Miss Maud Powell's "Othello" fantasia deserve special praise.

In the evening the concluding concert took place, and the programme included the "Tannhauser" overture and a selection from "La Toëca" as well as many attractive Sousa pieces. Mr. Pryor's trombone solo "Cujus Animam," was a wonderfully clever performance, and Miss Maud Powell's "Faust" fantasia was charmingly executed and proved most popular. The evening performance was indeed a delightful one and was thoroughly enjoyed. The usual programme of Varieties, which proved so pleasing on Tuesday night, will be resumed this evening.

"QUEEN,"

Bream's Buildings, E.C.

Dated July 25 1903

Irish Notes

The famous Sousa's Band gave two concerts in the Grand Opera House, Belfast, on Friday, which were thoroughly appreciated. At the afternoon performance, among other items, was Wettge's "Mysora," an "America Fantasia" on the saxophone, by Mr. Moeremans. Sousa's "Last Days of Pompeii" was perhaps the chief feature of the programme, and called forth enthusiastic applause. Miss Estelle Liebling contributed some soprano solos in a charmingly sweet and flexible voice, and Miss Maud Powell's violin solos gave great pleasure to the audience, particularly in her interpretation of the "Rondo Capriccioso" of Saint-Saens. The evening performance was even more brilliant, and included Haydn's "Emperor's Hymn," "Tarantella del Belphegor," and many of Sousa's own compositions. Miss Estelle Liebling and Miss Maud Powell again added much interest to the programme.

From the Queen

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vs dated

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Het schutterij-orkest behaalde veel succes met een drietal marschen van den Amerikaanschen gast, alsmede met zijne Mexicaansche serenade en de bekende "Stars and Stripes" van Sousa. Maar de grootste toejuichingen volgden, toen de Heer Paris Chambers zich als solist deed hooren in twee stukjes, waarin hij vooral zijne buitengewone technische vaardigheid kon doen schitteren. Als blijk van erkentelijkheid voor de hem toegebrachte toejuichingen kwam hij nog eenmaal te voorschijn en speelde toen ons "Wien Neerlandsch bloeda, eene attentie, welke door het orkest beantwoord werd met de voordracht van het Amerikaansche Volkslied.

Ten slotte speelde de Heer Paris Chambers op zijn bijzonder fraai klinkend instrument het Engelsche Volkslied, begeleid door het orkest.

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

NG, LONDON.

Association 19
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"MANCHESTER EVENING CHRONICLE" (Daily)
Manchester.

Dated *July 28* 1902

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Association 19
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GIFT TO DUBLIN POOR.
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(From a Special Correspondent.)

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**"EVENING NEWS" (Daily),
Whitefriars Street, E.C.**

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Cutting from *Westminster Gazette*
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MINSTER GAZETTE (Daily),
Tudor Street, E.C.

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"EVENING NEWS" (Daily),
Whitefriars Street, E.C.

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Clippings from the *Daily News*
Address of Publication
Issue Dated July 29 03

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THE ROYAL VISIT TO IRELAND.
GIFT TO DUBLIN POOR.
VISIT TO LORD LONDONDERRY.
(From a Special Correspondent.)

BELFAST, Sunday.
Their Majesties left Dublin yesterday morning after their memorable sojourn in the Irish capital, and travelled to Mount Stewart, the beautiful County Down residence of Lord Londonderry. The goodbye of the citizens was a fitting climax to the ever-increasing enthusiasm that marked each appearance of their illustrious guests in the public streets. It was magnificent in volume, intense and genuine in expression. A dismal dripping morning merely accentuated "the loyalty and affection and warmth of heart" which the King recognises in his message to the Lord Lieutenant as characteristic of the people—feelings and emotions which can only be interpreted by the rude symbols of crowded streets and volleyed cheering.
As the train steamed out of the station the band swiftly turned from the National Anthem to the old Irish song, "Come back to Erin," and as the familiar air caught the ears of the massed thousands near the station it was taken up and sung with a power of lung and expression that must have reached the King and Queen far down the line. The same band, before their Majesties' appearance, had been playing selections of Irish airs, which included "The Wearing of the Green" and "God Save Ireland," without raising more obvious emotions than the Sousa marches which preceded them. The conductor, indeed, showed a fine taste in his arrangement, for immediately on the heels of those ultra-patriotic, and in other days significant, airs came that lovely melody, "Doth not a meeting like this make amends?"—a sweet sentiment which seemed to animate every bosom, if one may take the thunders of applause which drowned its dying chords as evidence.

"EVENING NEWS" (Daily),
Whitefriars Street, E.C.

Dated July 28 1902

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from the *Journal of Publication* dated

from the *Westminster Gazette* of Publication dated 29 7 03

from *Morning Star* July 29 1903

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from *Kerr's* July 29 1903 *Boston St*

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from the *American Colonist Weekly* of Publication dated 29 7 03

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95, Patrick Street, Cork issue dated July 30 1903

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ASSOCIATION
from the Glasgow Citizen Westminster
of Publication
1880 28-53 29-7-03

from Morning Star
July 29 1903
at

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Punch
July 29
Booker St
1903

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ASSOCIATION

from the American Colonial Weekly
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from Newcastle Chronicle
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NEWCASTLE DAILY CHRONICLE,
Newcastle-on-Tyne.
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SOUSA AT CARNARVON.

A SERIES OF SPLENDID CONCERTS.

Sousa and his Band visited Carnarvon last week, and gave four performances at the Pavilion on Friday and Saturday. This band, numbering about 52 performers, is, of course, well-known all over the world as a first-class combination of instrumentalists. To realise what that means, they must be heard, and it is impossible to give any adequate idea of the impression created by such a combination. They were assisted by Miss Estelle Lebling, soprano; Miss Maud Powell, violiniste; Mr Arthur Pryor, Trombone; and Mr J. H. B. Moenemans, saxophone. The performances of the band were superb, and the control of the band by the conductor was most marvellous. Mr Sousa is most unassuming in manner, but there was not a movement of his hand that was not obeyed with a precision that one would have regarded as almost beyond human ability. The blending of the various instruments was perfect, and the final effect of the absolute mastery over the harmony of sounds was indescribable. Among the pieces played by the band were Westmeyer's "Overture," founded upon Haydn's "Emperor's Hymn"; Gordon's grand scene and ensemble, "Andrea Chenier"; Kunkel's caprice, "The Water Sprites"; Chambers' "Plantation Songs and Dances"; Rossini's Overture, "William Tell"; Moszkowski's suite, "In Foreign Lands" (Spain, Germany, and Hungary); Bartlett's "Toccato in E Flat"; Nevins' "Country Dance," and Kolling's grand galop de concert "Chase of the Lion." The latter was particularly an illustration of the superb blending of sounds which the band is capable of. The piece, judging from the performance, is descriptive, and the various sounds of the chase were imitated with remarkable realism, even including the finish, produced by a pistol shot. Nevins' "Country Dance" was also played with great delicacy, so much so that an enthusiastic quarryman observed in hearing of our representative in coming out that "dam bodi Nefyn yna oedd y gora o ddigon!" Several pieces of the conductor's own composition were played, including "In the Realm of the Dance" (founded on the famous "Waltz Themes"); "Imperial Edward," a vigorous march dedicated by special permission to his Majesty the King, and into which a strain of the English National Anthem is introduced with great effect; a suite, "Looking Upward," (a) "By the light of the polar star," (b) "Under the Southern Cross," and (c) "Mars and Venus"; scenes from "El Capitan," and a new march entitled "Jack Tar." Miss Lebling's solo included "Thou Brilliant Bird" (David), aria, "The Mad Scene" from "Hamlet" (Thomas), etc. She possesses a wonderful voice of great range, over which she has perfect mastery. In one of her encores, she gave a song introducing some remarkably fine trills, which were executed as naturally and as perfectly as those of the little birds that, having somehow found their way into the Pavilion responded most vigorously from supports of the roof. Miss Maud Powell's violin solos included "Zigeunerweisen" (Sarasate), and two movements (a) Andante, and (b) Allegro Vivace, from Mendelssohn's "Violin Concerto." She has perfect mastery over the instrument, her fingering being wonderful. Mr Arthur Pryor's trombone solos were marvellously executed, and included "Love's Enchantment" (composed by himself), etc. The saxophone, played by Mr Moenemans, with unrivalled skill, is a particularly powerful and sonorous instrument, and his contributions included an "America Fantasia," of his own composition. On Saturday night, an unrehearsed incident of a very unusual character occurred just as the band filed off the stage at the conclusion of the first part of the concert. An individual, apparently belonging to the working class, quickly stepped to the rostrum, which had just been vacated by Sousa, and invited the audience to fill up the interval by singing the well-known hymn "Bydd myrdd o ryfeddodau." The vast audience rose in a body. The man, who was dressed in a grey suit, beat time, and the pent-up enthusiasm of the audience found vent in a magnificent rendering of this well-known hymn, the last lines of which were again and again repeated. Many of the bandmen, evidently bewildered by the sudden and unexpected interpolation of this unauthorised item into the programme, and by the overwhelming powers of the musical forces so quickly marshalled, crowded into the wings to listen. The self-appointed conductor disappeared, but the audience would not rest satisfied until the vigorous strains of "Ton y Botel" had exhausted the interval. Mr Sousa, smiling and clapping his hands, emerged from the wings, and in a felicitous speech, assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciation of their beautiful singing. The band endorsed the sentiments of their leader in unstinted applause, and the programme was proceeded with. It is doubtful whether Sousa and his band in their tour have met with a more spontaneous and thrilling scene. The concerts altogether were a grand musical success, and a treat for which all lovers of music will feel the greatest gratitude, to Mr A. W. Kay-Memmo, who was responsible for the visit of Sousa and his band. Cheap fares were issued from various stations in North Wales, and late trains were run to several places, but the audience, though large, were not quite what might have been expected.

Amesbury, Wiltshire
July 29 1903
LONDON
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Publication

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AN amusing story concerning an experience of Sousa's Band in Carnarvon is related by a contemporary. The audience listened to the first part of the programme, and when the interval arrived a working man stepped to the rostrum which Sousa had just vacated and invited the audience to join in one of the oldest and most popular Welsh hymns. The invitation, to the bewilderment of the bandmen, was promptly responded to, and the hymn was magnificently rendered by the vast audience. The self-appointed conductor then disappeared, but the rest of the interval was filled by a vigorous rendering of the well-known "Ton y Botel" ("Song of the Bottle"). Mr Sousa, clapping his hands, returned with the bandmen to the stage, and in a felicitous little speech declared that he yielded nothing to his appreciative audience in his admiration of the beautiful singing. The bandmen emphasised this approval of their leader's remarks by vigorous applause.

"YORKSHIRE POST" (Daily),
Leeds.
July 30 1903

AN UNTOWARD EXPERIENCE FOR SOUSA'S BAND.

Sousa and his band had a peculiar experience yesterday. They left Llandudno at ten o'clock to open at Blackpool at three, and to save time and a circuitous journey they went by steamer. The passage was somewhat choppy, and mal de mer attacked several members of the band. Arrived at Blackpool they had great difficulty over their baggage, with the result they could not proceed till nearly half-past four. The Hippodrome was crowded, and the audience hissed and boomed and sang "We won't go home till morning," and other songs. The band, however, got a very good reception when the programme was opened.

from *Newcastle Chronicle*
July 29 1903

NEWCASTLE DAILY CHRONICLE,
Newcastle-on-Tyne.
Dated *July 30* 1903

ming from the *Carnarvon*
Press of Publication
is dated *July 31*

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Sousa and his band have been at the Pavilion at Carnarvon. At the last performance there was a thrilling incident. There was an immense audience. An unrehearsed incident occurred just as the band filed off the stage at the conclusion of the first part of the concert. A working man, in a grey jacket suit, quickly stepped up to the rostrum which had just been vacated by Sousa, and invited the audience to fill up the interval by singing "Bydd myrdd o ryfeddodau"—a hymn which has never failed to cause the devotional and emotional characteristics of the Welsh. The great audience rose in a body. The man in the grey suit beat time, and the pent-up enthusiasm of the audience found vent in a magnificent rendering of this noted hymn, the last lines of which were again and again repeated. Many of the handsmen crowded into the wings to listen. The self-appointed conductor disappeared, but the audience would not rest satisfied until a vigorous rendering of "Ton-y-Botel" exhausted the interval. Mr. Sousa, wreathed in smiles, and clapping his hands, emerged from the wings, and in a felicitous little speech assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciation of their beautiful singing.

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SOUSA AT CARNARVON.

A SERIES OF SPLENDID CONCERTS.

Sousa and his Band visited Carnarvon last week, and gave four performances at the Pavilion on Friday and Saturday. This band, numbering about 52 performers, is, of course, well-known all over the world as a first-class combination of instrumentalists. To realise what that means, they must be heard, and it is impossible to give any adequate idea of the impression created by such a combination. They were assisted by Miss Estelle Leibling, soprano; Miss Maud Powell, violiniste; Mr Arthur Pryor, Trombone; and Mr J. H. B. Moeremans, saxophone. The performances of the band were superb, and the control of the band by the conductor was most marvellous. Mr Sousa is most unassuming in manner, but there was not a movement of his hand that was not obeyed with a precision that one would have regarded as almost beyond human ability. The blending of the various instruments was perfect, and the final effect of the absolute mastery over the harmony of sounds was indescribable. Among the pieces played by the band were Westmeyer's "Overture," founded upon Haydn's "Emperor's Hymn"; Giordano's grand scene and ensemble, "Andrea Chenier"; Kunkel's caprice, "The Water Sprites"; Chambers' "Plantation Songs and Dances"; Rossini's Overture, "William Tell"; Moszkowski's suite, "In Foreign Lands" (Spain, Germany, and Hungary); Bartlett's "Toccatto in E Flat"; Nevin's "Country Dance," and Miss Leibling's grand galop de concert "Chase of the Deer." The latter was particularly an illustration of the superb blending of sounds which is capable of. The piece, judging from its performance, is descriptive, and the various scenes of the chase were imitated with remarkable accuracy, even including the finish, produced by a shot. Nevin's "Country Dance" was played with great delicacy, so much so that a rustic quarryman observed in hearing our representative in coming out that "darn boi Nefyn yna oedd y gora o ddigon!" Several pieces of the conductor's own composition were played, including "In the Realm of the Dance" (founded on the famous "Waltz Themes"); "Imperial Edward," a vigorous march dedicated by special permission to his Majesty the King, and into which a strain of the English National Anthem is introduced with great effect; a suite, "Looking Upward," (a) "By the light of the polar star," (b) "Under the Southern Cross," and (c) "Mars and Venus"; scenes from "El Capitan," and a new march entitled "Jack Tar." Miss Leibling's solo included "Thou Brilliant Bird" (David), aria, "The Mad Scene" from "Hamlet" (Thomas), etc. She possesses a powerful voice of great range, over which she has perfect mastery. In one of her encores, she gave a song introducing some remarkably fine trills, which were executed as naturally and as perfectly as those of the little birds that, having somehow found their way into the Pavilion responded most vigorously from supports of the roof. 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The man, who was dressed in a grey suit, beat time, and the pent-up enthusiasm of the audience found vent in a magnificent rendering of this well-known hymn, the last lines of which were again and again repeated. Many of the handsmen, evidently bewildered by the sudden and unexpected interpolation of this unauthorised item into the programme, and by the overwhelming powers of the musical forces so quickly marshalled, crowded into the wings to listen. The self-appointed conductor disappeared, but the audience would not rest satisfied until the vigorous strains of "Ton y Botel" had exhausted the interval. Mr Sousa, smiling and clapping his hands, emerged from the wings, and in a felicitous speech, assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciation of their beautiful singing. The band endorsed the sentiments of their leader in unstinted applause, and the programme was proceeded with. 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Unrehearsed Incident at the Pavilion
July 29 1903
London

Association of
Carlisle
30 7 03

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AN AMUSING STORY CONCERNING AN EXPERIENCE OF SOUSA'S BAND IN CARNARVON IS RELATED BY A CONTEMPORARY. THE AUDIENCE LISTENED TO THE FIRST PART OF THE PROGRAMME, AND WHEN THE INTERVAL ARRIVED A WORKING MAN STEPPED TO THE ROSTRUM WHICH SOUSA HAD JUST VACATED AND INVITED THE AUDIENCE TO JOIN IN ONE OF THE ODDEST AND MOST POPULAR WELSH HYMNS. THE INVITATION, TO THE BEWILDERMENT OF THE HANDSMEN, WAS PROMPTLY RESPONDED TO, AND THE HYMN WAS MAGNIFICENTLY RENDERED BY THE VAST AUDIENCE. THE SELF-APPOINTED CONDUCTOR THEN DISAPPEARED, BUT THE REST OF THE INTERVAL WAS FILLED BY A VIGOROUS RENDERING OF THE WELL-KNOWN "TON Y BOTEL" ("SONG OF THE BOTTLE"). MR SOUSA, CLAPPING HIS HANDS, RETURNED WITH THE HANDSMEN TO THE STAGE, AND IN A FELICITOUS LITTLE SPEECH DECLARED THAT HE YIELDED NOTHING TO HIS APPRECIATIVE AUDIENCE IN HIS ADMIRATION OF THE BEAUTIFUL SINGING. THE HANDSMEN HAVING SIGNIFIED THEIR AGREEMENT WITH THEIR LEADER'S REMARKS BY VIGOROUS APPLAUSE.

"YORKSHIRE POST" (Daily)
Leeds
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Sousa and his band had a peculiar experience yesterday. They left Llandudno at ten o'clock to open at Blackpool at three, and to save time and a circuitous journey they went by steamer. The passage was somewhat choppy, and while the men attacked several members of the band. Arrived at Blackpool they had great difficulty over their baggage, with the result they could not proceed till nearly half-past four. The programme was crowded, and the audience hissed and booed and sang "We won't go home till morning," and other songs. The band, however, got a very good reception when the programme was opened.



Vom Besuch des Königs von Sachsen am österreichischen Hofe: 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 Künstler-tugend, 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 Fräulein Estelle Liebling, die bewährte Liedersängerin, 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 Weltausstellung 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 Sousa'schen Schulung trägt bei der Kapelle etwas Militärisches an sich. Wenn wie auf Kommandowort alle Spieler mit einem Ruck ihre Instrumente in Postur setzen, wenn bei plötzlichem Verstummen der großen Klangkörper wieder wie auf unhörbares Signal die Stürzen sich abwärts senken, um beim Fortissimo mit ebensolcher Akkuratess wieder einzusetzen, so ist das ein militärischer Zug, der bei den so militärfreundlich gesinnten Deutschen ganz gewiß anheimelnd 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 vorsichtige 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 die 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 missten 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 kräftigem Pulsschlag, deren gesunder Anregung man sich ganz gern einmal hingibt. In seinen Kompositionen weisen viele die Anlehnung an alte Regegesänge und Regetänze nach. Das ist ohne Velang. 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.



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



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

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Portsmouth and District.
It is certainly worthy of an honourable record that within the space of seven days no less than three first positions have been secured in open competition by three Portsmouth choirs. The names of the conductors are Messrs. C. Weedon, H. Adams, and J. S. Walker.—Sousa's band, but without Sousa himself, appeared at the Portland Hall, Southsea, for two days, and drew good audiences, arousing a fair amount of enthusiasm. It requires no trifle, however, to wear Portsmouth audiences from the excellent fare always at hand in the shape of the Royal Marine Light Infantry and the Royal Marine Artillery, under such skilful trainers and conductors as Lieut. G. Miller and Mr. R. S. Green.—Musical visitors to Southsea will not fail to put in a few evenings on the South Parade Pier. A capital band, a strong body of vocalists—the M.I's.—with clever sketch artists, are proving a strong attraction.

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South Wales Daily News
Cardiff
1-8-03

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SOUSA AND WELSH MUSIC.

Dramatic Incident at Carnarvon.
Sousa and his band had a remarkable experience during their performance in Carnarvon. The Pavilion was crowded, thousands of visitors having arrived in the town, and at night every item was encored, and the audience was evidently in a high state of enthusiasm; and at the interval a working man, in a grey jacket suit, quickly stepped on the rostrum, which had just been vacated by Sousa, and invited the audience to fill up the interval by singing "Bydd mydd o ryfeddodau," a hymn which has never failed to arouse the devotional and emotional characteristics of the Welsh. The great audience rose in a body. The man in the grey suit beat time, and the pent-up enthusiasm of the audience found vent in a magnificent rendering of this noted hymn. Many of the bandmen, evidently bewildered, crowded into the wings to listen. The self-appointed conductor disappeared, but the audience would not rest satisfied until a vigorous rendering of "Ton-y-Botel" exhausted the interval. Mr Sousa, wreathed in smiles and clapping his hands, emerged from the wings, and in a felicitous little speech assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciation of their beautiful singing. The band echoed the sentiments of their chief with unstinted applause.

Sousa and his band are reported to have had a remarkable experience during their performances in Carnarvon. The Pavilion was crowded, thousands of visitors having arrived in the town, and at night every item was encored. At the interval a working man, in a grey jacket suit, quickly stepped to the rostrum, which had just been vacated by Sousa, and invited the audience to fill up the interval by singing "Bydd mydd o ryfeddodau"—a hymn which has never failed to arouse the devotional and emotional characteristics of the Welsh.

The Welsh rose en masse, and while the grey jacket gentleman beat time they sang with full strength of their Cymric lungs. "Many of the bandmen," one reads, "evidently bewildered, crowded into the wings to listen. The self-appointed conductor disappeared, but the audience would not rest satisfied until a vigorous rendering of "Ton-y-Botel" exhausted the interval. Mr. Sousa, wreathed in smiles and clapping his hands, emerged from the wings, and in a felicitous little speech assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciation of their beautiful singing. The band echoed the sentiments of their chief with unstinted applause." "Ton-y-Botel" is evidently a most inspiring Bacchanalian song.

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Blackpool Herald
1-8-03

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Issue Date 8 8 03

SOUSA'S BAND.

Audience Clamours for Encores.

John Philip Sousa, the renowned conductor-composer, with his world-renowned band, paid a return visit to Blackpool on Wednesday and remained over yesterday. Two performances were given each day at the Hippodrome before large and appreciative audiences, and the success which attended the first visit of Sousa and his band to the Winter Gardens was more than maintained. The programme included some particularly difficult items, but the inimitable musicians who make up the orchestra seemed to be at their best, and encores were clamoured for after each selection. Those who assembled on Wednesday night can congratulate themselves on having heard one of the finest band performances ever given in Blackpool. Westmeyer's Overture, founded on Haydn's hymn to the Emperor, gave a foretaste of what was to follow. A dashing rendition of "Hands Across the Sea" followed as an encore. A magnificent and memorable performance was that of Sousa's suite "Looking Upward," truly a masterpiece of melody. The first part, "By the light of the Polar Star," was full of sustained strength and melody, while the second part, "Under the Southern Cross," was a veritable picture in music, ending with a veiled passage suggestive of midnight on a wild, frozen waste. The finale "Mars and Venus" was an indescribable blend, in which the militant triumphed, and the hearer at one time heard the thunderous march of a fighting army, and was then drawn from his seat as the artillery rolled and thundered into action. This was so fine that the composer had to pause in the selection while the drummers responded to an encore. The other selections were all of the same high order, and the performance will live long in the memories of all who heard it. The attractiveness of the programme was added to by a trombone solo, "Love's Enchantment," by Mr. Arthur Pryor; a soprano solo by Miss Estelle Lieberg, with flute obligato by Mr. Marshall Lufky, and a violin selection by Miss Hazel Powell.

Sousa's Marches. (Higwood and Crowe.—The extraordinary popularity of the "Washington Post March" by this composer has doubtless led to the production of many other marches of similar character, but Mr. Sousa has not been equally tappy with "The Liberty Bell," "The Belle of Chicago," and others also included in this collection, for there is a swing about "The Washington Post" which carries all before it, and accounts for the enormous favour with which it has been received. This book contains seven marches besides that on which the author's fame is founded, an effective portrait of whom embellishes the title page.

Extracts from Foreign Articles

Le Petit Bleu de Paris.

Mr. Sousa must be acknowledged an excellent musician, who is master of his organization, composed entirely of disciplined virtuosos.

L'Autorite. Paris

Sousa, no matter how accustomed to ovations, tastes of the joys of triumph as soon as he plays the "Washington Post" followed by the "Stars and Stripes Forever."

Le Rappel. Paris.

Everybody ought to hear Sousa's Band play, as they will spend a most unique evening.

Batignolle Journal, Paris.

Sousa is an excellent musician, master of his organization which is composed of well disciplined performers and virtuosos.

Le Progres du Nord. Lille.

There are only brass and wood instruments, yet one would almost swear that they were listening to a complete orchestra. The brilliant applause and enthusiasm is interminable.

Journal Musical, Paris.

Sousa's Band is composed of 54 musicians, some of which are veritable prodigies. The famous Sousa directs his band admirably and obtains effects of unsurpassed dash and sweetness.

Le Reveil du Nord. Lille.

The instruments differing from ours somewhat are handled by wonderful artists, who play the most difficult passages with extraordinary ease.

L'Independence Belge. Brussels.

The famous transatlantic conductor's band is composed of the best elements. It contains a group of clarinets who fairly juggle with notes, and a battery of brasses whose resonance is superlatively agreeable.

Le Twentieth Century, Brussels.

In the shading of tone color they almost equalled the singing charm of a string orchestra.

Le Bien Public. Dijon.

The manner in which the fourteen clarinets play the variations written for violins in the "William Tell" overture, is absolutely remarkable. Mr. Sousa is incontestably a man and composer of great talent and a conductor beyond the ordinary.

La Metropole. Antwerp.

That which pleased us most was the impeccable ensemble.

Le Matin. Antwerp.

The composition by Dvorak was perfectly interpreted; it was well rounded, full of distinctive sonority, color, depth and delicate shading which have never yet been surpassed by a string orchestra.

Le Progres du Nord, Lille.

The band is admirably disciplined, it possesses certainty of attack and extreme malleability.

Le Guide Musical Brussels.

Nothing hinders the Sousa band from being the best in the world, on account of the marvellous ensemble of the execution, dash and mellowness of tone, the exactness and clearness of attack, and the ability of the instrumentalists, especially these of the large brass instruments.

Gazette de Liege.

It must be acknowledged once more that there is not in Europe a body of musicians which compares with the Sousa Band.

Le Journal de St. Petersburg.

Among its members are virtuosos the equal of which are seldom found in the majority of European bands.

Neue Freie Presse. Vienna.

Mr. Sousa directs a great band which of well disciplined musicians which needs not fear comparison with the best military bands.

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Gazette de Liege. "The wood-winds are of a delicacy and purity truly idealistic."

The brasses are of a superb and veritable brilliance and softness at the same time.

The concert left with us a never-to-be-forgotten remembrance.

Le Journal de St. Petersburg. St. Petersburg

"Rarely indeed have we had an opportunity to hear an organization so perfect from the point of view of exactness and sonority."

Le Carnet Mondain. Brussels.

"The celebrated American orchestra carried off a real triumphal success

Le Gil Blas. Paris.

"The first concert by Sousa and his Band at the Nouveau Theatre last evening was for the excellent conductor of the American Band an unrivalled triumph."

La Depeche. Lille.

"The sonority of this orchestra is fine. It is brilliant but not as heavy as that of the Belgian school, the tones are homogeneous and free from the brassy noises so disagreeable."

La Gazette. Brussels. Mr. Sousa's musicians are truly a harmonic band of the highest class, remarkable for discipline and astonishing ensemble, precision in rhythm and nuances."

L'Independence. Brussels.

"The famous transatlantic conductor's band is composed of the best elements."

Le XI Siecle. Brussels.

"This band is truly interesting. The discipline, the responsiveness to the slightest sign from the leader, and the blending and sweetness of the tones can well serve as a valuable example to our orchestras. The brasses especially are extraordinary on account of the certainty of attack and precision of accent."

La Meuse. Liege.

"The Sousa Band first of all, is remarkable for its force of ensemble, the neatness of its execution, its precision in the smallest detail, and the marvellous subtlety of its nuances. An astonishing virtuosity, bordering on the acrobatic, characterizes the incomparable interpretation of marches, dances, etc."

Neue Freie Presse. Vienna.

Mr. Sousa directs a great band of well disciplined musicians which needs not fear comparison with the best military bands.

Hamburger Fremdenblatt.

"It is a splendid corps of musicians under the direction of Mr. Sousa. Each instrumentalist is educated to perfect virtuosity from the drummer, (who knows how to beat with good effect) up.

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"As a well-balanced and effective organization, Sousa's Band can have very few equals." Eastern Morning News. Kingston-on-Hull.

"Sousa, who inspired and directs his band, is himself an artist. His instrumentalists are so thoroughly trained that they play as if each instrument were sounded by one breath and fingered by one hand responsive to the same emotional impulse." The Irish Times. Dublin.

"There is an air of alertness about Mr. Sousa's band which differentiates it from most other orchestras. The sensation it has made in this country has been probably due to this element - a characteristically American feature; but its remarkable success we should say, has been brought about by two circumstances mainly. The first is the fact that each of the performers is, individually, a skilled musician, artistic to his finger tips; and the second - that all of them are under the influence of and understand thoroughly in sympathy with the conductor, every movement of whose baton is followed with absolute precision and oneness." New Castle Daily Chronicle Newcastle-on-Tyne.

"Indeed one can only suppose that Mr. Sousa dispenses with strings for the sake of better intonation." Manchester Guardian.

"Of the ability of the instrumentalists we need say very little. Soloists in themselves, they combine with perfect unanimity; they are intimately acquainted with every motion, whether by baton, head or body, of the man who is the central figure of the whole, and the listener is charmed with the wealth of rich tone, swelling in volume one moment, and the next dying away, the endless novelties which are introduced, and the pleasing effect imparted even to the simplest melody." Bolton Evening News.

"Sousa's band holds an absolutely unique position, and as we have had occasion to previously remark, is undoubtedly doing an educative work in England as well as providing an equally interesting series of concerts in our large cities and towns." Nottingham Daily Express.

"The violin passages by the clarionets were given with a precision and distinctness which left a feeling of entire satisfaction, while the close harmonies, choral and organ-like in volume, had a very impressive effect." Berkshire Chronicle.

"Nothing could have been better than the overture. The ends had good parts and the brasses were not too brassy. The band was never too loud. This band could play anything well, and by long association it has become to play the Sousa music better than any other band could play it." Leamington Courier.

"'The New World,' a work full of beautifully melodic passages was charmingly rendered." Liverpool Courier.

"The tone of the woodwind is marvellously pure, rich and mellow." Liverpool Daily Post.

"Sousa knows more of wood-winds and brass capabilities than almost anyone alive." Belfast Evening Telegraph.

"The blending of the wood-wind and brass instruments was perfectly charming, showing that precision and accuracy begotten of tuition from a master mind." Irish News. Belfast.

"Suffice it to say that never before were both well-known airs played to such perfection in Belfast." Northern Whig. Belfast.

"Sousa showed that some of the highest music was quite within his range, and in several instances the string orchestra was not greatly missed, its part being adequately supplied by the wind-instruments upon which he depends for his most beautiful effects." Dundee Advertiser.

1905

Liverpool Echo

Victoria Street, Liverpool.

Issue dated Jan 6 1905

ARRIVAL OF THE BALTIC.

THE AMERICAN WEDDING PARTY.

SOUSA'S BAND.
The Baltic, the biggest liner afloat, arrived at the Prince of Wales Dock yesterday morning. There was a very large number of people on board, among them being the Hon. the Earl of Suffolk and the Hon. the Countess of Suffolk, the party including also Miss Gwyn Campbell and Mrs. Campbell, while there were many other distinguished guests.

The Earl of Suffolk recently married Miss Gwyn Campbell, daughter of the late Mr. Gwyn Campbell, of the County of Suffolk, and the Hon. the Countess of Suffolk, the party including also Miss Gwyn Campbell and Mrs. Campbell, while there were many other distinguished guests.



Mr. Gwyn Campbell, president of the Shipping Company, was present on the stage, and was present in the special train to the Earl and Countess of Suffolk.

There were four trains for London from Liverpool, the first, with many followed by the passenger trains, and last on from Liverpool. All this was necessary to unload the ship, and it will take about a week to get her ready.

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The Liverpool Post

Dated January 7 1905

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Liverpool Echo

Victoria Street, Liverpool.

Issue dated Jan 5 1905

THE SOUSA CONCERTS.

The advance bookings for the three concerts to be given by Mr. John Philip Sousa and his famous American band, in the Philharmonic Hall, to-morrow and Saturday next, continue brisk at Rushworth and Dropper's (the local managers for Mr. Sousa and his band), and all the indications point to the largest audiences of the season. Mr. Sousa is due to arrive on the Baltic to-day, and will be accompanied by Miss Maud Powell, violinist, and Miss Estelle Lieblich, soprano vocalist. Mr. Sousa is bringing the very best band he has ever directed, and has enlarged its membership and added to the instrumentation especially for his British tour.

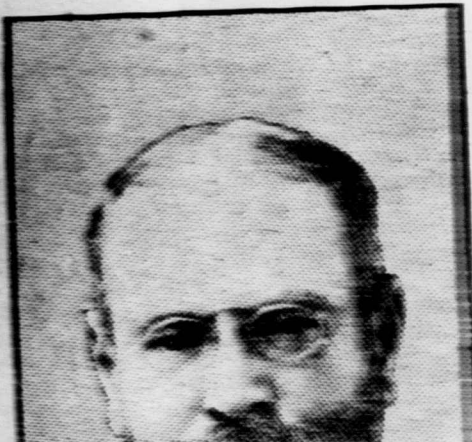
Daily Mirror.

Carmelite Street, London, E.C.

(Published by W. D. Roome.)

Issue dated Jan 6 1905

SOUSA,



The Standard.

100 Lane, Fleet Street, E.C.

Issue dated Jan 7 1905

SOUSA AT THE QUEEN'S HALL.

Sousa is, above all things, practical, in that he seeks to gauge the public appetite, and does so admirably; what is more, he is gifted with the ability to satisfy that taste. This applies more particularly to the new programme he introduced at the Queen's Hall last night. To call it a new programme is scarcely accurate, for however cordially the efforts of his hand may be received in their more serious contributions, such cordiality develops into enthusiasm when the score takes the shape of one of the better-known Sousa melodies. For instance, nothing could have been finer than the rendering of Liszt's "Fourteenth Hungarian Rhapsody," the opening number of last night's programme, and all true lovers of music recognised an interpretation which in point of melodious blending could scarcely have been surpassed; but when, as an encore, the familiar strains of "El Capitan" sounded through the hall, applause gave way to cheers. In like manner, "Dixie-Land," "Manhattan Beach," and the always popular "Washington Post" were also highly appreciated, although they, too, were only used as encore numbers.

The leading item of the programme was an original fantasia, described as a "suite," in three parts, entitled "Looking Upward." The three parts are respectively, (a) "By the light of the polar star," which gives a vivid description of a sleigh ride; (b) "Under the southern cross," a plaintive love melody; and (c) "Mars and Venus," one of those fanciful musical melodies in which Sousa is so much at home. In this "suite," which can best be described as an exaggerated toy symphony, the composer has endeavoured to portray what a combination of wind instruments is capable of in the matter of tone-colour, and the result is the production of a volume of sound which, while distinctly pleasing from an ordinary point of view, appeals peculiarly to lovers of military music. The item was received with hearty applause, and the composer had repeatedly to appear and bow his thanks. The singing of Miss Estelle Lieblich and the violin solos of Miss Maud Powell lent variety to an exceedingly fine programme.

Saturday will see the end of Sousa's present season, as next week he starts on a prolonged tour in the country, returning to London towards the end of April for the production of his opera, *The Bride-Elect*, which has already had a most successful run in the United States.

The Sunday Post

Dated January 7 1905

Journal

SOUSA IN ENGLAND.

Two New Compositions for English Audiences.

AMERICAN HITCHHIKING.

Mr. John Philip Sousa, the famous American bandmaster, who arrived with his instrumentation by the White Star liner Baltic in Liverpool from New York yesterday, descended personally with a personal representative on music at general. He registered any desire to explain the music of his own country.

"There may be a strong American colouring at some of my descriptive pieces," he said. "but I believe in the universality of music. It is my belief that the arrival in North Wales may lead to my crossing the ocean shoulder if I cannot find my way to my native land."

"The two new pieces of my own composition which I am going to play are descriptive. They are called 'The Mangle Gown' is my greatest success. It is in three movements, and depicting a personality. I have met the one, a certain Gwyneth, the next a certain Gwyneth and the third the Queen. Everywhere in America such individuality has been recognized. 'The Mangle Gown' is illustrative of the manner of that official—the insulating mechanism, the growing fitness in the man's attitude, and then the return."

Mr. Sousa made full use of last night's performance and composing new pieces. He has found time during the last nine months to write a great deal of music, which is shortly to be published.

Since the arrival yesterday he was busy composing the music of his programme, and in the evening gave a concert in Liverpool.

1905

Liverpool Echo.

Victoria Street. Liverpool.

Published by the Liverpool Daily Post and Echo, Ltd.)

Issue dated.....Jan. 5.....1905

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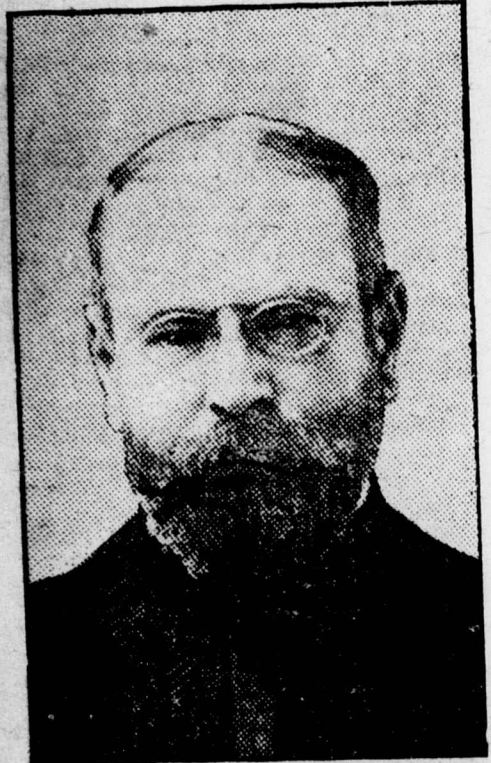
Daily Mirror.

Carmelite Street, London, E.C.

(Published by W. D. Roome.)

Issue dated.....Jan. 6.....1905

SOUSA,



The "March King," who arrives at Liverpool this morning to commence a new musical campaign in England.

Liverpool Echo.

Victoria Street. Liverpool.

Published by the Liverpool Daily Post and Echo, Ltd.)

Issue dated.....Jan. 6.....1905

ARRIVAL OF THE BALTIC.

A BIG AMERICAN WEDDING PARTY.

SOUSA'S BAND.

The Baltic, the biggest liner afloat, arrived at the Prince's Landing-stage this morning in somewhat muggy weather. There was a very large number of people on board, among them being the Right Hon. the Earl of Suffolk and the Right Hon. the Countess of Suffolk, the party including also Major Colin Campbell and Mrs. Campbell, while there were maids and attendants galore.

The Earl of Suffolk recently married Miss Leiter, the sister of Lady Curzon, and this is practically their wedding tour. It was also the wedding tour of Major and Mrs. Campbell (a Leiter too, and sister of the Countess), whose wedding was one of great romance—all the more so as the Leiter family did not quite approve of the match. The hatchet, however, was laid with grace, and there was no evidence of rancour or antagonism to-day. On the contrary, all went merry as a marriage bell. Much interest centered in the presence of the newly-married couple. The earl is a



SOUSA.

gentleman of the most unpretending type, and was quite at home with all officials and others. He might have passed for a very ordinary being indeed, judging by his attire, but there was no mistaking his high breeding when one got into conversation with him. The new countess is tall, like all the Leiters, full of vivacity, and has a stately, dignified bearing. She was very reserved, and was dressed in subdued tones, suggestive of some family trouble. She retired directly to the salon de luxe provided for her, and kept to her seat, only rising before the train left to bid good-bye to a friend. Her retiring attitude and lack of ostentation made quite an impression upon the people congregated at Riverside Station and on the Stage.

The earl stated that the trip across was most pleasant, everyone on board being delighted. He was proceeding with his countess to London, and afterwards to his seat in North Wiltshire. He had nothing to say about America except what was good and grand.

Sousa and his band also arrived by the Baltic. The popular musician was the cynosure of all eyes as he stood in the Customs-room, now and again letting his walking-stick go, pointing out a piece of luggage, as if he were emphasising "a passage." Of Portuguese ancestors, born in America, the peculiar genius of Sousa peeps out in his conversation, frank and fearless. This, he said, was his fourth tour to Europe. The world was all the same to him—his profession was the provision of music, and, he hoped, of delight for the human family, from Poland to Pittsburg, and through the long stretch he had always hitherto, at least—been received with applause and evidence of public gratification. He had given a performance on board on behalf of the Seamen's Orphanage, some of the leading artistes taking part as soloists.

The Hon. Sir Horace Plunkett presided, delivering a sympathetic speech.

"I guess," said Sousa, "the Baltic is not only the biggest but the most comfortable ship in creation. We had wind and storm now and again, but in a ship like this it was impossible to tell that the storm was there. Majestically and calmly she moved, as if in a lake, while the hurricane roared outside."

Mr. Bruce Ismay, president of the Shipping Combine—a rara avis on the Stage now—was present to accord a welcome to the Earl and Countess of Suffolk.

The greeting was mutually effusive, Mr. Ismay beaming with delight, his usual statuesque gravity disappearing entirely.

There were four trains for London from Riverside, the first with mails, followed by two passenger trains, and later on by a special train.

All this was necessary to unload the ship, and it will take about a week to get her cargo out.

in the Liverpool Post

Dated January 7 1905.

Journal

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in the Dundee Evening Post

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Journal

SOUSA IN ENGLAND.

Two New Compositions for English Audiences.

AMERICAN HUSTLING.

Mr John Philip Sousa, the famous American bandmaster, who arrived with his instrumentalists by the White Star liner Baltic in Liverpool from New York yesterday, descanted pleasantly with a press representative on music in general. He repudiated any desire to exploit the music of his own country.

"There may be a strong American colouring in some of my descriptive pieces," he said, "but I believe in the universality of music. I am told that the revival in North Wales may lead to my receiving the cold shoulder if I attempt Sunday concerts. But the music would not drive them to perdition—no, not even the 'Washington Post'."

"The two new pieces of my own composition which I am going to play are descriptive. That entitled 'The King's Court' is my greatest success. It is in three movements, each depicting a personality. I have met the one, a certain Countess, the next a certain Duchess and the third the Queen. Everywhere in America each individuality has been recognised. 'The Diplomat' is illustrative of the manner of that official—the insinuating negotiations, the growing firmness in the man's attitude, and then his triumph."

Mr Sousa makes full use of each twenty-four hours. Besides conducting band rehearsals and performances and composing new pieces, he has found time during the last nine months to write a novel of 80,000 words, which is shortly to be published.

Soon after his arrival yesterday he was busy rehearsing his band of sixty performers, and in the evening gave a concert in Liverpool.

ST. LOUIS EXHIBITION, 1904.
GRAND PRIZ (Highest Award)
A POLLINARIS SPRING
BOTTLED only with its OWN NATURAL GAS
and only at the
"The Queen of Table Waters"
A POLLINARIS

Pool Evening Express.

Victoria Street, Liverpool

Issue dated Jan 6 1905

THE "MARCH KING."

Arrival of Mr. Sousa in Liverpool

INTERESTING INTERVIEW.

Mr. John Philip Sousa, the famous American bandmaster and composer, arrived in Liverpool by the Baltic to-day. He is giving another series of concerts in this country during a tour expected to occupy three months. Mr. Sousa was accompanied by Miss Maud Powell, violinist; Miss Estelle Liebling, soprano; and Mr. Herbert L. Clarke, cornetist, who will be the soloists of the tour. He was met on the Landing-stage by his manager, Mr. York, and Mr. Hinton. Mr. Sousa proceeded at once to the Adelphi Hotel, where he is putting up during his stay for tonight's concert at the Philharmonic-hall, and here he was good enough to receive an "Express" representative.

"We had an excellent passage," Mr. Sousa remarked with a distinctively American intonation. "The log said we had rough weather, but on that big ship you never notice it. How long do you stay in England?"



MR. SOUSA.

"About three months, I think, and giving concerts every day." "Except Sundays?" "No, Sundays included in some places." "In some towns," remarked Mr. York, "they object to the discoursing of music on Sundays. And there will be big opposition, too, in some parts of the country, owing to the religious revival." Mr. York thereupon explained some of the proceedings in Wales to the apparent amusement of Mr. Sousa, who remarked that his music would not hurt them, anyhow. It was suggested that the "Washington Post" might not suit the tastes of the revivalists, but the "March King" demurred. "Not as I could play it," he said. "I remember once, when a discussion arose about that kind of thing, I gave the 'Washington Post' as a chorale, and somebody said it made a very good chorale."

Asked about his musical programme for the tour, Mr. Sousa said he had brought works by many American composers, including McDonald, Payne, McCoy, Stuart, and Nevin, and some continental pieces that would probably be new in Great Britain. Then he had composed a new suite, "At the King's Court," and a new march, "The Diplomat."

"My library is cosmopolitan," he remarked, "but while it would never do to confine a programme to one nationality, our concerts depend entirely for their attractions upon the American colour. My new suite is in three movements. It is simply a depiction of three people that I have seen in England. The first number is a certain countess that I have met, the second is an idea of a certain duchess, and the third is the Queen. The suite gives my idea of the nobility. It has been extraordinarily successful in America; they say you can see the people; nothing I have ever written has made such a success. And the new march, too, has attracted a good deal of attention. I have had to play it at least three times whenever it has been given."

"You must have a crowded existence, Mr. Sousa, with constant concerts and occasional composition."

"There are 24 hours," Mr. Sousa said, "and I make use of them all."

"I HAVE WRITTEN A BOOK, too, of about 80,000 words. No, the subject is not musical. It will be published shortly; the book is much larger than my other one, 'The Fifth String,' which was published over this side."

Bandmaster, composer, and author, Mr. Sousa was too busy a man to be long detained. After a short stay at the hotel his whole afternoon will be occupied by a rehearsal of the band of 60 musicians in readiness for tonight's concert. All the members of the orchestra are well. "They took three meals a day," Mr. Sousa remarked, "and generally afternoon tea as well. That is a pretty good sign."

on the Liverpool Express

Dated January 7 1905

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LAST NIGHT'S CONCERT.

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The programme was interesting from beginning to end, and, following out what is exclusively a Sousa peculiarity, the printed list of items was supplemented during the evening by something like a dozen encore pieces. Mr. Sousa does not keep his audience waiting. As soon as he drops down from his desk he is back again in an instant, and entertaining the audience with one of his own well-known marches or other popular pieces. Hitherto, in the domain of composition, Mr. Sousa has been known as a writer of marches, but this time he brings in his portfolio some new compositions which at once reveal him on a much higher plane of musical merit. His suite, "At the King's Court," in three movements, is a more serious effort at composition, and displays much cleverness in writing. Mr. Sousa brought out all the effects possible, and it left a most favourable impression. The other new item was his march "The Diplomat," in the course of which the powers of the band were heard to the full extent.

The Star.

Star Buildings, St. Mark's Place, Liverpool

John Britton Jones, Publisher

Issue dated Jan 6 1905

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SOUSA'S BAND STARTING ON A 15 WEEKS' TOUR.

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He came over on the Baltic, which was due to land passengers at Liverpool on Thursday, but owing to the rough weather Sousa and his band could not get ashore until yesterday.

Nothing daunted, however, they gave a concert in Liverpool last night. They are never happier than when playing.

Sousa has not brought over any new instrument this time, as he did on the occasion of his last visit, when the "Sousaphone"—a gigantic brass instrument—accompanied all his bands.

The only addition to the band is a harp, and it is quite an ordinary-sized one.

The tour:

Mr. Philip York has arranged a 15 weeks' tour throughout Great Britain. On Monday night the band opens at the Queen's Hall, where Sousa will present his two new compositions. These are a suite in three movements, entitled "The King's Court," and a stirring march called "The Diplomat," of which the composer is modestly proud. It is said to be as exhilarating as "The Washington Post" and as majestic as "The Stars and Stripes for Ever."

The band is going to work hard during its visit. After Monday there will be two performances daily at the Queen's Hall, while in the provinces arrangements are being made for Sunday concerts, in addition to the weekly ones.

By Royal Command.

On each of his two previous visits Sousa appeared by royal command before the King and Queen, in 1891 at Sandringham, and in 1895 at Windsor.

The band has been playing at the World's Fair at St. Louis with tremendous success. American audiences never tire of Sousa.

One artist will be missed from the 60 performers—Mr. Arthur Pryor, the clever cornet player. His place has been taken by Mr. Herbert Clarke, who is reported to be quite a genius on the instrument.

Miss Estelle Liebling accompanies the band as vocalist, with Miss Maud Powell as violinist, and Mr. Marshall Lusk as solo pianist.

Sousa-Author.

The wonderful conductor is writing a second book, so pleased is he with the success of his previous volume, "The First Waltz." But he does not expect to find time to write many pages while he is taking his band around England.

Manchester Dispatch

Issue dated Jan 6 1905

NOBILITY IN MUSIC.

Sousa Represents Peasants by Cotillions and Quavers.

Mr. Sousa, leader of the famous American band, reached Liverpool yesterday morning in the Baltic from New York, and this evening opened another English tour extending over three months.

In a talk to Press representatives, Mr. Sousa explained that his band would be playing every day, including Sundays in some places. He was not at all alarmed at the suggestion that the Welsh revival might prove a deterrent to his Sabbath concerts. He expressed the opinion that there was nothing in the pieces played by his band calculated to hurt the revivalists.

On the question of his programme, the "March King" explained that he had brought a new march, "The Diplomat," which he had composed, a new suite, "At the King's Court," also from his pen, and works by American and Continental composers.

Standing by the cosmopolitan character of his library, he was eager to emphasise the fact that his concerts depend entirely for their attractions upon the American colour which pervades them.

Referring to his suite, Sousa remarked that it is in three movements, and depicts three people whom he had seen in England. "The first number," he added, "is a certain countess I have met, the second is an idea of a certain duchess, and the third is the Queen. The suite gives my idea of the nobility."

"It has been extraordinarily successful in America, and nothing I have ever written has made such a success."

THE "MARCH KING."

Arrival of Mr. Sousa in Liverpool.

INTERESTING INTERVIEW.

Mr. John Philip Sousa, the famous American bandmaster and composer, arrived in Liverpool by the Baltic to-day. He is giving another series of concerts in this country during a tour expected to occupy three months. Mr. Sousa was accompanied by Miss Maud Powell, violinist; Miss Estelle Liebling, soprano; and Mr. Herbert L. Clarke, cornetist, who will be the soloists of the tour. He was met on the Landing-stage by his manager, Mr. York, and Mr. Hinton. Mr. Sousa proceeded at once to the Adelphi Hotel, where he is putting up during his stay for tonight's concert at the Philharmonic-hall, and here he was good enough to receive an "Express" representative.



MR. SOUSA.

"The log said we had rough weather, but on that big ship you never notice it." How long do you stay in England? "About three months, I think, and giving concerts every day." Except Sundays? "No, Sundays included in some places." "In some towns," remarked Mr. York, "they object to the discoursing of music on Sundays. And there will be big opposition, too, in some parts of the country, owing to the religious revival." Mr. York thereupon explained some of the proceedings in Wales to the apparent amusement of Mr. Sousa, who remarked that his music would not hurt them, anyhow. It was suggested that the "Washington Post" might not suit the tastes of the revivalists, but the "March King" demurred. "Not as I could play it," he said. "I remember once, when a discussion arose about that kind of thing, I gave the 'Washington Post' as a chorale, and somebody said it made a very good chorale."

Informing that the revivalists carried all before them, and that even football was abandoned in favour of prayer meetings, Mr. Sousa expressed dismay. "I cannot see any future for this country," he said, "if you are doing away with football. I guess your great national game of cricket will follow."

Asked about his musical programme for the tour, Mr. Sousa said he had brought works by many American composers, including M'Donald, Payne, M'Coy, Stuart, and Nevin, and some continental pieces that would probably be new in Great Britain. Then he had composed a new suite, "At the King's Court," and a new march, "The Diplomat." "My library is cosmopolitan," he remarked, "but while it would never do to confine a programme to one nationality, our concerts depend entirely for their attractions upon the American colour. My new suite is in three movements. It is simply a depiction of three people that I have seen in England. The first number is a certain countess that I have met, the second is an idea of a certain duchess, and the third is the Queen. The suite gives my idea of the nobility. It has been extraordinarily successful in America; they say you can see the people; nothing I have ever written has made such a success. And the new march, too, has attracted a good deal of attention. I have had to play it at least three times whenever it has been given."

"You must have a crowded existence, Mr. Sousa, with constant concerts and occasional composition."

"There are 24 hours," Mr. Sousa said, "and I make use of them all."

I HAVE WRITTEN A BOOK, too, of about 80,000 words. No, the subject is not musical. It will be published shortly; the book is much larger than my other one, "The Fifth String," which was published over this side.

Bandmaster, composer, and author, Mr. Sousa was too busy a man to be long detained. After a short stay at the hotel his whole afternoon will be occupied by a rehearsal of the band of 60 musicians in readiness for tonight's concert. All the members of the orchestra are well. "They took three meals a day," Mr. Sousa remarked, "and generally afternoon tea as well. That is a pretty good sign."

ARRIVAL OF THE AMERICAN BANDMASTER.

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"We had an excellent passage," Mr. Sousa remarked with a distinctively American intonation. "The log said we had rough weather, but on that big ship you never notice it."

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The work of the band was supplemented by the admirable vocalisation of Miss Estelle Liebling, a soprano of exceptional powers and high accomplishments; the brilliant violin playing of Miss Maud Powell; and a finished exhibition of cornet solo work by Mr. Herbert L. Clarke. There will be a concert this afternoon and evening, a change of programme being submitted at each.

Messrs. Rushworth and Dreaper have the local arrangements in hand.

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Manchester Dispatch

Manchester.

Starting from issue dated.....

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The Daily Chronicle.

Fleet Street, London, E.C. (Edward Lloyd, Ltd., Publishers).

from issue dated Jan 7 1905

SOUSA ARRIVES.

Famous American Band again in London.

NEW REPERTOIRE.

Not with a flourish of trumpets, but in the quietness of Sunday afternoon Sousa has brought his band back to London.

Exton Station looked dreary and deserted when the special train which conveyed the numerous party from Liverpool, where they had given three performances, steamed in yesterday.

The train was due to arrive at five minutes to three o'clock. It was half an hour late in reaching Exton. And a humorous cabman, somewhat weary of waiting, said, as he pointed to the desolate station, "They (meaning the band) ought to strike up a solemn march when they get here."

But when at last the train drew up alongside the platform the scene became intensely animated. Out trooped the handsomeness in their great coats, and with "Sousa" emblazoned in gold on their peaked caps, evidently pleased to be in London.

Sousa was at once conspicuous. Dressed in plain clothes and looking, perhaps, a little older than when he was here last, due to the fact that he has more grey in his beard, he was seen pushing his way through the corps of musicians to a four-wheeler. With him was Mr. Philip Yorke, the managing-director of the British tour, who had travelled down in the train.

"Glad to be back in London, Mr. Sousa?" asked a "Daily Chronicle" representative, addressing the popular composer.

"Yes, very glad," came the reply in the characteristic tones of an American. "London, you know, is the Mecca of the musical world. And the people here are very appreciative."

"And you think your four months' stay in England will be as successful as your former tours here?"

"Well, I hope so. I can't tell. I am no prophet. But we have made a good start in Liverpool. The people there were very kind to us. And I am expecting we shall have as good a reception here in London."

FIFTY-NINE PERFORMERS.

"The band is a little larger than when I was last in England, and they tell me in America that it is the best I have had during the whole of its existence. Our organisation consists altogether of seventy-one people, and the actual performers number fifty-nine. I have only made a few changes in the band. I don't like changes. It is only by constant practice together that good results are attained. The principal soloists are the same as before—Miss Maud Powell, violinist, and Miss Estelle Lieblich, soprano."

"Just a few words about your new triumphs, Mr. Sousa."

"Well, first of all, there is my new suite in three movements, 'At the King's Court.' The first part is called 'Her Ladyship the Countess,' the second 'Her Grace the Duchess,' and the third 'Her Majesty the Queen.' And I think London will say the composition is sweet."

"Then I have a new march, 'The Diplomat,' which has, at any rate, been much liked in America and in Liverpool. It is a catchy thing, and I think the people here will soon learn it—and like it, too."

"We shall also play new works by Nevins, McDowell, McCoy, H. J. Stengel, and other composers. I have, too, a new set of little 'encores.' These ought to prove pleasing to our audiences. I have endeavoured to present as much fresh music as possible. Seventy-five per cent. of the programme will consist of novelties."

"And what of the 'Washington Post'?"

"Oh, we shall not leave that out. It is still popular wherever we go. The public seem to look for it—and they shall have it."

"I should have liked to have made my present British tour a little longer than four months. But it is impossible. I have to commence engagements in America in May. Still, if when we have concluded all our concerts here you want us to come back again we shall be glad to do so sometime in the future."

And then away he was driven to his hotel. So subdued and unassuming did he appear that it was difficult to bear in mind that this was the man who had charmed countless thousands, Royal and humble listeners as well, with his fascinating numbers.

Sousa left Exton, leaving the platform strewn with great boxes of various shapes containing the instruments of his band. The boxes, weighing in all two tons, were heaped on to a heavy two-wheeled dray, and it was soon lumbering on its way to Queen's Hall, where the Sousa season opens to-night.

South Wales Daily Post,

211, High Street, Swansea.

(Published by David Davies.)

from issue dated Jan 7 1905

REVIVAL NEWS.

ENTHUSIASM SUSTAINED AT LLANELLY.

Wonderful enthusiasm continues to prevail in the Llanelly chapels, and meetings are being held every night. Last evening our representative found that well-attended meetings were being held in half a dozen places of worship in the town. There was intense earnestness everywhere, and a feature of all the services was the inspiring singing. Many of the congregation went out into the open, at the conclusion of the meetings and held meetings in the streets. At the meeting in Bethania, over which the Rev. Trevor Jones presided, a large number of persons came to the front and signed the pledge. It is stated that one of the results of the revival will be the removal of all clubs and trades union meetings from licensed houses. There is just now a strong feeling against these meetings being held in public-houses.

"THE MOODY OF WALES."

Samuel Jenkins, the singing evangelist, who accompanies Sydney Evans, and has been described as "the Moody of Wales," is a native of Llanelly. He is a young man about 25 years of age, and was the most active of the members of Trinity Chapel in the revival meetings that had been held in the chapel for the past six weeks. He was employed at the Burry Tinplate Works, and joined Mr. Evans at Llanelly, assisting him for the first time a few days later in Aberavon.

SWANSEA POLICE FORCE A CREDIT TO THE TOWN.

Mr. W. G. Hall (Swansea) writes: "Like your correspondent 'P. S. F.,' I am astonished at any complaint against the police. I never came across a more obliging, patient set of men in all my life from the chief downwards. I was witness to the way in which they were tried outside Trinity Chapel Wednesday night, and saw their tactful way in dealing with the crowds."

"Honour to whom honour is due, the police of Swansea are a credit to Swansea, and I have several times seen it tested. I have no motive in writing other than doing justice to the force, for I do not know a single constable in the town. Therefore I can write with perfect freedom."

THE TRUTH ABOUT A COMPLAINT.

In reference to the statement contained in a letter signed "Witness," which appeared in Thursday's "Daily Post," reflecting upon a Swansea police constable, Captain Thomas, the deputy chief-constable, sends us the following:—"January 5th, 1905.—P.C. 48 Coombs reports, from instructions received from Chief Inspector Gill, re a complaint in a paragraph which appeared in the 'Daily Post' this evening, respecting a cab accident in Oxford-street on the 5th inst.:

"The police constable wishes to state that he was present when the accident happened, and there was no such language used by the police constable, as stated in the press. After the horse was got up one of the bystanders asked the police constable what was the matter, and when told that the horse had fallen down, he asked if there was anyone in the cab. The police constable said 'No,' when another man in the crowd said that Mr. Evan Roberts was in it. The first man then said, 'It is a pity his neck was not under it.' "There was a large crowd there at the time, and the police constable could not say who either of the men was."

SOUSA AND SUNDAY CONCERTS.

"I am told that the Welsh revival will result in my receiving a cold shoulder if I attempt Sunday concerts," said Mr. Sousa, who arrived in Liverpool with his instrumentalists from New York on Friday.

"Music will not drive them to perdition—no, not even 'The Washington Post.' I once played that as a chorale with complete success."

EVAN ROBERTS'S VISIT TO SKEWEN.

His visit to Skewen on Tuesday and Wednesday next is being looked forward to with great interest. It has been arranged that Tuesday's meeting shall be held at Gorphwysfa (C.M.) Chapel, while overflow meetings will be held at Horob (Baptist) Chapel and Tabernacle (Independent) Chapel. Wednesday's meeting will be held at Tabernacle Chapel, and overflow meetings will be held at Horob Chapel and Gorphwysfa Chapel.

from the Liverpool Echo Dated January 9 1905

SOUSA'S BAND.

Large audiences assembled in the Philharmonic-hall on Saturday afternoon and evening to enjoy the concluding performances by the famous Sousa Band which had been arranged for by Messrs. Bushworth and Dreaper, prior to the fortnight's season which is being commenced to-day in the Queen's Hall, London. Since his previous visit to Liverpool the popular conductor has modified many of his remarkable mannerisms, and there is now less to amuse in his conducting and more to admire. Sousa's control of his orchestra is truly marvellous, and the talented body of instrumentalists produce fine results, even if at times the bizarre rather than the artistic seems to be the desired end and aim. A return visit of Sousa's Band will be eagerly anticipated.

from the Leeds Mercury Dated January 10 1905

Mr. Sousa's new piece of music descriptive of Court life should be very interesting. Quavers, we are told, will distinguish peacocks; and I presume the fortissimo passages will represent their conversation. Crotchets will doubtless distinguish certain elderly dowagers I could name.

Madame,

8 and 9, Essex Street, Strand, London, W.C.

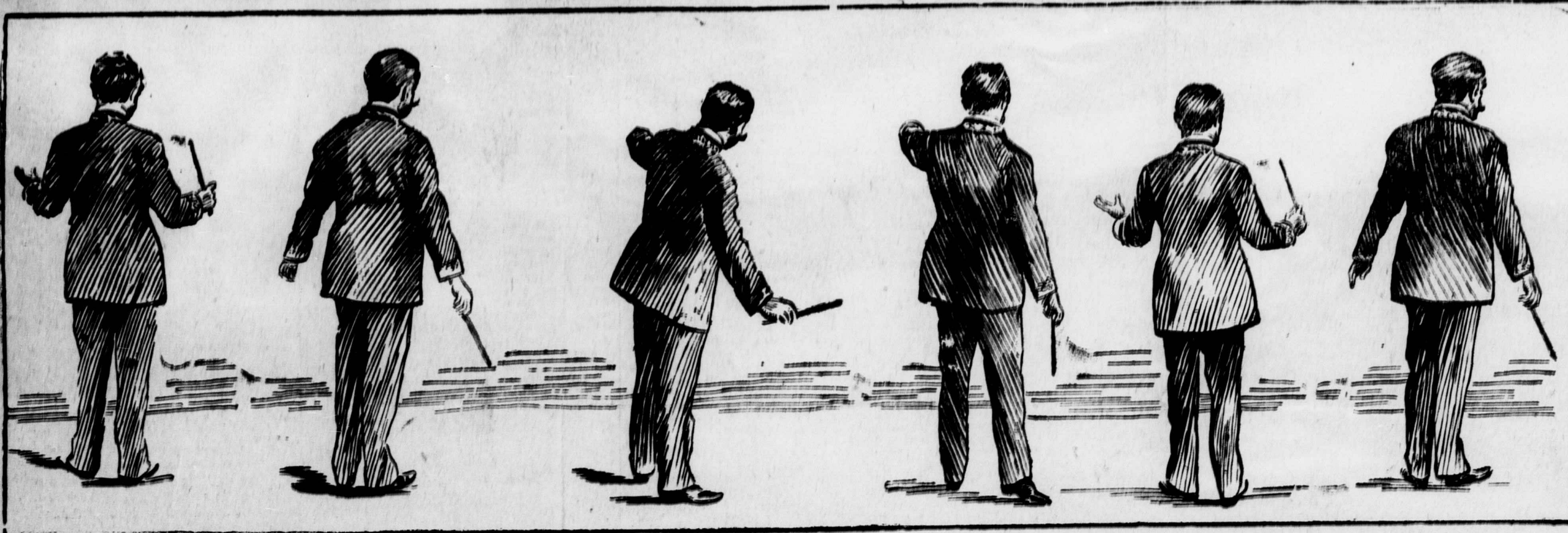
(Published by Madame Syndicate Limited.)

from issue dated Jan 7 1905

Sousa, who is paying another visit to England with his band, and opens a fortnight's engagement at the Queen's Hall on Monday, may be regarded as the Mark Tapley of music, for he has no sympathy with the ingenuous pessimism of so many modern composers. "The past few years," he said not very long ago, "have stood for a very strenuous period in the world's history. We in America have had our war with Spain. You have had your long campaign in South Africa. There have been troubles all round, and the world has been living at a high strain. It seems to me that what we all want from music after such a period is simple cheerfulness. If I have a mission, it is to play light music." It is his philosophy which dictates those apparently erratic changes of key and interpositions in his programme. If it is a dull day, and the audience seem a little in the dumps and irresponsive, there is a sign to the band and the next moment some of the most inspiring of their marches, perhaps the "Washington Post"—the quickening of the circulation both mental and physical. The result makes all the difference to the success of the concert.

The superior musician looks upon Sousa as a charlatan, but is wrong; for Sousa is perfectly sincere in his utterances. That these utterances are very often rather vulgar in phrase is not to the point, for vulgarity is only one man's verdict on another's taste, and after all it is better to be vulgarly sincere than to be affectedly supreme. And to be only not vulgarly is not the only nor the most salient characteristic of Sousa's music. It is always individuality and ingenuity and very often beauty of theme. The least worthy of his marches have the essential spirit of the form; his picturesque suites may contain many cheap effects, but they have generally a picturesque atmosphere which some of his critics might emulate with advantage.

SOME OF THE FAMOUS CONDUCTOR'S POSTURES.



John * Philip * Sousa * Conducting * the * "Washington * Post."



SOUSA Comes Back Again.

Sousa's Fifty-six.

"Washington Post's" Creator brings his Musical Army Corps back to Town.

John Philip Sousa, the popular American bandmaster, is about to make a third concert tour of Great Britain with his famous band. He brings a band of 56 performers, with practically the same instrumentation, with the exception that the conductor has added a harp to his forces. The soloists will be Miss Maud Powell, the clever violinist, and Miss Estelle Leibling, the brilliant soprano. The chief instrumentalist of the band is Mr. Herbert L. Clarke, the cornetist.

Mr. Sousa has prepared some very attractive programs for his Queen's Hall season, and will play his two latest compositions—a suite entitled "At the King's Court," and a new march, "The Diplomat," both of which were recently produced successfully in New York. The conductor promises a new set of attractive "Sousa" encores.

The first performances of the Sousa band were at the Albert Hall, in October, 1901, with the three largest consecutive audiences in the history of that vast building. The remarkable success achieved by Sousa justified the management in repeating the Sousa season in 1903. The second tour was the most notable achievement in concert management that has ever been recorded in Great Britain. Within 23 weeks the Sousa band gave no less than 274 concerts in 115 different cities and towns in the United Kingdom, and 52 concerts were given in London alone.

It may be recalled that the composer of the popular "Washington Post" had the honor of appearing before the King on two occasions by special invitation.

During the four months of the Sousa tour in 1905 the management "will present"—according to the American phrase—the great band in a series of London concerts and in all the music-loving cities and towns of the provinces, and an attempt will be made to reach all the communities that were unavoidably omitted on previous occasions.

QUIDA in Defence of the Suffering.

In a letter regarding the prize essays on the Eton-hare-hunt issued by the Humanitarian League Quida writes:

"You ask me my opinion as to the hare-hunting by Eton schoolboys. One would suppose that there could be only one opinion in all civilised intelligence, were it not that unhappily this barbarous sport finds defenders and admirers in innumerable persons belonging to classes which, in homely language, ought to know better. It is a grotesque yet terrible thing that the nobility and gentry, the pastors and masters, of such a country as England should publicly uphold an amusement for youth which consists in the torture and mutilation of one of the most timid and innocent of animals."

We reproduce the signature and a portion of the second page.

It is a grotesque yet terrible thing that the nobility and gentry, the pastors and masters, of such a country as England should publicly uphold an amusement for youth which consists in the torture and mutilation of one of the most timid and innocent

Nov 22 1904

Quida

Sunday Sun.

Temple House, Temple Avenue, London, E.C.

(W. R. Elliston, Publisher.)

Cutting from issue dated Jan 8 1905

Sousa at Queen's Hall.

Mr. Sousa arrived in England on Friday, bringing with him his famous band, which has been enlarged since he was last with us. He has some new marches to introduce to his English friends, besides a new Suite, "At the King's Court." With him are Miss Maude Powell and Miss Estelle Lieblich, already well established favourites. All folk who enjoy music with plenty of tune and swing in it, and don't want to be for ever working out imaginary meanings to phrases and harmonies should take a trot up to Queen's Hall some time during the next fortnight. There will be lots to enjoy, and Mr. Sousa is generous with his encores. First performance to-morrow at 8, and after that two performances a day.

To-night the Queen's Hall Orchestra will play at the National Sunday League Concert at Queen's Hall.

Next Saturday the Curtius Club Concerts will be resumed at Bechstein Hall, when Miss Evelyn Suart's orchestral concert takes place.



MISS MAUDE POWELL
With Mr. Sousa as violinist



MR. JOHN PHILIP SOUSA
Opens his third tour next Monday at Queen's Hall



MISS ESTELLE LIEBLING
With Mr. Sousa as vocalist

from the Liverpool Echo

Dated January 9 1905.

of Journal

SOUSA'S BAND IN LIVERPOOL.

Sousa and his band gave two concerts in the Philharmonic Hall on Saturday, when large audiences assembled. In the afternoon the programme included Sousa's suite, "Looking Upward," descriptive of a sleigh ride in the twilight. This brilliant composition was heard in Liverpool on Sousa's last tour. Rapturous applause greeted the termination of the suite, and in response to two recalls that would not be denied, the ever-popular "Dixie Land" and "El Capitan" were given with the vigour and dash so characteristic of the Sousa Band. Two episodes by Nevin, "At Fontainebleau" and "A June Night in Washington," evoked equal enthusiasm, and further showed the capacity of the band as interpreters of phases of life. Chaminade's sparkling pantomime "Scaramouche" displayed numerous dainty touches; and Sousa's new march, "The Diplomat," played at Friday evening's concert, was repeated, to the delight of the listeners, who seemed to revel in the joyous swing of Sousa's marches, several of which, including the inevitable "Washington Post," were among the encore pieces. Mr. J. H. B. Mooremans gave a much-appreciated solo on the saxophone, entitled "Fantasie Pastorale," by Singelee; Miss Estelle Lieblich sang with delightful charm Isabella's air from "Les Pre aux Clercs" (Herald), with flute obbligato by Mr. Marshall Lufsky; and Miss Maud Powell, violinist, played Vieuxtemps' "Ballade et Polonaise" in brilliant style. The Lord Mayor and Miss Gertrude Lea were present at the afternoon concert.

In the evening there was again a very large audience, in response to whose manifestations of approval the programme was more than doubled in length by a generous allowance of encores. Sousa is a musical humorist, as well as a phenomenally successful concert director, and many of the items played were distinguished by characteristic eccentricity. The rendering of Sousa's own suite, "Three Quotations," and his new march, "The Diplomat," was greatly enjoyed.

Messrs. Rushworth and Dreaper, Basnett-street, had charge of the local arrangements.

Irish Independent.

Unity Buildings, Trinity Street, Dublin.

Issue dated Jan 9 1905

Mr. Sousa on "Popular" Music.

Mr. Sousa, the world-known composer and bandmaster, who has arrived in England to conduct another series of concerts, has been expressing his views on "popular" music. "To the average mind, and very often to the professional musician, popular music," he says, "means only the lightest and most ephemeral of compositions, banal and vulgar in conception, and commonplace in treatment. And yet, in reality, there is nothing so absolutely incorrect as this view of the question. If we take the music that has been performed by orchestra, band, operatic company, or piano, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest." In Mr. Sousa's opinion—and he ought to know—"there is no composition in the world which has enjoyed greater vogue and popularity with all classes than the "Tannhauser" overture. A melody happening to catch the fancy of the public becomes momentarily popular, but," he adds, "unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear and sinks into oblivion, not to be measured with a forty-foot pole. My theory is that any melody with sufficient intrinsic merit to catch the popular taste and capable of being harmonised by strict rules is worthy of consideration." Mr. Sousa is partial to the "Blue Danube" waltz, and, of course, admires the "Washington Post," which he himself composed.

South Wales Daily News.

105, St. Mary Street, Cardiff.

(Published by David Duncan and Sons.)

Cutting from issue dated Jan 7/05

SOUSA AND THE REVIVAL.

"I am told that the Welsh revival will result in my receiving the cold shoulder if I attempt Sunday concerts," said Mr. John Philip Sousa, who arrived in Liverpool with his instrumentalists from New York on Friday. "Music will not drive them to perdition—no, not even 'The Washington Post.' I once played that as a chorale with complete success."

Black and White.

83, Boulevard Street, London, E.C.

(W. J. P. Monckton, Publisher.)

Cutting from issue dated Jan 7/05

The Weekly Dispatch.

Victoria House, Tudor Street, E.C.

from issue dated Jan 1905

MR. SOUSA'S VIEWS ON POPULAR MUSIC.

He Believes the Best Survives the Longest.

HIS NEW NOVEL,

And How He Makes the Most of Every Twenty-four Hours.

Mr. John Philip Sousa, the famous composer and bandmaster, has arrived from America for the purpose of a long tour through the United Kingdom.

Immediately on his arrival at Liverpool Mr. Sousa was approached by a "Weekly Dispatch" representative, and although immersed in the preparations for an opening concert that evening, he consented to make an important pronouncement of his views on "Popular Music" for the benefit of our readers:-

"Popular music," begins this most interesting pronouncement; "probably there is no term more abused and more often mistaken in its real meaning than 'popular music.'"

"To the average mind, and very often to the professional musician, 'popular' music means only the lightest and most ephemeral of compositions, banal and vulgar in conception and commonplace in treatment. And yet in reality there is nothing so absolutely incorrect as this view of the question.

"Tannhauser" Leads.

"If we take the music that has been performed the most by orchestra, band, operatic company, or piano, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest.

"There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the 'Tannhauser' overture.

"For spontaneity, brilliancy, and melodic charm, most musicians will agree that the 'Poet and Peasant' overture is the master work of Suppé, and that composition has been drummed and hammered for these many years.

"A melody happening to catch the fancy of the public becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear, and sinks into an oblivion not to be measured with a forty-foot pole.

"I do not think that anyone will question that 'Faust' is the best opera that Gounod ever wrote—melodically, dramatically, and from the technical point of orchestration it stands above the others, and beyond all doubt it is the most popular of the great Frenchman's compositions.

"The same argument can be used with equal force for 'Carmen,' 'Bohemian Girl,' 'Maritana,' and other operas that have won and still retain the popular favour.

A Waltz That Will Live for Ever.

"Among shorter compositions, such as Marches, waltzes, and songs the very same condition exists. I recall that when I was in Vienna with my band in 1903 I asked Emil Lindau, the famous Austrian librettist, if the 'Blue Danube' waltz was played out, and received the terse reply that 'So long as Vienna endured so long would the 'Blue Danube' live.'"

"Accordingly I played the famous Strauss Waltz at my concert that night, and the wild enthusiasm and great applause which it evoked proved to me that Mr. Lindau's judgment was correct.

"My theory is that any melody with sufficient intrinsic merit to catch the popular taste and capable of being harmonised by strict rules is worthy of consideration.

"Such a melody badly harmonised and crudely notated appeals to me as would a young girl of the slums badly dressed, slipshod, and with dishevelled hair. But place the same girl under the skillful ministrations of the hairdresser and the modiste, and mark the change.

"The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly.

"Given the original inspiration, then upon the skill of the technician to develop its possibilities depends the ultimate classification of the composition, and the range will be from the erudite symphony to the absolute commonplace and short-lived tune of the streets; and so in music (as in many other departments) the secret of long life lies in

The Leonine Prelude.

"I fear that the professional musician and the dilettante as well allow their prejudice to warp their judgment very often in their estimate of a musical composition.

"The lover and writer of poetry would never denounce a poem like 'The Skylark' as trifling because it is short and simple, and I think sometimes that we of the musical profession are apt to think that the mastodonic symphony, the elephantine overture, or the leonine prelude are entitled to all our consideration, while the skylarkish ralse, march, or ballad win no place in our affections.

"There are times when the simpler and plainer spoken theme appeals more potently. This cannot be better expressed than in the words of our own Longfellow:

Come, read to me some poem, Some simple and heartfelt lay That shall soothe this restless feeling And banish the thought of day. Not from the grand old masters, Whose distant footsteps echo Through the corridor of time. Read from some humbler poem, Whose songs gushed from his heart As showers from the clouds of summer Or tears from the eyelids start.

"I do not wish the British public to think that I am coming here to teach them anything," said Mr. Sousa.

"I know and appreciate your great composers and your great musical combinations. All I insist on is my own point of view, my own manner of expression, and interpretation.

"I believe in the universality of music. I am told that Sunday concerts will be deprecated in some parts of the country where religious revivals are in progress. Well, all that I can say is that my music will not send the people to perdition. No, not even 'The Washington Post.'"

Mr. Sousa spoke of his love for literature. Our representative reminded him of the beautiful story he wrote some two years ago, "The Fifth String," and asked him if he has essayed any other literary effort since.

"Yes, I have just written a new novel of 80,000 words, which I consider to be infinitely better than 'The Fifth String.' I may say that I am very much in love with it. How do I find time to compose new music, to write books, to give two performances a day, to conduct rehearsals, and to keep public engagements?"

"Well, I make full use of the twenty-four hours."

from the Liverpool Post Dated January 9 1905

SOUSA'S BAND IN LIVERPOOL.

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In the evening there was again a very large audience, in response to whose manifestations of approval the programme was more than doubled in length by a generous allowance of encores. Sousa is a musical humorist, as well as a phenomenally successful concert director, and many of the items played were distinguished by characteristic eccentricity. The rendering of Sousa's own suite, "Three Quotations," and his new march, "The Diplomat," was greatly enjoyed.

Messrs. Rushworth and Dreaper, Basnett-street, had charge of the local arrangements.

Glasgow Evening Citizen

Published at Citizen Buildings, St. Vincent Place, Glasgow.

from issue dated Jan 1905

Mr J. P. Sousa, with his famous band, commences a short season at the Queen's Hall, Langham-place, to-night. "The 'march king,' as he is popularly known, is looking older than when he was here last. He has expressed himself as being pleased to revisit London. The band now numbers fifty-nine performers. Mr Sousa's latest compositions include "At the King's Court," a suite in three movements, and a march, "The Diplomat," which is said to have a catchy tune.

The Daily Chronicle.

Fleet Street, London, E.C.

(Edward Lloyd, Ltd., Publishers).

from issue dated Jan 10 1905

SOUSA'S NEW TUNES.

Splendid Reception of the Famous Band at Queen's Hall.

Ave, Sousa!

Once again an amused aristocracy, crowding stalls and dress circle. Once again a humbler multitude, cheering from the pit and waving caps from the gallery.

Once again the huge band of fifty, "reed and brass," with cymbal and gong, and tambourine, rendering for three hours on end, music of every variety under the sun, from "Poor Old Joe" to bits from Mascagni and Sir Edward Elgar.

Once again the lackadaisical figure, keeping the whole band going with clockwork precision by a turn of the finger, and making it roar upon occasion as softly as any sucking dove. Once again, in short, Sousa!

At Queen's Hall, which is Sousa's camp this year, there is, it may be mentioned, just this difference from the order of things that prevailed last time at Covent Garden. There is no promenade. There is just a seat, a programme, and the rigour of the trombone. But it is Sousa just the same, and, as such, is still an experience.

Nowadays, however, London expects something more than an experience from Sousa. It expects tunes. Ever since Sousa left us last with "The Honeysuckle and the Bee" buzzing in our ears, we have been quite starved of really catching melody.

To tell the sad truth, in this little matter of actual new tunes, Sousa is not very prolific just now. The great new march of yesterday was "The Diplomat." The title is not inspiring.

So, too, with the tune. It is not very memorable, not very thrilling. It has a certain amount of swing and "kick" to it in places, but the one really charming turn of the melody is merely reminiscent of "the good ship bounding to be free."

The one other absolutely new composition of Sousa's that was played yesterday was a far more ambitious affair. It was, in short, nothing less than a "suite," entitled, picturesquely, "At the King's Court." We were introduced, musically, first to "Her Ladyship the Countess," then to "Her Grace the Duchess," finally to "Her Majesty the Queen." Of these "Her Ladyship the Countess" was quite delightful. It was a pretty little step-dance, fresh and facetious, played with the most charming liveliness and delicacy. It is simple too.

"Her Grace the Duchess" and "Her Majesty the Queen" were, however, not half so taking. "Her Grace the Duchess" was a more or less conventional waltz, merging into a sort of cake walk, while there was altogether too much brass about the music of "Her Majesty the Queen."

None the less, whatever there may be to seek in the way of new melodies, there were plenty of the old to make the Queen's Hall ring with cheers. There was the "Washington Post" and "Stars and Stripes" and "The Invincible Eagle," and there were sand dances and cake walks, and little encore pieces galore.

Among these last one cannot help mentioning a pretty little air, "Oh, My! My! My!" whistled by the orchestra after the old "Honeysuckle and Bee" fashion. It bids fair to be really the most remembered thing in the programme.

There were, too, songs from Miss Estelle Liebling, and a violin solo from Miss Maud Powell; and, above all, there was Sousa himself. He is the same wonderful impassive personality, just as alert as ever.

The Daily Mail.

London: Harmsworth Buildings.

Issue dated Jan 10 1905

MR. SOUSA'S NEW MARCH.

BRILLIANT OPENING CONCERT IN LONDON.

Mr. John Philip Sousa and his band are once more in London, and last night before a great gathering in the Queen's Hall they gave their opening concert.

The famous conductor was warmly welcomed, and the delighted applause throughout the evening told of great and continued popularity.

He stood with his square back to the audience, with head set firmly back, and then, with white-gloved hands gently moving to and fro and up and down, waved music from his band. He waved out of them inspiring marches, crooning melodies, and the rolling, crashing music that told of royal ceremonial and the presence of kings. While the people listened eagerly to the music which Sousa called forth, they watched intently the dramatic movements of those white-clad hands. For Sousa was, of course, the great central figure of the evening.

One of the early pieces to call forth enthusiasm was "The Lord is My Shepherd," composed by A. H. Behrend, and published in the Carmelite sixpenny music series. A remarkably fine composition, it was most ably rendered by the band. It began with softly appealing strains, swelling later to the note of joyous confidence and exaltation. It gripped the audience from the first, and as the last note died away a great burst of applause broke loose.

The audience liked a new composition of Mr. Sousa's entitled "At the King's Court," but they went into shouts of delight over a rendering of "Dixie Land" and "Bedelia."

In the second part was a rollicking new march called "The Diplomat."

from the Manchester Guardian

Dated January 10 1905.

Journal

MR. SOUSA'S BAND.

Though the charm of novelty no longer belongs to Mr. Sousa's famous band, the Queen's Hall was very fairly well filled to-night when

the first concert of the new season took place. It is not to be denied that the music played at these concerts is scarcely to be described as classical, and that the band itself stands on a somewhat different level from, let us say, the Queen's Hall or Philharmonic orchestras. Yet its concerts are not by any means to be despised, and there is much that is exhilarating and interesting in the performances, even if some are rather overpowering. Mr. Sousa has certainly brought his band up to a remarkable pitch of perfection, and we do not know any body that plays with greater precision and accuracy. Subtleties of expression are, of course, out of the question owing to the composition of the band. The music, however, is for the most part plain enough sailing, and does not require them. It needs principally spirit and briskness, and of these qualities the band has enough and to spare. The programme, and the encores without which no Sousa concert is complete, included plenty of the old favourites, such as the leader's own "El Capitan," "The Washington Post," and "Dixie Land," and Kroeger's "American Character Sketches." There were also a new march, "Diplomat," and a new suite, "At the King's Court," both of them being in Mr. Sousa's now familiar style. The soloists were Miss Estelle Lieblich

from the Yorkshire Herald

Dated January 10 1905.

Journal

Mr. Sousa opened his second season in London to-night by a concert in the Queen's Hall. He and his band had a great reception, and the "Diplomat," the latest march from "the other side," was received with applause. The Londoner, however, is now no stranger to Sousa music, and there was not the wild enthusiasm which greeted the "little man with the baton" twelve months ago.

Daily Mirror.

2, Carmelite Street, London, E.C.

(Published by W. D. Roome.)

Issue dated Jan 10 1905

SUCCESSFUL SOUSA.

Plays "The King's Court" and Carmelite Music at Queen's Hall.

Sousa—"the same Sousa," as the announcements put it—is back again, and Londoners welcomed the famous band once more at Queen's Hall last night.

Last night's programme contained a new suite, "The King's Court"—a rather un-Republican title.

One of the most successful numbers on the programme was the beautiful composition, "The Lord is my Shepherd," the music of which was written by Mr. A. H. Behrend, the words being by Mr. Harold Begbie. This piece, though published only a very short time ago in the Carmelite series of music, has already had an enormous sale, and is being played everywhere.

The C

367, Strand, L

(W. T. Madge

ng from issue dated.....

QUEEN'S HALL.

Mr. Sousa and his orchestra have always been great favourites in London ever since they first set foot here, and we do not doubt that the season which they inaugurated at the Queen's Hall last night will be as successful as any of its predecessors. There is, indeed, something in the indefatigable energy of the conductor and his forces which appeals irresistibly to the musical and the unmusical alike, and last night they showed that they have changed in no particular since they were last here. Mr. Sousa's methods retain all their old originality, and his style has lost none of its peculiarities. No conductor of the day, we believe, has such a variety of gestures at his command, and during last night's concert he suggested alternately a soldier engaged in dumb-bell drill, a cabman warming his hands, a sailor heaving a coil of rope, a cook stirring a plum-pudding, a swing, a pendulum, and Mr. H. S. Mahoney making one of his famous lawn tennis drives. The band seemed to grasp the import of these various gestures and played with all the dash and brilliance which are so characteristic of it. As usual, too, the audience was treated to some very remarkable orchestral effects. In "Dixieland," for example, an instrument composed of two pieces of sand-paper was introduced into the orchestra and the drummer performed upon the seat of a kitchen chair, while in a rather attractive air entitled "Oh! my, my, my!" many members of the band laid down their instruments and whistled the refrain. The concert, on the whole, was a typical Sousa concert, and the audience once more revelled in the delights of "Stars and Stripes," "El Capitan," the "Washington Post," and Kroeger's "American Character Sketches." Several new numbers were introduced, which included a suite, "At the King's Court," and a march, "The Diplomat," which are in Mr. Sousa's best style, and some bizarre variations on "Bedelia"; while Miss Estelle Lieblich, a soprano, Miss Maud Powell, the well-known violinist, and Mr. H. L. Clarke, a clever cornet-player, earned their fair share of the applause.

The Globe,

367, Strand, London, W.O.

(W. T. Madge, Publisher.)

Cutting from issue dated Jan 10

BY THE WAY.

"Sousa alight at Oxford-circus" is the notice in the Twopenny Tube stations. From the announcement it looks as if "the eminent conductor" had not only set the Thames out himself on fire.

Daily Express

Tudor Street, E.C.

Issue dated Jan 10 1905

SOUSA'S FIRST CONCERT

NEW "BEDELIA" INTRODUCED TO LONDON.

The first American function of the season in London took place last night at the Queen's Hall, when Sousa gave a remarkably fine display of gymnastic music.

To greet the Transatlantic hero Mr. Choate himself was present, and a goodly section of the audience was composed of other Americans.

The uninitiated might have feared from the programme that by some miracle Sousa had suddenly been stricken with modesty, for out of a dozen or so of items, the great man's name only figured twice. But, then, it is Sousa's little way to reveal himself in the encores. And that is what he did last night.

Thus, after a tragic rendering of a song of life and love from the Japanese opera "Iris," Sousa bobbed his thanks, and then with his baton plunged the orchestra into the strains of that most popular of all the American anthems—the "Washington Post."

After this more from the classics and then straight from the sublime Mascagni into the ridiculous "Bedelia." But such a new Bedelia—a Bedelia full of awful sombre chords, a great overwhelming, tragic Bedelia. And then on a sudden such a mad and merry Bedelia—a Bedelia that hurried on with the vehemence and rattle of the Scotch express.

With dainty white-gloved fingers he tickled his violins into ecstasy, and with prouetting toe he kicked his cellos into delight, while now and again his arms would swing backward and forward like a cabman's on a cold day.

So all through, and when, after his new march, "The Diplomat," had been enthusiastically encored, Sousa brought his band through "Stars and Stripes for Ever" and "The Rose, Shamrock, and the Thistle," the latter being a special compliment to the "Britishers" present, the audience simply shouted with delight.

The Times.

Printing House Square, E.C.

(G. E. Wright, Publisher.)

Cutting from issue dated.....

QUEEN'S-HALL.

The series of daily concerts which began last night in the Queen's-hall may be regarded as a practical glorification of the essentially American quality that is called "snap." The music played by the clever members of the wind-band conducted by Mr. J. P. Sousa may not be particularly beautiful or refined; it very rarely appeals to any but the more superficial emotions of the hearers; but, good or bad as music, it has that quality for which many people would sacrifice all else in music, that smart regularity of rhythm which in the hands of most European conductors would probably degenerate into a monotonous inflexibility of beat, but which with Mr. Sousa undoubtedly makes for effect and pleasurable excitement of a certain type. A suite called "At the King's Court" and a march, "The Diplomat" are the only new pieces by the conductor that were down in the programme, but neither had the attractive quality of the many well-known pieces that were prodigally lavished upon the audience after almost every number of the programme. "Dixie Land," "El Capitan," "The Washington Post," and the other favourite compositions showed the accomplishment and versatility of the organization at its best, and while they enabled various performers to produce strange sounds suggestive of clog-dancing from sand-paper and other substances not generally considered as orchestral instruments, the conductor indulged in the characteristic gestures for which he has been long famous, gestures which were almost entirely excluded from the performance of the newer or more serious pieces. Elgar's "Sevillana" was played with admirable spirit, and so was a version of Nicolai's *Merry Wives* overture. At the end of the programme Miss Maud Powell, notwithstanding these somewhat incongruous surroundings, played Saint-Saens' violin "Rondo capriccioso" with artistic finish and in excellent style, as well as with great brilliance of execution; she was obliged to give an encore. Miss Estelle Lieblich, the possessor of a high soprano voice of rather small volume, sang a florid air from Massé's *Noce de Jeannette* with great neatness and facility.

There was not a very large audience, but the attendance will no doubt improve during the series of concerts, which are to take place every afternoon and evening for a fortnight.

The Daily Mail

London: Harmsworth Buildings

Issue dated Jan 10 1905

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in the Manchester Guardian
Dated January 10 1905
Journal

MR. SOUSA'S BAND.

Though the charm of novelty no longer belongs to Mr. Sousa's famous band, the Queen's Hall was very fairly well filled to-night when

the first concert of the new season took place. It is not to be denied that the music played at these concerts is scarcely to be described as classical, and that the band itself stands on a somewhat different level from, let us say, the Queen's Hall or Philharmonic orchestras. Yet its concerts are not by any means to be despised, and there is much that is exhilarating and interesting in the performances, even if some are rather overpowering. Mr. Sousa has certainly brought his band up to a remarkable pitch of perfection, and we do not know any body that plays with greater precision and accuracy. Subtleties of expression are, of course, out of the question owing to the composition of the band. The music, however, is for the most part plain enough sailing, and does not require them. It needs principally spirit and briskness, and of these qualities the band has enough and to spare. The programme, and the encores without which no Sousa concert is complete, included plenty of the old favourites, such as the leader's own "El Capitan," "The Washington Post," and "Dixie Land," and Kroeger's "American Character Sketches." There were also a new march, "Diplomat," and a new suite, "At the King's Court," both of them being in Mr. Sousa's now familiar style. The soloists were Miss Estelle Liebbling, a coloratura soprano, Miss Maud Powell, the well-known violinist, and Mr. Herbert Clarke, a cornetist of some attainments.

He and his band...
tion, and the "Diplomat," the latest march from "the other side," was received with applause. The Londoner, however, is now no stranger to Sousa music, and there was not the wild enthusiasm which greeted the "little man with the baton" twelve months ago.

Daily Mirror

2, Carmelite Street, London, E.C.

(Published by W. D. Roome.)

Issue dated Jan 10 1905

SUCCESSFUL SOUSA.

Plays "The King's Court" and Carmelite Music at Queen's Hall.

Sousa—"the same Sousa," as the announcements put it—is back again, and Londoners welcomed the famous band once more at Queen's Hall last night.

Last night's programme contained a new suite, "The King's Court"—a rather un-Republican title.

One of the most successful numbers on the programme was the beautiful composition, "The Lord is my Shepherd," the music of which was written by Mr. A. H. Behrend, the words being by Mr. Harold Begbie. This piece, though published only a very short time ago in the Carmelite series of music, has already had an enormous sale, and is being played everywhere.

The Globe

367, Strand, London, W.O.

(W. T. Madge, Publisher.)

Cutting from issue dated Jan 10 1905

QUEEN'S HALL.

Mr. Sousa and his orchestra have always been great favourites in London ever since they first set foot here, and we do not doubt that the season which they inaugurated at the Queen's Hall last night will be as successful as any of its predecessors. There is, indeed, something in the indefatigable energy of the conductor and his forces which appeals irresistibly to the musical and the unmusical alike, and last night they showed that they have changed in no particular since they were last here. Mr. Sousa's methods retain all their old originality, and his style has lost none of its peculiarities. No conductor of the day, we believe, has such a variety of gestures at his command, and during last night's concert he suggested alternately a soldier engaged in dumb-bell drill, a cabman warming his hands, a sailor heaving a coil of rope, a cook stirring a plum-pudding, a swing, a pendulum, and Mr. H. S. Mahoney making one of his famous lawn tennis drives. The band seemed to grasp the import of these various gestures and played with all the dash and brilliance which are so characteristic of it. As usual, too, the audience was treated to some very remarkable orchestral effects. In "Dixieland," for example, an instrument composed of two pieces of sand-paper was introduced into the orchestra and the drummer performed upon the seat of a kitchen chair, while in a rather attractive air entitled "Oh! my, my, my!" many members of the band laid down their instruments and whistled the refrain. The concert, on the whole, was a typical Sousa concert, and the audience once more revelled in the delights of "Stars and Stripes," "El Capitan," the "Washington Post," and Kroeger's "American Character Sketches." Several new numbers were introduced, which included a suite, "At the King's Court," and a march, "The Diplomat," which are in Mr. Sousa's best style, and some bizarre variations on "Bedelia"; while Miss Estelle Liebbling, a soprano, Miss Maud Powell, the well-known violinist, and Mr. H. L. Clarke, a clever cornet-player, earned their fair share of the applause.

The Globe

367, Strand, London, W.O.

(W. T. Madge, Publisher.)

Cutting from issue dated Jan 10

BY THE WAY.

"Sousa alight at Oxford-circus" is the notice in the Twopenny Tube stations. From the announcement it looks as if "the eminent conductor" had not only set the Thames out himself on fire.

Daily Express

Tudor Street, E.C.

Issue dated Jan 10 1905

SOUSA'S FIRST CONCERT

NEW "BEDELIA" INTRODUCED TO LONDON.

The first American function of the season in London took place last night at the Queen's Hall, when Sousa gave a remarkably fine display of gymnastic music.

To greet the Transatlantic hero Mr. Choate himself was present, and a goodly section of the audience was composed of other Americans.

The uninitiated might have feared from the programme that by some miracle Sousa had suddenly been stricken with modesty, for out of a dozen or so of items, the great man's name only figured twice. But, then, it is Sousa's little way to reveal himself in the encores. And that is what he did last night.

Thus, after a tragic rendering of a song of life and love from the Japanese opera "Iris," Sousa bobbed his thanks, and then his baton plunged the orchestra into strains of that most popular of all the American anthems—the "Washington

Scotch express. With dainty white-gloved fingers he tickled his violins into ecstasy, and with pirouetting toe he kicked his cellos into delight, while now and again his arms would swing backward and forward like a cabman's on a cold day.

So all through, and when, after his new march, "The Diplomat," had been enthusiastically encored, Sousa brought his band through "Stars and Stripes for Ever" and "The Rose, Shamrock, and the Thistle," the latter being a special compliment to the "Britishers" present, the audience simply shouted with delight.

The Times

Printing House Square, E.C.

(G. E. Wright, Publisher.)

Cutting from issue dated.....

QUEEN'S-HALL.

The series of daily concerts which began last night in the Queen's-hall may be regarded as a practical glorification of the essentially American quality that is called "snap." The music played by the clever members of the wind-band conducted by Mr. J. P. Sousa may not be particularly beautiful or refined; it very rarely appeals to any but the more superficial emotions of the hearers; but, good or bad as music, it has that quality for which many people would sacrifice all else in music, that smart regularity of rhythm which in the hands of most European conductors would probably degenerate into a monotonous inflexibility of beat, but which with Mr. Sousa undoubtedly makes for effect and pleasurable excitement of a certain type. A suite called "At the King's Court" and a march, "The Diplomat" are the only new pieces by the conductor that were down in the programme, but neither had the attractive quality of the many well-known pieces that were prodigally lavished upon the audience after almost every number of the programme. "Dixie Land," "El Capitan," "The Washington Post," and the other favourite compositions showed the accomplishment and versatility of the organization at its best, and, while they enabled various performers to produce strange sounds suggestive of clog-dancing from sand-paper and other substances not generally considered as orchestral instruments, the conductor indulged in the characteristic gestures for which he has been long famous, gestures which were almost entirely excluded from the performance of the newer or more serious pieces. Elgar's "Sevillana" was played with admirable spirit, and so was a version of Nicolai's *Merry Wives* overture. At the end of the programme Miss Maud Powell, notwithstanding these somewhat incongruous surroundings, played Saint-Saens' violin "Rondo capriccioso" with artistic finish and in excellent style, as well as with great brilliance of execution; she was obliged to give an encore. Miss Estelle Liebbling, the possessor of a high soprano voice of rather small volume, sang a florid air from Massé's *Noce de Jeannette* with great neatness and facility.

There was not a very large audience, but the attendance will no doubt improve during the series of concerts, which are to take place every afternoon and evening for a fortnight.

The Morning Leader.

Stonecutter Street, London, E.C.

From issue dated Jan 10 1905

SOUSA AND HIS BAND.

FAMOUS CONDUCTOR BACK AGAIN WITH NEW GESTURES.

Sousa is among us again, and his talents shine as brilliantly as ever. We may say what we like from the serious point of view, but the fact remains that there is only one Sousa, and his band provides the listener with a unique set of experiences.

As with Pachmann the facial expression is part and parcel of the whole effect, so with Sousa the gestures are indispensable. The leg drives and the cuts to the off which he makes with his baton are as charming as ever, and last night, at Queen's Hall, he had a new set of motions with his arms which were no less delightful.

One was like the movements of a photographer coaxing his model into position, and another was a sudden and expressive relaxing of the wrist at critical moments—neither of which had been observed before.

Perhaps the most serious item in the program was the "Prelude to Iris," by Mascagni, which was very well played; and there were also two new compositions by Sousa himself—one a Suite called "At the King's Court," and the other a march called "The Diplomats." Both are Sousasque, and the latter has plenty of swing. The American "Scenes of Kroeger" were also done with great animation, and Miss Estelle Liebling and Miss Maud Powell were the soloists.

But, after all, what people want to hear at a Sousa concert is "The Washington Post," "The Star-Spangled Banner," "The March from El Capitan," and pieces of that kind. Nor was the audience disappointed last night. We had them all, and enjoyed them as of yore. Perhaps we liked them all the better because they were given as encores—as rewards for being good and kind and applauding the rest of the program.

The Sousa Band plays twice a day for the next fortnight. STACCATO.

The Sun.

Buildings, Tudor Street, London

From issue dated

MUSIC.

SOUSA AT QUEEN'S HALL

Once more the "march king" is with us. He has come for his third British tour, and last night at the Queen's Hall he again revealed his powers alike as a conductor and a composer. His band of brass and wood wind is bigger and more insistent than ever. Sousa knows the value of rhythm—sharp, certain, decisive rhythm—alleged to the power of percussion. Sousa, too, understands the use of contrasts, and in him we often get the triumph of the obvious. But after all he is a distinct, a unique personality; it is revealed in his conducting and in his composing. As to the former he is really great, if we realise that he accomplishes all that he undertakes to achieve, and as to his capabilities as a musician have not his marches caught the ear of London for months at a time? Last night there were two novelties in the programme, and the chief attraction was the majority of the audience was the rendering of the conductor's new march, "The Diplomat." This was given with great precision and fire, and it was greeted by the audience with very general and hearty enthusiasm. He also scored a popular success with "At the King's Court." Encores were numerous, and several numbers were wisely chosen from among the most popular of Sousa's compositions, including "The Washington Post," "El Capitan," and "The Stars and Stripes for Ever." An admirable sympathy was shown by the band in their accompaniment of Miss Estelle Liebling, who appeared with success in giving the Nightingale air from "The Marriage of Jeannette." The band also played a selection from the Japanese opera "Iris," the work of Mascagni. Other successful efforts of the evening were the violin selection by Miss Maud Powell, and the cornet item by Mr. Herbert L. Clarke. The audience which assembled certainly went far towards filling the building. THE BATON.

The Daily Telegraph.

141, Fleet Street, London, E.C.

(Francis Caine, Publisher.)

From issue dated Jan 10 1905

SOUSA AND HIS BAND.

So warmly has Mr. Sousa been welcomed on the occasions of his former visits to our country that it is only natural to find him once more marshalling his trumpets and trombones upon a London platform. Queen's Hall echoed joyously last night with the outspoken notes of the Sousa brass, and, although those present did not fill the building, there can be little doubt that, when the town realises that the most fantastic of conductors is again in its midst, crowded audiences will be the rule. There is no change in the Sousa methods; and, indeed, why should there be, when the old ways so greatly delight the multitude? Last evening found the famous band in as brave form as ever. Their tone has not diminished, nor is their enthusiasm less infectious than it was in the days when they first showed us their quality. The programme was laid out upon the usual lines. There were pieces in the list of more or less solidity, of course, but the head and front of the night's music was once more that sequence of spirited and "snappy" marches which, whether included in the printed scheme or not, Mr. Sousa's admirers regard as an essential feature. One was pleased to hear a telling performance of Hartman's overture "The Vikings," and also to make the acquaintance of a tuneful suite of three movements by Mr. Sousa himself, entitled "At the King's Court." But the bulk of those who listened regarded these agreeable things as but the preludes to music even more enticing. Nor were they disappointed, for Mr. Sousa, with all his accustomed readiness to indulge his hearers with "more," passed from one to another of his vivacious marches, beating time the while in his most varied and exuberant fashion. "Dixie Land" and "El Capitan" were applauded to the echo; while even the "Washington Post," which London has already heard once or twice, was welcomed as something still in its first freshness. Mr. Sousa, too, brought forward "The Diplomat," the very latest of his marches, and one which, as it is framed after the composer's most highly-approved pattern, was listened to with nodding heads and stamping feet. Excellent also was a very neat and humorous transcription of the popular "Bedelia"; while for the soloists of the evening, Miss Estelle Liebling, Miss Maud Powell, and Mr. Herbert L. Clarke, there was a full share of applause. In a word, Mr. Sousa's season began under the liveliest possible auspices.

Morning

127, Fleet Street

Robert J. Aylmer

From issue dated

SOUSA AND HIS BAND.

A fairly large audience assembled last night at Queen's Hall to greet Mr. John Philip Sousa and his band.

THE LIVERPOOL FOOTBALL ECHO,

SATURDAY, JANUARY 7, 1905.

SOUSA'S BAND IN LIVERPOOL

The name of Sousa has become a household one in England, as it has long been in the United States. First visiting these shores in 1901 with his far-famed band, the "March King" fairly took the British public by storm. A second Sousa season in 1903 had a similar success, and now the famous musical organisation is again in our midst. Mr. Sousa elected to open his new tour in Liverpool, and gave his initial concert in the Philharmonic Hall last evening, presenting a popular programme. Two new scores composed by Mr. Sousa were given, "The Diplomat," a brilliant march, which was played in magnificent style, and "At the King's Court," a gracefully quaint rendering of Court life. Mascagni's "Sunrise," from the Japanese opera "Iris," was amongst other things played most exquisitely. Mr. Sousa responded to repeated encores, giving such old favourites as "Hands Across the Sea," "El Capitan," &c. Miss Estelle Liebling sang exquisitely a "Nightingale Air," with flute obbligato, played by Mr. Marshall Lufsky, a most happy combination. Saint-Saens' "Rondo Capriccioso" was most ably performed on the violin by Miss Maud Powell. Another grand treat was a cornet solo by Mr. Herbert L. Clarke, composed by himself. The concert from first to last had splendid "go" and spirit, the enthusiasm evoked being quite remarkable. A second concert will be given this afternoon, and a third and final one this evening.

The Star.

Buildings, Stonecutter St

(John Britton Janes, Publisher)

From issue dated

MUSIC.

The Sousa Band.

The Sousa Band is unique, and the most unique thing (if such a superlative is admissible) is Mr. Sousa himself. Last night he began a series of a fortnight's performances at Queen's Hall, and will be audible and visible twice a day. He appeals to the sight as much as to the ear, and the grace and elegance of his gestures has not a little to do with his success. I should not, however, like to state on oath that every movement has, or is meant to have, its own proper effect on the players under his command. He has invented since he was last with us some new and very striking attitudes, which will no doubt be carefully watched and recorded by his admirers.

The playing of the band was as remarkable as ever for precision and brilliancy, and had that irresistible rhythmical swing which has made its fame in two hemispheres. Mr. Sousa is not only a conductor and composer of undoubted skill, but he is a stage manager of surpassing acuteness. He knows as well as anybody that what everybody wants to hear his band play is his own marches; but he does not put them on the program. He waits till they are asked for as encores, thus enhancing their value, because they come as half a surprise and have some of the savors of forbidden fruit. Thus we had them nearly all last night, and all were applauded vehemently, not only at the end, but also at the beginning as soon as the familiar opening bars were recognised by the eager hearers. To enumerate them is superfluous.

The program otherwise was well chosen. The Dawn Prelude to Mascagni's "Iris" was effectively played, and Kroeger's American Character Sketches were much applauded, and Miss Estelle Liebling sang, and Miss Maud Powell was down to play the violin. The enthusiasm of the audience augured well for the success of the season.

CRESCENDO.

The Standard.

Shoe Lane, Fleet Street, E.C.

From issue dated Jan 10 1905

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Mr. John Philip Sousa and his American wind orchestra commenced last night a fortnight's series of concerts at the Queen's Hall, previous to a tour in the provinces. This is the third visit of the organisation to this country, and the merits of the band are fairly well known. One looks for improvement and advance in matters musical, and in particular with regard to this company, because it has achieved so much, and its deficiencies have been pointed out by English critics; but, as stated on the advertisements, it is "the same Sousa," and the eccentric gestures of the conductor and the mechanical style of the playing remain. The former, however, provide amusement, and the latter gives *verve* to the performances of marches and dance tunes, several of which, composed by Mr. Sousa, were most successfully rendered yesterday. According to custom, these were given as voluntary additions to the more ambitious pieces, and they included "Hands Across the Sea," the stirring "El Capitan," the diverting "Dixie Land," and the irresistible "Washington Post."

There were two new works by Mr. Sousa in the programme, a suite entitled, "At the King's Court," and a march called "The Diplomat." The former consists of three movements, severally headed, "Her Countess," "Her Grace the Duchess," "Ladyship the Countess," "Her Grace the Duchess," "Ladyship the Queen," these titles presenting and "Her Majesty the Queen," calculated to appeal to the "untutored mind." Musically, it cannot be said that the composer has been the slave of his programme; the "Countess" is a pleasing piece in gavotte measure, but "The Duchess" is somewhat strangely represented by a "giddy waltz," and the Queen by a march more pompous than graceful. "The Diplomat" proved a spirited march, but with a principal subject of fippant character, amusingly incongruous with diplomatic procedures. One of the most effective renderings of the evening was that of "American Character Sketches," by Kroeger, the scoring of which contains ingenious contrasts of tone colour.

Miss Estelle Liebling sang the florid "Nightingale air" from Massé's *Marriage of Jeannette* with taste and neatness, and Miss Maud Powell's artistic violin playing in M. Saint-Saens' *Rondo Capriccioso* was most acceptable after the prevailing, and at times overwhelming, volume of tone of the brass.

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Daily Telegraph.

11, Abchurch Lane, London, E.C.

(John Caine, Publisher.)

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Morning Advertiser.

127, Fleet Street, London, E.C.

(Robert J. Aylward, Publisher.)

Issue dated Jan. 10 1905

SOUSA AND HIS BAND.

A fairly large audience assembled last night at Queen's Hall to greet Mr. John Philip Sousa on his return to this country. This is the third year he has appealed to Englishmen, and if he has done nothing to enhance the popularity which attended his first visit, he has done nothing to diminish it. But the factor which made him successful at the outset is the factor which keeps him popular with the multitude. All his new pieces, all his pretentious compositions, are but excuses for encores, and these encores consist of his well-known marches.

We had all the old favorites last night, sandwiched in between such pieces as "The Vikings" overture, the suite "At the King's Court," and so on. The suite, by the way, is new to this country, and consists of three movements. The first introduces us to "Her Ladyship the Countess," who is painted as a very light-hearted lady, and with a tendency to indulge in frivolity. "Her Grace the Duchess" is a much more stately personage. The music suggests dignity and aristocratic repose, and most irreproachable conduct. Then comes "Her Majesty the Queen," heralded with a truly regal outburst from the brass, and personally introduced by a graceful passage which seems to suggest all that is sweet and beautiful in the queenly nature. The three movements have, therefore, a certain individuality, but it cannot be said that they betray much originality.

However, such trifles may pass, so long as Sousa gives us the marches that his band play with such perfect sureness and enthusiasm. But for those numbers our time would be spent much more profitably in the company of one of our crack bands, such as the Grenadiers or the Coldstreams. We have nothing to learn from Mr. Sousa in that respect. An excellent cornet solo was contributed by Mr. Herbert L. Clarke, and Miss Estelle Liebling gave a brilliant rendering of the nightingale air from Massé's "Marriage of Jeannette."

The Sun.

Buildings, Tudor Street, London

Issue dated Jan. 10 1905

MUSIC.

SOUSA AT QUEEN'S HALL

See more the "march king" is us. He has come for his third tour, and last night at Queen's Hall he again revealed his powers alike as a conductor and a composer. His band of brass and wood wind is bigger and more insistent than ever. Sousa knows the value of rhythm—sharp, certain, decisive rhythm—alleged to the power of percussion. Sousa, too, understands the use of contrasts, and in him we often get the triumph of the obvious. But after all he is a distinct, a unique personality; it is revealed in his conducting and in his composing. As to the former he is really great, if we realise that he accomplishes all that he undertakes to achieve, and as to his capabilities as a musician have not his marches caught the ear of London for months at a time? Last night there were two novelties in the programme, and the chief attraction for the majority of the audience was the rendering of the conductor's new march, "The Diplomat." This was given with great precision and fire, and it was greeted by the audience with very general and hearty enthusiasm. He also scored a popular success with "At the King's Court." Encores were numerous, and several numbers were wisely chosen from among the most popular of Sousa's compositions, including "The Washington Post," "El Capitan," and "The Stars and Stripes for Ever." An admirable sympathy was shown by the band in their accompaniment of Miss Estelle Liebling, who appeared with success in giving the Nightingale air from "The Marriage of Jeannette." The band also played a selection from the Japanese opera "Iris," the work of Mascagni. Other successful efforts of the evening were the violin selection by Miss Maud Powell, and the cornet item by Mr. Herbert L. Clarke. The audience which assembled certainly went far towards filling the building.

THE BATON.

Warrington had the major portion of the play but lost a lot of ground by offside play. Dess... boy play followed. Warrington were penalised and Williams kicked splendidly into touch. Winkell ran up the field, but unfortunately he failed to get through. By good fortune play, Halifax assumed a good position, but play was soon returned to middle. Kennedy got across, and was nearly over when Horned held him on the line. Halifax were now penalised on their own line. Treason and Davies worked well up, but Halifax managed to keep their lines intact. Warrington had up to the stage of the game without interword. an who had missed his train. Halifax went away, and Hallam just got the ball in time. Penalties were very frequent, and the game fluctuated considerably. Hockenall repeatedly boat has man, but was unable to get away. Play was pretty even, but by good fortune play Warrington got into Halifax quarters. Another penalty further improved their position, but play did not stay very long in the Halifax half. Half-time: No score. The game was restricted by Joe Riley, and in the first minute Warrington should have scored. Hockenall gave a short pass to

WELLINGTON V ABERYST-WYTH
SATURDAY, JANUARY 7, 1905

Morning Post.

12, Wellington Street, W.C.

(Edward E. Peacock, Publisher.)

Issue dated Jan. 10 1905

QUEEN'S HALL.

SOUSA AND HIS BAND.

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During the evening the band played with precision. Some of the soft passages were rendered with marked delicacy, but in loud passages the tone was often latent. The second part of the programme included "The Diplomat," a new march by Sousa, and Miss Maud Powell was announced to play Saint-Saëns's delightful Rondo Capriccioso.

from the *Spartan*

Dated January 10 1905.

Journal

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castle Chronicle.

ate Street, Newcastle-on-Tyne.

Issue dated Jan. 11 1905

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The St. James's Gazette,

Dorset Street, Whitefriars, London, E.C.

(E. Southcott, Publisher.)

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It was just Sousa again. The conductor with the same fantastic movements, the orchestral playing with the same faults and the same brilliance. The programme at the Queen's Hall last night was also very similar to that presented at Covent Garden on the last visit of the famous band. There were, it is true, a new suite called "At the King's Court," and a new march, "The Diplomat," both composed by Mr. Sousa. The march, needless to say, has plenty of swing, but seems to lack many of the captivating touches of the earlier Sousa melodies. The suite, on the other hand, is very effective. It is in three sections entitled respectively "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen."

Miss Estelle Lieblich was again the vocalist, and she sang an air from Massé's "Noces de Jeannette" with artistic judgment and finish. There were numerous encores, "Dixie Land," "The Washington Post," "El Capitan," and other favourites being given. Elgar's "Sevillana" and a version of Nicolai's "Merry Wives" were also well received.

Glasgow Herald,

and 69, Buchanan Street, Glasgow.

(George Outram & Co., Publishers.)

Issue dated Jan. 10 1905

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The World,

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

Issue dated Jan. 10 1905

Mr. Sousa and his band are performing regularly this week at Queen's Hall, and two new works from his pen are to be heard. On Saturday afternoon Miss Evelyn Stuart gives a concert at Bechstein Hall in connection with the Curtius Concert Club, at which a portion of the London Symphony Orchestra will be conducted by M. René Ortman. These concerts will now begin at three instead of at half-past that hour. At the Broadwood Concert at the Aeolian Hall on Thursday evening Mr. Campbell McInnes sings, Mr. Charles Williams's orchestra plays, and Sir Walter Parratt plays the organ.

from the *Illustrated Weekly Press*

Dated January 10 1905.

Address of Journal *Bristol*

Mr Sousa opened his second season in London to-night by a concert in the Queen's Hall. He and his band had a great reception, and the "Diplomat," the latest March from "the other side," was received with considerable applause. The Londoner, however, is now no stranger to Sousa music, and there was hardly the wild enthusiasm which greeted the "little man with the bâton" that there was 12 months ago.

Morning Post.

12, Wellington Street, W.C.

(Edward E. Peacock, Publisher.)

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from the Spatsman Dated January 10 1905

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The St. James's Gazette,

Dorset Street, Whitefriars, London, E.C.

(E. Southcott, Publisher.)

Issue dated Jan. 10 1905

from the Halifax Evening Courier

Dated January 10 1905

Address of Journal

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

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from the Western Daily Press

Dated January 10 1905

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om the Yorksire Post
Dated January 10 1905.
of Journal Leeds

"Sousa" is with us again, and to-night began a fortnight's series of afternoon and evening concerts at Queen's Hall, after which he will invade the provinces. The band has been increased since its last visit to this country, and now includes a lady harpist, but the style and the method of the playing remain the same, and it cannot be said that any advance is shown beyond the marches and dance movements such as "El Capitan," "Dixie Land," and the irresistible "Washington Post," on which the fame of the "Sousa" organisation rests. These compositions and several others equally well known were played to-night with metronomic precision, pulse-stirring verve, and exhilarating effect, and, as usual, elicited enthusiastic applause from an audience chiefly occupying the cheaper seats of the hall. Two new compositions by Mr. Sousa were a suite entitled "At the King's Court" and a march called "The Diplomat." The music of the first can scarcely be said "to live up to" its title. The work comprises three movements severally headed "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." The first is represented by a kind of gavotte, vivacious and whimsical, but the "Duchess" is associated with a spirited waltz—which seems hardly dignified enough for "Her Grace"—and the use of united trumpets at the close is puzzling. The finale is a pompous march which engages the full force of the orchestra and ends with a fortissimo, which was delivered to-night with a force that proved the healthy condition of the lungs of the players. "The Diplomat" march is a sprightly composition, but more suggestive of comic opera than the Diplomatic Service. Some good solo cornet playing was contributed by Mr. Herbert L. Clarke; Miss Estelle Lieblich sang tastefully and skilfully a florid air from Massé's "Marriage of Jeannette," and Miss Maud Powell's refined rendering of Saint-Saens's "Rondo Capriccioso" was particularly welcome.

The Belfast News-L
55, 57, & 59, Donegal Street, Bel.
(Henderson & Co., Publishers.)

g from issue dated Jan

MR. SOUSA'S NEW MARCH.

Mr. John Philip Sousa and his band, says the "Daily Mail," are once more in London, and on the 9th inst., before a great gathering in the Queen's Hall, they gave their opening concert. The famous conductor was warmly welcomed, and the delighted applause throughout the evening told of great and continued popularity. He stood with his square back to the audience, with head set firmly back, and then, with white-gloved hands gently moving to and fro and up and down, waved music from his band. He waved out of them inspiring marches, crooning melodies, and the rolling, crashing music that told of royal ceremonial and the presence of kings. While the people listened eagerly to the music which Sousa called forth they watched intently the dramatic movements of those white-clad hands. For Sousa was, of course, the great central figure of the evening. One of the early pieces to call forth enthusiasm was "The Lord is My Shepherd," composed by A. H. Behrend, and published in the Carmelite sixpenny music series. A remarkably fine composition, it was most ably rendered by the band. It began with softly appealing strains, swelling later to the note of joyous confidence and exaltation. It gripped the audience from the first, and as the last note died away a great burst of applause broke loose. The audience liked a new composition of Mr. Sousa's entitled "At the King's Court," but they went into shouts of delight over a rendering of "Dixie Land" and "Bedelia." In the second part was a rollicking new march called "The Diplomat." Mr. Choate the American Ambassador, had sat in the grand circle throughout the performance, and as the piece approached he regarded his programme with interest. It almost seemed that he had been waiting for it, for the last strains had hardly died away when he seized his hat and gloves to leave the hall.

ig from the Manchester Guardian
Dated January 10 1905.
ss of Journal

A correspondent, who confesses that he is no musician, sends me some impressions of Mr. Sousa's band, which he heard for the first time to-night. "If Mr. Stead," he writes, 'had never heard a brass band before, and had sat beside me to-night, I feel sure he would have said, 'I consider it a very seismic thing.' And so it was, but it was an earthquake with a magnificent organisation. Its tenderest rumblings, if I may put it so, were carefully trained in the way they should go—in the most exact nuance of sound they should make. To be inside the Queen's Hall on a night like this must be like being inside a kettledrum in action. But it was wonderful to me how my tympanic membrane, after a short period of revolt and resistance—a period during which I saw a friend whisk out through the door like a leaf before a hurricane,—became sympathetic, till I found all my senses rushing headlong onwards in a savage exultation—'beating time, time, time, in a kind of Runic rhyme,' to the saturnalia of various noise. I suspect there are some sorts of unclassified sound-rays which produce undefined waves and undulations and high tides in the circulation of the blood. There used to be a professor of poetry at Oxford who could always be brought tingling with excitement from the tavern where he was habitually to be found by a mere passing fife-and-drum band in the street. Sousa is enough to make him turn in his grave.

"Everything goes with such a snap and dash and crash that I felt inclined to kick my hat in response. It seemed a shame that the man with the tambourine should have the privilege to himself of making all that glorious noise with the superb action of his wrist, elbow, and knee. All the parts of the entertainment fit into their place without a word of explanation, and each part begins and ends with so hard a definition that one feels as though looking on at a series of hundred yards races. And the gestures with which Mr. Sousa conjures and commands and persuades the sound out of this organised mellifluous earthquake! At one time he is making a flapping motion with his arms like the deep slow motion of a flying heron; at another he is swinging Indian clubs, and the music rocks and swings with him. Then he is coaxing a whispering thread of sound out of a tangled skein; then he is an equilibrist holding an exquisite balance on a tightrope, his arms outspread; then he is picking a tiny note of sound out of a far corner, as one might take up a pinch of salt, and throwing it across to the other side of the orchestra; and finally he draws himself back to throw a cricket ball at the big bassoon, but in a flash relents, and instead embraces with a sweep of benediction all his strenuous and loyal band. No wonder an American in the audience stood up and blessed them too—or seemed to,—because, after all, 'Dixie Land' is a tune of immortal associations. Even Mr. Sousa's own tunes have been through history. Men died to the strains of them in Cuba as often as to the strains of 'My country, 'tis of thee' or 'The Star-spangled Banner.' Londoners can scarcely feel all that, for they did not experience it. For them it is a serious enough business that they assisted at the introduction to-night of the new tune 'The Diplomat,' which will soon be whistled in our faces by every street-boy. It is a very seismic thing."

Whitehall Review,
15, King Street, Covent Garden, W.C.
(Sole Proprietor, Fred Horner.)

Cutting from issue dated Jan 12/05

THE Sousa concerts at the Queen's Hall are in full swing. The indomitable and herculean spirit of the great American composer has never been more rampant. Before one has heard half-a-dozen bars one is being whirled away in an imaginary world of dances and songs, in which every march is a march of triumph. It is wonderful, staggering, and intoxicating—that is if music taken in such vast and breathless quantities can be said to constitute a "note too much!"

ng from the Burkehead News
Dated January 11 1905.
ss of Journal

SOUSA AND HIS BAND

A hearty welcome was accorded to the famous American conductor and the instrumentalists by whom he is again accompanied to this country last Friday and Saturday, when they appeared before large audiences at the Philharmonic Hall. One of the characteristics of a Sousa programme is that it gives but a faint idea of the pieces that will be actually performed. Encores are conceded with such good natured alacrity that one may rely upon the entertainment being generous enough to satisfy the most exacting, let the printed programme be as meagre as it may. Extras are given with quite prodigal liberality, and the number of pieces played increases with such startling rapidity that one finally loses all count. The special sensation this visit was Mr. Sousa's new march, "The Diplomat," which was received with rapturous applause. The same delight was evinced when several old favourites were again heard, such as "The Washington Post," "Dixie Land," "El Capitan," and others, all being played with the incomparable dash and vigour characteristic of the "Sousa Band." Miss Powell, violinist, and Madlle. Lieblich also won golden opinions by their finished vocal and instrumental performances. Messrs. Rushworth and Dreaper, who were responsible for the local arrangements, are to be congratulated upon the success of the several concerts.

The Stage,

16, York Street, Covent Garden
(Chas. Carson and M. Comerford, Pu

g from issue dated.....

RETURN OF SOUSA'S BAND

John Philip Sousa and his famous military band are again amongst us, their third British tour, like its predecessors in 1901 and 1903, having for managing director the experienced Mr. Philip Yorke. The opening stage of the present enterprise is made up by a fortnight's engagement (of matinees as well as evening performances) at Queen's Hall; and the great building held a numerous, though by no means thronged, audience at the first concert of the London series on Monday evening, January 9. There was a large American contingent present, and enthusiasm prevailed throughout the evening, the celebrated and absolutely "unique" conductor taking encores with the greatest readiness. He gave almost a dozen extra pieces, which formed perhaps the most popular items of the programme; these including, for instance, such old Sousa favourites as the March from *El Capitan*, "The Washington Post," "Hands Across the Sea," "Stars and Stripes" (with piccolo, cornets, and trombones "raging furiously together" from the front of the platform), and "Dixie Land," besides that *potpourri*, "Rose, Shamrock, and Thistle," and an arrangement of "Bedelia" with curious orchestral effects. In this familiar and essentially popular sort of music Sousa's oft-caricatured idiosyncrasies found full play, as in former years, the American conductor at times assuming the attitudes of tennis-players and cricketers, and varying his methods by seeming to swing hammocks and wave flais. The more eccentric his movements were the more they appeared to please the house on Monday. However, the sound, musicianly qualities of Sousa and his band (this applying notably to the wood-wind section, though the great tuba, saxophone, and euphonium players must not be left out of account) were displayed pleasantly in Hartman's Overture to *The Vikings* and in the sparkling Overture to Otto Nicolai's opera, *The Merry Wives of Windsor*, the latter transcribed by Sousa for military band from the original orchestral score. The conductor included also in the programme two new items from his own facile pen; a brisk and catchy March, "The Diplomat," and a Suite, "At the King's Court." The three sections of this clever and ingenious composition, "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," have for basis, respectively, a lightly-tripping Gavotte, a more measured Waltz, and a stately March. American character sketches, by Kroege, "Sunrise," from Mascagni's *Iris*, and a Sevillana, by Elgar, made up the orchestral portion of Monday's programme. The successful solo cornetist was Mr. Herbert L. Clarke, and Mr. Marshall Lufsky played the flute obbligato very skilfully to Miss Estelle Lieblich's showy and effective rendering of the florid "Nightingale" air from Massé's *The Marriage of Jeannette*. For an encore this practised soprano chose a ditty with the odd title of "Will you love when the lilies are dead?" Miss Maud Powell, a violinist well-known over here, gave an artistic and expressive performance of Saint-Saens's Rondo Capriccioso, her encore piece being "Nymphalin." Sousa's third British tour will last until May, and the arrangements comprise visits to places where this famous organisation has not hitherto been heard.

The Daily Graphic,

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

(Alfred Gould Grover, Publisher.)

From issue dated..... 1905

SOUSA'S RETURN.

THE "MARCH-KING" IN LONDON.

The "March-King"—as Mr. J. P. Sousa's friends and admirers have christened him—is once more among us, and last night Queen's Hall echoed to its



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remotest rafters with the tempestuous music of his valorous army of clarionets, cornets, trombones, and the rest of them. Mr. Sousa's praises need no singing nowadays. He is almost as well known in



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London as the Albert Memorial—and is quite as picturesque. He is as fertile in gestures and attitudes as ever, and his band plays with all its old "snap" and spirit. Last night he introduced,



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among other pieces, a new suite called "At the King's Court," in which it may be surmised that his Windsor experiences are embodied. The three movements are respectively entitled "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." All of them are lively and entertaining, though, perhaps, it needs an American instinct for the nuances of aristocratic distinction to appreciate fully the true subtlety of the work. The most ambitious number in the programme was the picturesque "Sunrise" scene from Mascagni's "Iris," which proves pretty conclusively that Mascagni has made the Bayreuth pilgrimage since the days of "Cavalleria." For the rest the programme included numbers of Mr. Sousa's popular marches, which, indeed, are admirable of their kind, and were admirably played. The singing of Miss Estelle Liebling, a clever soprano, who was thoroughly at home in the trills and scales of Massé's "Nightingale Song," and the violin playing of Miss Maud Powell, a brilliant executant who is well known to London concertgoers, added materially to the success of the evening.

Mr. Sousa's band is with us again, but where is the flattery of imitation? Who can forget that sprightly performer in "La Belle Americaine" who went one better than the composer of "The Washington Post" in methods of signalling to members of the orchestra? I believe that a dexterous movement of the back hair was one means of communication. The mimicry was introduced into an American play at the Adelphi, and then it was so catching that the young lady gave special turns at one or two variety theatres. Miss Louie Freear, too, in the "Chinese Honeymoon," did some artful manoeuvres. Probably, when Mr. Sousa's methods have again become subject of talk, these burlesques will add once more to our amusement.

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Dated January 19 1905.
Address of Journal _____

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Clipping from the Ludo & Co
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The Christian World,

13 and 14, Fleet Street, London.

(James Clark & Co. Publishers.)

from issue dated..... 12 Jan 1905

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By an Amateur.

ONE of the most interesting of Mark Rutherford's characters, referring to the military bands of her time, exclaims, "for music . . . it is all alike, as it might as well be done by machinery." Lapse of time has not blunted the edge of the criticism, which holds good of most brass bands of the present day. About the best of them there is a certain routine excellence, an assurance that time-honoured 'effects' will be duly made, a precision entirely safe and correct. This, of course, is excellent in its way; but it is not desirable for any art to reconcile itself to lack of initiative and enterprise. In music, as in theology, there is no proper place for the 'orthodoxy' which is but another name for unreflecting dullness.

Point is given to this wholesome truism by the fact that Sousa, the famous American conductor, is once more paying us a visit. The audience that welcomed him at Queen's Hall on Monday night, although not crowded, was large, and included Mr. Choate, the United States Ambassador. He stayed long enough to hear Sousa's latest march, and must have wondered why it was christened 'The Diplomat.' For music of this kind one name is as good as another, but there is not much suggestion of 'diplomacy' in the lilt and bang and gusto in which Sousa delights. He also introduced another and more ambitious novelty of his own, but neither of the new pieces will add to his fame as a composer. The programme is advertised as 'entirely new,' but, as a matter of fact, the most attractive features are largely old, and now, as formerly, the chief strength of Sousa and his band lies in their altogether unique rendering of familiar dances and marches.

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The
Hilford House, Mill
(Alfred
ing from issue date

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The Leicester Post,

25, Albion Street, Leicester

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At a dreary downpour of rain yesterday morning the Mayor of Wandsworth, the Rev. J. H. Anderson, who is chairman of the Works Committee, administered Mr. Long's scheme for providing work for the unemployed, attended the Long Grove works at Ewell to pay the men their "subs."

HIGH WATER AT LONDON BRIDGE
To-day . . . Morning, 4h. 42m. . . Afternoon, 5h. 30m.
To-morrow . . . Morning, 5h. 17m. . . Afternoon, 5h. 45m.

Barometer (corrected for temperature and reduced to sea level), 30.11.
Thermometer, 45deg.
Maximum shade temperature, 48deg.
Minimum, 0 (cloud).

Wind, N.W.
Direction, variable, 0 (cloud).

The Westminster Gazette.

Tudor Street, Whitefriars, London, E.C.

(Printed and published by John Marshall)

Cutting from issue dated Jan 10 1905

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"One God and one Farinelli" was the old saying. To-day it would be necessary to add "and one Sousa." "There is none other like him, none"—and he has returned to London in his very best form, having added several new and most amusing gestures to his extensive repertoire since he was last in our midst. One of them recalls a cabman slapping his sides to keep himself warm, and is particularly diverting. In another he brings the baton down with an action suggestive of an overhand bowler. In a third both arms are extended at full length and then brought slowly together over the head. But to enumerate all of Sousa's little funniments in this way would be quite impossible. Only a biograph could do him justice. Mr. Sousa is the first conductor who has fully appreciated what may be called the pictorial side of the conductor's duties. He knows that to the average listener the conductor and his actions are one of the most interesting features of the performance—and he lays himself out accordingly to gratify those who take this view. As for his band, it seems, if possible, better after its own particular way than ever, while the works in which it is heard are no less entertaining in character than those of former seasons. Talk about ensemble! Where is any band possessed of such machine-like unanimity as this of Mr. Sousa? Is it power which is wanted? What other organisation could come within streets of this strident force? Two new works by Mr. Sousa—"At the King's Court" and "The Diplomat" by name—figured in yesterday's programme, and both found plenty of favour. An arrangement of a prelude from Mascagni's Japanese opera "Iris," supposed to be illustrative of the sunrise, in which the brass fairly revelled, was another successful number in the programme, while even more acceptable than any of these were the numerous encores, including such popular numbers as "The Washington Post," "Stars and Stripes for Ever," &c., &c. A transcription of "Bedelia" in which that familiar tune is most comically geyed made a great hit also, while Miss Maud Powell, Miss Estelle Liebling, and Mr. Herbert Clarke contributed acceptable solos. H. A. S.

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The offer was accepted, but just as the composer was going the obliging stranger drawled out the proviso, "That will cost you 20 marks, Mr. Sousa." Sousa paid the money, and going in had a good look round the theatre, heard his prescribed "one number," and then, summoning an attendant, pretended to be suddenly ill and left the theatre after a stay inside the famous Festspielhaus, for which he paid at the rate of precisely four shillings a minute. No wonder, therefore, that Mr. Sousa claims that, judged from the standpoint of financial appreciation, he holds the Wagnerian record.

Cutting from the St James Budget

Dated January 13 1905.

Address of Journal

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There were all the old favourites—"Washington Post," "El Capitan," "Stars and Stripes," and the rest; new surprises in old acquaintances, as, for instance, the weird and wondrous way the band played "Bedelia"; some new Sousa compositions—a march, "The Diplomat," which has much of the real Sousa swing, and a suite, "At the King's Court," which was ambitious and tuneful. One novelty, which may not unlikely fill the void left by the suppression of "The Honeysuckle and the Bee," was entitled "Oh, My, My, My!" which title is about the best description of the piece that can be given. Other description is unnecessary, as all England is likely to know it by heart before very long.

Miss Estelle Liebling contributed two songs, and Miss Maud Powell two violin solos to the programme. But the main thing was Sousa music by Sousa Band, and the audience demanded twice as many encores as there were original numbers; got more encores still, and applauded rapturously after each. Sousa ought to be as pleased as was his audience, which is saying much.

Chronicle.

London.

Jan 12 1905

Suppression of Sousa.

Why does Sousa wear white gloves when conducting his band? That is the question which can watch every movement of his hands. There may be two opinions about the playing, but there can be no two opinions about John P. Sousa, for he is the most striking baton wielder in the world. I greatly enjoyed the performance of the band last night at the Queen's Hall, and was home full of happiness and "The Washington Post," but I enjoyed Sousa even more than the marches. I remember seeing a man who, when the paraded Sousa, conducted one half of the orchestra with his arms and the other half with his legs and mouth to tell, it was only just an exaggeration. Give the band one of those slashing, dashing, bling-bling staves for which the March King is famous, and then Philip becomes almost a counterpoint conductor, but the half hundred players, each with one eye on the music and one on the master, keep perfect time. When a whirlwind of sound is wanted Sousa indulges in strenuous gymnastics and several exercises with both hands; when the music gives down he makes circles with his gloved fingers; for a soft lullaby he gazes dreamily at the ceiling, handles the curled ends of his moustache, and lazily surveys his work; for those tricky little waltzy bits the baton plays around the books as though he were killing impertinent flies, and you begin to laugh, but a finger jerked towards the drummer brings the piece to an end with a terrific crash. Sousa is a man never trying to take life seriously. Not for all his eccentricities, he is a great conductor, in fact it is his eccentric movements combined with his magnetic personality which have made his band one of the most famous.

The Washington Post's View.

One may well ask, what is a march without a Sousa? Frankly, I think I would rather see him conduct without the band than hear the band with its conductor. Sousa was always interesting, always good, always working the instrumentalists as a showman works a marionette, but now and again it seemed to me that the cornets, trombones, and drums were too emphasized while an unseen party arranged nearby, tinkling on what sounded like a two-penny farthing toy xylophone. As usual, the encores formed the bigger part of the programme, and if the audience was not enthusiastic I fail to see how the show could spin itself out to the allotted two clear hours, but one may suppose that Sousa has never had a lukewarm reception. Only a dead and dumb audience could have failed to appreciate "Dixie Land," "The Stars and Stripes for Ever," and the waltz "The Stars and Stripes for Ever" which was the cake-walk of the evening.

The Diplomat of its kind his right King. rattle and sleep in dramatic our sea guards garrings rains.

Cutting from the London Evening Standard

Dated January 14 1905.

Address of Journal

At the Queen's Hall on Monday evening Mr. Philip Sousa and his band were accorded an enthusiastic reception, and he is evidently well appreciated by a certain section of the public.

The band is the same as ever, plenty of noise, and plenty of go. There is one new march, composed by the conductor, which, although not quite so tuneful as "Stars and Stripes," goes with a fine swing, and no doubt will become popular. Miss Estelle Liebling sang the "Nightingale Air," from "The Marriage of Jeanette," which showed off her light soprano voice to advantage. Miss Maud Powell played Saint-Saëns' "Rondo Capriccioso."



Mr. Philip Sousa.

in brilliant style, and it came as quite a pleasant relief after the incessant volume of tone from the wood and brass, wind and drums of the band.

SOUSA AND HIS BAND.

Somewhat after the style of the feminine postscript, the best part of the opening concert of the brief Sousa season at Queen's Hall was the encore. Of course, we are pleased to hear what John Philip and his wonderful wood, wind, and brass players can do with Elgar and other considerable composers, but what everyone looks for in the Sousa band is plenty of sound, an abundance of "go," and the lift of insistent rhythm. That is why at the opening concert we welcomed the "encore nuisance," for it gave us "Dixie Land," "El Capitan," "The Washington Post," "The Stars and Stripes," and so forth. Sousa has brought over a new march, "The Diplomat," which is—well, a typical Sousa march—and a suite, "At the King's Court," heard for the first time. J.P.S. has lost nothing of his eccentric skill as a conductor. Some of his baton antics may raise a smile, but, as the Americans say, "he gets there every time," and makes you realise that he is a remarkable conductor of a wonderfully well-trained band.

Evening News,

Carmelite House, Carmelite Street,

from issue dated 16

SOUSA'S NEW SUITE.

This afternoon and evening, at the Queen's Hall, Mr. Sousa's band plays a suite specially composed by him, called "Looking Upward," and issued as the January number of Chappell's "Army Journal of Music for Military Bands."

There are three numbers:—
 "By the Light of the Polar Star."
 "Beneath the Southern Cross."
 "Wars and Veils."
 Mr. Sousa has aimed at showing what wind instruments can do in the way of tone-colour and melody.

The Westminster G. Manchester Evening Chronicle,

Tudor Street, Whitefriars, Lond

Mark Lane, Withy Grove, Manchester.

(Printed and published by John M

(Edward Hulton, Publisher.)

from issue dated.....

Cutting from issue dated..... Jan. 12 1905

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SOUSA'S RETURN.

Sousa and his Band were most warmly welcomed back to England by a crowded audience at Queen's Hall on Monday, where the famous organisation began a series of afternoon and evening concerts. It was the same Sousa, and largely the same music that we have heard before, and that most evidently was exactly what the audience wanted. It is true there was an excellently selected and arranged programme that included excerpts from Elgar and Mascagni and Saint-Saëns and Nicolai, and it is equally true, despite some hypercritical critics, that Sousa's Band played, and Sousa conducted, these excerpts with satisfying skill and commendable feeling, but what the audience most wanted, and what it got most of, and what it was best pleased with, was inimitable Sousa music conducted in Sousa's inimitable way.

There were all the old favourites—"Washington Post," "El Capitan," "Stars and Stripes," and the rest; new surprises in old acquaintances, as, for instance, the weird and wondrous way the band played "Bedelia"; some new Sousa compositions—a march, "The Diplomat," which has much of the real Sousa swing, and a suite, "At the King's Court," which was ambitious and tuneful. One novelty, which may not unlikely fill the void left by the suppression of "The Honeysuckle and the Bee," was entitled "Oh, My, My, My!" which title is about the best description of the piece that can be given. Other description is unnecessary, as all England is likely to know it by heart before very long.

Miss Estelle Liebling contributed two songs, and Miss Maud Powell two violin solos to the programme. But the main thing was Sousa music by Sousa Band, and the audience demanded twice as many encores as there were original numbers; got more encores still, and applauded rapturously after each. Sousa ought to be as pleased as was his audience, which is saying much.

An Impression of Sousa.

Why does Sousa wear white gloves when conducting his band? So that the audience can watch every movement of his hands. There may be two opinions about the playing, but there can be no two opinions about John P. Sousa, for he is the most striking baton wielder in the world. I greatly enjoyed the performance of the band last night at the Queen's Hall, and went home full of happiness and "The Washington Post," but I enjoyed Sousa even more than the marches. I remember seeing a man who, when he parodied Sousa, conducted one half of the orchestra with his arms and the other half with his legs, and, truth to tell, it was only just an exaggeration. Give the band one of those slashing, dashing, bang-bang tunes for which the March King is famous, and John Philip becomes almost a contortionist conductor, but the half hundred players, each with one eye on the music and one on the master, keep perfect time. When a whirlwind of sound is wanted Sousa indulges in strenuous gymnastics and sword exercises with both hands; when the music dies down he makes circles with his gloved fingers; for a soft lullaby he gazes dreamily at the ceiling, fondles the curled ends of his moustache, and lazily sways his wand; for those tricky little twiddle-bits his baton plays around his boots as though he were killing impertinent flies, and you begin to laugh, but a finger jerked towards the drummer brings the piece to an end with a terrific crash. Sousa is a humorist trying to take life seriously, but for all his eccentricities, he is a great conductor, in fact it is his eccentric movements combined with his magnetic personality which have made his band one of the most famous.

The Washington Post's Rival.

One may well ask, what is a march without a Sousa? Frankly, I think I would rather see him conduct without the band than hear the band with its conductor. Sousa was always interesting, always good, always working the instrumentalists as a showman works a marionette, but now and again it seemed to me that the cornets, trombones, and things were too emphatic while an unseen party irritated me by tinkling on what sounded like a two-penny-farthing toy xylophone. As usual, the encores formed the bigger part of the programme, and if the audience was not enthusiastic I fail to see how the show could spin itself out to the allotted two clear hours, but one may suppose that Sousa has never had a lukewarm reception. Only a deaf and dumb college could listen to "Dixie Land," "Bedelia," "Oh, my, my, my," "Laughing Water," "The Nigger in the woodpile," and "The Stars and Stripes for Ever" without clamouring for more, and the way the band obligingly switches off from Liszt and Strauss to rag-time and cake-walks is most refreshing. The hit of the evening is Sousa's latest composition, "The Diplomat," which is the best piece of its kind he has written, and proves his right to continue reigning as the March King. "The Diplomat" goes with a rare rattle and swing, and, after a sing-me-to-sleep kind of movement, finishes with a dramatic blast which knocks you back in our seat. It won't be long ere the Foot guards go swaggering down the Mall to the irring sounds of the latest sample of Sousa raine.

The People

Milford Lane, Strand, London, W.C.

from issue dated..... Jan 15 1905

SOUSA AND HIS BAND.

Somewhat after the style of the feminine postscript, the best part of the opening concert of the brief Sousa season at Queen's Hall was the encore. Of course, we are pleased to hear what John Philip and his wonderful wood, wind, and brass players can do with Elgar and other considerable composers, but what everyone looks for in the Sousa band is plenty of sound, an abundance of "go," and the lilt of insistent rhythm. That is why at the opening concert we welcomed the "encore nuisance," for it gave us "Dixie Land," "El Capitan," "The Washington Post," "The Stars and Stripes," and so forth. Sousa has brought over a new march, "The Diplomat," which is—well, a typical Sousa march—and a suite, "At the King's Court," heard for the first time. J.P.S. has lost nothing of his eccentric skill as a conductor. Some of his baton antics may raise a smile, but, as the Americans say, "he gets there every time," and makes you realise that he is a remarkable conductor of a wonderfully well-trained band.

Evening News,

Carmelite House, Carmelite Street,

from issue dated 16

SOUSA'S NEW SUITE.

This afternoon and evening, at the Queen's Hall, Mr. Sousa's band plays a suite specially composed by him, called "Looking Upward," and issued as the January number of Chappell's "Army Journal of Music for Military Bands." There are three numbers:— "By the Light of the Polar Star," "Beneath the Southern Cross," "Mars and Venus." Mr. Sousa has aimed at showing what wind instruments can do in the way of tone-colour and melody.



Mr. Philip Sousa.

in brilliant style, and it came as quite a pleasant relief after the incessant volume of tone from the wood and brass wind and drums of the band.

The Daily Mail.

London: Harmsworth Buildings.

cutting from issue dated

Jan. 2. 1905

ODDS AND ENDS OF INTEREST

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The Diplomat March.

JOHN PHILIP SOUSA.



Musical Standard.

185, Fleet Street, E.C.

cutting from issue dated

Jan 14 1905

SOUSA'S BAND.

THE first performance of the season took place at the Queen's Hall on Monday evening, the band seeming larger than usual. No other band we are acquainted with, plays as well in the matter of expression and tonal refinement. Its power seems almost limitless. Here we must say the programme was not very judiciously drawn up; there was a deal too much loud music; so much so that the listeners' ears were tried to an extent that was often positively painful. Despite his curious gestures, Sousa is really far more than a mere bandmaster. Smartness was not the only thing he aimed at. Attention to expression and observance of the markings of the music in hand were, in fact, worthy of an orchestral conductor; and he introduced *tempo rubato* in a way that was entirely musical. Our own bands could learn something from Sousa, though, of course, his musical temperament cannot be acquired. It was very delightful to listen to the Sousa combination in a waltz or in one of the conductor's dashing marches. What we heard had, it is worthy adding, the advantage of being scored in a manner that was most skilful, resourceful and entirely conventional. No doubt a lot of it was done by Sousa himself. A piece from Mascagni's "Iris," called "Sunrise" on the programme, is no doubt rather belaboured, and consecutive fifths are used in that crude and unscientific way peculiar to young Italy; but there were moments when the music, as played by the Sousa Band, sounded thrillingly grandiose—especially the closing bars, where the conductor rose to the occasion with supreme art. Hartman's lengthy and tedious Overture, "The Vikings," is a curious combination of style and no-style. More than once the listener was introduced to Rossini's "William Tell" Overture. Sousa's new Suite, "At the King's Court," is very poor stuff, quite unworthy of a man who is at the top of the tree in light marches; not that we mean that all the Sousa marches are good. He has turned out so many that that would be impossible. Mr. Herbert L. Clarke is a very excellent cornetist. As an encore he gave "The Lord is My Shepherd," composed by A. H. Behrend and published in the Carmelite sixpenny music-series. "The Daily Mail" says it is "a remarkably fine composition," an opinion we are quite unable to share. It is nicely written and there is musicianly power. Novelty, however, is conspicuous not by its presence but by its continuous absence. Miss Estelle Liebling, the soprano, was scarcely in the best of voice, but she is entitled to be termed a mistress of her art; she can sing. Miss Maud Powell, violinist, played Saint-Saëns's "Rondo Capriccioso" in the second part; but we had had enough for one evening at the end of the first. The Battle section of "Ein Heldenleben" is quite a child's affair in loudness compared with the blare of Sousa's brass at full tilt.



The Queen,

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

cutting from issue dated

Jan 14 1905

SOUSA AND HIS BAND.

MR JOHN PHILIP SOUSA and his American Band have, after an absence of two years, again returned to our shores, and on Monday last commenced a fortnight's season of afternoon and evening Concerts in the Queen's Hall, at the conclusion of which the Conductor and his transatlantic forces will start on a three months' tour in the provinces. Though the number of executants has, we believe, been somewhat increased for the visit, the constitution of the Band remains very much the same as it was before, the orchestra being confined to Brass and Wood-wind instruments and instruments of percussion only, the sole stringed instrument employed—and that but occasionally—consisting of the harp. The executants play, too, with the same spirit, precision, and alertness as heretofore, and in nothing are they heard to greater advantage than in the lively and stirring Marches of Mr Sousa's own composition with which the announced pieces are so liberally interspersed. The programme varies at each Concert, and at the opening performance, which was attended by a large though not a crowded audience, it was begun with Hartman's Overture "The Vikings," and included two of Sousa's own compositions, each of which was heard on the occasion for the first time in this country. These comprised an effective new Suite called "At the King's Court," which consists of three movements, one entitled "Her Ladyship the Countess," which takes the form of a Gavotte; another designated "Her Grace the Duchess," which is cast in the shape of a Waltz; and a third headed "Her Majesty the Queen," which consists of a pompous and dignified March. All three movements are gracefully and melodiously written, and as they were excellently well played they impressed the audience very favourably. The second novelty was a vigorous March called "The Diplomat," an animated and tuneful production likely to meet with wide popularity. The Orchestral Intermezzo "Sunrise," from Mascagni's Japanese Opera "Iris," and four clever American Character Sketches by Kroeger also found place in the scheme, and were capably interpreted, and the solo Violinist of the evening was that excellent artist Miss Maud Powell, an old-established favourite here, who played Saint-Saëns's "Rondo Capriccioso" with such admirable taste and brilliancy of execution that an encore piece was insisted on, the lady as her supplementary number contributing a piece of Mr Sousa's own composition. The vocalist was Miss Estelle Liebling, who gave a very good delivery of the "Nightingale" Song from Massé's Opera "The Marriage of Figaro," and Mr Herbert L. Clarke, the Cornet player, won hearty applause by his fluent and certain performance of a Waltz of his own composition. Among the many pieces played by the Band in the course of the evening by way of encore may be specified "Hands Across the Sea," "The Dancing Dolls," "Dixie Land," "El Capitan," and "The Washington Post."

Playhouse
January 14 1905

A SPLENDID reception was accorded to Sousa and his band on the occasion of his return to London last Monday. A very large audience crowded the Queen's Hall, and enthusiastically recorded their appreciation of the new numbers and the many old favourites played, as a matter of course, in a brilliant manner

in the East London Review
Dated January 14 1905
Journal

A dainty series of concerts has commenced at Queen's Hall Langham-place. The music played by the clever members of the wind-band conducted by Mr. J. P. Sousa, has that quality for which many people would sacrifice all else in music, that smart regularity of rhythm which in the hands of most European conductors would probably degenerate into a monotonous inflexibility of beat, but which with Mr. Sousa undoubtedly makes for effect and pleasurable excitement of a certain type. A suite called "At the King's Court" and a march, "Diplomat," are the only new pieces by the conductor that were down in the programme, but neither had the attractive quality of the many well-known pieces that were prodigally hoisted upon the audience after almost every number of the programme. "Dixie Land," "El Capitan," "The Washington Post," and the other favourite compositions showed the accomplishment and versatility of the organization at its best, and enabled various performers to produce strange sounds suggestive of clod-chancing from sand-paper and other substances not generally considered as orchestral instruments. Ribar's "Sevillans" was played with admirable spirit, and so was a version of Nicolai's "Merry Wives" overture. This series of concerts are to take place every afternoon and evening next week.

The Daily Mail.

London: Harmsworth Buildings.

from issue dated Jan. 2. 1905

ODDS AND ENDS OF INTEREST

Copyright.]

The Diplomat March.

JOHN PHILIP SOUSA.



SOUSA'S NEW MARCH.

We publish here the first movement of Sousa's latest, "The Diplomat March," which, it is expected, will rival in popularity "Bill Bailey" and "Bedelia." Sousa commenced a fortnight's season at the Queen's Hall on Monday night last.

Playhouse
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attened out. There should be a prehension of the key. It
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on the Hastings Reviewer from the Unusual World
Dated January 12 1905.
Journal

from the Unusual World
Dated January 14 1905.
Journal

from the London Review
Dated January 14 1905.
Journal

MESSRS KING BROS. deserve to be congratulated upon booking a return visit of Sousa's celebrated band to the Royal Concert Hall, St. Leonards. Sousa arrived in Liverpool with his instrumentalists from New York on Friday, and he commenced his London season on Monday last. He will make a long tour through the United Kingdom, and will reach St. Leonards on Tuesday 24th inst., when he will give two concerts, one in the afternoon and one in the evening. His programme will include two new pieces of his own composition, and both are descriptive. That entitled "The King's Court" is his greatest success. It is in three movements, each depicting a personality Sousa has met. The first a certain countess, the next a certain duchess, and the third the Queen. Everywhere in America each individual has been recognised. The other piece, "The Diplomat," is a march illustrative of the manner of the official after whom it is named.

very often to the professional musician, popular music means only the highest and most ephemeral of compositions, banal and vulgar in conception and commonplace in treatment. And yet in reality there is nothing so absolutely incorrect as this view of the question. If we take the music that has been performed the most by orchestra, band, operatic company, or piano, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest. There certainly is no composition in the world today that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the "Tannhauser" overture. For spontaneity, brilliancy, and melodic charm, most musicians will agree that the "Poet and Peasant" overture is the master work of Suppé, and that composition has been drummed and hammered for these many years. A melody happening to catch the fancy of the public becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear, and sinks into an oblivion not to be measured with a forty-foot pole.

"I do not think that anyone will question that 'Faust' is the best opera that Gounod ever wrote—melodically, dramatically, and from the technical point of orchestration it stands above the others, and beyond all doubt it is the most popular of the great Frenchman's compositions. The same argument can be used with equal force for 'Carmen,' 'Bohemian Girl,' 'Mariana,' and other operas that have won and still retain the popular favour. Among shorter compositions, such as Marches, waltzes, and songs the very same condition exists. I recall that when I was in Vienna with my band in 1903 I asked Emil Lindau, the famous Austrian librettist, if the 'Blue Danube' waltz was played out, and received the wise reply that 'So long as Vienna endured so long would the 'Blue Danube' live.' Accordingly I played the famous Strauss Waltz at my concert that night, and the wild enthusiasm and great applause which it evoked proved to me that Mr. Lindau's judgment was correct.

"My theory is that any melody with sufficient intrinsic merit to catch the popular taste and capable of being harmonised by strict rules is worthy of consideration. Such a melody badly harmonised and crudely notated appeals to me as would a young girl of the slums badly dressed, slopshod, and with dishevelled hair. But place the same girl under the skilful ministrations of the hairdresser and the modiste, and mark the change. The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly. Given the original inspiration, then upon the skill of the technician to develop its possibilities depends the ultimate classification of the composition, and the range will be from the erudite symphony to the absolute commonplace and short-lived tune of the streets; and so in music (as in many other departments) the secret of long life lies in the treatment. I fear that the professional musician and the dilettante as well allow their prejudice to warp their judgment very often in their estimate of a musical composition.

"I do not wish the British public to think that I am coming here to teach them anything. I know and appreciate your great composers and your great musical combinations. All I insist on is my own points of view, my own manner of expression, and interpretation. I believe in the universality of music. I am told that Sunday concerts will be deprecated in some parts of the country where religious revivals are in progress. Well, all that I can say is that my music will not send the people to perdition. No, not even 'The Washington Post.' In conclusion, Sousa spoke of his love for literature, and stated that he has just written a new novel of 80,000 words, which he considers to be infinitely better than 'The Fifth String,' a beautiful short story which he published two years ago. Questioned as to how he finds time to compose his music, to write books, to give two performances a day, to conduct rehearsals, and to keep public engagements, Sousa replied, 'Well, I make full use of the twenty-four hours.'

The visit of the "Sousa Band" to the Queen's Hall has been well timed (according to the "Standard"), for although concert-giving recommences this week, the attractions to music-lovers are comparatively nothing to what they will be in a short time. The merits and demerits of the American organisation are now fairly well known to Londoners, and possibly Mr. Sousa may show that he has profited by English criticism of his methods; but, be this as it may, the *verve* and precision of the band exercise an exhilarating influence that is not unwelcome. Moreover, Mr. Sousa announces new marches, new suites, and new *encores*.

The first performance of Perosi's new Oratorio 'Diehlste' was an event for Rome, as it brought together nearly 8,000 people in the Church of Santa Maria Topra Minerva. (This church contains Michael Angelo's famous figure of Christ.) Among the audience were numerous Cardinals, the Diplomatic Corps, the cream of Roman society, and musical critics from all over the country, and they gave the priest-composer a brilliant reception. According to the Cologne "Rheinische Musik und Theaterzeitung," his style is melodious, pure, and strong; he has greatly improved since he ceased to follow in Wagner's track. The baritone solo 'Virga florem' is wonderful, and the soprano air 'Nova mater' is of fascinating loveliness; these two solos and the great Finale—a double chorus of intertwining melodies growing ever more powerful to the close—can perhaps be numbered among the best contri-

butions to oratorio music written during the last ten years.

Hundreds of Londoners are flocking to hear Mr. J. P. Sousa, the "March-King," at the Queen's Hall, where performances will be given twice daily throughout the week. Mr. Sousa received a splendid ovation from the audience as he came on the platform, and the enthusiasm continued till the end of the evening. But how is one to describe the performance accurately? Bright and lively it certainly was, invigorating too—and yet at the same time a mighty tempestuous chorus echoing through the hall not only from end to end, but from floor to rafters. Quite original, and with a certain vigour and charm, was the new suite 'At the King's Court,' which was performed on Monday for the first time. Recalling probably the composer's memorable visit to King Edward at Windsor, it was divided into three movements:—'Her Ladyship the Countess' 'Her

from the La Biennale
Dated January 14 1905.
Journal

La Musique à Londres

Le premier concert donné lundi dernier par J. P. Sousa a prouvé que cet admirable orchestre, entièrement composé de solistes très habiles, est encore en progrès: la sonorité si fondue dans son ensemble est parfaitement équilibrée et c'est surtout dans la belle introduction de l'opéra *Iris*, de Mascagni, qu'on pouvait juger cette admirable sonorité: ce beau morceau fait le meilleur effet, rendu par cette masse d'instruments à vent que Sousa dirige si bien. Les variations qu'il a écrites sur l'air *Bédia* sont originales et artistiques, et font valoir les talents des solistes avec le plus grand effet; la marche nouvelle *The Diplomat* est digne de ses prédécesseurs, *Washington Post* et *Stars and Stripes*, que Sousa a dû jouer à la demande générale du public et qui ont été reçues avec enthousiasme.

Miss E. Liebling est une chanteuse légère accomplie, elle a chanté l'air des *Noces de Jeannette* avec une vocalisation pure et parfaite dont un gros bis l'a récompensée.

Miss Maud Powell, la très habile violoniste, a fait des progrès merveilleux; son exécution de l'Andante et Rondo, de Saint-Saens, était absolument parfaite et Miss Powell a eu une ovation et un succès énormes qu'elle a bien mérités.

G. J.

Sousa and his band reappeared at the Queen's Hall on Monday evening after an absence of two weeks, and will be at home to their many friends every afternoon and evening until January 21st. As the advertisements state, it is indeed the same Sousa, but it seemed to us that he had increased the number of his forces. At any rate, the volume of sound from the trumpets and trombones seemed greater than ever, and to those of us sitting in the front of the stalls appeared powerful enough to lift the roof off. The fantastic conductor on his previous visits quickly established himself in public favour, and to judge from the heartiness of the applause, it is evident that his extreme popularity has in no way diminished. The programme on Tuesday commenced with von Holstein's overture, "Der Haidenschacht," and included amongst other items of a greatly varied character were the Prelude to "Parsifal," and Liszt's Second Hungarian Rhapsody. Chief interest, however, was centred in the *encores*, of which there were an unlimited supply, mostly consisting of the conductor's famous marches. Time has had no effect on the success of the "Stars and Stripes," "Washington Post," "El Capitan," etc., and the new march, "The Diplomat," is in every respect as good as its predecessors, and abounds in the rhythmic swing that causes heads to nod and feet to stamp. The business arrangements of these concerts, which are to be followed by an extensive provincial tour, are, as before, in the able hands of Mr. Philip Youke.

Portsmouth Times

154, Queen Street, Portsmouth.

Arthur Richard Holbrook, Publisher.

on issue dated January 10 05

Sousa is once more the star attraction in London. The giddy lilt and swing of his band is infectious, and even the critics are for once giving themselves up to unseasonable enjoyment. One of them thus "ecstasies": "With dainty white-gloved fingers he tickled his violins into ecstasy, and with pirouetting toe he kicked his fiddles into delight, while now and again his arms would swing backward and forward like a cabman's on a cold day. So all through, and when, after his new march, "The Diplomat," had been enthusiastically *encored*, Sousa brought his band through "Stars and Stripes for Ever" and "The Rose, Shamrock, and the Thistle," the latter being a special compliment to the "Britishers" present, the audience simply shouted with delight."

Sousa and his band will give two performances at the Portland Hall on Thursday week, and seats can be booked at Messrs. Godfrey's, Newington-road, and Russell-street, Southampton. Among the items will be the new march, "The Diplomat," and the suite "At the King's Court," which have been received with much favour in London.

rate Evans has been laid by the heels in Anglinham, and his hair has been visited, with result that a treasure of 300,000 copies of old music was found. Seeing that the music boxes are the only pirates we have left in western Europe, it is a pity that they do not be sting in better shape.

they do not make Messrs. Bossey and their victims walk the plank. They do not let their plunder scoundge, at dead of night, a deserted shore; they prefer to sell it in the streets. They do not go heavily armed, they have no roaring buccannier songs of pillage and bloodshed; they deal in making much fiercer than "Sammy" and "My Cousin Girl." No; we doubt if Sir Henry Morgan, Kydd, Blandford, Beach, or Howard would have held out the hand of comingship to the daily pirates remaining to us, this supple country.

Mr. Alexander Theiler, alto-principal bassonist at the City Temple, who is a great favourite with Southsea Pier audiences, will appear at a popular concert at the Albert Hall, Portsmouth, on Monday week. The other attractions include violin solos, and *Bliss* music.

on the Hastings Courier from the Unusual World
Dated January 12 1905.
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MESSRS KING BROS. deserve to be congratulated upon booking a return visit of Sousa's celebrated band to the Royal Concert Hall, St. Leonards. Sousa arrived in Liverpool with

his instrumentalists from New York on Friday, and he commenced his London season on Monday last. He will make a long tour through the United Kingdom, and will reach St. Leonards on Tuesday 24th inst., when he will give two concerts, one in the afternoon and one in the evening. His programme will include two new pieces of his own composition, and both are descriptive. That entitled "The King's Court" is his greatest success. It is in three movements, each exhibiting a personality Sousa has met. The first a certain countess, the next a certain duchess, and the third the Queen. Everywhere in America each individuality has been recognised. The other piece, "The Diplomat," is a march illustrative of the manner of the official after whom it is named.

very often to the professional musician, popular music means only the lightest and most ephemeral of compositions, banal and vulgar in conception and commonplace in treatment. And yet in reality there is nothing so absolutely incorrect as this view of the question. If we take the music that has been performed the most by orchestra, band, operatic company, or piano, we will find in every instance that the most meritorious of inspired compositions—whether based on complex or simple lines—have survived the longest. There certainly is no composition in the world today that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the "Tannhauser" overture. For spontaneity, brilliancy, and melodic charm, most musicians will agree that the "Poet and Peasant" overture is the master work of Suppe, and that composition has been drummed and hammered for these many years. A melody happening to catch the fancy of the public becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon falls on the ear, and sinks into an oblivion not to be measured with a forty-foot pole.

"I do not think that anyone will question that 'Faust' is the best opera that Gounod ever wrote—melodically, dramatically, and from the technical point of orchestration it stands above the others, and beyond all doubt it is the most popular of the great Frenchman's compositions. The same argument can be used with equal force for 'Carmen,' 'Bohemian Girl,' 'Mauriani,' and other operas that have won and still retain the popular favour. Among shorter compositions, such as Marches, waltzes, and songs the very same condition exists. I recall that when I was in Vienna with my hand in 1903 I asked Emil Lindau, the famous Austrian luteist, if the 'Blue Danube' waltz was played out, and received the terse reply that 'So long as Vienna endures so long would the 'Blue Danube' live.' Accordingly I played the famous Strauss Waltz at my concert that night, and the wild enthusiasm and great applause which it evoked proved to me that Mr. Lindau's judgment was correct.

"My theory is that any melody with sufficient intrinsic merit to catch the popular taste and capable of being harmonised by strict rules is worthy of consideration. Such a melody badly harmonised and crudely notated appeals to me as would a young girl of the slums badly dressed, slopsed, and with dishevelled hair. But place the same girl under the skillful ministrations of the hairdresser and the modiste, and mark the change. The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly. Given the original inspiration, then upon the skill of the technician to develop its possibilities depends the ultimate classification of the composition, and the range will be from the crude symphony to the absolute commonplace and short-lived tune of the streets; and so in music (as in many other departments) the secret of long life lies in the treatment. I fear that the professional musician and the dilettante as well allow their prejudice to warp their judgment very often in their estimate of a musical composition.

"I do not wish the British public to think that I am coming here to teach them anything. I know and appreciate your great composers and your great musical combinations. All I insist on is my own points of view, my own manner of expression, and interpretation. I believe in the universality of music. I am told that Sunday concerts will be depreicated in some parts of the country where religious revivals are in progress. Well, all that I can say is that my music will not send the people to perdition. No, not even 'The Washington Post.' In conclusion, Sousa spoke of his love for literature, and stated that he has just written a new novel of 80,000 words, which he considers to be infinitely better than 'The Fifth String,' a beautiful short story which he published two years ago. Questioned as to how he finds time to compose his music, to write books, to give two performances a day, to conduct rehearsal, and to keep public engagements, Sousa replied, 'Well, I make full use of the twenty-four hours.'

THE visit of the "Sousa Band" to the Queen's Hall has been well timed (according to the "Standard"), for although concert-giving recommences this week, the attractions to music-lovers are comparatively nothing to what they will be in a short time. The merits and demerits of the American organisation are now fairly well known to Londoners, and possibly Mr. Sousa may show that he has profited by English criticism of his methods; but, be this as it may, the verve and precision of the band exercise an exhilarating influence that is not unwelcome. Moreover, Mr. Sousa announces new marches, new suites, and new encores.

The first performance of Perosi's new Oratorio 'Dielste' was an event for Rome, as it brought together nearly 8,000 people in the Church of Santa Maria Topra Minerva. (This church contains Michael Angelo's famous figure of Christ.) Among the audience were numerous Cardinals, the Diplomatic Corps, the cream of Roman society, and musical critics from all over the country, and they gave the priest-composer a brilliant reception. According to the Cologne "Rheinische Musik und Theaterzeitung," his style is melodious, pure, and strong; he has greatly improved since he ceased to follow in Wagner's track. The baritone solo 'Virga florem' is wonderful, and the soprano air 'Nova mater' is of fascinating loveliness; these two solos and the great Finale—a double chorus of intertwining melodies growing ever more powerful to the close—can perhaps be numbered among the best contri-

butions to oratorio music written during the last ten years.

Hundreds of Londoners are flocking to hear Mr. J. P. Sousa, the "March-King," at the Queen's Hall, where performances will be given twice daily throughout the week. Mr. Sousa received a splendid ovation from the audience as he came on the platform, and the enthusiasm continued till the end of the evening. But how is one to describe the performance accurately? Bright and lively it certainly was, invigorating too—and yet at the same time a mighty tempestuous chorus echoing through the hall not only from end to end, but from floor to rafters. Quite original, and with a certain vigour and charm, was the new suite 'At the King's Court,' which was performed on Monday for the first time. Recalling probably the composer's memorable visit to King Edward at Windsor, it was divided into three movements:—'Her Ladyship the Countess,' 'Her Grace the Duchess,' and 'Her Majesty the Queen,' which is, by the way, the least interesting of the three movements. One must certainly admire the courage of an American who has attempted to reproduce aristocratic nuances in music, and ask oneself—Who but an American would have formed such an idea? Besides a number of Sousa's Marches, admirably played, 'Sunrise,' from Mascagni's 'Iris,' was also performed, a picturesque and to a certain extent ambitious item, but, of course, Sousa being the Master on this occasion, it was scarcely possible to expect homage to be paid to Mascagni. Miss Estelle Lieblich, who was the vocalist of the evening, possesses a clever, trilly soprano voice, which ran up and down the scales of Massé's 'Nightingale' Song with absolute ease and assurance, her performance, and that of Miss Maud Powell, who is now well known in London musical circles, greatly adding to the enjoyment of the evening.

SOUSA and his band reappeared at the Queen's Hall on Monday evening after an absence of two weeks, and will be at home to their many friends every afternoon and evening until January 21st. As the advertisements state, it is indeed the same Sousa, but it seemed to us that he had increased the number of his forces. At any rate, the volume of sound from the trumpets and trombones seemed greater than ever, and to those of us sitting in the front of the stalls appeared powerful enough to lift the roof off. The fantastic conductor on his previous visits quickly established himself in public favour, and to judge from the heartiness of the applause, it is evident that his extreme popularity has in no way diminished. The programme on Tuesday commenced with von Holstein's overture, "Der Haideschaech," and included amongst other items of a greatly varied character were the Prelude to "Parsifal," and Liszt's Second Hungarian Rhapsody. Chief interest, however, was centred in the encores, of which there were an unlimited supply, mostly consisting of the conductor's famous marches. Time has had no effect on the success of the "Stars and Stripes," "Washington Post," "El Capitan," etc., and the new march, "The Diplomat," is in every respect as good as its predecessors, and abounds in the rhythmic swing that causes heads to nod and feet to stamp. The business arrangements of these concerts, which are to be followed by an extensive provincial tour, are, as before, in the able hands of Mr. Philip Yorke.

Portsmouth Times,
154, Queen Street, Portsmouth.
Arthur Richard Holbrook, Publisher.
This issue dated Jan 14/05

Sousa is once more the star attraction in London. The giddy lilt and swing of his band is infectious, and even the critics are for once giving themselves up to unseemly enjoyment. One of them thus "ecstasises": "With dainty white-gloved fingers he tickled his violins into ecstasy, and with pirouetting toe he kicked his felloes into delight, while now and again his arms would swing backward and forward like a cabman's on a cold day. So all through, and when, after his new march, 'The Diplomat,' had been enthusiastically encored, Sousa brought his band through 'Stars and Stripes for Ever' and 'The Rose, Shamrock, and the Thistle,' the latter being a special compliment to the 'Britishers' present, the audience simply shouted with delight."

Sousa and his band will give two performances at the Portland Hall on Thursday week, and seats can be booked at Messrs. Godfrey's, Palmerston-road, and Russell-street, Southsea. Among the items will be the new march, "The Diplomat," and the suite "At the King's Court," which have been reserved with much favour in London.

Pirate Evans has been bit by the heels in Birmingham, and his hair has been visited, with the result that a treasure of 50,000 copies of illegal music was found. Seeing that the music pirates are the only pirates we have left in Western Europe, it is a pity that they do not do the thing in better style.

They do not make Messrs. Boosey and their other victims walk the plank. They do not bury their plunder seaward, at dead of night, on a deserted shore; they prefer to sell it in the streets. They do not go heavily armed. They have no roaring locomotive songs of pillage and bloodshed; they deal in nothing much wilder or fiercer than "Summy" and "My Cozy Corner Girl." No; we doubt if Sir Henry Morgan, Kydd, Blackbeard, Teach, or Edward England would have held out the hand of companionship to the only pirates remaining to us in this sapless country.

Mr. Alexander Tucker, late principal bass soloist at the City Temple, who is a great favourite with Southsea Pier audiences, will appear at a popular concert at the Albert Hall, Portsmouth, on Monday week. The other attractions include violin solos, and Dickens re-

encore dans l'age ou les sentiments se produisent moment le pauvre jeune homme, encore enfant, avec naïveté, fondit en larmes.
— Allons, bien, se dit Grandet. Ses yeux m'effrayaient. Il pleure, le voilà sauvé. Ce n'est encore rien. Grandet a hâte

the *Daily Express*
Dated January 14 1905.
Journal

ACCORDING TO SOUSA.

Great March King Describes How he Controls his "One-Man" Band.

By JOHN PHILIP SOUSA.

To ask that I should write of how I conduct my band is a little hurtful to my estimate of the modesty of a public man, inasmuch as I must strew the personal pronoun with a lavish hand throughout this column. Still, as this is none of my seeking, I trust that I may be forgiven if there are any inter alia paragraphs, especially as my instructions do not permit of my being anything but brutally frank.

When I went to Germany one of the critics likened my band to a "living organ." Now, to my thinking, that was a discerning critic, because the effect I am always striving after is "homogeneity."

During many years critics and others have discussed my methods of conducting from every point of view. The austere, goggle-eyed individual who has sawdust in his veins has fixed his gaze coldly upon me, and said that my "Delsarte" was for effect only, while the man who had rich corpuscles racing through his anatomy has not hesitated to say that it was just right, and then proceeded to prove it.

For instance, while conducting the strongly-marked rhythms of Spanish music, I have been said to suggest the sinuous movement of an Andalusian dancing girl. Now, that is just what I strive to do.

And why not?

The Conductor's Business.

Is it not the business of the conductor to convey to the public in its most dramatic form the central idea of a composition? And how can he convey that idea successfully if he does not enter heart and soul into the life and story of the music? How, otherwise, can he give to the performers of his band the spirit they require? When I am directing the alluring, passionate music of Spain and Hungary I feel the warm Southern blood tingling in my veins, and it is my aim to give that life blood to my musicians and my listeners.

Many and many a time some poor fellow with an angularity and awkwardness—which certainly among all well-meaning people should be counted unpardonable sins—has seen fit to sneer at the theory I follow in conducting. The movements I make I cannot possibly repress, because at the time I am actually the thing that I am conducting, and naturally imagine my players and auditors are the same.

I have it said to me, "When you are conducting, Sousa, it seems natural, but in another it would appear incongruous."

One of the most laughable, yet perhaps one of the truest, things that has been said of me is that I resemble one of those strolling players who carry a drum on their backs, cymbals on their heads, a cornet in one hand and a concertina in the other—who is, in fact, a little band all to himself. That is what I am endeavouring to do all the time—to make my musicians and myself a one-man band.

Magnetic Wires.

Only, instead of having actual metallic wires to work the instruments, I strike after magnetic ones. I have to work so that I feel every one of my fifty-eight musicians is linked up with me by a cable of magnetism. Every man must be as intent upon and as sensitive to every movement of my baton, or my fingers, as I am myself. For my part—though I do not claim to be possessed of supernatural powers—I know precisely what every one of my musicians is doing every second or fraction of a second that I am conducting. I know this because every single member of my band is doing exactly what I make him do.

Thus, when I stretch out my hand in the direction of some player I give him the music I feel, and as I beckon to him the music leaps back to me. Again, if I hold up my baton to still the brasses, they are stilled as instantaneously and effectively as though they were mechanical instruments from which, by the pressure of an electric button, I had cut off the current.

It will be seen that to get together a band which is so utterly a part of myself is not an easy matter. I ransack the earth for the exact musicians I require. I will pay almost any money to get the right man in the right place, and nationality is of no account.

One may get a clever man, a really fine musician, who does not fit, and that one man is ruinous to my band. He sticks out as prominently and as painfully as "a sore thumb." Nor can he be made part of the whole without the exercise of great patience and kindness, if ever; and when he does not fit—out he goes. My main idea is to give to each performer the conviction that his efforts are indispensable to the success of the band. As a matter of fact, they are.

Success of Sympathy.

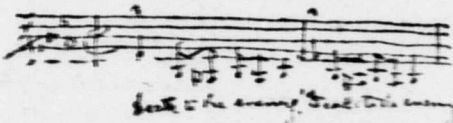
But the element which welds us all into one harmonious whole is sympathy—my sympathy for them and theirs for me. When that has been established I have the force to make each man play according to Sousa.

The vital necessity for the qualities of inspiration, reality, and magnetism were brought home to me when I was a school-boy fiddling at college functions. I saw speakers who came forward, and who—well, just spoke so many words. Then would come an orator—a man who acted the part, who lived the part, who was the part because he believed it, and so swept the people off their feet.

Now this inspiration is even more necessary to the conductor than to the orator.

It is just the same with the composition of music. Millions of pieces have been written, but none of them lived or will live unless they have genuine inspiration at the back of them. Of all my marches that have succeeded, "The Stars and Stripes Forever" easily holds first place in the hearts of the public, and if ever there was a piece of music born of real inspiration it is this self-same march.

I was returning to America in 1896 from a tour through Europe, and I was dreadfully homesick. I paced the deck of the Teutonic while strain after strain of a march unfolded itself to me, and ever as I hummed it mentally and came to the following notes in the first strain:—



the words "Death to the enemy, death to the enemy," would spring to my mind, and they have never departed from me.

And now to epitomise the principle upon which I conduct I must indulge in paradox. It is that by the utter effacement of self I force my personality upon the public through my band.

Musical Standard.

185, Fleet Street, E.C.

Clipping from issue dated

LIVERPOOL.

Sousa's Band.

THE two previous visits of J. P. Sousa and his Band to Liverpool do not seem to have blunted the public appetite for "rag time" tunes, inasmuch as the three concerts given by this organisation in the Philharmonic Hall on Friday and Saturday last were extensively patronized. It is now, of course, to be assumed that Mr. Sousa's views as regards traditional tempo are too deeply ingrained to allow of any remonstrance taking effect, for certain it is that the way he galloped his men through the "Merry Wives of Windsor" Overture was little short of a burlesque. One is quite prepared to admit that the element of "smartness" affected by Sousa has a fascination for some folks; but the application of this mannerism to finished specimens of orchestral art such as Nicolai's brilliant Overture, Rossini's "William Tell" Overture and other material of a like calibre is not only wrong but deeply repellent to anyone who has heard proper renderings of these works. Mr. Sousa's original compositions may be summarized in "The Washington Post" and the "Captain" March. In other examples he simply strains after effect, instances of this being blatantly apparent in the so-called Suite, "At the King's Court," in reference to which a local scribe gravely asserts that it contains "themic" matter for more than one symphony! Without wishing to pursue this vein too far I may add that in the programme of the concert at which I was present an interesting example of Mascagni was presented, viz., that described as "Sunrise," from the opera "Iris," the writing for the brass being very telling; but the piece suffers from undue prolixity. Some "American Character Sketches" by Kneger deserve notice, but the author is too reminiscent of Grieg to claim any degree of originality. In striking contrast was Elgar's "Sevillana," which was bracketed with the conductor's new March, "The Diplomat," and not to the advantage of the latter he it is said. The vocal element was in charge of Miss Estelle Leibling, whose soprano voice was unduly taxed in a firm song from Massé's "Les Noces de Jeannette," which was carefully accompanied by the band, the flute obligato being in the hands of Mr. Marshall Lufsky. Miss Maud Powell's violin-playing is now on an assured basis, as her rendering of Saint-Saëns's "Rondo Capriccioso" fully endorsed. On the whole, the methods of the American conductor appear to me below the importance of the fine body of players under his command, and it is a pity that the men are not exercised in more enduring works than those which they are so constantly called upon to repeat. Military bands at the best are only makeshifts, but the Sousa Band is in many respects unique in time and celerity if not exactly convincing in everything it undertakes. As on previous visits the business arrangements were in the hands of the go-ahead firm of Messrs. Rushworth & Draper.—W. J. B., Our Correspondent.

the *Grosvenor Journal*
Dated January 14 1905.
Journal

Mr. Sousa, the famous "March King," with his wonderful band, has taken possession of the Queen's Hall, and concerts are being given every afternoon and evening to delighted audiences. In addition to the all-sufficing performances by the band, Mr. Sousa is assisted at his concerts by Miss Estelle Leibling, a coloratura soprano, Miss Maud Powell, the well-known violinist, and Mr. Herbert Clarke, a cornetist of some attainments.

Illustrated Sporting & Dramatic News,

172, Strand, London, W.C.

(George J. Maddick, Publisher.)

Clipping from issue dated

Jan 14 1905

MR. JOHN PHILIP SOUSA and his band made their reappearance in London at Queen's Hall last Monday evening. As usual, the conductor's bright and tuneful marches provided the chief interest, and these were played with an amount of *verve* that delighted all hearers. Two new compositions by Mr. Sousa were successfully introduced, the first, entitled "At the King's Court," comprising three tuneful movements, labelled respectively "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." The second novelty, a march styled "The Diplomat," was in Mr. Sousa's familiar manner, and moved along briskly enough. Among the encore pieces were "The Washington Post," "The Invincible Eagle," "The Rose, Shamrock, and Thistle," "Stars and Stripes," and "Bedelia," and in directing these the conductor exhibited a remarkable variety of gestures. Miss Maud Powell, an excellent violinist, played Saint-Saëns's "Rondo Capriccioso"; and Miss Estelle Leibling and Mr. Herbert L. Clarke also lent agreeable assistance.

The Court Journal,

13, Burleigh Street, Strand, London, W.C.

(W. Rayner, Publisher.)

Cutting from issue dated.....*Jan 15 1905*

THE QUEEN'S HALL.

Mr. Sousa and his robust instrumentalists are with us once again, and, to judge by the hearty and prolonged applause which greeted their efforts at the Queen's Hall on Monday evening, their enforced absence has been a source of regret to that section of the public, and their numbers are by no means inconsiderable, who delight in the strenuous reverberations of the military band. Much of the well-known American conductor's success is due to the enthusiasm and singleness of purpose with which he inspires his players, for not only is Mr. Sousa a personality in himself, but he has also taught his orchestra to catch and reflect, as it were instantaneously, his moods and manners.

Mr. Sousa, however, is above everything a humourist, and this inestimable gift, allied to the knowledge not only of what his public want, but of the best means of serving it up in a piquant form, is not the least of his many accomplishments. Moreover, there is as much to amuse the eye as the ear in regard to this celebrated combination. The gentleman who sat enveloped in the folds of an enormous instrument, called, I believe, a Sousaphone, which looked like nothing else than a machine for grinding coffee, the spectacle of one member of the orchestra after another leaving their seats and lining up in the front of the stage preparatory to a demonstration of their combined lung powers and the versatile accomplishments of the side-drum player, who varied the monotony of his proceedings by, in turn, performing a fandango with a tambourine, a solo on a Windsor chair, and a similar feat with two pieces of sand paper; these, not to mention others, were among the achievements of an interesting evening's work.

Mr. Sousa's beat is as original as ever, and though his methods at one time may have been somewhat suggestive of Tom Hayward dispatching "long-hops" to the boundary, and at another of Sandow giving an exhibition of physical drill, it was only the uninitiated who were likely to misconstrue his intentions. Such old favourites as "The Washington Post," "Dixie Land," and "El Capitan" met with rapturous applause, while two new compositions in the March King's well-known style, "At the King's Court" and "The Diplomat," were received with acclamation. Nor must an extremely amusing setting of "Bedelia" be overlooked in the general praise of a performance which more than accomplished that which was expected of it. The efforts of Miss Estelle Lieblich and Miss Maud Powell added considerably to the evening's enjoyment, while the orchestra, both in the precision of its attack (and this was especially noteworthy with regard to the slower speaking instruments) and the *verve* of its combined effort, was admirable.

H. T.

Cutting from the *Illustrated Mail*
Dated January 15 1905.
Address of Journal _____



Sousa's return. An interesting snapshot of the famous band-master, taken on board the vessel from which he landed at Liverpool last week. On Monday Mr. Sousa commenced a series of concerts in London.

Sunday Sun.

10, Temple Avenue, London, E.C.

(W. R. Elliston, Publisher.)

from issue dated.....*Jan 15 1905*

THE MUSICAL WORLD.

SOUSA.

The inimitable Sousa has returned to London and is delighting thousands daily at Queen's Hall. One finds it difficult to apply the prefix Mr.; it gives the impression of a cold formality which could never exist in the relations between the famous conductor and his English friends. To us he is just Sousa, a man with as many delights hidden up his sleeve as a conjuror has tricks. Audiences during the week have been almost frantic with enthusiasm over the performances of this marvellous band, and it is easy to understand such displays. When last Sousa was here it seemed impossible that his so excellent band could be improved in any way; he comes now with a combination which is even better than before. In all departments it is excellent, and the varied tone colours are of rare richness.

The Apostle of Enjoyment.

When you go to hear Sousa it must be with one set purpose—to enjoy yourself. Not the finicking pedantic enjoyment of the analytical musician, who takes his pleasure in the constructive ingenuity of the "serious" composer; on the contrary, you go to have a real good time in the company of a man who will supply you with any amount of tuneful melody in all sorts of shapes. Swinging marches, with an irresist'ble elan, lively dances that set your feet instinctively tapping out their rhythm, sly little bits of mischievous humour in music that make you laugh while you listen; all for your enjoyment, and by contrast, but still ministering to the same end, he will give you "serious" music performed in a first-rate style, that makes you ready to call him a wizard of adaptation. If there is anything in the musical world that can contribute to enjoyment, without involving the laborious thinking out of meanings to phrase or harmony, Sousa lays it under contribution, and one can only acclaim his choice as perfect.

He brings with him a new suite, "At the King's Court," excellently written, a new march, "The Diplomat," which ought quickly to find a place alongside the "Washington Post," and a delicious little bit of quiet humour, "Oh My My My," which should be all over the town in a week or two.

There's lashin's of enjoyment to be had at Queen's Hall, if you

go in the right spirit; only don't look ecstatic when Sousa plays Strauss and pull down the corners of your mouth when he gives "Dixieland" or "Viens Poupoule," or "Nigger in the Woodpile." If you do you will be laughed at by your neighbours as the people found out the other night.

from issue dated January 15 1905.
Journal Manchester

"The March King."

Sousa's visit will, of course, be welcomed by a great number of music-lovers who delight in the dash and verve and precision of his band; but I fancy the chief interest attaching to it will be, with the majority, the new march, "The Diplomat," and the suite "At the King's Court." The former is said to be, by some who have already heard it, not very memorable nor very thrilling. Better things, however, are said of the suite—that it is a much more ambitious affair, containing some very fresh and delightful music played with the most charming liveliness and delicacy.

Lloyds Weekly Newspaper.

12, Salisbury Square, Fleet Street, E.C.

(E. Lloyd, Ltd., Publishers.)

cutting from issue dated.....*Jan 15 1905*

Music.

No. 3 of "The King's Royal Album" (William Reeves) contains the music of the "Washington Post" and seven other marches by Sousa.

AND HIS BAND.

A good feeling between England and America cannot but be affirmed by the interchange of celebrated bands. Our cousins on the other side of the Atlantic recently welcomed one of the Guards' forces, and on Monday a large audience again greeted the appearance at Queen's Hall of Mr. Sousa and his well-known company of players. The popular conductor brings with him on this occasion several new pieces, both of the march and miscellaneous order, but though these are acceptable as variants they are not allowed to stand in the way of such old favourites as "The Washington Post," "El Capitan," "Stars and Stripes," and others of Mr. Sousa's melodious productions which everyone expects to hear in the course of the programme. The conductor does not spare himself or his instrumentalists; encore follows encore, and the choice of piece is invariably happy. The most recent novelty is "The Diplomat," which in its swing and piquancy is thoroughly characteristic of Mr. Sousa's marches—warmer recommendation could not be bestowed. As before, the vigorously executed orchestral works are alternated by a few cleverly rendered solos.

The Court Journal,

13, Burlington Street, Strand, London, W.C.

(W. Bayner, Publisher.)

Cutting from issue dated Jan 15, 1905

THE QUEEN'S HALL.

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H. T.

Cutting from the Illustrated Mail

Dated January 15 1905

Address of Journal



Sousa's return. An interesting snapshot of the famous bandmaster, taken on board the vessel from which he landed at Liverpool last week. On Monday Mr. Sousa commenced a series of concerts in London.

Sunday Sun.

16, House, Temple Avenue, Bowdoin, E.C.

(W. R. Elliston, Publisher.)

from issue dated Jan 15, 1905

THE MUSICAL WORLD.

SOUSA.

The inimitable Sousa has returned to London and is delighting thousands daily at Queen's Hall. One finds it difficult to apply the prefix Mr.; it gives the impression of an *old familiarity* which could never exist in the relations between the famous conductor and his English friends. To us he is just "Sousa," a man with as many delights hidden up his sleeve as a conjurer has tricks. Audiences during the week have been almost frantic with enthusiasm over the performances of this marvellous band, and it is easy to understand such displays. When last Sousa was here it seemed impossible that this so excellent band could be improved in any way; he comes now with a combination which is even better than before. In all departments it is excellent, and the varied tone-colours are of a rare richness.

The Apostle of Enjoyment.

When you go to hear Sousa it must be with one set purpose—to enjoy yourself. Not the finicking, pedantic enjoyment of the analytical musician, who takes his pleasure in the constructive ingenuity of the "serious" composer; on the contrary, you go to have a real good time in the company of a man who will supply you with any amount of tuneful melody in all sorts of shapes. Swinging marches, with an irresistible élan, lively dances that set your feet instinctively tapping out their rhythm, sly little bits of mischievous humour in music that make you laugh while you listen; all for your enjoyment, and by contrast, but still ministering to the same end, he will give you "serious" music performed in a first-rate style, that makes you ready to call him a wizard of adaptation. If there is anything in the musical world that can contribute to enjoyment, without involving the laborious thinking out of meanings to please our harmony, Sousa lays it under contribution, and one can only acclaim his choice as perfect.

He brings with him a new suite, "At the King's Court," excellently written, a new march, "The Diplomat," which ought quickly to find a place alongside the "Washington Post," and a delicious little bit of quiet humour, "Oh My My My," which should be all over the town in a week or two.

There's lashin's of enjoyment to be had at Queen's Hall, if you go in the right spirit; only don't look ecstatic when Sousa plays Strauss and pull down the corners of your mouth when he gives "Dixieland" or "Viens Poupoule," or "Nigger in the Woodpile." If you do you will be laughed at by your neighbours, as three people found out the other night.

Lloyds Weekly Newspaper.

12, Salisbury Square, Fleet Street, E.C.

(E. Lloyd, Ltd., Publishers.)

Cutting from issue dated Jan 15, 1905

Musical.

SOUSA AND HIS BAND.

The musical good feeling between England and America cannot but be accentuated by the interchange of celebrated bands. On one side of the Atlantic recently welcomed one of the Giant's heroes, and on Monday a large audience again greeted the appearance at Queen's Hall of Mr. Sousa and his well-known company of players. The popular conductor brought with him on this occasion several new pieces, both of the march and miscellaneous order, but though these are acceptable as variants they are not allowed to stand in the way of such old favourites as "The Washington Post," "El Capitan," "Dixie and Stripes," and others of Mr. Sousa's inimitable productions which everyone expects to hear in the course of the programme. The conductor himself spare himself or his instrumentalists; more to be sure, and the choice of piece is invariably happy. The most recent novelty is "The Diplomat," which in its swing and piquancy is thoroughly characteristic of Mr. Sousa's style—warmer recommendation could hardly be bestowed, the score, the generally essential orchestral works are alternated by a new carefully re-arranged side.

No. 3 of "The Musical" (with) by the name of "The Musical" would not be a bit more the name of "The Musical" of the name of "The Musical"

Cutting from the Illustrated Mail
Dated January 15 1905
Address of Journal

"The March King."

Sousa's visit will, of course, be welcomed by a great number of music-lovers who delight in the dash and verve and precision of his band; but I fancy the chief interest attaching to it will lie, with the majority, in the new march, "The Diplomat," and the suite "At the King's Court." The former is said to be, by some who have already heard it, not very memorable nor very thrilling. Better things, however, are said of the suite—that it is a much more ambitious affair, containing some very fresh and delightful music played with the most charming liveliness and delicacy.

The Daily Graphic

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

(Alfred Gough Gower, Publisher)

Issue dated Jan 14 1905

RAGTIME!

SOUSA TELLS SOME STORIES.

HOW HE WROTE HIS NAME ON TWO THOUSAND COPIES.

"Stories?" said Mr. Sousa, "the March King," to a DAILY GRAPHIC representative who called upon him after his concert last night. "Well, I guess I could keep you going with them till this time tomorrow, but I am a little tired. You see, we perform and a rehearsal every day take it out of a man. Do we rehearse? Why, certainly, London is the Mecca of music, and you can't rehearse without it."

"No, I don't object to being interviewed. Perhaps I have been interviewed more times than any man living. That reminds me. When I first came to New York, as conductor of the Marine Band—the President's band—I was a young man, then I am now, and it was a nervous thing for me to go to come from the provinces to a big city. After the first performance a gentleman came to the stage door and said he wanted to interview me for the 'New York Press.' I was pleased. It was a compliment. I declined to my hotel, and he suggested about the interview. I fell in with that suggestion. He said in a lot of nice things. He said the 'New York Press' would publish a time compared with the value I gave my business section was perfect; any needs of mine? Well, he suggested another bottle of wine? Why, certainly. We parted in the small hours. I had previously parted with some good dollars for the wine, but I was to look for three columns in the 'New York Press' that morning, and I had happy dreams. I was up early, and called for the 'New York Press.' I scanned it from the first page to the last, but there was not a line about John Philip

Sousa! I heard of my friend's friends. He was in the habit of interviewing every new man who came to New York city, with the same enthusiasm, and he got his drinks for nothing.

"Now here are some new stories that I have never given to the Press. I remember when I was a young man in Washington, I knew an old German fiddler who played at Ford's Opera House. One day I met him outside this building, upon which he was gazing with a gloomy frown.

"What's the matter, Mr. Fiddler? This old. He shook his fist at the Opera House with a grudge defiance.

"I will never play in there again!" he said.

"I missed the Opera House.

"I will never play in there again!" he said again, repeating his awful threat.

"Why not?" I asked.

"I have been dismissed!"

"It was about this time, when I was an Assistant Secretary of State, that I used to play every week in a string quartet at the house of William Hunter, the Assistant Secretary of State. One night there was a dreadful snowstorm. The tram had stopped running, and we had a long tramp in the snow. Among our party was an old Italian who played the double bass. We all had our instruments, and he carried his big instrument over his shoulder, and so we walked in single file, with the snow blowing in our faces.

"Presently we came down a steep hill, and I

CONTINUED FROM PAGE 1.

"I remember a funny thing happening when I first introduced a ragtime march, with sandpaper and sticks and all the rest of it. The hall was crowded, but after the piece there was a momentary silence—still as death. Then suddenly, right from the gods, there came an exclamation of awe and amazement ringing through the hall, 'Gosh!'"

"The effect was astonishing and irresistible. The audience yelled itself hoarse with laughter, and I got an ovation that curled my hair.

"I remember, in another hall about the same time, there was a whitewasher perched on a high ladder, touching up a statue. When we began to play, it so took his breath away that he tumbled off his board and nearly broke his neck.

"It is surprising how the ragtime measure goes down in foreign countries. In Germany, for instance, I have seen officers of the Imperial Guards—six-footers, with all the dignity of the Emperor William—so stirred to enthusiasm that they have taken their little ladies on one side and done a cake-walk with them in the public gardens.

"It is not so easy giving concerts in Russia. All programmes and advertisements have to be submitted for approval to the official censor—generally the Prefect of the Police. When we were on our way to St. Petersburg we had a telegram from our agent, 'Police want words of songs.' There was no time or opportunity to send them. We were already on board the train, and the concert was to take place on our arrival; but the agent rose to the occasion. He gave the police the only words he knew. They were 'Annie Rooney' and 'Marguerite!' So our leading soprano got through the difficulty by singing 'Annie Rooney' to the tune of 'The Pearl of Brazil.'

"I was annoyed in St. Petersburg. I found that the town was placarded with the name of some rival

who seemed to have come at the same time, and who called himself

CY3A.

I wondered who the dickens this Cy3a was, and I remonstrated with my advertising agent. However, I found out afterwards that Cy3a is the Russian way of spelling 'Sousa.' So it was all right!

"I get some queer letters from admirers which would amuse you. One lady wrote to me: 'Dear Mr. Sousa,—I have been to your concerts and enjoyed them immensely. I like your marches very much. Will you please send me a piano, so that I can learn to play them on it?'"

"Only to-day I got a letter from a lady in London. 'You are the King of Trumps,' she said. 'Your music is divine. It is also very stimulating to the blood, and most desirable after influenza.'

"For a long time I have been the victim of autograph hunters. They keep me busy after the performances. The worst time I had was at Minneapolis, when we were playing at the State Fair, which takes place every year. They had a choir of some two thousand children, dressed in white with little white jockey caps with peaks. A little rat of a girl, who had already developed the autograph mania, poked her head up to me, and said, 'Oh! Mr. Sousa, will you write your name on my peak?' 'With pleasure, my dear,' I said; and did what she wanted. That set all the others at the same game. I worked on those peaks for two hours. I began with 'John Philip Sousa'; then I put 'John P. Sousa,' then 'J. P. Sousa,' then 'J. Sousa,' and at last, when I got very tired, I wrote 'Sousa.' My hand ached for a fortnight."

The DAILY GRAPHIC representative asked whether Mr. Sousa always obliged in this way.

"Oh! yes," said the March King unsuspectingly.

"Well, perhaps you would not mind giving your signature to me?"

John Philip Sousa laughed.

"You have me in a cleft stick," he said. "Well, here it is—"

John Philip Sousa
The Diplomat

Musical News.

120, Fleet Street, E.C.

From issue dated Jan 14 1905

Mr. Sousa and his Band are again with us, and opened at Queen's Hall on Monday evening, the 9th instant, when they were received with a hearty and rousing greeting that left no doubt in the minds of any as to their having made many friends. That is not a matter for wonder, the music being bright and inspiring. Mr. Sousa was bountiful with his "extra" pieces, for applause bestowed on one item set the programme the audience being favoured with times two in addition. Thus, besides new claimants of the suffrage, such as a Suite, "At the King's Court," "The Diplomat" March, from Mr. Sousa's busy banish scene, "Sevillana," by Sir Edward Elgar, is picturesque "The Vikings" Overture, and others, ourrites found place; the "Washington Post," with its rhythmic and quaint ejaculatory bye-play by the "Dixey Land," "Oh! My, My, My," "El Hands across the Sea," "Stars and Stripes for as fresh and full of 'vim' as ever. "Bedelia," encore pieces, stands out by itself for humour, and heard to be appreciated. Miss Estelle Leibling, vocalist, sang, and Miss Maud Powell presented with her usual artistic refinement. Mr Herbert fine cornet-player, also made a mark.

from the *Tunbridge Wells Advertiser*
 28 Jan - 05
 of Journal

SOUSA AND HIS BAND,

which paid such a successful visit to the Opera House some time back, will, we are glad to note, visit Tunbridge Wells again shortly.

The Observer,

396, Strand, London, W.C.

(James Biddlecombe, Publisher.)

from issue dated Jan 15

THE MUSICAL WORLD.

Mr. Sousa and his famous band are again with us, and the Queen's Hall daily echoes to the sounds of Mr. Sousa's popularly attractive repertoire. On Friday Mr. Sousa's programme was entirely made up of his own compositions (ranging chronologically from 1879 to 1904). These included not only a number of the smart little marches that have done so much to establish their composer's fame, but also several pieces that prove his possession of gifts which, under happier circumstances, might have earned him the respect of musicians who regard their art with a certain amount of seriousness. This particularly applies to the suite "At the King's Court," which is by far the best thing Mr. Sousa has written for a long time. The last movement, entitled "Her Majesty the Queen," is full of rhythmic and melodic charm and originality, and altogether one felt, while hearing it, that Sousa the composer might if he became a far greater man than Sousa conductor, who cannot be absolved from the sin of unduly "playing to the gallery." When Sousa has made his "pile," we trust that he will a freer rein to his creative gifts, and write us many es that are destined to live. The band is larger on occasion than before, and Mr. Sousa has again secured services of Miss Leibling as vocalist and Miss Maud Powell as solo violinist. To-morrow a new suite, specially written by Mr. Sousa, and entitled "Looking yard," will be produced. It consists of three numbers, respectively entitled (1) "By the Light of the Star"; (2) "Beneath the Southern Cross"; (3) "Jars and Venus." The composer (we are informed by Messrs. Chappell and Co., the publishers of the work) has endeavoured to portray what a combination of instruments is capable of in the matter of tone-colour."

Reynold's Weekly Newspaper.

Langham House, Abchurch Lane, Strand, W.C.

(John Hicks, Publisher.)

Issue dated Jan 15 1905

SOUSA AND HIS BAND.

On Monday last the excellent Sousa began the first of a series of concerts with which Londoners are already familiar. Formerly with Mr. Sousa have prepared us for the style and class of music with which for two and a half hours he delighted his audience on the opening night. To say that the music of high order is a stretch of charity, but it is given with a zest and spirit which carries one with it. The music is perfect, and the whole performance was admirably clever, reflecting the highest credit on conductor and those who follow his lead. Several new tunes were performed for the first time to an English audience—the most pleasing and effective being, perhaps, "The Majesty the Queen," and a delightful little number under the title of "Oh, My! My! My!" This, we venture to think, will soon be as popular as the "The Music and the Bee."

Readers of Reynold's will be glad to take an early opportunity of hearing Mr. Sousa and his talented concert. A very charming and pleasing feature of the party—Miss Estelle Leibling, who possesses as charmingly controlled voice, and one strong, in which enables her to take second prizes in a contest with great ease. Miss Maud Powell's rendering of "Rondeau Capriccioso" delighted her audience. She has a very fine and excellent style, and her playing is of a high order.

The Daily Graphic,

House, Millford Lane, Strand, London, W.C.

(Alfred Gould Grover, Publisher.)

Issue dated..... Jan 14, 1905

RAGTIME!

SOUSA TELLS SOME STORIES,

HOW HE WROTE HIS NAME ON TWO THOUSAND CAPS.

"Stories?" said Mr. Sousa, "the March King," to a DAILY GRAPHIC representative who called upon him after his concert last night. "Well, I guess I could keep you going with them till this time tomorrow; but I am a little tired. You see, two performances and a rehearsal every day take it out of a man. Do we rehearse? Why, certainly. London is the Mecca of music, and you can't monkey with it.

"No, I don't object to being interviewed. Perhaps I have been interviewed more times than any man living. That reminds me. When I first came to New York, as conductor of the Marine Band—the President's band—I was a younger man than I am now; and it was a nervous thing, you can guess, to come from the provinces to challenge such a great, big city. After the first performance a gentleman came to the stage door and said he wanted to interview me for the New York 'Press.' I was pleased. It was a compliment. I took him to my hotel, and he suggested a bottle of wine. I fell in with that suggestion. He said a lot of nice things. He said the New York bands weren't worth a dime compared with the value I gave; my brass section was perfect; my reeds ethereal! Might he suggest another bottle of wine? Why, certainly. We parted in the small hours. I had previously parted with some good dollars for the wine; but I was to look for three columns in the New York 'Press' that morning, and I had happy dreams. I was up early, and called for the New York 'Press.' I scanned it from the first page to the last; but there was not a line about John Philip

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"Presently we came to a steep incline called Nigger's Hill, and before we could say 'Knife' the old Italian plunged down it, rolling over and over in the snow in one direction while his double bass skidded in the other. Presently, out of the silence and from the snowy depths, came a shrill and agonising voice:

"Save de fiddle! Never mind de neck! Save de fiddle! Never mind de neck!"

The old gentleman feared for his precious double bass, and was careless of his own safety.

(Continued on page 3.)

CONTINUED FROM PAGE 1.

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"Well, perhaps you would not mind giving your signature to me?"

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"You have me in a cleft stick," he said. "Well, here it is—"

John Philip Sousa
The Diplomat

Musical News.

130, Fleet Street, E.C.

from issue dated..... Jan 14, 1905

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one of the encore pieces, stands out by itself for humour, and should be heard to be appreciated. Miss Estelle Liebbling, a soprano vocalist, sang, and Miss Maud Powell presented violin solos with her usual artistic refinement. Mr Herbert L. Clarke, a fine cornet-player, also made a markedly favourable impression. Mr. Sousa conducted with his well-known verve and alertness.

L. M.

The Observer,

396, Strand, London, W.C.

(James Biddalcombe, Publisher.)

from issue dated.....

THE MUSICAL WORLD.

Mr. Sousa and his famous band are again with us, and the Queen's Hall daily echoes to the sounds of Mr. Sousa's popularly attractive repertoire. (On Friday Mr. Sousa's programme was entirely made up of his own compositions (ranging chronologically from 1879 to 1894). These included not only a number of the smart little marches that have done so much to establish their composer's fame, but also several pieces that prove his possession of gifts which, under happier circumstances, might have earned him the respect of musicians who regard their art with a certain amount of seriousness. This particularly applies to the suite "At the King's Court," which is by far the best thing Mr. Sousa has written for a long time. The last movement, entitled "Her Majesty the Queen," is full of rhythmic and melodic charm and originality, and altogether one felt, while hearing it, that Sousa the composer might if he chose become a far greater man than Sousa the conductor, who cannot be absolved from the artistic sin of unduly "playing to the gallery." When Mr. Sousa has made his "pile," we trust that he will give a freer rein to his creative gifts, and write us many pieces that are destined to live. The band is larger on this occasion than before, and Mr. Sousa has again secured the services of Miss Liebbling as vocalist and Miss Maud Powell as solo violinist. To-morrow a new suite, specially written by Mr. Sousa, and entitled "Marching Upward," will be produced. It consists of three numbers, respectively entitled (1) "By the Light of the Polar Star"; (2) "Beneath the Southern Cross"; (3) "Mars and Venus." The composer (we are informed by Messrs. Chappell and Co., the publishers of the work) has endeavoured to portray what a combination of instruments is capable of in the matter of tonal colour."

and effective being, perhaps, "Her Majesty the Queen," and a delightful little air under the name of "Oh, My! My! My!" This, we venture to think, will soon be as popular as the "Honey-suckle Bee."

Readers of Reynolds's will do well to take an opportunity of hearing Mr. Sousa and his band. A very charming lady singer forms the party—Miss Estelle Liebbling—who possesses a charmingly-controlled voice, not over-strong, but enables her to take some high soprano notes with ease. Miss Maud Powell's rendering of the "Capriccio" delighted her audience. She finished and excellent style, and made a deep impression.

Cutting from the Outlook
Dated January 14 1905.
Address of Journal

MUSIC
SOUSA AND HIS BAND

If a man were suffering from a creeping lethargy that threatened to steal away his mind, I would advise a visit to John Philip Sousa. He and his band are full of a crude vitality and enjoyment of life. There is no room for thought when his cornets and trombones and tubas are blaring out one of the marches that have made his name famous. And the marches themselves—that quintessence of vulgarity, the march from "El Capitan" in particular—set the feet dancing even against the will. What a genius the man has for rhythm, how neatly he works up his blatant compositions to an imposing climax! They are not the less welcome now because he sandwiches them as encores between pretentious suites of descriptive music from his own pen. There is no kind of doubt in Sousa's mind that his audience desires to hear all the old pieces, and he has hardly bowed his acknowledgment to the applause that he turns on his heel and the band thunders out the "Washington Post." A mortal least capable of dancing must feel that music played with so much vigour is an invitation that can be refused with difficulty. But you have to sit still and solemn, as if listening to some serious symphony. I find the attitude well-nigh impossible, and the brain becomes dizzy with the suppression of action. Only Americans seem able to attain that solemn silence. Perhaps to their lustling souls it is merely normal music. They do not as much as wince when the full force of the trombones and trumpets and cornets is twisting our degenerate nerves to breaking point. Near me, at the Queen's Hall on Monday, was one of those American girls, whose sole object in life seems to be the imitation of one of Charles Dana Gibson's types. She continually munched lions-bons in the middle of the most Sousaesque hurricanes of sound. Not an eyelid flickered; not even the ghost of a twitching of the lips betrayed that she was finding the band a trifle strident. Instead the eyes brightened. No doubt the blatant music reminded her of some "real good time" in the past. I cannot understand this apathy of Americans. Do they sincerely like Sousa and his band and his music? Or is it only a pose? They certainly cannot dislike him, or they would not sit so calmly through his concerts. But if he has an electric effect on them, why is it not shown in some way or other? Anyone sensitive to the feeling of an audience knows at once if it is enjoying itself. At the Queen's Hall the spirit of the audience was merely apathetic until each piece was finished.

Sousa himself is a born actor, and there is always pleasure in watching his gestures. And not the least part of the pleasure is caused by the expression of the players. No matter what their conductor may do, they never show by as much as a fleeting smile that they are amused, and yet they must be highly amused, unless the constant performance of such things as the "Washington Post" and the "El Capitan" march have robbed them of all sense of humour, a state of mind which is easily to be understood. It has been said by an acute observer that Sousa has added some new gestures to his repertoire. It may be so, but I did not detect them. It would seem hardly possible that he should add anything new to his varied stock. His gestures are not meant, of course, for his band. Mr. Sousa is too much of a practical musician to imagine that instrumentalists who have played the same compositions for a number of years, and know quite well what their conductor requires of them, would pay any attention to a stroke of the baton that looks uncommonly like the action of cracking a whip; nor can he suppose for a moment that a waltz conducted by both arms, with the swing of rocking cradles, gains any new expression. These gestures and their like, such as a pretence of restraining the exuberance of his clarinets after whipping up the rest of the band, and the nervous opening and clenching of the left hand, have not the slightest effect on the playing. How would that be possible when the conductor has employed them over and over again for the last ten years? They are merely for the benefit of the audience. They call its attention to the fact that here Sousa has invented a fine melody with a quite irresistible swing, and that there he has prepared a startling surprise. The acting was very noticeable in a new suite which the composer has called "At the King's Court." The first section is descriptive of "Her Ladyship the Countess." To illustrate her dainty charms, the composer has invented some rather dainty orchestral trills, but the best illustration came from Sousa himself. He seemed to be overcome by the fascination of his music; to be drawing a picture on space with the waving of his baton and the coy gestures of his hands. This acting is part of the entertainment. Of course, Mr. Sousa may be an orchestral Puffmann, who really does express by his gestures, and occasionally by his voice, a keen enjoyment of the music he plays, but there is no air of spontaneity in Sousa's acting.

As a matter of fact, Mr. Sousa has no need to indulge in these histrionics, for at bottom he is a conductor of much talent. He has worked his band to the pitch of perfection in its own way, and when he directs music that requires the whole attention of a conductor, and is not known by heart to the band, he is as careful in his methods as a Lamoureux. His direction of Mascagni's "Sunrise" music from "Iris" was a fine piece of work in the gradually growing strength of the music; it had also an imaginative atmosphere, as if the conductor had intimately felt the spirit of the music. And I have heard the Sousa band give quite excellent performances of selections from Wagner. In none of these cases was the conducting that of a mere bandmaster. Indeed, Sousa himself has a very real and individual gift for music. In their own way his compositions are full of originality. They do not aim high, but the worst of them has some peculiar inventive power, and the best a quite irresistible swing and life of rhythm. If he had cared, or circumstances had allowed him, he would have written light music of a distinguished kind, but he has been the slave of his public for too many years now to expect that of him. But, after all, it is something to invent tunes that get themselves passed through the world.

E. A. BAUGHAN.

Cutting from the Times
Victoria Ho
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The "Tit-Bits" of the Entertainment, for they comprise the stirring "El Capitan" march, the elemental amenities of "Dixie Land," the burlesque variations on "Bedelia," and the irresistible "Washington Post" barn dance, all of which are rendered with a dash and spirit that are most exhilarating.

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Times

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dated

PUBLIC AMUSEMENTS.

QUEEN'S HALL.

The famous band conducted by Mr. J. P. Sousa began on Monday night, in the Queen's Hall, its third series of London concerts. The performances of these clever artists on brass and wood wind instruments are uniformly marked by phenomenal crispness and precision, vigour and dash, though delicacy is not wanting when it is called for. The band is heard at its best in the stirring marches composed by the conductor, with which the general public are now quite familiar. The only novelties at the opening concert were a march, "The Diplomat," and a suite, "The King's Court." In the latter Mr. Sousa has attempted with some success to characterise in music "her Ladyship the Countess, her Grace the Duchess, and her Majesty the Queen," the first being distinguished by pleasing sprightliness, the second by pompous dignity and the third by sonorous stateliness. Both these pieces were enthusiastically encored by the large audience. Encores were invariable, in fact, and were no sooner expressed than complied with, sometimes two or three deep, so that altogether nine items set down on the programme grew into some five-and-twenty actually performed. All the favourites were given—"The Washington Post," "Stars and Stripes," "El Capitan," and "Dixie Land," and also a humorous fantasia on the Gaiety song, "Bedelia," which was greatly appreciated. Elgar's "Sevillana" was played with praiseworthy spirit. Miss Mand Powell, the violinist of the combination, played Saint-Saens' Rondo Capriccioso in a most brilliant style; and Miss Estelle Liebling, the vocalist, sang the Nightingale song from Massé's "Marriage of Jeannette" with rare facility. Not the least wonderful thing in the concert were the flourishes, gestures, attitudes, and general deportment of the inimitable conductor. Afternoon and evening concerts will be given every day until the end of this week, and then the band sets out on another British tour, under Mr. Philip Yorke's managership.

Sousa and his band had a very cordial reception at the National Sunday League's concert, at the Albert Hall, last Sunday afternoon and evening. At the Queen's Hall Mr. Lamont Ronald conducted the London Symphony Orchestra. His latest work, a song-cycle, "Four Songs of the Hill," was played for the first time, and was very favourably received.

Cutting from the Hastings Advertiser
Jan. 20 1905
Address of Journal

SOUSA'S RETURN.

THE FAMOUS MARCH KING AT ST. LEONARDS.
GREETED BY GREAT AUDIENCES.

The event of the week at St. Leonards has been the visit (after two years' absence) of Sousa and his marvellous and famous band.

At the Royal Concert Hall on Tuesday large audiences assembled and listened with delight and rapture to the wonderful effects primarily produced by the beating of the conductor's baton.

Especially of the afternoon has a record attendance to be chronicled. Then it was that the capacious hall was crammed in every part. People arrived during the quarter of an hour preceding the commencement of the concert in one continual stream, and but for the excellent arrangements of Messrs. King Bros., who, with a keenness that engendered success, had provided an imposing corps of ushers, chaos and confusion would have resulted. As it was, the huge audience was seated quickly and comfortably.

In the evening the hall was decidedly full, but a few more people could have squeezed in if necessary. Like the first audience, it was enthusiastic to a degree, and the earlier and best known compositions of the March King were cheered more and more rapturously, until the climax was reached with a treble encore.

Sousa, of course, was the centre of all eyes. He entered the stage punctually at eight o'clock with a jaunty step, and ere his worshippers had time to finish a cheer the music had started. Those who expected a gymnastic display from the conductor were disappointed, and Sousa gave the lie to his many caricaturists by commanding his forces with a rhythmical action that was as graceful as it was effective.

The music at times seemed to have its origin in the conductor rather than the instruments. He appeared to filter the sweetest strains clutched from the air through his fingers, the trills he ran along his baton and up invisible chords in the atmosphere, the crash of the brass he flung to his right and turned the tornado to the gentle zephyr with a wave of his hand. The wonderful effects produced, the complete control everywhere exhibited showed Sousa to be at once the master and soul of the productions given.

The performance was a rich feast of pleasure to all who heard it.

Apart from the instrumentalisation Sousa is most fortunate in his lady artistes. Than Miss Estelle Liebling it would be difficult to imagine a more cultivated singer. Her soprano voice seems capable of almost anything, and is an extraordinary example of cultured and persistent development associated with the completest of control. Her singing of "Nightingale Song" (sung in French), from "Marriage of Jeannette," was sweetness and power all through, delightfully enhanced by the flute obligato of Mr. Marshall Lufsky. A rapturous encore was the lady's reward.

Miss Mand Powell's rendering of the violin solo, Wieniawski's "Faust" fantasia, was played with fine technique, and an encore was also demanded and conceded in this instance.

Sousa's new suite, "At the King's Court," and the march, "The Diplomat," were instantaneous successes.

Messrs. King Bros. are to be congratulated upon their enterprise, made the more successful by the fine weather which prevailed for each performance.

Their next event is the lecture by Captain Scott on "Farthest South."

ting from the Outlook
Dated January 14 1905.
ress of Journal

MUSIC
SOUSA AND HIS BAND

IF a man were suffering from a creeping lethargy that threatened to steal away his mind, I would advise a visit to John Philip Sousa. He and his band are full of a crude vitality and enjoyment of life. There is no room for thought when his cornets and trombones and tubas are blazing out one of the marches that have made his name famous. And the marches themselves—that quintessence of vulgarity, the march from "El Capitan" in particular—set the feet dancing even against the will. What a genius the man has for rhythm, how neatly he works up his blatant compositions to an imposing climax! They are not the less welcome now because he sandwiches them as encores between pretentious suites of descriptive music from his own pen. There is no kind of doubt in Sousa's mind that his audience desires to hear all the old pieces, and he has hardly bowed his acknowledgment to the applause than he turns on his heel and the band thunders out the "Washington Post." A mortal least capable of dancing must feel that music played with so much vigour is an invitation that can be refused with difficulty. But you have to sit still and solemn, as if listening to some serious symphony. I find the attitude well-nigh impossible, and the brain becomes dizzy with the suppression of action. Only Americans seem able to attain that solemn silence. Perhaps to their hustling souls it is merely normal music. They do not as much as wince when the full force of the trombones and trumpets and cornets is twisting our degenerate nerves to breaking point. Near me, at the Queen's Hall on Monday, was one of those American girls, whose sole object in life seems to be the imitation of one of Charles Dana Gibson's types. She calmly munched bon-bons in the midst of the most Sousaesque hurricanes of sound. Not an eyelid flickered; not even the ghost of a twitching of the lips betrayed that she was finding the band a trifle strepitant. Instead the eyes brightened. No doubt the blatant music reminded her of some "real good time" in the past. I cannot understand this apathy of Americans. Do they sincerely like Sousa and his band and his music? Or is it only a pose? They certainly cannot dislike him, or they would not sit so calmly through his concerts. But if he has an electric effect on them, why is it not shown in some way or other? An audience sensitive to the feeling of an audience knows at once if it is enjoying itself. At the Queen's Hall the spirit of the audience was merely apathetic until each piece was finished. Sousa himself is a born actor, and there is always pleasure watching his gestures. And not the least part of the pleasure is caused by the expression of the players. No matter what their conductor may do, they never show by as much as a fleeting smile that they are amused, and yet they must be highly amused, unless the constant performance of such things as the "Washington Post" and the "El Capitan" march have robbed them of all sense of humour, a state of mind which is easily to be understood. It has been said by an acute observer that Sousa has added some new gestures to his repertoire. It may be so, but I did not detect them. It would seem hardly possible that he should add anything new to his varied stock. His gestures are not meant, of course, for his band. 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The acting was very noticeable in a new suite which the composer has called "At the King's Court." The first section is descriptive of "Her Ladyship the Countess." To illustrate her dainty charms, the composer has invented some rather dainty orchestral tricks, but the best illustration came from Sousa himself. He seemed to be overcome by the fascination of his music; to be drawing a picture on space with the waving of his baton and the coy gestures of his hands. This acting is part of the entertainment. Of course, Mr. Sousa may be an orchestral Pachmann, who really does express by his gestures, and occasionally by his voice, a keen enjoyment of the music he plays, but there is no air of spontaneity in Sousa's ecstasy. As a matter of fact, Mr. Sousa has no need to indulge in these histrionics, for at bottom he is a conductor of much talent. The former kept on his hat to his infinite discomfort. He was when a young man, and he would have been as he was when a young man fifty years ago. 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The Referee.
Victoria House, Tudor Street, E.C.
Richard Butler, Publisher.

Cutting from issue dated Jan 15, 1905

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For they comprise the stirring "El Capitan" march, the elemental amenities of "Dixie Land," the burlesque variations on "Bedelia," and the irresistible "Washington Post" waltz dance, all of which are rendered with a dash and spirit that are most exhilarating.

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...ing from the Hastings Advertiser
Jan 26 1905
ress of Journal

SOUSA'S RETURN.
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Weekly Times and Echo.

Clements House, Clements Inn Passage, Strand W.C.
Cutting from issue dated Jan 16 1905

PUBLIC AMUSEMENTS.
QUEEN'S HALL.

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ting from the Outlook
Dated January 14 1905.
Press of Journal

MUSIC
SOUSA AND HIS BAND

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As a matter of fact, Mr. Sousa has no need to indulge in these histrionics, for at bottom he is a conductor of much talent. The foreigner had known him as a busy politician, differing on keeping with his picturesque surroundings. He seemed to be a man of great intelligence that eye can find or mind enjoy. The old Count rose and bowed to his guest. He seemed to be a man of great intelligence that eye can find or mind enjoy. The foreigner had known him as a busy politician, differing on keeping with his picturesque surroundings. He seemed to be a man of great intelligence that eye can find or mind enjoy.

The Referee.

Victoria House, Tudor Street, E.C.
Richard Butler, Publisher.

Cutting from issue dated Jan. 15, 1905

A little Sousa goes a very long way. That, at least, was my conviction when I left Queen's Hall last Monday evening, when the far-famed American band began a fortnight's series of concerts in London. The performances are distinctly entertaining. Mr. Sousa's gestures are in themselves most amusing, and the style of playing is so ingeniously contrived to represent the "hustling" and boastful exasperation of a certain section of American society that the performances are really musical illustrations of a phase of sociology. The atrocious blare produced by the glissando of the trombones is unsurpassable as an illustration of vulgarity, and at no other concerts can you secure extra pieces with such celerity. So quickly indeed does this take place that it is as though the pieces on the programme were played to introduce the encores. These encore pieces, however, are

The "Tit-Bits" of the Entertainment, for they comprise the stirring "El Capitan" march, the elemental amenities of "Dixie Land," the burlesque variations on "Bedelia," and the irresistible "Washington Post" barn dance, all of which are rendered with a dash and spirit that are most exhilarating.

The novelties on Monday were a suite grandiloquently entitled "At the King's Court" and a march called "The Diplomat." The suite consists of three movements, severally having reference to a Countess, a Duchess, and a Queen. Judging by his music, Mr. Sousa's idea of countesses seems to be that they are vivacious and whimsical creatures, while duchesses are given to waltzing. The use of muted trumpets at the close of the "Duchess" section gives a sinister affect that appears to suggest scandal, but this may be only my wicked imagination. The "Queen" is represented by a march of imposing pretension, and worked up to a fortissimo climax that proves the great lung power of the instrumentalists. "The Diplomat" march, also by Mr. Sousa, is more suggestive of a diplomat on a holiday than in his office. The first subject is "gay as gay can be," and the music bustles along with the determination and irresponsibility of a "tripper." The singing of Miss Estelle Liebling and the violin playing by Miss Maud Powell provide pleasing variety, for these ladies are refined and conscientious artists, and the cornet solos by Mr. Herbert L. Clark are well rendered. The band will give a special matinee on the 23rd at 2 p.m. at the Grand Theatre, Fulham.

I had a very cordial reception at the National Club, at the Alhambra, last Sunday afternoon when the Hall Mr. London Ronald conducted the orchestra. His latest work, a song-cycle, was played for the first time, and was

Weekly Times and Echo

Clements House, Clements Inn Passage, Strand.

Cutting from issue dated Jan 16

PUBLIC AMUSEMENTS.
QUEEN'S HALL.

The famous band conducted by Mr. J. P. Sousa began on Monday night, in the Queen's Hall, its third series of London concerts. The performances of these clever artists on brass and wood wind instruments are uniformly marked by phenomenal crispness and precision, vigour and dash, though delicacy is not wanting when it is called for. The band is heard at its best in the stirring marches composed by the conductor, with which the general public are now quite familiar. The only novelties at the opening concert were a march, "The Diplomat," and a suite, "The King's Court." In the latter Mr. Sousa has attempted with some success to characterise in music "her Ladyship the Countess, her Grace the Duchess, and her Majesty the Queen," the first being distinguished by pleasing sprightliness, the second by pompous dignity and the third by sonorous stateliness. Both these pieces were enthusiastically encored by the large audience. Encores were invariable, in fact, and were no sooner expressed than complied with, sometimes two or three deep, so that altogether nine items set down on the programme grew into some five-and-twenty actually performed. All the favourites were given—"The Washington Post," "Stars and Stripes," "El Capitan," and "Dixie Land," and also a humorous fantasia on the Gaiety song, "Bedelia," which was greatly appreciated. Elgar's "Sevillana" was played with praiseworthy spirit. Miss Maud Powell, the violinist of the combination, played Saint-Saens Rondo Capriccioso in a most brilliant style; and Miss Estelle Liebling, the vocalist, sang the Nightingale song from Massé's "Marriage of Jeannette" with rare facility. Not the least wonderful thing in the concert were the flourishes, gestures, attitudes, and general deportment of the inimitable conductor. Afternoon and evening concerts will be given every day until the end of this week, and then the band sets out on another British tour, under Mr. Philip Yorke's managership.

a treble encore.

Sousa, of course, was the centre of all eyes. He entered the stage punctually at eight o'clock with a jaunty step, and ere his worshippers had time to finish a cheer the music had started. Those who expected a gymnastic display from the conductor were disappointed, and Sousa gave the lie to his many caricaturists by commanding his forces with a rhythmical action that was as graceful as it was effective.

The music at times seemed to have its origin in the conductor rather than the instruments. He appeared to filter the sweetest strains clutched from the air through his fingers, the trills he ran along his baton and up invisible chords in the atmosphere, the crash of the brass he flung to his right and turned the tornado to the gentle zephyr with a wave of his hand. The wonderful effects produced, the complete control everywhere exhibited showed Sousa to be at once the master and soul of the productions given.

The performance was a rich feast of pleasure to all who heard it.

Apart from the instrumentalisation Sousa is most fortunate in his lady artistes. Than Miss Estelle Liebling it would be difficult to imagine a more cultivated singer. Her soprano voice seems capable of almost anything, and is an extraordinary example of cultured and persistent development associated with the completest of control. Her singing of "Nightingale Song" (sung in French), from "Marriage of Jeannette," was sweetness and power all through, delightfully enhanced by the flute obligato of Mr. Marshall Lafsky. A rapturous encore was the lady's reward.

Miss Maud Powell's rendering of the violin solo, Wieniawski's "Faust," fantasia, was played with fine technique, and an encore was also demanded and conceded in this instance.

Sousa's new suite, "At the King's Court," and the march, "The Diplomat," were instantaneous successes.

Messrs. King Bros. are to be congratulated upon their enterprise, made the more successful by the fine weather which prevailed for each performance.

Their next event is the lecture by Captain Scott on "Farthest South."

The Daily Mirror

One Halfpenny.

SATURDAY, JANUARY 14, 1905.

Registered at the G. P. O.
as a Newspaper.

No. 375.

Journal: *Deutscher Markt*
Date: 27 JANVIER 1905
Adresse:

...er werden schriftlich erbeten.
Der "March King" als Romanze. Dieser
Sohn Philip Sousa, der amerikanische "March King"
und Schöpfer der mit seiner Kapelle wieder in London
hofft, hat jetzt mit seiner Kapelle wieder in London
welt, hat sein literarisches Herz entdeckt. Bei meiner
Ankunft im Carlton Hotel fand ich die Korrekturbogen
meines neuen Romans vor, ersetzte er dem Vertreter
eines dortigen Blattes. Dieser Roman in 80 000
Worten enthält Erinnerungen aus meiner Kindheit;
er hat seit sechs Monaten meine ganze freie Zeit be-
anspruchert. Der Schauplatz spielt in Washington, aber
über den Titel bin ich noch nicht entschieden.

Journal: *Le Courrier*
Date: 14 JANVIER 1905
Adresse: *M. J. J. J.*
Signé:

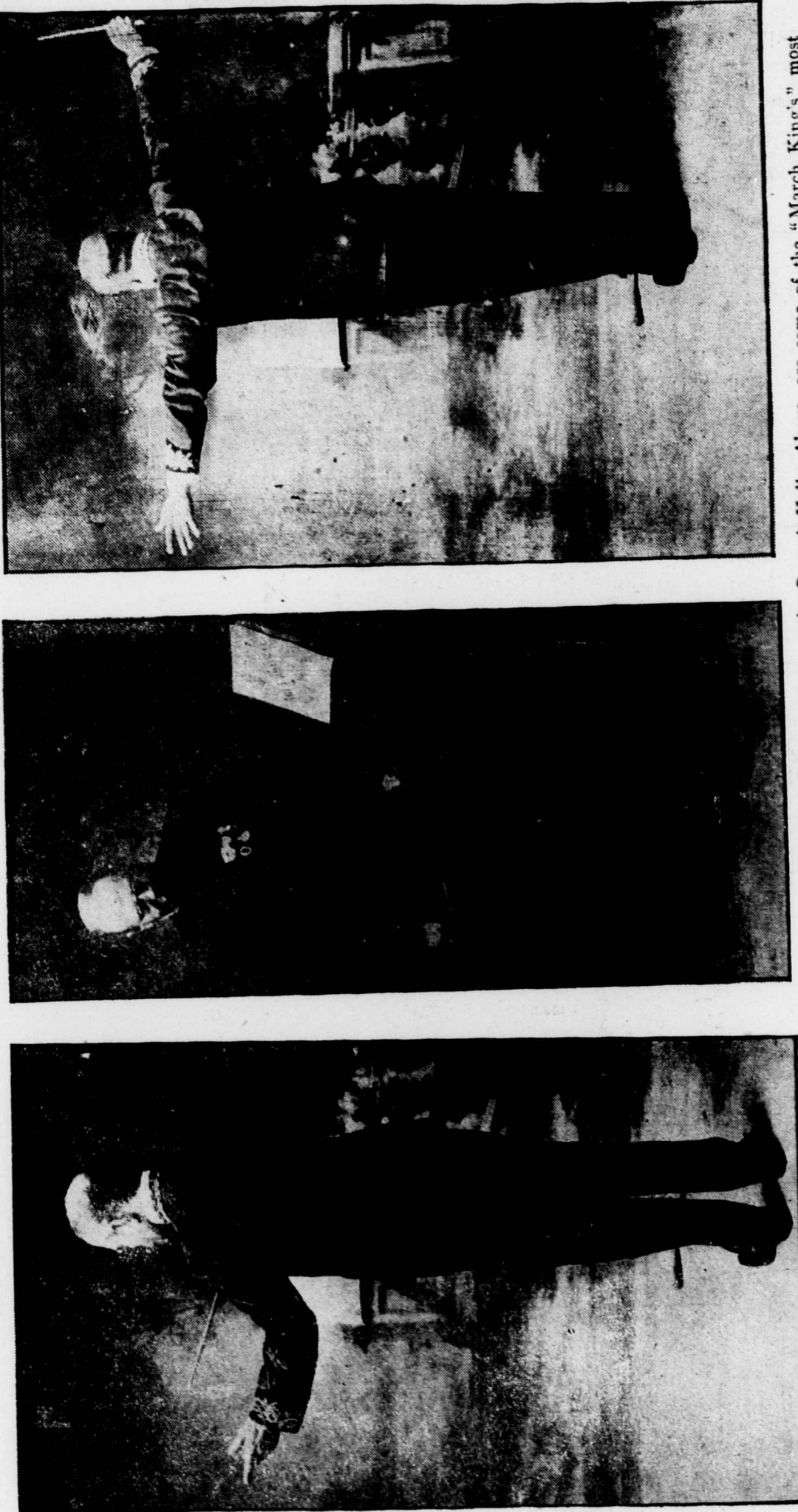
OFFICIEL de la République
L'Espresso pour coller les Coupures de
spectacles, Tarifs, Brevets, Franco.

La Musique à Londres

Le premier concert donné lundi dernier par J. P. Sousa a prouvé que cet admirable orchestre, entièrement composé de solistes très habiles, est encore en progrès; la sonorité si fondue dans son ensemble est parfaitement équilibrée et c'est surtout dans la belle introduction de l'opéra *Iris*, de Mascagni, qu'on pouvait juger cette admirable sonorité; ce beau morceau fait le meilleur effet, rendu par cette masse d'instruments à vent que Sousa dirige si bien. Les variations qu'il a écrites sur l'air *Bédélia* sont originales et artistiques, et font valoir les talents des solistes avec le plus grand effet; la marche nouvelle *The Diplomat* est digne de ses prédécesseurs, *The Washington Post* et *Stars and Stripes*, que Sousa a dû jouer à la demande générale du public et qui ont été reçues avec enthousiasme.
Miss E. Liebling est une chanteuse légère accomplie, elle a chanté l'air des *Noeës de Jeannette* avec une vocalisation pure et parfaite dont un gros bis l'a récompensée.
Miss Maud Powell, la très habile violoniste, a fait des progrès merveilleux: son exécution de l'Andante et Rondo, de Saint-Saëns, était absolument parfaite et Miss Powell a eu une ovation et un succès énormes qu'elle a bien mérités.

G. J.

SOUSA, THE "MARCH KING," POSES FOR THE "DAILY MIRROR."



Mr. John Philip Sousa has arrived from America, and is now conducting a series of concerts at the Queen's Hall. Above are some of the "March King's" most characteristic attitudes, specially photographed for the *Daily Mirror*. The first of these photographs shows him calling his band to attention before commencing operations. Another depicts him in a moment of inspired ecstasy, and in the centre he is seen gracefully bowing his thanks at the end of the performance.

Daily Mirror.
2, Carmelite Street, London, E.C.
(Published by W. D. Roome.)
Cutting from issue dated..... *Jan. 14. 1905*

ing from the *Brighton*
Jan 26
ress of Journal.....

The Sussex Daily News

130, North Street, Brighton.

(The Southern Printing Company, Publishers.)

g from issue dated.....*Jan 26*.....

Hornsey Journal.

36, Crouch Hill.

ublished by the Proprietor, W. H. Wiltsire.)

issue dated.....*27 Jan*.....1905

SOUSA'S VISIT TO BRIGHTON.

Admirers of Sousa in Brighton—and their name is legion—welcomed the March King and his band when they appeared at the Dome yesterday (Wednesday) afternoon and evening with open arms. It is to the enterprise of Mr H. Cecil Beryl, the popular lessee of the Theatre Royal, that our town owes this visit of the famous conductor, and it was with pleasure that we noticed the Dome filled to overflowing at both performances. To enter into a description of the music of this wonderful American combination is a well-nigh impossible task. Sometimes sweet and low, as if wafted to the ears from a distance on the gentle breeze, it occasionally rises to an almost deafening volume of harmony, re-echoing again and again, sounding not as a combination of instruments, but as one only. As Sousa wields his baton, so does the music vary, and so perfect is the control which he has established over his band, that it seems to the bewildered listener that he is the sole manipulator of some gigantic instrument. The programme opened with Litoff's "Maxmillian Robespierre; or, The Last Days of the Reign of Terror," which is indeed a grand composition. One seems to hear the very cries of the victims in the wail of the flutes, and almost pictures to oneself the horrible scenes enacted. The audience called enthusiastically for an encore, and the ever-popular march, "El Capitan," and a pretty little number, "The Dancing Dolls," were given. One of Sousa's new compositions, "At the King's Court," was beautifully rendered. It is in every way a piece worthy of the famous composer, though, perhaps, it is somewhat lacking in that fire and vigour which one has come to associate with his work. As encores he gave "The Invincible Eagle" and "Dixie Land." Four American character sketches by Kroeger—"The Gamin," "An Indian Lament," "Voodoo Night Scene," and "The Dancing Darkey"—called forth the most enthusiastic applause. "Oh! my, my, my," an attractive little thing with a whistling chorus, "Let's be Lively," and "Bedelia," were given as encores—not, however, the "Bedelia" one's ears have grown so accustomed to of late, but a glorified "Bedelia," so changed that it was seldom the original refrain could be recognised. Another of Sousa's new works, "The Diplomat," followed, and gave entire satisfaction. In it the composer has put some of his very best work, and it must rank with his "Stars and Stripes" or any of the others. The band also played Elgar's Scene Espagnol, "Sevillana"; Nicolai's overture, "The Merry Wives of Windsor," which has been transcribed for a military band by Sousa; "Stars and Stripes for Ever" and "Mumblin Mose," each of which won the most cordial appreciation. Creating a pleasing diversion, Miss Estelle Liebling, the fortunate possessor of a wonderful soprano voice, gave a brilliant rendering of French, of Masse's "Nightingale Song" from "The Marriage of Jeannette," and Miss Maud Powell, a talented violinist, played Wianowski's Fantasia on "Faust" with telling effect. During the evening, also, Mr Herbert L. Clarke cleverly gave a cornet solo.

The seating arrangements were in the hands of Messrs Lyon and Hall, of Warwick Mansion, East Street, Brighton, and 22, Church Road, Hove.

MUSIC AND THE DRAMA.

SOUSA AT BRIGHTON.

There were large and very enthusiastic audiences in the Dome yesterday afternoon and evening, when concerts, under the management of Mr. H. Cecil Beryl, were given by Mr. John Philip Sousa's renowned band. The varied and splendid programme presented at the evening performance was superbly sustained; the rendering of each selection evoked hearty and prolonged applause; and Mr. Sousa, notwithstanding the great strain upon his instrumentalists, was extremely liberal in the matter of encores. Litoff's overture "Mammilian Robespierre" (or, The Last Days of the Reign of Terror) opened the interesting programme. The tone of the band was powerful, and yet marked by shades of refreshing delicacy; the ensemble was perfect; and not only during this initial piece, but for the remainder of the evening the performers shewed a fine perception of artistic rhythm and various moods of expression. The rendering of the overture was warmly appreciated, and the demand for an encore was promptly answered by a performance of "La Capitaine;" but even then the conductor generously responded to further applause with "Dancing Dolls."

Mr. Herbert L. Clarke followed with a cornet solo—Clarke's valse brillante, "Sounds from the Hudson." Fine tone and charming execution characterised his playing, and being unanimously encored, he replied with a beautiful rendering of "Ah! Cupid." The band achieved distinct success in their treatment of Sousa's new suite, "At the King's Court." The three movements entitled "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," were highly enjoyable, and, in reply to the request for encores, "Dixie Land" and "The Invincible Eagle" were played. Miss Estelle Liebling, who has a pure soprano voice, was no less successful in her rendering of the "Nightingale Song" from Masse's "Marriage of Jeannette," and gave, as an encore, "Will you love me when the lilies are dead?" The first part closed with "Sunrise" from Mascagni's Japanese opera "Iris," and again the efforts of the band evoked enthusiasm. As an encore, "The Washington Post" was brilliantly played.

The second part opened with four American character sketches by Kroeger. Each was superbly presented by the band, and, in acknowledgment of the persistent applause, three encore pieces were couched—"Oh, Bedelia," "Oh! My, My, My!" and "Let's be Lively." Then came Elgar's scene espagnol, "Sevillana," and Sousa's new and stirring march, "The Diplomat." Again the audience applauded with enthusiasm.

The Alexandra Palace Trustees were cheered on Saturday by the results of the visit of the American "March King." It is to be noted, by the way, that that home of democracy, the American Republic, swarms with kings and emperors of one sort and another, some of them, too, on whom would be turned the cold shoulder in the effete civilization of the played-out Old World. This particular king, however, drew a goodly crowd to the Palace, one that warmed the hearts of the Trustees despite the cold of January. And it was unexpected.

The early indications were of what in theatrical parlance is styled "a frost," and official faces grew long and worn, but almost at the last moment there was an irruption of visitors and a shower of an equal number of shillings, and the change that came over the official features was as the difference between vin ordinaire and Chateau Margaux. But be it not thought that all those shillings go into the Palace treasury. It is commonly supposed that artists and musicians are bad men of business, but many of them have a very keen eye to their own interests, and are only bad men of business when it is other people's business that is in question. Mr. Sousa has a consummate knowledge of the commercial value of his band, and his share of the proceeds of a concert does

not leave the other parties to the enterprise bloated millionaires.

From Sousa to the income-tax is a great and mournful fall, but the latter may be mentioned here because it would be interesting to know whether any of the spoil derived from these concerts in England ever finds its way into the national exchequer. I am induced to ask the question by the fact that an attractive little document is lying before me in which one of His Majesty's collectors "hereby gives" me notice that unless a certain amount "be paid or remitted to me within Ten Days from this date, it will be my duty to exercise my powers of enforcing payment." Decidedly

But ignoring from the *Hughgate Times*
Jan 27
address of Journal.....

The Sunday Times

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

m issue dated.....*Jan 15 1905*.....

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ate*27 Jan*.....
dress of Journal.....

Sousa at Alexandra Palace.

The Central Hall of the North Londoners' Palace filled on Saturday afternoon, the occasion being a "flying matinee" of "Sousa and his Band." The programme was in every way worthy of the famous conductor, and much appreciated by the critical audience present. The band was in perfect form. It was exact in tune and time, and it was noticeable with what perfect ease and masterly manner the conductor wielded his baton. The quality of the band has not in the least diminished since we last heard them at the Palace. The cornet solo, "Sounds from the Hudson," was splendidly played by Mr. Herbert L. Clarke, and fully deserved the plaudits gained, while "The Nightingale Song" from "The Marriage of Jeannette," was artistically rendered by Miss Estelle Liebling, proving this lady to be an artiste of rare ability. She was ably supported with flute obbligato by Mr. Marshall Lufsky. In the military march by Elgar "Pomp and Circumstance," the orchestra was at its best, and well deserved the applause which greeted their efforts; an encore was demanded, the conductor replying with "Bedelia." The violin solo, "Irish Fantasia," by Miss Maud Powell, bore evidence of this lady's masterly powers over her instrument, and in reply to a repeat gave artistically "Largo." Mr. Sousa scored with his march, entitled "The Diplomat" (New), which is a fine composition, being warmly received. "Stars and Stripes" followed as an encore. For this an encore was demanded, the conductor replying with "Imperial Edward," doubtless having reference to our King, in which are introduced several bars of our own National Anthem. A most successful concert closed with "The Star-Spangled Banner" and "God Save the King."

As I sat in Queen's Hall on Monday evening I was reminded of the illustration, considered by Lord Elibank to be peculiarly happy, that Dr. Johnson used when defending the expulsion of Methodist students from Oxford: "I believe they might be good beings, but they were not fit to be in the University of Oxford. A cow is a very good animal in the field, but we turn her out of a garden." A military band is grateful enough in the open, inspiring on the march, and very tolerable at the Crystal Palace and Earl's Court, but within four walls, even in the spacious area of the Queen's Hall, it is too strepitous, especially under a conductor who believes above all things in energy. Still, there are a good many people who like their music much as Thackeray liked his melodrama, "hot and strong," and the enjoyment of the large audience that gathered to welcome Mr. Sousa back to England was very patent. And that enjoyment was by no means without reason. Much of the music that was offered them was distinctly banal, but the playing of the band, with its quite perfect ensemble, its rare sense of rhythm—according to Professor Biliroth the most absolute sign of a musical temperament—and its never-failing gaiety, has a real artistic value. And then it is a sheer delight simply to watch Sousa. There are those to whom his histrionic methods are an offence, just as there are a good many people who cannot abide the "nods and becks and wreathed smiles" of M. de Pachmann at the piano. But in both cases, I fancy, the mannerisms are not mere affectations, but are expressions of temperament. Sousa is fulfilled with the *joie de vivre*, and his *bizarre* gestures—which are mostly employed in conducting his own pieces—indicate the reflex action of the music upon him, his personal captivation by its rhythmic swing. As usual, his programme on Monday night was a mere draft, for it was filled in with encores galore. The American conductor does not waste time, and the applause has hardly time to gather force before he is back on the dais and has the band to attention. Thus we had all the old favourites, "The Washington Post," "El Capitan," and "Dixie Land," and they are not likely to be eclipsed in popularity by the new works presented on Monday night—the new suite "At the King's Court" and "The Diplomat." The first movement of the suite, "Her Ladyship the Countess," has some charm, but the other two are decidedly commonplace. The soloists of the evening were Mr. Herbert L. Clarke, who displayed his brilliant virtuosity on the cornet in a "Valse brillante," Miss Estelle Liebling, and Miss Maud Covell.

SOUSA'S VISIT TO THE PALACE

On Saturday afternoon a large and appreciative audience assembled in the Central hall of the Alexandra Palace to hear the strains of Sousa's world-renowned Band. The performance throughout was a marked success. The orchestra was at full strength, and numbered 56. The principal items on the programme were efficiently rendered by Mr. Herbert Clarke, cornetist; Miss Maud Powell, violinist; and Miss Estelle Liebling, soprano. The band played with great precision, under the able mastery of its famous conductor, who certainly excelled himself on Saturday afternoon. Conspicuous among the achievements of the performance was the cornet solo, "Sounds from the Hudson," executed in splendid style by Mr. Clarke. Miss Liebling scored a great success in her artistic treatment of "The Nightingale Song" from "The Marriage of Jeannette." The song was rendered the more enjoyable by a flute obligate accompaniment by Mr. Marshall Lufsky. The orchestra next performed Elgar's "Pomp and Circumstance." This military march was admirably suited to the capabilities of Sousa's Band. Loud applause greeted the fine endeavour, an encore being demanded. The conductor complied with the request of his audience, and "Bedelia" was given. Miss Powell played "Irish Fantasia," as a violin solo. She displayed considerable execution, and replied to a well-merited encore with Handel's "Largo." A new march composed by Sousa entitled, "The Diplomat," met with a warm reception. The rendering of this fine composition left nothing further to be desired. In answer to a re-call, the orchestra played "Stars and Stripes." The band scored a great triumph in its interpretation of "Imperial Edward." The title of this piece suggests a reference to our King, indeed several bars of the National Anthem were worked into the melody. The closing item on the programme was another selection by the orchestra, "The Star-Spangled Banner," which was rendered in a style quite worthy of the Band.

A thoroughly enjoyable afternoon terminated with the playing of "God save the King."

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Hornsey Journal,
36, Crouch Hill.
ublished by the Proprietor, W. H. Wilts (Mrs.)
issue dated..... 27 Jan 1905

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The second part opened with four American character sketches by Kroeger. Each was superbly presented by the band, and, in acknowledgment of the persistent applause, three encore pieces were conceded—"Oh, Bedelia," "Oh! My, My, My!" and "Let's be Lively." Then came Elgar's scene espagnol, "Sevillana," and Sousa's new and stirring march, "The Diplomat." Again the audience applauded with enthusiasm, and were rewarded with two encore selections—"Stars and Stripes for Ever" and "Mumblin Mose." Miss Maud Powell varied the programme with a violin solo—Wieniawski's fantasia on "Faust." Playing with great expression, she shewed clever technique, her harmonics being perfect. The accomplished executant was warmly applauded and recalled. Nicolai's overture, "The Merry Wives of Windsor," transcribed from the original orchestral score by Sousa, enabled the band to achieve another triumph, and their beautiful expression won a hearty round of applause. Then, with the audience upstanding, the delightful concert closed with "Star Spangled Banner" and "God Save the King." Mr. Sousa conducted with great tact and skill, and, in the second part, a few of his well-known mannerisms were apparent. The seating arrangements were in the hands of Messrs. Lyon and Hall.

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The early indications were of what in theatrical parlance is styled "a frost," and official faces grew long and worn, but almost at the last moment there was an irruption of visitors and a shower of an equal number of shillings, and the change that came over the official features was as the difference between vin ordinaire and Chateau Margaux. But be it not thought that all those shillings go into the Palace treasury. It is commonly supposed that artists and musicians are bad men of business, but many of them have a very keen eye to their own interests, and are only bad men of business when it is other people's business that is in question. Mr. Sousa has a consummate knowledge of the commercial value of his band, and his share of the proceeds of a concert does

not leave the other parties to the enterprise bloated millionaires.

From Sousa to the income-tax is a great and mournful fall, but the latter may be mentioned here because it would be interesting to know whether any of the spoil derived from these concerts in England ever finds its way into the national exchequer. I am induced to ask the question by the fact that an attractive little document is lying before me in which one of His Majesty's collectors "hereby gives" me notice that unless a certain amount "be paid or remitted to me within Ten Days from this date, it will be my duty to exercise my powers of enforcing payment." Decidedly music is a more agreeable topic to discuss. But this notice is not a thing that can be ignored. I have never received such a document before, and I certainly have not been in the habit of paying the income tax earlier. It is to be supposed that others around us have received similar communications. It was predicted some weeks ago that the Government intended to hurry the collection of the tax this year, and it will be remembered that there was an equivocating official denial. We can now see what that denial was worth.

Among the antiquaries which the letter

utting from the Wood Green Weekly Herald
27 Jan 1905
ate
dress of Journal.....

Despatched to the French Chamber yesterday by M. Paul

Sousa at Alexandra Palace

The Central Hall of the North Londoners' Palace filled on Saturday afternoon, the occasion being "Flying Matinee" of "Sousa and his Band," programme was in every way worthy of the famous conductor, and much appreciated by the critical audience present. The band was in perfect form, was exact in tune and time, and it was noted with what perfect ease and mastery the conductor wielded his baton. The quality of the band has not in the least diminished since we heard them at the Palace. The cornet solo "Sounds from the Hudson," was splendidly played by Mr. Herbert L. Clarke, and fully deserved the plaudits gained, while "The Nightingale Song" from "The Marriage of Jeannette," was artfully rendered by Miss Estelle Liebling, proving to be an artiste of rare ability. She was accompanied with flute obligato by Mr. Marshall Lufsky. In the military march by Elgar "Pomp and Circumstance," the orchestra was at its best, and well deserved the applause which greeted their efforts; an encore was demanded, the conductor replying with "Bedelia." The violin solo, "Irish Fantasia," by Miss Maud Powell, bore evidence of this lady's mastery over her instrument, and in reply to a request gave artistically "Largo." Mr. Sousa scored with his march, entitled "The Diplomat" (New), which is a fine composition, being warmly received. "Stars and Stripes" followed as an encore. For this an encore was demanded, the conductor replying with "Imperial Edward," doubtless having reference to our King, in which are introduced several bars of our own National Anthem. A most successful concert closed with "The Star Spangled Banner" and "God Save the King."

draft, 100
American conductor does
applause has hardly time to gather round
he is back on the dais and has the band to attention. Thus we had all the old favourites, "The Washington Post," "El Capitan," and "Dixie Land," and they are not likely to be eclipsed in popularity by the new works presented on Monday night—the new suite "At the King's Court" and "The Diplomat." The first movement of the suite, "Her Ladyship the Countess," has some charm, but the other two are decidedly commonplace. The soloists of the evening were Mr. Herbert L. Clarke, who displayed his brilliant virtuosity on the cornet in a "Valse brillante," Miss Estelle Liebling, and Miss Maud Covell.

solo, "Sounds from the Hudson," executed in splendid style by Mr. Clarke. Miss Liebling scored a great success in her artistic treatment of "The Nightingale Song" from "The Marriage of Jeannette." The song was rendered the more enjoyable by a flute obligate accompaniment by Mr. Marshall Lufsky. The orchestra next performed Elgar's "Pomp and Circumstance." This military march was admirably suited to the capabilities of Sousa's Band. Loud applause greeted the fine endeavour, an encore being demanded. The conductor complied with the request of his audience, and "Bedelia" was given. Miss Powell played "Irish Fantasia," as a violin solo. She displayed considerable execution, and replied to a well-merited encore with Handel's "Largo." A new march composed by Sousa entitled, "The Diplomat," met with a warm reception. The rendering of this fine composition left nothing further to be desired. In answer to a re-call, the orchestra played "Stars and Stripes." The band scored a great triumph in its interpretation of "Imperial Edward." The title of this piece suggests a reference to our King, indeed several bars of the National Anthem were worked into the melody. The closing item on the programme was another selection by the orchestra, "The Star Spangled Banner," which was rendered in a style quite worthy of the Band.

A thoroughly enjoyable afternoon terminated with the playing of "God save the King."

(Late 57. Polborn Violin.)

Journal... the *Blazon* Jan 27 to the *Hampshire Advertiser* 28 Jan - 05 Southampton... the *Southern Standard* dated January 19 1905. Journal

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By GEORGIA PEARCE.

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The American band went to the Alexandra Palace last Saturday, and so made room for the usual Ballad Concert. Madame Suzanne Adams proved a mighty attraction. She is a fine singer and a beautiful woman. Another beautiful woman, Madame Roger Miclos, was the pianist of the afternoon. I was too late to hear the Chopin polonaise, but in time to be bored by a waltz of Moskowski. She played it beautifully, but such music is not for the concert room. It would be more at home at a gay casino or pier-end in the summer time. Madame Miclos is playing a good programme in a day or two, and she shall be considered next week.

Hollmann and his cello proved themselves once more great favourites. He is not in the least a thoughtful or subtle player, but is blessed with a beautiful singing tone, a precious possession. At a ballad concert, of course, the singers are everything, so I must tell how Mr. Kennerley Rurnford—the popular husband of a more popular wife—sang "Four Jolly Sailors" from German's "Princess of Kensington," and was duly encored, as was also Mr. Ben Davies, who, however, depends too much on his past reputation. The French style of Mr. Farkoa, of light opera fame, was a striking contrast to the English singers, whilst Signor Bacci exhibited the Italian Grand Opera methods, and was not quite at home in his English songs. They were compositions of Madame Guy d'Hardelet, who appeared as accompanist. Of the lady singers, next in order of merit to Madame Adams was certainly Miss Edith Clegg, the dramatic contralto. Her rendering of Florence Aylward's "Beloved, it is Morn" was quite beautiful. This series of concerts is probably the most popular held during the winter months.

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As in the first part, so was it in the second. The large audience was unstinted in its expression of appreciation, and for the first item, "American Character Sketches" (Kroeger), introducing the gamin, an Indian element, Volcanic night scene, and the dancing dusky, Sousa was recalled. Branching into the lighter element he gave the swinging choruses, "Bedelia," "Oh, My, My, My," and "Let's be Lively," in happy style. Another of the leader's compositions, "The Diplomat," was received with enthusiasm, and he responded with "Stars and Stripes for Ever" and "Inimitable Eagle," whilst at the close "The Merry Wives of Windsor" (transcribed for military band from the original orchestral score by Sousa), given in masterly style, fittingly closed a splendid programme. In the first part Mr. Herbert L. Clarke, cornetist, received a hearty encore for "Sounds from the Hudson" (Clarke), an this response, "Ah..."

from the *Hampshire Independent* Jan 28 Southampton of Journal

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SOUSA AND HIS BAND AT SOUTHEAD.

On Sunday, Sousa and his band visited Southend and gave two grand concerts at the Kursaal. In the afternoon the hall was filled, and the vast audience gave a hearty reception to the great March King. The programme opened with the overture, "The Heather Glen," which was played in a masterly manner. A hearty encore was accorded, and "El Capitan" was given in response. Most of the pieces on the programme were selections of classical music, but when an encore was demanded the band invariably broke into a march. The sudden change in the character of the musical fare was quite in keeping with American "hustling," but it did seem a little strange, to a British audience, to be half way through the "Washington Post" before the "Parsifal" music was out of one's head. There can be no doubt that the great majority of the audience liked the marches best, and would have enjoyed a long symphony with "Stars and Stripes" in store. In addition to the marches we have mentioned, the band performed "Dixie Land," "Hands across the Sea," and "The Diplomat." They were, of course, all masterpieces in their way, and the musicians did full justice to them. The great conductor's mannerisms in "beating time" while the marches were being played were keenly observed by a little girl in the gallery, who had a pair of opera glasses. They formed no insignificant part of the entertainment, and no doubt there were many in the audience who wished they had brought their opera glasses with them. The band rendered a fine descriptive piece of Sousa's, a suite entitled "Looking upward." It contained three parts—(a) "By the light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus." The instrumental programme also included Nivina's two tuneful little "episodes," "At Fontainebleau" and "A June Night in Washington," and Liszt's "Second Hungarian Rhapsody." Mr. J. H. B. Moeremans gave, as a saxophone solo, Singelee's "Fantasie Pastorale." His instrumentation was excellent, and he responded to a vociferous encore with "I ask no more." Miss Estelle Lieblich's powerful soprano voice was heard to advantage in an air from "Les Pre aux Ceres," sung in French. The solo was accompanied by the band; the flute obbligato being finely played by Mr. Marshall Lufsky. Responding to a hearty recall, Miss Lieblich rendered a homely little love-ballad. Miss Maud Powell played, as a violin solo, Wieniawski's "Ballade et Poeme."

ting from the *Hampshire Post* 28 Jan - 05 Portsmouth of Journal

ing from the *Hastings Chronicle* 28 Jan - 05 of Journal

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SOUSA'S BAND AT SOUTHSEA.—Sousa's Band again visited Southsea yesterday (Thursday), and if those who have not yet heard it could only realise what they have lost, there would be no hall in the district large enough to hold those who would flock to hear Sousa, should he ever visit Portsmouth again. To record that the Band played this and that is to give but a poor idea of the programme. Sousa's methods are unique. He does not take liberties with the scores of other composers, rendering them, in fact, with vivid exactness, and yet there is just that something in Sousa's methods which compel admiration and arouse enthusiasm. There are, probably, few bandmasters who would not willingly admit that Sousa obtains better results from his brass instruments than have ever been obtained in this country. They blend so perfectly that one might be listening at times to a grand organ. But all the members of Sousa's Band play with their heads as well as with their hands, and one cannot enter into conversation with any of them without finding them thoroughly intellectual musicians. At both programmes yesterday, the Forthead Hall was completely crammed with a delighted audience. Encore after encore was given, but the audience, like Oliver Twist, still asked for more, and there must have been many yesterday who realised what a magnificent tonic to a jaded mind is a rousing Sousa March, when played by Sousa's Band. Messrs. Godfrey and Co. are to be thanked for inducing Sousa to visit Southsea, and the arrangements throughout both concerts were excellent.

(Late 87, Holborn Viaduct.)

the *Blazon* Journal
Jan 27 - 1905

the *Hampshire Advertiser* Journal
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Southampton

the *Southern Standard* Journal
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from the *Gascon* Journal

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Journal

SOSA AT SOUTHAMPTON.

Sousa and his famous band were again in Southampton yesterday afternoon, giving a matinee performance at the Palace of Varieties. The visit, which is the third to the town of the well-known and popular musician, drew together a large and fashionable audience, practically all the elite of the town and district being present or represented. The seats in the upper part of the house were all booked—and by two o'clock, the time fixed for starting, occupied—and the popular parts of the buildings were also exceedingly well patronised. Sousa fully maintained his great reputation, and responses were numerous, indeed, in cases, encores were demanded. The opening overture was Litoff's "Maximilian Robespierre" (or "The last days of the reign of terror"), and right well was it given. Well balanced and responsive to the leader's slightest gesture, the combination rendered the piece with characteristic feeling, and had to respond to an irresistible recall. "El Capitan" was the title of the encore, and for this also a repetition was called for. The third selection was "Ramona," a growingly popular selection. The company also scored a huge success with the suite, "At the King's Court," (a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," and (c) "Her Majesty the Queen," one of Sousa's own compositions, and for a vociferous encore they gave "Dixie Land," which was also well received. "Sunrise," from the Japanese opera (Mascani), was another popular item, and for the encore the band fittingly closed the first half of the programme with the well-known march, "Washington Post."

As in the first part, so was it in the second. The large audience was unstinted in its expression of appreciation, and for the first item, "American Character Sketches" (Kroeger), introducing the gamin, an Indian element, Voodoo night scene, and the dancing dusky, Sousa was recalled. Branching into the lighter element he gave the swinging choruses, "Bedelia," "Oh, My, My, My," and "Let's be Lively," in happy style. Another of the leader's compositions, "The Diplomat," was received with enthusiasm, and he responded with "Stars and Stripes for Ever" and "Invincible Eagle," whilst at the close "The Merry Wives of Windsor" (transcribed for military band from the original orchestral score by Sousa), given in masterly style, fittingly closed a splendid programme. In the first part Mr. Herbert L. Clarke, cornetist, received a hearty encore for "Sounds from the Hudson" (Clarke), an dhis response, "Ah Cupid," was equally well given. Miss Estelle Lieblich was also a success with her "Nightingale Song," from "Marriage of Jeannette" (Masse). With a voice of great strength and range, she captivated the house, who would have liked an encore, but she simply bowed her acknowledgment. Miss Maud Powell, violinist, gave the fantasia "Faust" (Wieniawski), and received the audience's favour, responding with "The Swan." The programme throughout, as well as the attendance in every way fulfilled anticipation, it is to be regretted that the performance was not given at night, when more could have enjoyed the rich musical treat afforded by the great American musician.

SOSA AND HIS BAND AT SOUTHEAD.

On Sunday, Sousa and his band visited Southend and gave two grand concerts at the Kursaal. In the afternoon the hall was filled, and the vast audience gave a hearty reception to the great March King. The programme opened with the overture, "The Heather Glen," which was played in a masterly manner. A hearty encore was accorded, and "El Capitan" was given in response. Most of the pieces on the programme were selections of classical music, but when an encore was demanded the band invariably broke into a march. The sudden change in the character of the musical fare was quite in keeping with American "hustling," but it did seem a little strange, to a British audience, to be half way through the "Washington Post" before the "Parsifal" music was out of one's head. There can be no doubt that the great majority of the audience liked the marches best, and would have encored a long symphony with "Stars and Stripes" in store. In addition to the marches we have mentioned, the band performed "Dixie Land," "Hands across the Sea," and "The Diplomat." They were, of course, all masterpieces in their way, and the musicians did full justice to them. The great conductor's mannerisms in "beating time" while the marches were being played were keenly observed by a little girl in the gallery, who had a pair of opera glasses. They formed no insignificant part of the entertainment, and no doubt there were many in the audience who wished they had brought their opera glasses with them. The band rendered a fine descriptive piece of Sousa's, a suite entitled "Looking upward." It contained three parts—(a) "By the light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus." The instrumental programme also included Nevin's two tuneful little "episodes," "At Fontainebleau" and "A June Night in Washington," and Liszt's "Second Hungarian Rhapsody." Mr J. H. B. Mooremans gave, as a saxophone solo, Singslee's "Fantasie Pastorale." His instrumentation was excellent, and he responded to a vociferous encore with "I ask no more." Miss Estelle Lieblich's powerful soprano voice was heard to advantage in an air from "Les Pre aux Cleres," sung in French. The solo was accompanied by the band; the flute obbligato being finely played by Mr Marshall Lufsky. Responding to a hearty recall, Miss Lieblich rendered a homely little love ballad. Miss Maud Powell played, as a violin solo, Wieniawski's "Ballade et Polonaise."

g from the Hampshire Post
date 28 Jan - 1905
address of Journal Portsmouth

SOSA'S BAND AT SOUTHESEA.—Sousa's Band again visited Southsea yesterday (Thursday), and if those who have not yet heard it could only realise what they have lost, there would be no hall in the district large enough to hold those who would flock to hear Sousa, should he ever visit Portsmouth again. To record that the Band played this and that is to give but a poor idea of the programme. Sousa's methods are unique. He does not take liberties with the scores of other composers, rendering them, in fact, with vivid exactness, and yet there is just that something in Sousa's methods which compel admiration and arouse enthusiasm. There are, probably, few bandmasters who would not willingly admit that Sousa obtains better results from his brass instruments than have ever been obtained in this country. They blend so perfectly that one might be listening at times to a grand organ. But all the members of Sousa's Band play with their heads as well as with their hands, and one cannot enter into conversation with any of them without finding them thoroughly intellectual musicians. At both programmes yesterday, the Portland Hall was completely crammed with a delighted audience. Encore after encore was given, but the audience, like Oliver Twist, still asked for more, and there must have been many yesterday who realised what a magnificent tonic to a jaded mind is a rousing Sousa March, when played by Sousa's Band. Messrs. Godfrey and Co. are to be thanked for inducing Sousa to visit Southsea, and the arrangements throughout both concerts were excellent.

macame. The most popular pieces were, of course, "El Capitan," "The Washington Post," "Ramona," "The Stars and Stripes," and "Bedelia." The latter selection, played with variations, and with the heavy use of the trombone, was absolutely unique, and the effect upon the audience was electrical. The solos performed by members of the band showed those concerned to be as capable individually, as the band was collectively. Mr. Herbert L. Clarke's playing of the cornet solo, "Sounds from the Hudson," was brilliant, and raised cornet playing to the plane of high art. Another solo instrumentalist, whose capabilities greatly impressed the assembly, was Miss Maud Powell, who played a fantasia from Wieniawski's "Faust," in the most faultless fashion. Miss Estelle Lieblich, who has been such an attraction at Sousa's concerts throughout the country, sang twice, her rendering of the Nightingale song from the "Marriage of Jeannette" being of surpassing loveliness. In the imitation of the nightingale, Miss Lieblich was accompanied by Mr. Marshall Lufsky, and the effect was altogether charming. Other items in the diversified programme were received with equal satisfaction, and the opinion was several times given utterance to, that the present was by far the most successful of Mr. Sousa's three appearances in Southampton.

from the *Hampshire*
28 Jan
s of Journal.....

The Court Journal,

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

Cutting from issue dated.....*Jan 28*.....1905

SOUSA'S BAND.

WELCOMES AND ENCORES AT SOUTHSEA

Sousa and his band gave two performances at the Portland Hall, Southsea, on Thursday afternoon, and it is hardly necessary to say that on both occasions the hall was crowded. On the last occasion that the band was at Southsea, the renowned conductor was unable to take his accustomed place owing to illness. His appearance on Thursday afternoon was warmly greeted by the large audience. Made up of 50 instrumentalists compose the band which has earned such world-wide fame. Each member is admitted to be a master of his profession, and in every respect the distinguished conductor has good reason to be proud of the body of musicians who perform under his baton. As a conductor he is unostentatious, yet effective, and so well do his men understand his slightest gesture, that they respond almost automatically, and vary their time and expression with wonderful precision.

Liszt's symphonic poem, "Les Preludes," was the opening number. It is a beautiful piece of music that was suggested to the composer by a passage from one of La Martine's "Meditations," which reflect on the after life, and the varied moods were finely expressed.

An invitation a la valse, by Weber Weinartner, was another difficult composition that was exceptionally well rendered, and a fantasia astorale (Singalee) included a well-played saxophone solo by Mr. J. Moeremans. In response to an encore, the band gave the familiar "Washington Post." Two bright episodes by Beethoven, "At Fontainebleau" and "A June Night," were also encored, and in reply "Bedelia," from the musical comedy "The Earl and the Girl," was given.

Mr. Sousa's new march, "The Diplomat," was also included in the programme. It is a vigorous composition, and in reply to the recall "Stars and Stripes," another of Mr. Sousa's marches, was played. A Hungarian rhapsody, by Liszt, with one or two other smaller pieces, comprised the band's other contributions.

A violin solo by Miss Maud Powell, a song by Miss Estelle Liebling, and a saxophone solo by Mr. J. H. B. Moeremans were included in the programme. Miss Powell's solo was a ballad of Polish origin by Wieniawski, and the young lady is to be complimented on the exquisite rendering of the piece, her upper notes especially being wonderfully pure. The concluding item was by the band, "The Star Spangled Banner," followed by "God Save the King."

In the evening the band scored another triumph.

CROTCHETS AND QUAVERS.

Mr. Sousa and his orchestra continued to draw crowded houses to the Queen's Hall during last week, and though his older and better-known efforts were productive of the most applause, he has little cause to grumble at the manner in which his two new compositions, "The Diplomat" and "At the King's Court," have been received. Mr. Philip Yorke has unmistakably demonstrated that there is in London a large section of people who delight in the brave strains of the military band, and for this reason, if for no other, Mr. Sousa's visit has been very welcome.

Hastings Observer
28 Jan

SOUSA'S RETURN.

THE FAMOUS MARCH KING AT ST. LEONARDS.

GREETED BY GREAT AUDIENCES.

The event of the week at St. Leonards has been the visit (after two years' absence) of Sousa and his marvellous and famous band.

At the Royal Concert Hall on Tuesday large audiences assembled and listened with delight and rapture to the wonderful effects primarily produced by the beating of the conductor's baton.

Especially of the afternoon has a record attendance to be chronicled. Then it was that the capacious hall was crammed in every part. People arrived during the quarter of an hour preceding the commencement of the concert in one continual stream, and but for the excellent arrangements of Messrs. King Bros., who, with a keenness that engendered success, had provided an imposing corps of ushers, chaos and confusion would have resulted. As it was, the huge audience was seated quickly and comfortably.

In the evening the hall was decidedly full, but a few more people could have squeezed in if necessary. Like the first audience, it was enthusiastic to a degree, and the earlier and best known compositions of the March King were cheered more and more rapturously, until the climax was reached with a treble encore.

Sousa, of course, was the centre of all eyes. He entered the stage punctually at eight o'clock with a jaunty step, and ere his worshippers had time to finish a cheer the music had started. Those who expected a gymnastic display from the conductor were disappointed, and Sousa gave the lie to his many caricaturists by commanding his forces with a rhythmical action that was as graceful as it was effective.

The music at times seemed to have its origin in the conductor rather than the instruments. He appeared to filter the sweetest strains clutched from the air through his fingers, the wails he ran along his baton and up invisible chords in the atmosphere, the crash of the brass he flung to his right and turned the tornado to the gentle zephyr with a wave of his hand. The wonderful effects produced, the complete control everywhere exhibited showed Sousa to be at once the master and soul of the productions given.

Apart from the instrumentalisation Sousa is most fortunate in his lady artistes. Than Miss Estelle Liebling it would be difficult to imagine a more cultivated singer. Her soprano voice seems capable of almost anything, and is an extraordinary example of cultured and persistent development associated with the completest of control. Her singing of "Nightingale Song" (sung in French), from "Marriage of Jeannette," was sweetness and power all through, delightfully enhanced by the flute obligato of Mr. Marshall Luisky. A rapturous encore was the lady's reward.

Miss Maud Powell's rendering of the violin solo, Wieniawski's "Faust," fantastic, was played with fine technique, and an encore was also demanded and conceded in this instance.

Sousa's new suite, "At the King's Court," and the march, "The Diplomat," were instantaneous successes.

Messrs. King Bros. are to be congratulated upon their enterprise, made the more successful by the fine weather which prevailed for each performance.

Their next event is the lecture by Captain Scott on "Farthest South."

Salisbury Journal.

The Canal, Salisbury.

(Published by Cecil George Bennett.)

Cutting from issue dated.....*Jan 28*.....1905

SOUSA AND HIS BAND AT SALISBURY.

The County Hall, Salisbury, was crowded to its utmost capacity yesterday (Friday) evening, on the occasion of the visit of Sousa and his Band. Crowds began to assemble outside the hall nearly two hours before the time announced for the commencement of the concert, and when the performance began there was scarcely a vacant seat in the house. The appearance of Mr. John Philip Sousa—"The March King" as he is known throughout the length and breadth of the United States—creates wherever he goes an atmosphere of pleasurable excitement, and that feeling was not absent last night. The popular conductor and the clever members of his famous wind band received a very warm welcome from a Salisbury audience, and their performance fully justified the world-wide reputation which they enjoy. The music played by Sousa's band may not be particularly beautiful or refined, but it possesses that regularity of rhythm, which under the conductorship of Mr. Sousa never degenerates into a monotonous inflexibility of beat. There were abundant evidences of the resourcefulness of the conductor, who has trained the musicians under his charge not only to his thought, but also to his gesture; and, whilst the mechanical effect of the playing could not escape the notice of the audience, in one or two of the marches and dance tunes it gave just that *terre* to the performances which was required. Mr. Sousa indulged in all those eccentric gestures which are one of his special characteristics; but while these provided amusement, the house was not slow to appreciate the delicate effect which he was able, in some of the compositions, to produce from his band of wind instruments. The concert commenced with an exceptionally fine rendering of Liszt's overture "Maximilian Robespierre" or "The Last Days of the Reign of Terror," in which the band scored a veritable triumph. The composition reminds one of Tchaikowsky's well-known Overture Solemnelle "1812," and was heartily applauded. Mr. Sousa lavished encores upon his audience after every number on the programme, and it was some of these voluntary additions which showed the accomplishments and versatility of the band at their best. The well-known march from *El Capitan* was played in response to the continued applause of the house, and so favourably was this received that Mr. Sousa then gave "Ramona." Mr. Herbert L. Clarke then played a cornet solo, "Sounds from the Hudson," in excellent style, and, in response to a recall, gave a good interpretation of "Ah, Cupid." The new works on the programme included a suite, entitled "At the King's Court," which was divided into three movements, severally headed "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." The first was a pleasing piece in the gavotte measure; but the movement representing the Queen, suggestive of a rather stately progress, was the most successful, exhibiting considerable dignity, and the remarkable skill of the composer in pictorial music. The suite has not the attractive quality of some of Mr. Sousa's other works, but it gave his organisation an opportunity to produce delicate effects, which are seldom met with in brass combinations. As an encore, "Dixie Land" was played, and in this the band was heard to even greater advantage. Considerable feeling and tenderness was put into the opening melody, and the brass band overcame delicacies which one would hardly have thought possible. So persistent was the audience that Mr. Sousa then consented to make another addition to the programme in the shape of "The Invincible Eagle," a stirring march which evoked a perfect storm of applause. Miss Estelle Liebling, the possessor of a high soprano voice of rare quality, sang the florid "Nightingale air" from Massé's *Marriage of Jeannette* with great neatness and facility, a flute obligato being played by Mr. Marshall Luisky. Miss Liebling's efforts were warmly applauded, and she then contributed with good expression, "Will you love when the lilies are dead?" The first portion of the programme was to have concluded with the performance by the band of Mascagni's "Sunrise," from the Japanese opera *Iris*, but such is Mr. Sousa's generosity in the matter of encores that he consented to give the march of world-wide reputation, "The Washington Post." Later Mr. Sousa's organisation was responsible for an effective rendering of Kroeger's "American Character Sketches," the scoring of which contains ingenious contrasts of tone colour, and in the swiftness of an encore, delighted the audience with "Lelia," from *The Orchid*. Elgar's "Sevillana" was played with admirable spirit, and then came another of Mr. Sousa's new compositions, "The Diplomat," followed by the march, "Stars and Stripes for Ever." The latter was exceedingly well played, and the applause with which it was received induced the conductor to give "Let's be Lively." A violin solo, *Fantasia "Faust"* (Wieniawski) was executed with precision and delicacy of expression by Miss Maud Powell, who afterwards contributed with equal success a piece entitled "The Swan." The concluding item in a long and excellent programme was the performance by the band of a version of Nicolai's *Merry Wives of Windsor* overture.

enthusiastically received
encore followed,
programme in which Sousa's
name appeared only twice was
practically doubled. The military
precision of the playing was as
noticeable as ever and the
wonderfully sudden changes
and the variation of light and
shade left nothing to be desired.
The famous "Washington Post"
and "Diplomat" Marches
received, perhaps, the greatest
ovation, but the band were
equally at home in the more
classical selections. Special
mention should be made of
Maximilian Robespierre,"
descriptive of the last days
of the Reign of Terror (some-
what grimly suggestive of recent
events in Russia, by the way,
in which the mad fury of the
populace and the very fall of
the guillotine are depicted by
the music in most dramatic
fashion. The playing of the
introduction to the third act
of Lohengrin was also a
masterpiece of instrumental
effect. Sousa was evidently
gratified at the warmth of
his reception. A cornet solo,
"Sounds from the Hudson,"
was most artistically rendered
by Mr. H. L. Clarke. Miss
Estelle Liebling gave a
wonderful exposition of vocal
training in the "Nightingale
Song," while a violin solo,
"Irish Fantasia," was played
in such fine style by Miss
Maud Powell that Handel's
"Largo" was given as an
encore. It was a pleasing
sight to see the great audience
upstanding and bare-headed
while the "Star Spangled
Banner" was played, a
well-deserved compliment to
the band and their nationality.

from the *Hampshire Telegraph*
28 Jan - 1905
s of Journal.....
Cutting from issue dated..... Jan 28

The Court Journal,
Leigh Street, Strand, London, W
(W. Rayner, Publisher.)

Reading Standard.
Published by Walter V. Rivers,
13 and 15, Valpy Street, Reading.

cutting from issue dated Jan 28 1905

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Liszt's symphonic poem, "Les Preludes," was the opening number. It is a beautiful piece of music that was suggested to the composer by a passage from one of La Martine's "Meditations," which reflect on the after life. The varied moods were finely expressed. An invitation a la valse, by Weber Weinertner, was another difficult composition that was exceptionally well rendered, and a fantasia pastorale (Singalee) included a well-played soprano solo by Mr. J. Møremans. In response to an encore, the band gave the familiar "Washington Post." Two bright episodes by Levin, "At Fontainebleau" and "A June Night," were also encored, and in reply "Bedelia," from the musical comedy "The Earl and the Girl," was given.

Mr. Sousa's new march, "The Diplomat," was also included in the programme. It is a vigorous composition, and in reply to the recall "Stars and Stripes," another of Mr. Sousa's marches, was played. A Hungarian rhapsody, by Liszt, with one or two other smaller pieces, comprised the band's other contributions.

A violin solo by Miss Maud Powell, a song by Miss Estelle Liebling, and a saxophone solo by Mr. J. H. B. Møremans were included in the programme. Miss Powell's solo was a ballad et Polonaise by Wieniewski, and the young lady is to be complimented on the exquisite rendering of the piece, her upper notes especially being wonderfully pure. The concluding item was by the band, "The Star Spangled Banner," followed by "God Save the King."

CROTCHETS AND QUAVERS.

Mr. Sousa and his orchestra continued to draw crowds at Queen's Hall during last week, and though his older efforts were productive of the most applause, he has little at the manner in which his two new compositions, "The Diplomat" and "The Stars and Stripes," have been received. Mr. Philip York, who first introduced the Sousa Band to British audiences, is the manager of the tour. The Box office is at Artwalls, Binfield and Ch.

Immediately following the successful season at Queen's Hall, London, where Sousa has renewed his triumphs of two and three years ago, the great band will come here at the Town Hall on Friday evening, February 10th. Mr. Sousa promises unusually attractive programmes, which will include his new suite "At the King's Court" and his latest march "Diplomat." Indications point to very large attendances, and for that reason early booking is advised to ensure the best places. Mr. Philip York, who first introduced the Sousa Band to British audiences, is the manager of the tour. The Box office is at Artwalls, Binfield and Ch.

Salisbury Journal.

The Canal, Salisbury.
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Hastings Observer
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So persistent was the audience that Mr. Sousa then consented to make another addition to the programme in the shape of "The Invincible Eagle," a stirring march which evoked a perfect storm of applause. Miss Estelle Liebling, the possessor of a high soprano voice of rare quality, sang the floral "Nightingale Air" from Massé's *Marriage of Jeannette* with great neatness and facility, a flute obligato being played by Mr. Marshall Lufsky. Miss Liebling's efforts were warmly applauded, and she then contributed with great expression, "Will you love when the lilies are dead?" The first portion of the programme was to have concluded with the performance by the band of Mascagni's "Suzanne," from the Japanese opera *Iris*, but such is Mr. Sousa's generosity in the matter of encores that he consented to give the march of world-wide reputation, "The Washington Post." Later Mr. Sousa's organisation was responsible for an effective rendering of Kroeber's "American Character Sketches," the scoring of which contains ingenious contrasts of tone colour, and in acknowledgement of an encore, delighted the audience with "Belia," from *The Ordeal*. Elgar's "Savillans" was played with admirable spirit, and then came another of Mr. Sousa's new compositions, "The Diplomat," followed by the march, "Stars and Stripes for Ever." The latter was exceedingly well played, and the applause with which it was received induced the conductor to give "Let's be Lively." A violin solo, Fantasia "Faust" (Wieniewski) was executed with precision and delicacy of expression by Miss Maud Powell, who afterwards contributed with equal success a piece entitled "The Swan." The concluding item in a long and excellent programme was the performance by the band of a version of Nicolai's *Horny Wins of Windsor* overture.

Playhouse
28 Jan 05

Alexandra Palace.

The Alexandra Palace management is nothing if not enterprising, and it is satisfactory to record that their engagement of the Sousa Band, who paid a "flying visit" to the Northern Heights on Saturday afternoon turned out an unqualified success, if the crowded auditorium is any criterion. The famous band was in splendid form, and Sousa was—well, Sousa! Each item was enthusiastically received, and the inevitable encore followed, so that the printed programme in which Sousa's name appeared only twice was practically doubled. The military precision of the playing was as noticeable as ever and the wonderfully sudden changes and the variation of light and shade left nothing to be desired. The famous "Washington Post" and "Diplomat" Marches received, perhaps, the greatest ovation, but the band were equally at home in the more classical selections. Special mention should be made of Maximilian Robespierre, descriptive of the last days of the Reign of Terror (somewhat grimly suggestive of recent events in Russia, by the way), in which the mad fury of the populace and the very fall of the guillotine are depicted by the music in most dramatic fashion. The playing of the introduction to the third act of *Lohengrin* was also a masterpiece of instrumental effect. Sousa was evidently gratified at the warmth of his reception. A cornet solo, "Sounds from the Hudson," was most artistically rendered by Mr. H. L. Clarke. Miss Estelle Liebling gave a wonderful exposition of vocal training in the "Nightingale Song," while a violin solo, "Irish Fantasia," was played in such fine style by Miss Maud Powell that Handel's "Largo" was given as an encore. It was a pleasing sight to see the great audience upstanding and bare-headed while the "Star-Spangled Banner" was played, a well-deserved compliment to the band and their nationality.

The Bristol Times

Small Street, Bristol

T. D. Taylor, Sons, and Hawkins,

Continuing from issue dated.....

SOUSA AND HIS BAND.

VISIT TO BRISTOL.

Mr. John Philip Sousa, who has earned the sobriquet of "The March King," was monarch of the musical realm of Bristol yesterday. He brought his band, marched them briskly through two programmes, and marched them away again from the capital of the West when their allotted task was completed. The brisk, bright, alert little conductor, who has a suave manner, an arresting method of conducting, and a musical style in his compositions all his own, was received by a large company of amateurs, who assembled in the chief hall of the Victoria Rooms in the afternoon to greet him upon his third visit to Bristol, and to listen to the inspiring strains of his loyal and well-trained band of executives. The items in the programme were:—Symphonic poem, "Les Preludes" (Liszt); Fantasia Pastorale, saxophone solo (Singelee), Mr. J. H. B. Moeremans; suite, "Looking Upward" (a) "By the light of the Polar star," (b) "Under the Southern Cross," and (c) "Mars and Venus" (Sousa); Isabella's air from "Pre aux Clercs" (Herold), Miss Estelle Liebbling (flute obligato by Mr. Marshall Lufsky); Invitation à la Valse (Weber-Weingartner); Episodes—(a) "At Fontainebleau" and (b) "A June Night in Washington" (Nevin); "Parade of the Dwarfs" (Grieg); New March, "The Diplomat" (Sousa); Ballade et Polonaise (Wieniawski), Miss Maud Powell; Fourteenth Hungarian Rhapsody (Liszt); "Star-Spangled Banner" and "God Save the King." All these pieces were performed with wonderful unity, arousing spirit, great freedom, and fine tone and correct intonation by the band, who probably have played most of them hundreds of times, and have therefore gained a proficiency in their interpretation which probably no other band can excel. The audience were delighted, especially with Sousa's new march; were lavish in the applause they showered upon the players after each item, and called for many encores. Even the extra contributions were all pre-arranged, for Sousa did not waste time. Directly he decided—"in the twinkling of an eye"—that a bis should be granted, he "passed the sign," and his loyal music-makers were through the first few bars of an "extra" before the plaudits had quite ceased. So in this way the audience had nearly double the stipulated allowance, and therefore could not complain of the bountiful character of the musical feast.

In the evening the hall was crowded to overflowing, and hundreds of folk were unable to gain admission. The atmosphere seemed to be charged with enthusiasm. According to the programme, these were the pieces arranged for interpretation: Overture, "Maximilian Robespierre"—or, "The Last Days of the Reign of Terror" (Litolff); Valse Brillante, "Sounds from the Hudson," cornet solo by Mr. Herbert L. Clarke (the composer); new suite, "At the King's Court"—(a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," (c) "Her Majesty the Queen" (Sousa); "Nightingale Song" from "Marriage of Jeannette" (Masse), Miss Estelle Liebbling (flute obligato by Mr. Marshall Lufsky); "Sunrise," from the Japanese opera "Iris" (Mascagni); American Character Sketches—(a) "The Gamin," (b) "An Indian Lament," (c) "Voodoo Night Scene," (d) "The Dancing Darkey" (Kroeger); Scene Espagnol, "Sevillana" (Elgar); New March, "The Diplomat" (Sousa); Fantasia, "Faust" (Wieniawski), Miss Maud Powell; overture, "The Merry Wives of Windsor" (Nicolai) (transcribed for military band from the original orchestral score by John Philip Sousa); "Star-Spangled Banner" and "God Save the King." The new march, "The Diplomat," which "caught on" in the afternoon, was repeated with still more marked success. Once more Bristolians were stirred by the inspiring strains of the American visitors, and made numerous demands upon their good will and their energies, which were lavishly dispensed in the rendering of compositions not in the list. The two ladies did their work praiseworthy, and were rewarded with gratifying salutations. So Sousa has come, conquered, and retired.

Continuing from the *Portsmouth Times*..... **Western Daily Press,**
 e..... *28 Jan - 05*..... Aldwin Street, Bristol.
 Press of Journal..... MacIver & Son, Publishers.)

Continuing from issue dated..... *Jan 31*..... 1905

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The composition of the band was practically the same as on previous visits, with the addition of a lady harpist. To-day Mr Sousa and his musicians are at Cardiff.

SOUSA.

On the afternoon and evening of Thursday the celebrated Sousa and his band gave two concerts at the Portland Hall to packed houses of enthusiastic and appreciative audiences. On both occasions the incomparable John Philip Sousa conducted in the inimitable style which has done so much to popularise his concerts.

Whatever our American cousins send us over here is generally the best of its kind they can produce. And whether it be tools, machinery, produce, or entertainments, one and all are remarkable for the elaborate care devoted to producing the highest quality of "finish." From the days when they sent us "Christy Minstrels," down to Daly's, and "The Belle of New York" Companies, the most notable feature has been thoroughly complete rehearsal, and the almost utter sinking of individuality, in order to obtain that unique and level performance of high merit in all these organisations. The perfect ensemble of often very ordinary artistes makes a far more pleasurable entertainment than a company of stars, all striving their hardest to "keep their own end up." A capital programme and a generous supply of encores spun out the concert half an hour beyond the usual time—some people will have so much for their money, you know.

The finest performances of the band on Thursday were the overture, "Maximilian Robespierre" (Litolff) and "Sunrise" from Mascagni's "Iris." In these Sousa and his conferees displayed the varied resources of artistes and instruments to the best advantage, as perfect specimens of tone painting. In both they reached the highest mark of skill and musical intelligence. The former one could see, in the mind's eye, the fearful carnage and wreckage, hearing the hoarse shouts, the piercing cries, and yells of the maddened populace, throughout the ever recurring "Marseillaise," rising and falling, obtruding itself every now and again throughout all the clashing din of tramping and turmoil, expanding into a great explosive burst of sound, denoting the fall of the Bastille. In the latter Mascagni has given us one of the finest descriptions musically of a sunrise. Opening with the great brass basses rumbling out the groans, as it were, of the passing night; then the reeds gently sighing the approaching light of day, and the gradual awakening of all nature, the shimmering and glinting of the sun as, slowly rising in the heavens, rising till it appears in all the reflected glory and effulgence of the Almighty Creator, depicting with a grand and lengthened crescendo, culminating with an awful crash, the gradual rise of "King Sol" till he bursts forth in the full blaze of noon. A magnificent composition magnificently rendered.

We had encores galore. The more they got, the more the people seemed to like them. To criticise these marches would be superfluous at this date; suffice it to say, they are Sousa's, as played by Sousa, who could interpret them so well, that, to use an Americanism, "They went like greased lightning."

Nicolai's fine overture suffered somewhat from the substitution of reeds for strings. You might as well think of a satisfactory rendering of Handel's "Pastoral Symphony" without fiddles as to get the proper effect of Nicolai's light and airy music without them.

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Under the managing directorship of Mr. Philip Yorke, and our local entrepreneurs, Messrs. Godfrey and Co., Ltd., all the arrangements were as complete and comfortable as could be desired.

The present was not the first visit of this great combination; nor do we hope it will be the last by many times that we shall have the pleasure of welcoming the great Sousa and his "One Man" band.

Continuing from the *Western Mail*.....
 e..... *31 Jan - 05*.....
 Press of Journal..... *Cardiff*

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In a recent article on himself by himself, the "Great March King," describing how he controls his "one man" band, writes thus: "It has been remarked of me that I resemble one of those strolling players, who carry a drum on their backs, cymbals on their head, a cornet on one hand, and a concertina in the other; who is, in fact, a little band all to himself. That is what I am endeavouring to do all the time, to make my musicians and myself a "one man" band. Only, instead of having actual metallic wires to work the instruments, I strike after magnetic ones. I have to work so that I feel

everyone of my fifty-eight musicians is linked with a cable of magnetism." And Sousa says he spares neither time or money to obtain the right stamp of performer, who will readily assimilate with the rest, and all being capable of receiving the necessary inspiration of the conductor's genius.

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South Wales Daily Post,

211, High Street, Swansea.

(Published by David Davies.)

ng from issue dated.....1905

SOUSA'S RETURN.

AMERICAN BANDMASTER AND COMPOSER'S VISIT TO SWANSEA.

John Philip Sousa, the celebrated American bandmaster and composer, who enjoys a general popularity in this country, is making a third concert tour of Great Britain with his famous band. He is announced for two concerts at the Albert Hall, Swansea, on Wednesday.

Mr. Sousa brings a band of 56 performers, with practically the same instrumentation as on former visits, with the exception that the conductor has added a harp to his forces. His soloists are Miss Maud Powell, the distinguished violinist, and Miss Estelle Lieblich, the brilliant soprano. The chief instrumentalist of the band is Mr. Herbert L. Clarke, cornetist.

Sousa has prepared an attractive set of programmes for his concerts, and will play his two latest compositions—a suite entitled "At the King's Court," and a new march, "The Diplomat," both of which were highly successful in London. The conductor also has a new series of the attractive "Sousa Encores," which have always given these concerts their characteristic flavour.

SOUSA AND HIS BAND. Doubtless the nationalistic artistic exposition of the organ, a what the patiently highly paid contains more musicians of exceptional merit than any other. As, for instance, the two principal cornetists, Messrs. Herbert L. Clarke and Herman Bellstedt, are themselves both bandmasters of established position in America, who preferred the engagement with Sousa to the dignities and emoluments of their own combinations. There are perhaps a dozen composers in the Sousa Band of more than passing merit. Mr. Bellstedt wrote the humorous fantasy on "Bedelia" that has set all London talking about its fun, and Messrs. Clarke, Moeremans, Perfetto, Zimmerman, and the other soloists write their own solo numbers. Mr. Sousa says his present band is the very best he has ever directed, and the consensus of opinion of those who have heard the band since its return to Great Britain bears out the contention. The "March King" has added a harp to the instrumentation, the only stringed instrument in what has been aptly termed a "wind orchestra." The peculiar virtue of the Sousa Band in graduating its tonal volume is best shown in the remarkable accompaniments that they give to the singer and violinist who appear as soloists at the Sousa concerts. Immediately following the successful season at Queen's Hall, London, where Sousa has renewed his triumphs of two and three years ago, the great band will come here for one matinee concert at the Palace of Varieties, Above Bar, on Friday next. Mr. Sousa promises unusually attractive programmes, which will include his new suite, "At the King's Court," and his latest march, "The Diplomat." Indications point to a very large attendance, and for that reason early booking is advised at Mr. H. P. Hodges, 107, Above Bar, to ensure the best places. Smoking is strictly prohibited throughout the building for this performance. Mr. Philip Yorke, who first introduced the Sousa Band to British audiences, is the manager of the tour.

June 10-05 SOUSA AND HIS BAND.

Last night at the Queen's Hall, the famous Sousa Band made its first appearance in its present tour through Great Britain. How is it possible, one wonders, precisely to classify such an orchestra as this, which will play any arrangement practically of any great work without strings, and which at the same time is able to attain and to keep a distinct level of distinction. To a great extent, of course, one recognises that the thing is done by the sheer personality of Sousa himself. He it is who is the moving spirit, the guide and the ruler of this extraordinary combination of instruments, so much so that one does not like to think what it would become if the leader left the players to take care of themselves. Certainly Sousa's methods of conducting are extremely entertaining; he does the most extraordinary things to produce his natural effects; sometimes he dangles his stick loosely against his right leg; sometimes he bends sideways into a complete curve, and directs all the orchestra by means not only of his bâton, but also of his bodily position; one of his most amazing effects last night, which we do not remember to have seen before, was a swift elevation of the bâton and then a descent through a quarter circle with tiny little beats that reminded one rather of a spring shower; at another time he will take quite the commonplace attitude and beat with perfect quietude, until some exciting moment comes, and then, holding out his left hand and leaning sideways towards his right he will, apparently, inflict upon the left hand a succession of quick blows, again, we suppose, for the achievement of some special sort of result. There used to be published a series of pictures representing Richter from the back point of view going through all his movements until the final note of the piece. But Richter is quite immovable compared with Sousa. Sousa is here, there, and everywhere; his hands, save for those moments which we have named, are for ever in flight, and even his movements up and down the dais upon which he stands seem as if they ought to have some living connection with what is going on in the orchestra. Whether or not every one of these multitudinous gestures really produces a resultant effect could not possibly be told by the most eager listener. Nevertheless, this is Sousa, and his audiences very naturally find an endless fund of amusement in his expressiveness and in his personality. When we use the word "amusement," it is not in the least to disparage any of Sousa's work; but that work is singular and unexpected, and at both the singular and the unexpected mankind is inclined to smile.

The overture to the programme was rather a dull piece, entitled "The Vikings," by Hartman, and was followed by a valse, entitled "Sounds from the Hudson," for cornet solo and band, the soloist being Mr. Herbert L. Clarke, who played splendidly. A curious encore to this was given in "The Lord is my Shepherd," which Mr. Clarke also performed as soloist. Then followed a new suite by Sousa himself, entitled "At the King's Court." It was divided into three portions, "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen." "Her Ladyship the Countess" was quite a skittish little piece of work, very pretty and very well played. Obviously Mr. Sousa felt that a countess cannot equal the dignity of a duchess, for she, although inclined to light thoughts and gaiety, stepped a little more gravely, and evidently felt her position. The section representing the Queen has a really beautiful and dignified introduction, and in the later portion of the development, although there is gaiety there is also a touch of a large sense of popularity which was rather subtly introduced. The suite was followed by a performance of "Dixie Land," part of which is represented by an extremely touching air, which was played magnificently by the band. Miss Estelle Lieblich sang Massé's "Nightingale Air," from "The Marriage of Jeannette," the flute obbligato being played by Mr. Marshall Lufsky. As an encore, she sang a ditty entitled "Will you love when the Lilies are dead?" A new march by Sousa, entitled "The Diplomat," was given in the second part of the programme, and it went with a swing and a gallop which show, at all events, that in this kind of composition, whatever you may say of particular phrases (we were not unmindful, for example, in listening to this march of the flighty old tune, "She's my Annie, I'm her Joe"), Sousa really has extraordinary gifts. Without praising such music from any high standpoint, we must own that he has a sense of tune which is so alive that to produce it one day is to have it hummed on the next by all who have heard it, and within a month to have it on all the barrel organs. After all, that is saying a good deal, and the Sousa Band is in magnificent condition, and of the most curious characteristics, that for this conductor.

The Northern Whig, published at 3, 7, & 9, Victoria Street, Belfast. om issue dated.....1905

Sousa and his band are again scoring great and popular success among us. Their music is not of the highest refinement. It is far from classic in character, but there are a picturesqueness, a swing, and an unexpectedness in it which delight the public. Nor are the animated gestures of the conductor himself the least important part of the entertainment. Mr. Sousa's latest feat is to present us with another novelty of his own composition. It is of descriptive character, and is entitled "At the King's Court." Whether the music fits the title every hearer will judge for himself. Some people have been heard to say that "At the White House" would do as well.

Mr. Sousa's reappearance, though the most striking, is not the most important musical event that has to be chronicled. This I think is the organisation of the Concert Club, which has been undertaken by an influential committee representative of art, literature, and society. Its object is to provide high-class musical entertainments, chiefly on Sunday afternoons, at a well-known and convenient hall in the West End. Among the members of the Committee are—Consuelo, Duchess of Manchester, Lady Maud Warrender, Sir Lawrence Alma-Tadema, the French Ambassador, Mr. J. S. Sargent, and Signor Tosti. A band of 45 first-class instrumentalists has already been engaged, with Mr. F. Arbog, as conductor.

Journal : *le Mouvian*
 Date : *29* JANVIER 1905
 Adresse : *BORDEAUX*
 Signé :

LA MUSIQUE A PARIS

Les amateurs de mandoline ou de violon apprendront avec plaisir la publication à Paris d'un élégant album de musique pour ces instruments, lequel contient les arrangements de tous les succès de ces dix dernières années, depuis les marches de S. P. Sousa et les cake-walks américains jusqu'aux plus jolies valse de nos auteurs en vogue. Nos lecteurs n'ont qu'à envoyer la somme de 1 fr. 50 en un mandat-poste à l'éditeur Salabert, 67, rue de Provence, Paris, pour recevoir franco l'album en question.

Journal : *Berliner Tageblatt*
 Date : *2* JANVIER 1905
 Adresse : *Berlin*
 Signé :

Der „Marchkönig“ als Romancier. Mr. John Philip Sousa, der amerikanische „Marchkönig“ und Schöpfer der so überaus populär gewordenen „Washington Post“, der mit seiner Kapelle zurzeit wieder in London weilt, hat sein literarisches Herz entdeckt. „Bei meiner Ankunft im Carlton Hotel fand ich die Korrekturbogen meines neuen Romans vor.“ erzählte er dem Vertreter eines dortigen Blattes. „Dieser Roman in 80000 Worten enthält Erinnerungen aus meiner Kindheit; er hat seit zehn Monaten meine ganze freie Zeit beansprucht. Der Schauplatz spielt in Washington, aber über den Titel bin ich noch nicht schlüssig geworden.“

June 10⁰⁵

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South Wales Daily Post,

211, High Street, Swansea.

(Published by David Davies.)

ng from issue dated..... 1905

SOUSA'S RETURN.

AMERICAN BANDMASTER AND COMPOSER'S VISIT TO SWANSEA.

John Philip Sousa, the celebrated American bandmaster and composer, who enjoys a general popularity in this country, is making a third concert tour of Great Britain with his famous band. He is announced for two concerts at the Albert Hall, Swansea, on Wednesday.

Mr. Sousa brings a band of 56 performers, with practically the same instrumentation as on former visits, with the exception that the conductor has added a harp to his forces. His soloists are Miss Maud Powell, the distinguished violinist, and Miss Estelle Lieblich, the brilliant soprano. The chief instrumentalist of the band is Mr. Herbert L. Clarke, cornetist.

Sousa has prepared an attractive set of programmes for his concerts, and will play his two latest compositions—a suite entitled "At the King's Court."

The Diplomat.....
 successful.....
 has a new.....
 Encores.....
 concerts.....
 enal.....

SOUSA AND HIS BAND.—The Sousa Band is undoubtedly the most distinctive musical organisation in the world. Composed of men of many nationalities, it has been so completely welded artistically that it cannot be deemed anything but the exposition of the mastermind—Sousa, himself. Critics have said of the band that it is a living organ, a description that exactly realized just what the conductor has laboured long and patiently to produce. Not only is it the most highly paid combination in the world, but it also contains more musicians of exceptional merit than any other. As, for instance, the two principal cornetists, Messrs. Herbert L. Clarke and Herman Bellstedt, are themselves both bandmasters of established position in America, who preferred the engagement with Sousa to the dignities and emoluments of their own combinations. There are perhaps a dozen composers in the Sousa Band of more than passing merit. Mr. Bellstedt wrote the humorous fantasy on "Bedelia" that has set all London talking about its fun, and Messrs. Clarke, Moeremans, Perfetto, Zimmerman, and the other soloists write their own solo numbers. Mr. Sousa says his present band is the very best he has ever directed, and the consensus of opinion of those who have heard the band since its return to Great Britain bears out the contention. The "March King" has added a harp to the instrumentation, the only stringed instrument in what has been aptly termed a "wind orchestra." The peculiar virtue of the Sousa Band in graduating its tonal volume is best shown in the remarkable accompaniments that they give to the singer and violinist who appear as soloists at the Sousa concerts. Immediately following the successful season at Queen's Hall, London, where Sousa has renewed his triumphs of two and three years ago, the great band will come here for one matinee concert at the Palace of Varieties, Above Bar, on Friday next. Mr. Sousa promises unusually attractive programmes, which will include his new suite, "At the King's Court," and his latest march, "The Diplomat." Indications point to a very large attendance, and for that reason early booking is advised at Mr. H. P. Hodges, 107, Above Bar, to ensure the best places. Smoking is strictly prohibited throughout the building for this performance. Mr. Philip Yorke, who first introduced the Sousa Band to British audiences, is the manager of the tour.

Journal : *le Mouvriant*
 Date : 29 JANVIER 1905
 Adresse : BORDEAUX
 Signé :

LA MUSIQUE A PARIS

Les amateurs de mandoline ou de violon apprendront avec plaisir la publication à Paris d'un élégant album de musique pour ces instruments, lequel contient les arrangements de tous les succès de ces dix dernières années, depuis les marches de S. P. Sousa et les cake-walks américains jusqu'aux plus jolies valse de nos auteurs en vogue. Nos lecteurs n'ont qu'à envoyer la somme de 1 fr. 50 en un mandat-poste à l'éditeur Salabert, 67, rue de Provence, Paris, pour recevoir franco l'album en question.

DEATH OF PRESIDENT LOUBETS

A Gaskell, only son of Mrs. Gaskell, of Kildington Hall, Woodstock, Oxon.

Journal : *Berliner Tageblatt*
 Date : 2 JANVIER 1905
 Adresse : Berlin
 Signé :

Der „Marschönig“ als Romanier. Hr. John Philip Sousa, der amerikanische „Marschönig“ und Schöpfer der 76 literarisch populär gewordenen „Washington Post“, der mit seiner Kapelle zurzeit wieder in London weilt, hat sein literarisches Herz entdeckt. „Bei meiner Ankunft im Carlton Hotel fand ich die Korrekturbogen meines neuen Romans vor.“ erzählte er dem Vertreter eines heutigen Blattes. Dieser Roman in 80000 Worten enthält Erinnerungen aus meiner Kindheit; er hat seit zehn Monaten meine ganze freie Zeit beansprucht. Der Schauplatz spielt im Washington, aber über den Titel bin ich noch nicht schlüssig geworden.

THE MUSICAL WORLD.

SOUSA.

The inimitable Sousa has returned to London and is delighting thousands daily at Queen's Hall. One finds it difficult to apply the prefix Mr.; it gives the impression of a cold formality which could never exist in the relations between the famous conductor and his English friends. To us he is just Sousa, a man with as many delights hidden up his sleeve as a conjuror has tricks. Audiences during the week have been almost frantic with enthusiasm over the performances of this marvellous band, and it is easy to understand such displays. When last Sousa was here it seemed impossible that his so excellent band could be improved in any way; he comes now with a combination which is even better than before. In all departments it is excellent, and the varied tone colours are of rare richness.

The Apostle of Enjoyment.

When you go to hear Sousa it must be with one set purpose—to enjoy yourself. Not the finicking pedantic enjoyment of the analytical musician, who takes his pleasure in the constructive ingenuity of the "serious" composer; on the contrary, you go to have a real good time in the company of a man who will supply you with any amount of tuneful melody in all sorts of shapes. Swinging marches, with an irresistible élan, lively dances that set your feet instinctively tapping out their rhythm, sly little bits of mischievous humour in music that make you laugh while you listen; all for your enjoyment, and by contrast, but still ministering to the same end, he will give you "serious" music performed in a first-rate style, that makes you ready to call him a wizard of adaptation. If there is anything in the musical world that can contribute to enjoyment, without involving the laborious thinking out of meanings to phrase or harmony, Sousa lays it under contribution, and one can only acclaim his choice as perfect.

He brings with him a new suite, "At the King's Court," excellently written, a new march, "The Diplomat," which ought quickly to find a place alongside the "Washington Post," and a delicious little bit of quiet humour, "Oh My My My," which should be all over the town in a week or two.

There's lashin's of enjoyment to be had at Queen's Hall, if you

go in the right spirit; only don't look ecstatic when Sousa plays Strauss and pull down the corners of your mouth when he gives "Dixieland" or "Viens Poupoule," or "Nigger in the Woodpile." If you do you will be laughed at by your neighbours, as three people found out the other night.

After protracted negotiations the directors of the Queen's Hall Orchestra have succeeded in arranging for the first performance in England of Dr. Richard Strauss's "Domestica Symphony." The performance will be given on Saturday afternoon, February 25, under the conductorship of Mr. Henry J. Wood, when it will take the place of "Heldenleben." Owing to the important and difficult nature of the work numerous sectional rehearsals have been fixed.

At the Curtius Concert Club on Saturday afternoon, Jan. 21, Miss Suggia, a Portuguese lady cellist, will make her debut in London, which should be of special interest, as this artist has created quite a sensation on the Continent. Herr Julius Klengel, the celebrated violoncellist, has praised her in the highest terms, and says: "Such eminent executive powers, combined with so wonderful a musical temperament, is only to be found in the elect circle of artists." Miss Suggia will be associated at this concert with Mr. Howard-Jones, an English pianist, who has already made a name for himself both in this country and abroad.

WESTERN MAIL, WEDNESDAY.

FEBRUARY 1, 1905.

SOUSA'S BAND AT CARDIFF.

Sousa and his band on Tuesday paid a welcome return visit to Cardiff, and delighted large audiences at the Park-hall with two grand performances. Both for the afternoon and evening concerts excellent programmes had been arranged, and encores were frequent, and the "March King" loudly cheered. At the afternoon performance a very fine contribution was the march, "The Diplomat" (Sousa), which the composer conducted in his own inimitable style, and which succeeded in bringing out his striking personality and magnetism. The piece was accorded a magnificent reception. Appreciative additions were given to the programme by Mr. J. H. B. Moeremans (saxophonist), Miss Estelle Lieblich (soprano), and Miss Maud Powell (violin). In the evening Sousa's "At the King's Court" was on the programme, and was warmly received. Today (Wednesday) Sousa and his band give two performances at Swansea.

WEDNESDAY, FEBRUARY 1, 1905.

Local Shipments to the Late Mr Rees Jones

SOUSA AT CARDIFF.

Sousa and his band paid a return visit to Cardiff on Tuesday, and the concert at the Park Hall at the evening once again attracted a large audience. There were many empty seats in the balcony, but the floor of the hall was well filled, and the plaudits of the audience showed considerable appreciation of the vigour with which the various orchestral items on the programme were performed. In one or two pieces the band played with restraint, and in these cases proved its capability of treating classic music with great effect, but the programme contained too few compositions appealing to the strictly musical sense of the listener and too many of the "Washington Post" kind. The performers seemed to revel in the production of sound, and it will be at once seen what scope they had when it is mentioned that among the items played were Liszt's overture, "Barnabius Robespierre," "El Capitan," "Hedda," Nicolai's overture, "The Merry Wives of Windsor," and new pieces by Sousa himself—a sentimental "At the King's Court" and "The Diplomat"—highly distinctive of the composer's martial style. There can be no question as to the wonderful proficiency of the players' individuality, as that as an organisation Sousa's band is extremely well-trained; whilst its interpretations are also wonderful in their originality: but the playing does not appeal to the cultured ear. The public require something besides musical fireworks. A really enjoyable performance was the playing of Winiawski's fantasia "Faust" by Miss Maud Powell, who proved herself a clever and accomplished violinist; and the vocalist, Miss Estelle Lieblich, also sang exquisitely Wace's nightingale song, "Marriage of Jeannette."

By: Frederick Blatt

JANUARY 1905

From: Vienna

LLOYD'S WEEKLY NEWS.

Music.

SOUSA AND HIS BAND.

The musical good feeling between England and America cannot but be augmented by the interchange of celebrated bands. Our cousins on the other side of the Atlantic recently welcomed one of the Guards' forces, and on Monday a large audience again greeted the appearance at Queen's Hall of Mr. Sousa and his well-known company of players. The popular conductor brings with him on this occasion several new pieces, both of the march and miscellaneous order, but though these are acceptable as variants they are not allowed to stand in the way of such old favorites as "The Washington Post," "El Capitan," "Stars and Stripes," and others of Mr. Sousa's melodious productions which everyone expects to hear in the course of the programme. The conductor does not spare himself or his instrumentalists; encores follow encores, and the choice of pieces is invariably happy. The most recent novelty is "The Diplomat," which in its swing and piquancy is thoroughly characteristic of Mr. Sousa's manner—warmer recommendation could not be bestowed. As before, the vigorously executed orchestral works are alternated by a few cleverly rendered solos.

(Der "Marichon" als Roman.) Mr. John Philip Sousa, der amerikanische "Marichon" und Schöpfer der mit Recht berühmten "Washington Post", der jetzt mit seiner Familie zeitweilig wieder in London wohnt, hat sein literarisches Reg. erachtet. Bei meiner Ankunft im Carlton Hotel fand ich die Fortsetzung meines neuen Romans vor, erzählt er dem Besucher eines deutschen Blattes. "Dieser Roman in 80.000 Worten enthält Geschichten aus meiner Kindheit; er hat seit zehn Monaten meine ganze freie Zeit beansprucht. Der Schluß steht in Washington, da ich den Titel bin ich noch nicht schuldig geworden."



KEY-NOTES

WHATEVER one may say of Sousa and his Band, there is no doubt at all that the famous conductor's appearance in London—we speak, for the moment, for London alone—creates a certain atmosphere of pleasurable excitement. Sousa is a name to conjure with; he has been dubbed the "March King" through the length and breadth of the United States, and in some respects he certainly has not disgraced the title. Moreover, he is a conductor of the most peculiar resources. He has trained his band not only exactly to his thought, but also to his gesture, and herein a great deal of the art of conducting lies; but with Sousa the thing becomes also his own and personal art. Smile at his gesture how you will, you must still own at the end of the whole thing that he has produced precisely the effect he set out to produce. No doubt, there is much in his manner that calls for some sort of gentle amusement; but Sousa is never ridiculous. He is alert, ready, and at all times thoughtful for every possible effect which his band of wind-instruments can produce. It is true that he now and then annoys one by introducing work reduced to brass which rightly ought to be taken up by strings, but even in these cases he manages very often to produce a delicate effect which is very rare in brass combinations. Take, for example, the playing of his band, on the opening night of his season, of "In Dixie Land." The opening melody is one of great and singular tenderness, and one would have thought that a brass and wind band would scarcely be able to overcome the delicacies of this initial tune; as a matter of fact, this was his great triumph of the evening.

The programme of the opening night was chosen with a rare insight into the character of a general English audience. Sousa himself held himself in the background; but the multitude of encores brought him forward in many a March mood, and we practically heard him in many of his most "renowned compositions." "The Diplomat" was new to our acquaintance; it is a very clever march, but is so far reminiscent of Sousa himself that one cannot altogether regard it as quite original, seeing that we have so long had the model before us. As one of the encores, again, "The Washington Post" was dished up for us hot and hot; however one may make labouring jests about this composition of world-wide reputation, the fact

remains that it keeps its popularity, although it is quite clear that it does not rank among the best, or even among the first or second-rate things of march-music. It is in such a piece as this that Mr. Sousa, as a conductor, remembers his own enthusiastic nature, and with infinite deliberation performs a series of graceful and admirable gyrations, not only with his bâton, but also with his lithe



SOUSA AND HIS BAND AT THE QUEEN'S HALL: MISS ESTELLE LIEBLING, SOPRANO VOCALIST WITH THE MARCH KING.

Photograph by the Otto Savaux Company.

body and with his dancing feet, so that in the end one really is in doubt as to whether one were listening to genuine music or to an amalgam of music, good playing, and a marvellous magnetism on the part of the conductor. Mr. Sousa is not above appealing to the feelings of that class which, though in itself not particularly inclined to religion, is yet powerful in England, by reason of the remembrances of Sundays in the country, where, as Mr. Kipling phrases it, there is a general flavour of wild roses, midgets, and milk. Therefore it gave obvious delight to an enormous audience when Mr. Clark, a most able cornet-player, played as an encore "The Lord is my Shepherd."

A final word must be added about a new composition by Mr. Sousa himself, entitled "At the King's Court." The work is divided into three natural divisions: "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." Inasmuch as Mr. Sousa knows very well how to express himself in a certain form of music, it was interesting to note that "Her Ladyship, the Countess" was treated by him somewhat with a sense of humour; he seemed to feel that, though the Countess was quite high in the social scale—there were others; therefore the Countess became practically a frivolous young thing, very charming, and full of little phrases of sentiment that did more justice to her heart than her head. "Her Grace, the Duchess" is introduced by a more solemn prelude, though finally she herself is twined into the "interstices of the mazy." The section entitled "Her Majesty, the Queen," however, has considerable dignity, and also exhibits Mr. Sousa's peculiar skill in pictorial music by suggesting a rather stately progress. Without Sousa there is nothing very much to record, save that Miss Estelle Liebling, in Massé's "Nightingale Air" from "The Marriage of Jeannette," proved that she has a brilliant voice, although it is not touched to any sentimental issues.

COMMON CHORD.



SOUSA AND HIS BAND AT THE QUEEN'S HALL: MISS MAUD POWELL, SOLO VIOLINIST WITH THE MARCH KING.

from the *Clifton Chronicle*
Dated February 1 1905.
of Journal

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Cutting from issue dated

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Sousa and his band on Tuesday paid a well-deserved return visit to Cardiff, and delighted large audiences at the Park-hall with two grand performances. Both for the afternoon and evening concerts excellent programmes had been arranged, and encores were frequent, and the "March King" loudly cheered. At the afternoon performance a very fine contribution was the march, "The Diplomat" (Sousa), which the composer conducted in his own inimitable style, and which succeeded in bringing out as striking personality and magnetism. The piece was described a magnificent reception. Appreciative additions were given to the programme by Mr. J. H. B. Moorman (saxophone), Miss Estelle Lieblich (soprano), and Miss Maud Powell (violin). In the evening Sousa's "At the King's Court" was on the programme, and was warmly received. Today (Wednesday) Sousa and his band give two performances at Swansea.

South Wales

105, St. Mary St.
(Published by David D...)

from issue dated 5 1905

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Sousa and his band paid a return visit to Cardiff yesterday, and the concert at the Park-hall in the evening once again attracted a large audience. There were many empty seats in the balcony, but the floor of the hall was well filled, and the plaudits of the audience showed considerable appreciation of the vigour with which the various orchestral items on the programme were performed. In one or two pieces the band played with restraint, and in these cases proved the capability of treating classic music with great effect, but the programme contained too few compositions appealing to the artistic musical sense of the listener and too many of the "Washington Post" kind. The performers seemed to revel in the production of sound, and it will be at once seen what scope they had when it is mentioned that among the items played were Liszt's overture, "Macmillan's Rhapsody," "El Capitan," "Fetella," Nicolai's overture, "The Merry Wives of Windsor," and new pieces by Sousa himself—a suite entitled "At the King's Court" and "The Diplomat"—highly distinctive of the composer's martial style. There can be no question as to the wonderful proficiency of the players individually, or that as an organisation Sousa's band is extremely well-trained; while its interpretations are also wonderful in their originality; but the playing does not appeal to the cultured ear. The public require something besides musical fireworks. A really enjoyable performance was the playing of Wieniawski's fantasia "Fantasie" by Miss Maud Powell, who proved herself a clever and accomplished violinist; and the vocalists, Miss Estelle Lieblich also sang expertly Wagner's multi-gangue song, "Marriage of Figaro."

M.A.P.,

Henrietta Street, London, W.C.

(Published by G. Arthur Pearson, Limited.)

from issue dated Jan. 21. 1905

SOUSA!

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A Story.

The March King is never disconcerted. When he was appearing recently in a big hall in Pittsburg, Pennsylvania, the dulcet notes of an Oriental love song the band was playing were suddenly lost in a loud, prolonged blast that was tooted from a steamboat on the adjacent river. He instantly waved his baton in the direction of the offending whistle, as though he would silence the disturbing noise. The response, however, was a second shrill defiance. Then Sousa turned to his musicians, and, wildly waving his arms, brought forth a roar from the drums and brasses. That ended the business. The whistle was heard no more.

So versus Sousa.

SOME years ago a story appeared in the press to the effect that the real name of the composer of "Liberty Bell" was "John Philip So," the end of his signature simply standing for "U.S.A." The little tale was "embroidered" with touching descriptions of a poor young musician from foreign parts arriving in America, with "J. P. So, U.S.A.," on his humble trunk—hence the mistake—and it has been re-told in nearly every newspaper where the English language is printed. It has proved, to use expressive slang, "a jolly advertisement," and vastly amuses all his friends. The fact that he was born in Washington, and that he never signed himself "So" in his life, need not interfere with the repetition of the charming little story. It is too good, and has been too widely circulated, to be forgotten.

Music and a Novel.

The most attractive features of the Sousa programmes this season are his new suite, "At the King's Court," and a stirring march, "The Diplomat." His latest opera, *The Bride Elect*, will probably be produced in London before the first half of the new year comes to an end. Finally, Mr. Sousa will shortly publish his second novel. His first called "The Fifth String," was written two years ago. On arriving in London, last week, he found the proofs of his new book waiting for him at his hotel.

Cutting

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The afternoon programme was as follows:—"Prelude" Lint; cornet solo, Mr. Herbert Clarke; "Looking upwards," Sousa; "Pre aux Cleres," Miss Lieblich; "Invitation to the Waltz," Weber; "American Sketches," Kroeger; "The Dwarfs"; Sousa's new march, "The Diplomat"; violin solo; "Fourteenth Rhapsody," Liszt.

The hall was by no means full, but there was a large attendance. Sousa and his brilliant band of instrumentalists had a great reception. The performance was a complete success; the audience being desirous of encoring everything. Sousa and his compatriots were evidently delighted with the enthusiasm their excellent efforts elicited. The encore pieces included Sousa's own compositions, "El Capitan" and "Washington Post," as well as "Dixie Land." Miss Estelle Lieblich's vocal effort, with flute obligato, was astonishingly fine, and was warmly encored.

Bystander

Tallis Street, London

Published by George Rob...

Cutting from issue dated

Jan. 18. 1905

Sousa and his Band

Amongst the movable feasts of the Queen's calendar, the periodic visit seen inter The "wit the s a lar ting inelo subor conce progr. strang did no rusher encoe almos demar condu in like peace come



Mr. John Philip Sousa

Photo by ...
Who is now ...
Hall

matters, the fact that the whole "institution" is American is cited as sufficient excuse for any little eccentricities of this nature. John Bull shrugs his good-natured shoulders, and says, "Oh, well, it must be the American method." Americans, as a nation, have never been credited with an excess of musical capability, and, judging from the musical standard of Mr. Sousa and his band, this is scarcely to be wondered at. In America it is customary (purely as a matter of business advertisement) to laud everything—good, bad, and indifferent—to such an extent, that amongst the vast mass of fiction it is a difficult matter to isolate the small particle of truth. The result is, that people do the easiest thing: credit that which is most advertised with the greatest virtue. This is a possible explanation of his popularity. Mr. Sousa appears to be haunted by one terrible fear: that you should die and not hear his band. Unhappy public! be warned in time! Think of the fearful risk you run! Go and hear him by all means, but do not go expecting to hear refined and intellectual music. You will surely be disappointed.

H. F. ...

from the Clifton Chronicle
Dated February 1 1905.
of Journal

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The Western Mail.

St. Mary's Street, Cardiff.

(Published by H. M. Thomas.)

Cutting from issue dated Feb 1 1905

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A.P.

Street, London, W.C.

Arthur Pearson, Limited

USA!

Jan. 21. 1905

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South Wales Daily News.

105, St. Mary Street, Cardiff.

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South Wales Daily Post,

211, High Street, Swansea.

(Published by David Davies.)

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Bystander.

Tallis Street, London, E.C.

(Published by George Robert Parker)

Cutting from issue dated Jan 18 1905

Sousa and His Band

Amongst the movable feasts of the Queen's



Photo by Langier
Mr. John Philip Sousa
Who is now holding a winter campaign (with his band) at Queen's Hall

calendar, the periodical visits of Mr. J. P. Sousa seem to be of absorbing interest to many people. The news that the famous band had again arrived, "with new marches and the same Sousa," attracted a large number of distinguished Americans, including the Ambassador, to his opening concert last week. His programme was, for him, strangely classical, but that did not prevent him from rushing headlong into encores (of his own) almost before they were demanded. If an English conductor were to behave in like manner, he would be accused of insufferable conceit, but, as in other



A leave-breaker being

part the land police play in cases of this kind, and these often result in smart captures by the police, which is stopped out of the delinquents

South Wales Daily Post, South Wales Daily Post,

211, High Street, Swansea.

211, High Street, Swansea.

(Published by David Davies.)

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g from issue dated Feb 2 1905

ng from issue dated Feb 2 1905

SOUSA STORMS SWANSEA.

SPLENDID AUDIENCE AT THE ALBERT HALL.

On a modest computation, Bandmaster Sousa gave sixteen encore pieces on Wednesday night at the Swansea Albert Hall, which were undeniably demanded by the largest audience that has yet listened to a band entertainment in the town.

SWANSEA FOOTLIGHT FAVOURITES.

No. 2.—MR. JOHN PHILIP SOUSA.

GREAT BANDMASTER CHATS TO A "POST" MAN.

A MESSAGE FOR THE WELSH REVIVALISTS.

The dark eyes lit up with a welcoming smile behind the familiar glasses, as, trim-bearded, ear-young Sousa greeted the "Post" man in the ante-room of the Albert Hall.

"How are we doing? Oh, fine. Couldn't be better. And, we do like the English audiences."

"How about Welsh audiences—Swansea in particular?" queried the scribe.

"Swansea is a lovely audience to play to," enthusiastically replied the famous conductor, with obvious sincerity. "This afternoon's was so emotional—as responsive. And to-night's is—well, a bully one!" Sousa smiled brightly as he used the term—to him a thoroughly expressive one.

"I'm sure Swansea always appreciates the real thing," observed the postman.

"They do that; they're a splendid audience."

"Did you see that critique in a Cardiff paper this morning?" ventured the interviewer; "the one in which your programme is described as not appealing to the highest artistic tastes?"

Mr. Sousa looked surprised. "No, I haven't. Is that what it says?" Then he laughed heartily.

"Put it down to the critic's liver!" he added merrily. "Whenever I find a critic not conforming to popular judgment, I always put it down to his liver!"

The man with the pencil said that was about the size of it, and put another question:

"It has been suggested in some quarters that your famous composition, 'The Washington Post' march, won the prize in a competition offered by that paper?"

"Well, not quite," replied the bandmaster. "It was like this: Frank Hutton and Beriah Wilkins, the conductors of the 'Washington Post,' had started in 1898 a great essay competition for children, which aroused extraordinary interest, and the distribution of the prizes was arranged to take place in the principal park of the city. Hutton and Wilkins suggested I should compose a march for the occasion. I did so."

"And the world knows the rest. Did you come in contact with many Welshmen in the States, Mr. Sousa?"

"Oh, yes; and found them musical to their bones. Iwa, Gwilym Mills, baritone, and Evan Williams, tenor, travelled with me at one time, and Miss Sannie Kaiser, one of my lady vocalists—although the name belies it—also hailed from the Principality. Great singers, you Welshmen," he added, glowingly, "and what soul and fire! I'm sorry I have to be in London by Sunday, otherwise I should like to have visited other towns in Wales. I hope to return later in the year."

"A last question, Mr. Sousa. Has the revival movement, either here or in England, had any effect upon your combination?"

"Not the slightest," was the prompt reply; "and why should it? We give the people seasons in music. And I don't read of there being any music in—well, down below; but there's lots of it in heaven, we read. Give them that message from me!"

"Everything is ready, sir," announced the trim attendant, appearing at the entrance to the ante-room.

"Yes," said Mr. Sousa, "my thanks to the Press have done for us. I appear every once, sir!"

"I should have had a good glance of appreciation of applause on the stage."

al: Kolmscholtzzeichnung
30-januar 1905
Cologne

Der "Marcksönig" als Romancier. Mr. John Philip Sousa, der amerikanische "Marcksönig" und Schöpfer der Washington Post, der mit seiner Kapelle zur Zeit wieder in London weilt, hat sein literarisches Herz erbedet. Bei meiner Ankunft im Carlton Hotel fand ich die Korrekturbogen meines neuen Romans vor, erzählte er dem Vertreter eines dortigen Blattes. Dieser Roman in 80 000 Worten enthält Erinnerungen aus meiner Kindheit; er hat seit zehn Monaten meine ganze freie Zeit beansprucht. Der Schauplatz spielt in Washington, aber über den Titel bin ich noch nicht schlüssig geworden.

Journal: ...
Date: 10 JANVIER 1905
Adresse: FRANKFURT
Siège: ...

st [„In des Königs Hof“] Man spricht uns: Der bekannte amerikanische Musikkomponist Sousa, den man in Folge seiner eigenartigen Methode der Instrumentierung und der einer ganzen Anzahl nicht entscheidenden orchestrale Art, den Taktstafel zu handhaben, einen Hauptgegenstand, Maria-Musik und Ähnliches mehr genannt hat, wird während seiner dieser Tage in der Londoner Concertsall beginnenden Koncerte einige neue Tondichtungen zum Vortrag bringen. Wie der Komponist einem Instrumenten-entwerfer, hat er es in einem dieser Werke unternommen, das Hofleben unserer Tage musikalisch zu schildern. Das durch ungewöhnlichen Grade die-mende Musikstück führt den vorübergehenden Titel „In des Königs Hof“ und besteht aus einer Suite in drei Teilen, die sich in aufsteigender entwickelnder Richtung bis zu den höchsten Stufen erheben. Das Werk beginnt mit der musikalischen Darstellung einer einfachen Gräfin, übertritt in zweiten Teile zu „Herr Durchlaucht der Frau Herzogin“ vor, und endet in einem aller-durchausendsten Stücke, das „Der König die Königin“ heißt. In welcher Art diese Kompositionen in der Herkunftslande bekannter sind, wird nicht erwähnt, wird jedoch ausdrücklich mit der Aufführung des Werkes klar werden. Jedemfalls bedeutet die Einwirkung des für die musikalische Schöpfung bisher unentdeckten modernen Gehalts in dem Kreis der Komponisten eine Beweiskraft der einflussreichen Nach-

Cutting from the Public Opinion
Dated January 14 1905
Address of Journal:

Sousa and his band are in the Metropolitan encore more. This fantastic conductor of an American band opened a series of a fortnight's afternoon and evening concerts at Queen's Hall last Monday night. Apparently the Londoner is beginning to tire, of the whimsicalities and oddities of Sousa, for at the opening concert the Hall was by no means full. During their first visit to England the Americans exercised quite a spell over the London public, who flocked, mostly out of curiosity, to see the conductor in his immaculate white suit marshalling his trombone players down to the front of the platform to play their pieces. Now the novelty of the thing has worn off, and so, too, have the crowds. Miss Maud Powell is again with Sousa, and it seemed to me that the brilliant playing of this highly-finished artist was a little out of place, but her artistic style was highly appreciated by the audience, who demanded and secured an encore.

The music played by the clever members of the wind-band conducted by Mr. J. P. Sousa may not be particularly beautiful or refined," says the Times; "it very rarely appeals to any but the more superficial emotions of the hearers; but, good or bad as music, it has that quality for which many people would sacrifice all else in music, that smart regularity of rhythm which in the hands of most European conductors would probably degenerate into a monotonous inflexibility of beat, but which with Mr. Sousa undoubtedly makes for effect and pleasurable excitement of a certain type."

The Morning Post says:—"Mr. Sousa is a conductor who indulges in movements which are often ornamental rather than useful, yet, on the whole, he has his forces well under control."

South Wales Daily Post, South Wales Daily Post,

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An interview with the great bandmaster to be found in another column.

SWANSEA FOOTLIGHT FAVOURITES.

No. 2.—MR. JOHN PHILIP SOUSA. GREAT BANDMASTER CHATS TO A "POST" MAN.

A MESSAGE FOR THE WELSH REVIVALISTS.

The dark eyes lit up with a welcoming smile behind the familiar glasses, as, trim-bearded, ever-young Sousa greeted the "Post" man in the ante-room of the Albert Hall.

"How are we doing? Oh, fine. Couldn't be better. And, we do like the English audiences!"

"How about Welsh audiences—Swansea in particular?" queried the scribe.

"Swansea is a lovely audience to play to," enthusiastically replied the famous conductor, with obvious sincerity. "This afternoon's was so emotional—so responsive. And to-night's is—well, a bully one!" Sousa smiled brightly as he used the term—to him a thoroughly expressive one.

"I'm sure Swansea always appreciates the real thing," observed the pressman. "They do that; they're a splendid audience."

"Did you see that critique in a Cardiff paper this morning?" ventured the interviewer; "the one in which your programme is described as not appealing to the highest artistic tastes?"

Mr. Sousa looked surprised. "No, I haven't. Is that what it says?" Then he laughed heartily.

"Put it down to the critic's liver!" he added merrily. "Whenever I find a critic not conforming to popular judgment, I always put it down to his liver!"

The man with the pencil said that was about the size of it, and put another question:

"It has been suggested in some quarters that your famous composition, 'The Washington Post' march, won the prize in a competition offered by that paper?"

"Well, not quite," replied the bandmaster. "It was like this: Frank Hatton and Beriah Wilkins, the conductors of the 'Washington Post,' had started in 1888 a great essay competition for children, which aroused extraordinary interest, and the distribution of the prizes was arranged to take place in the principal park of the city. Hatton and Wilkins suggested I should compose a march for the occasion. I did so."

"And the world knows the rest. Did you come in contact with many Welshmen in the States, Mr. Sousa?"

"Oh, yes; and found them musical to their bones. Two, Gwilym Mills, baritone, and Evan Williams, tenor, travelled with me at one time, and Miss Sadie Kaiser, one of my lady vocalists—although the name belies it—also hailed from the Principality. Great singers, you Welshmen," he added, glowingly, "and what soul and fire! I'm sorry I have to be in London by Sunday, otherwise I should like to have visited other towns in Wales. I hope to return later in the year."

"A last question, Mr. Sousa. Has the revival movement, either here or in England, had any effect upon your combination?"

"Not the slightest," was the prompt reply; "and why should it? We give the people sermons in music. And I don't read of there being any music in—well, down below; but there's lots of it in heaven, we read. Give them that message from me!"

"Everything is ready, sir," announced the trim attendant, appearing at the entrance to the ante-room.

"I'll leave you now," said Mr. Sousa, smilingly; "and many thanks to the Press for the good they have done for us. I appreciate it highly."

"You deserve every ounce, sir!" A bright backward glance of appreciation, and a crash of applause on the stage.

Journal : ... ZITUNG
Date : 10 JANVIER 1905
Adresse : BRANCPORF
Signé :

st [„An des Königs Hof.“] Man schreibt uns: Der bekannte amerikanische Marschkomponist Sousa, den man infolge seiner eigenwilligen Methode der Orchesterbehandlung und der einer gewissen Komik nicht entbehrenden betriebliehen Art, den Taktstoch zu handhaben, einen Kunst-Jugendlicher, Marsch-Mechaniker und Ähnliches mehr genannt hat, wird während seiner dieser Tage in der Londoner Queen's Hall beginnenden Konzerte einige neue Tonstücke zum Vortrag bringen. Wie der Komponist einem Intervenienten anvertraute, hat er es in einem dieser Werke unternommen, das Hofleben unserer Tage musikalisch zu schildern. Das diesem ungewöhnlichen Zwecke dienende Musikstück führt den vielversprechenden Titel „An des Königs Hof“ und besteht aus einer Suite in drei Teilen, die sich in aufsteigender aristokratischer Richtung bis zu den höchsten Kreisen erheben. Das Werk beginnt mit der musikalischen Darstellung einer einfachen Gräfin, schreitet im zweiten Teile zu „Ihrer Durchlaucht der Frau Herzogin“ vor, und gipfelt in einem aller-durchlauchtigsten Finale, das „Ihre Majestät die Königin“ betitelt ist. In welcher Art diese Konzerte in der korrespondierenden Violonceller sich spiegeln, wird selbstverständlich erst aus der Aufführung des Werkes klar werden. Jedenfalls bedeutet die Einbeziehung des für die musikalische Schilderung bisher unfruchtbareren modernen Hoflebens in den Kreis der Programm-Musik eine Bereicherung der einschlägigen Meth-

Cutting from the Public Opinion
Dated January 14 1905.
Address of Journal

Sousa and his band are in the Metropolis once more. This fantastic conductor of an American band opened a series of a fortnight's afternoon and evening concerts at Queen's Hall last Monday night. Apparently the Londoner is beginning to tire of the whimsicalities and oddities of Sousa, for at the opening concert the Hall was by no means full. During their first visit to England the Americans exercised quite a spell over the London public, who flocked, mostly out of curiosity, to see the conductor in his immaculate white suit marshalling his trombone players down to the front of the platform to play their pieces. Now the novelty of the thing has worn off, and so, too, have the crowds. Miss Maud Powell is again with Sousa, and it seemed to me that the brilliant playing of this highly-finished artist was a little out of place, but her artistic style was highly appreciated by the audience, who demanded and secured an encore.

"The music played by the clever members of the wind-band conducted by Mr. J. P. Sousa may not be particularly beautiful or refined," says the Times; "it very rarely appeals to any but the more superficial emotions of the hearers; but, good or bad as music, it has that quality for which many people would sacrifice all else in music, that smart regularity of rhythm which in the hands of most European conductors would probably degenerate into a monotonous inflexibility of beat, but which with Mr. Sousa undoubtedly makes for effect and pleasurable excitement of a certain type."

The Morning Post says:—"Mr. Sousa is a conductor who indulges in movements which are often ornamental rather than useful, yet, on the whole, he has his forces well under control."

Der ...
Sousa, der ...
hat ...
erzählt ...
in 80 ...
hat ...
Edgar ...
nicht ...

SOSA'S BAND IN NOTTM.

Yesterday's Concerts

The fine military band, conducted by that eminent citizen of the United States, Mr. John Philip Sousa, gave two concerts in Nottingham yesterday at the Albert Hall, morning and evening, and the attendances broke all previous records. In the evening there was not even standing room. Mr. Sousa and his band are now fairly familiar to concertgoers in this city and neighbourhood, so we may take it that the public welcome was a recognition of merit. The combination is certainly a splendid one; and whilst Mr. Sousa's genial eccentricities of manner and little theatrical effects have probably a monetary value, his position in the musical world is being solidly built up by good work accomplished in the realm of genuine art. Some once doubted Mr. Sousa's right to consideration as a front rank conductor, whilst admitting his unique ability as an ingenious and effective arranger for his own band, and his facility in concocting ear-tempting rhythmic melodies. Of late, however, a position amongst the elect has been pretty unanimously accorded him, and he is therefore permitted, when he chooses, to descend from the pinnacle of classic art without running the risk of being called mountebank. The term has been customarily applied to all conductors, from Spohr to Mendelssohn, from Mendelssohn to (to—well), say that famous lunatic Jullien, and our own Sousa, the great Dan Godfrey—to all, in fact, who have dared to do anything out of the common. The Birmingham Festival band in Mendelssohn's time put down their instruments because that genius introduced the now familiar little baton in place of the fiddle bow. When Mr. Sousa first brought a row of trombones to the front of his orchestra to play the melody in his march trios, critics held up their hands in horror. Mr. Sousa, now, first marshals four piccolo players to play an obbligato, and supplements these next time by cornets, flugel horns, and trombones; and everyone seems rather to like it. Hopes were indulged in, and not vainly, that Mr. Sousa would allow his band to give a few examples of their capacity in high-class work. It had hitherto been the case on their visits to Nottingham, and the programme put forward yesterday afternoon was entirely satisfactory. It included as its principal features:—

- Symphonic Poem "Les Preludes" ... Liszt.
Sole "Looking Upward" ... Sousa.
Invitation to the Waltz ... Weber.
March of the Dwarfs ... Grieg.
Hungarian Rhapsody (Fourteenth) ... Liszt.

In addition, there were one or two pieces of a lighter character, whilst Mr. Sousa was very good in march encores, and both Miss Liebling and Miss Maud Powell gave extra pieces. Mr. ... the famous trombonist, was not present, and Mr. Meece played a saxophone solo admirably. Liszt's "Les Preludes" formed a noble conclusion to the concert. In its performance the band and conductor rose to the supreme heights of a most moving tone poem. The concert, we are told, was stimulated to the completion of the work by a passage in which that somewhat erratic but high-souled philosopher sometimes meditates upon life; and its strangely quaint description of these in an entrancing manner. Love, the enchanter's lawn of evasions, the storm-blast which disperses youth's illusions, the pleasant calm of rural life, the trumpet call of strife—these are the preludes to the unknown, the first solemn note of which is uttered by death. It is a great conception by a master mind, and Mr. Sousa and his band brought out its meaning to every mind.

It was almost as sacrilege to one's feelings that the wave of emotion created by the mental stress so vividly aroused, and by the triumphant march, had subsided, the band dashed into a ritual march. Sousa, who is a humourist of the first rank, must, we think, have laughed in his own over his own rendering of Weber's "Invitation." It was, to say the least, extravagant. Introduction was so deliberate as to its character, whilst the first eight-bar ... was taken furious. The pace elsewhere ... the character an opportunity to show their ... the effect on the whole was not in the ... it might have been; and the piece ... not impress the audience. Miss Estelle ... gave an item from an opera by Herold, ... heard, "Jours de mon enfance," of the ... daily ornamental character, with flute obbligato, ... which the voice challenges the instrument to a ... in technique. Miss Liebling proved herself ... off outrivalling even the most flexible of ... instrumentalists, and won uproarious applause. ... by Noyon, gave us two orchestral pic- ... the first, Fontainebleau, in which the stateli- ... of the ancient regime was represented by a free ... of the theme of Handel's Harmonious ... whilst an excerpt from a poem by ... Whitman, illustrated effectively, pictured a ... in Washington, with its negroes chant- ... other quaint songs. Miss Maud Powell played ... "Fidèle" fantasia with superb accomplish- ... the no previous occasion have the Sousa

A programme of a less severe kind was played before the crowded house of the evening. It included the new suite of Sousa's "At the King's Court"—a composition the three movements of which are characterised by quite remarkable grace; an "American Sketch" of the usual type; the overture to the "Merry Wives," and some other pieces, with a very plentiful allowance of encores. Miss Liebling warbled a nightingale song with flute obbligato, and Miss Maud Powell played Wieniawski's "Faust" fantasia wondrously. Of its kind it is an unrivalled show piece, and gives some chance of distinction in the way of pure sentiment as well as in the field where the gods and sprites of technique have to be chased in their aerial flights. Paganini, Lolli, Ernst, and others laid a deadly burden on those violinists who have come after them. Miss Powell, who was assisted, played a most dainty little piece by Bousleff "An bord d'une Source," the effect of which was doubly enhanced by the exceptionally gracious and artistic accompaniment of the harpist. The harp is a recent addition to Mr. Sousa's musical forces, and is of the utmost value.

March 24 - 1905
WHITBY GAZETTE.
ORIGINAL POETRY.

SOUSA!
Sapphic Son of the Stripes and Stars!
Bionic builder of brows and brows!
All hail!
Whitby welcomes both Youke and thee,
Wondrous Philips as ye twain be!
Also Miss Maud and the fair Estelle,
With Cornetist Clark, as clear as bell.
Major and Minor, all are good,
Whether notes are silver, brass, or wood;
Nor we forget the tenuous strings
That thoughts of Paulist David brings;
Or Tara's Hall that Erin sings.
O four-eyed Fame, with bearded feature,
I am but poor poetic creature,
Nor song can sing that's worthy thee,
Cousin Sousa from o'er the sea.
But slight request now grant to me,
Which I would Whitmanize in language à la
the Old Waltz.
In this sublime style—
O Great Sousa!
The Greatest Song has never been written,
The sweetest tune has never been composed.
But it may be—by Thee.
Walk thou on the shore when wavolts kiss the
earth,
Be thou on the sea when the shorelights dance to
thy terror.
Take thou a Dante's dream, a drunkard's night-
mare, and canned curses of the slums of a
big city!
Take thou the condensed screams of a million
maniacs!
Take the last note from a shot-torn signal.
Take the weird, plaintive, minor key of a Dead
March.
Boil Bill Bailey's "Home, Sweet Home," "The
Lost Chord," and Moore's Melodies into an
Irish stew.
Then wave thy magic wand o'er the Cauldron of

The Weekly Telegraph
A Baildon correspondent sends us the

copy of a letter which he has received from Mr. Sousa's private secretary in regard to the Sam Ogden story. It is as follows:—
Dear sir,—Mr. Sousa begs to state that it has been a source of amusement to him in his travels over the Eastern and Western Hemispheres to find the ingenuity displayed by paragraphers in writing about him. He likes to spoil a good story, but desires to state that his name was never Sam Ogden, is not Sam Ogden, and never will be Sam Ogden, that he never was born in Dudley Hill, and never will be born in Dudley Hill, and the fact of the matter is that his name and his family name has been Sousa since the time where the memory of man runneth not to the contrary. If you will go down into the dawn of the world you will find that the Royal city of Persia was called Sousa. When it became necessary to plant the seed of civilisation in the then benighted Europe, Mr. Sousa's ancestry came to Portugal, and even unto this day the name is the most famous in Portuguese history and nobility. Mr. Sousa's father—Antonio de Sousa—went to America as an exile in the early forties, and in Washington, D.C., the capital of America, on a bright fifth of November in the good year 1854, the subject of this letter was born, and if he had ever to be born anew he would select the same place and the same parents, Antonio and Elizabeth Sousa.—Faithfully yours,
E. L., Private Secretary.

The letter indubitably stamps Sousa as a modern American, whatever his pragonisms may have been. The humour of the letter is of a rich Yankee flavour, and betrays no Portuguese, much less a Persian, origin. Like the Washington Post and the Sousa marches, it is right slap up-to-date.

Manchester Courier 1. March

MR. JOHN PHILIP SOUSA,
AN APPRECIATION.

The Americans' love of the sensational is proverbial. Small wonder then that they idolise John Philip Sousa, who will, during the course of an average concert of two hours' duration, provide one with as many distinct sensations as there are stars and stripes in the American flag. But Sousa can—and, indeed, usually does—provide something more than mere sensation; he affords experience, and the musician who has never experienced Sousa and his band can hardly boast a complete life. The so-called musical purist is fond of complaining that the famous Sousa band is an over-rated body, but we are not so sure that these same purists are not inclined to err on the other side, and unfairly under-rate the musical virtues and worth of perhaps the most remarkable band of its kind which has ever visited this country. For that is certainly what the "March King's" band really is. Not only does it include in its ranks some individual performers of wind-instruments of quite exceptional facility, as was amply evidenced by such exhibitions as the cornet solo played by Mr. Herbert L. Clarke, and the flute playing of Mr. Marshall Lufsky last night—but the absolute musical timbre and tone of each particular instrument in the band is of an irreproachable kind, such as one rarely meets with even in the great concert orchestras of the world. This latter fact, and also the unique composition of the band itself, combine to afford astonishingly effective and original results in tone colouring, such for instance as were heard in the excerpt entitled "Sunrise," from Mascagni's opera "Iris," which was played yesterday. Then, too, Sousa, with all his mannerisms and characteristic gestures, is undeniably a clever conductor. One may smile at that whiplike action with which he lashes his orchestral forces into a veritable musical frenzy, or again be irresistibly tickled by that gentle, insinuating flick of the hand towards the heavy brass battalion, as though to say "Kindly oblige me, gentlemen, with a thunder-clap." All this may be vastly amusing, and assuredly the subject of such mirth will be no whit offended at the undisguised merriment his methods afford. But it is also only right that one should recognise the fact that, when all is said and done, Sousa is a conductor by right, and not by accident. He has obviously that natural personal magnetism which is essential for the successful direction of a large body of instrumentalists, and he not only always knows what he wants, but he knows how to convey his wishes unmistakably to his players. All this was abundantly evidenced in everything the band played last night, whether it was in Hartman's pretentious overture, "The Vikings," or one of the famous Sousa marches. We admit all the eccentricities of Sousa's methods as a conductor, which have been the fruitful source of inspiration to endless pantomimists in days gone by. We admit, too, how irredeemably frivolous—from a strictly musical point of view—were some of the most popular items in last night's programme—and we confess we find it hard to forgive the ignominious uses to which, at times, some of the nobler and more dignified brass instruments in the band were put to yesterday, notably in the "Blue-Bell" effusion, which must surely have caused that respecter of instruments, Hector Berlioz, to turn in his grave. But after one has made all these admissions, there is something left which may afford genuine interest, and even pleasure, to a musician of discernment in such a series of brilliant performances as those given last night. The rendering, for example, of the Overture to Nicolai's "Merry Wives of Windsor" was in every respect thoroughly enjoyable, the "ensemble" and balance of tone throughout being admirable, and worthy of any first-class concert orchestra. Of the more irresponsible items on the programme we liked Kroeger's "American Character Sketches" best. Nothing, however, came amiss to the large audience which filled the Free Trade Hall last night, and triple encores were the order of the evening. Quite in keeping with the clever work done by the band throughout the concert was the violin playing of Miss Maud Powell and the singing of Miss Estelle Liebling. Performances will be given this afternoon at three o'clock and this evening at eight.

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 - Suite "Looking Upward" Sousa.
 - Invitation to the Waltz Weber.
 - Parade of the Dwarfs Grieg.
 - Hungarian Rhapsody (Fourteenth) Liszt.
- In addition, there were one or two pieces of a lighter character, whilst Mr. Sousa was very liberal in march encores, and both Miss Liebling and Miss Maud Powell gave extra pieces. Mr. Moevema played a saxophone solo admirably. Liszt's "Les Preludes" formed a noble production to the concert. In its performance the band and conductor rose to the supreme heights of a most moving tone poem. The composer, we are told, was stimulated to the composition of the work by a passage in which that somewhat erratic but high-souled philosopher, Spinoza, meditates upon life; and its strangely varied phases. The music epitomises and reflects Spinoza's description of these in an entrancing manner. Love, the enchanted dawn of every life, the storm-blast which dispenses youth's illusions, the pleasant calm of rural life, the trumpet call of strife—these are the preludes to the unknown, the first solemn note of which is uttered by death. It is a great conception by a master mind of music, and Mr. Sousa and his band brought out its meaning to every mind.
- It was almost a sacrilege to one's feelings that before the wave of emotion created by the mental pictures so vividly aroused, and by the triumphant march, had subsided, the band dashed into a rited march. Sousa, who is a humourist of the first rank, must, we think, have laughed in his own mind over his own rendering of Weber's "Invitation to the Waltz," so deliberate as to its character, whilst the first eight-bar section was taken furiously. The pace elsewhere the clarionets an opportunity to show their mettle, but the effect on the whole was not in the least what it might have been; and the piece did not impress the audience. Miss Estelle Liebling gave an item from an opera by Herold, often heard, "Jours de mon enfance," of the richly ornamental character, with flute obbligato, which the voice challenges the instrument to a contest in technique. Miss Liebling proved herself able of outrivalling even the most flexible of instrumentalists, and won uproarious applause. "Pisces," by Nevin, gave us two orchestral pictures—the first, Fontainebleau, in which the stately of the ancient regime was represented by a free movement of the theme of Handel's Harmonious Blacksmith, whilst an excerpt from a poem by Whitman, illustrated effectively, pictured a night in Washington, with its negroes chanting their quaint songs. Miss Maud Powell played Liszt's "Othello" fantasia with superb accomplishment. On no previous occasion have the Sousa musicians more distinguished themselves.

A programme of a less severe kind was placed before the crowded house of the evening. It included the new suite of Sousa's "At the King's Court"—a composition the three movements of which are characterised by quite remarkable grace; an "American Sketch" of the usual type; the overture to the "Merry Wives," and some other pieces, with a very plentiful allowance of encores. Miss Liebling warbled a nightingale song with flute obbligato, and Miss Maud Powell played Wieniawski's "Faust" fantasia wonderfully. Of its kind it is, an unrivalled show piece, and gives some chance of distinction in the vein of pure sentiment as well as in the field where the goblins and sprites of technique have to be chased in their aerial flights. Paganini, Lolli, Ernst, and others laid a deadly burden on those violinists who have come after them. Miss Powell, who was encored, played a most dainty little piece by Boisdoff "Au bord d'une Source," the effect of which was doubly enhanced by the exceptionally gracious and artistic accompaniment of the harpist. The harp is a recent addition to Mr. Sousa's musical force, and is of the utmost value.

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 ORIGINAL POETRY.

SOUSA!
 Sapphic Son of the Stripes and Stars!
 Baton builder of breves and bars!
 All hail!
 Whitby welcomes both Yorke and thee,
 Wondrous Phillips as ye twain be!
 Also Miss Maud and the fair Estelle,
 With Cornet'st Clarke, as clear as bell.
 Major and Minor, all are good,
 Whether notes are silver, brass, or wood;
 Nor we forget the tenebrous strings
 That thoughts of Psalmist David brings;
 Or Tara's Halls that Erin sings.

O four-eyed Fame, with bearded feature,
 I am but poor poetic creature,
 Nor song can sing that's worthy thee,
 Cousin Sousa from o'er the Sea.
 But slight request now grant to me,
 Which I would Whitmanize in language à la
 the Old Walt's.
 In this sublime style—
 O Great Sousa!
 The Greatest Song has never been written,
 The sweetest tune has never been composed.
 But it may be—by Thee.
 Walk thou on the shore when wavelets kiss the
 earth,
 Be thou on the sea when the shorelights dance to
 thy terror.
 Take thou a Danté's dream, a drunkard's night-
 mare, and canned curses of the slums of a
 big city!
 Take thou the condensed screams of a million
 maniacs!
 Take the last note from a shot-torn skylark.
 Take the weird, plaintive, minor key of a Dead
 March.
 Boil Bill Bailey's "Home, Sweet Home," "The
 Lost Chord," and Moore's Melodies into an
 Irish stew.
 Then wave thy magic wand o'er the Cauldron of
 Macbeth's Witches, and give us the Song—
 That shall satisfy our longing, sad souls.
 The song that earth has waited for through the
 ages.
 The song that earth still craves for;
 But never may hear.
 O Sousa! Scion of Euterpe!
 What sayest Thou?

Then was heard the sound of a great Horn(e),
 calling an assembly of the tribes, and many
 came, both from the east and from the west.
 Then did the Shekels roll in with a great roll, like
 unto vast waves that gather out of the ocean.
 Also it came to pass that the Band played, and
 all the Flats and Sharps in the land of
 Cedmon and Cook rejoiced with a great joy and
 the mighty joining of multitudes of palms!
 WALT WAMPUN.

Liverpool.

*Manchester
 Courier
 1 March*

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 AN APPRECIATION.

The Americans' love of the sensational is proverbial. Small wonder then that they idolise John Philip Sousa, who will, during the course of an average concert of two hours' duration, provide one with as many distinct sensations as there are stars and stripes in the American flag. But Sousa can—and, indeed, usually does—provide something more than mere sensation; he affords experience, and the musician who has never experienced Sousa and his band can hardly boast a complete life. The so-called musical purist is fond of complaining that the famous Sousa band is an over-rated body, but we are not so sure that these same purists are not inclined to err on the other side, and unfairly under-rate the musical virtues and worth of perhaps the most remarkable band of its kind which has ever visited this country. For that is certainly what the "March King's" band really is. Not only does it include in its ranks some individual performers of wind-instruments of quite exceptional facility, as was amply evidenced by such exhibitions as the cornet solo played by Mr. Herbert L. Clarke, and the flute playing of Mr. Marshall Lufsky last night—but the absolute musical timber and tone of each particular instrument in the band is of an irreproachable kind, such as one rarely meets with even in the great concert orchestras of the world. This latter fact, and also the unique composition of the band itself, combine to afford astonishingly effective and original results in tone colouring, such for instance as were heard in the excerpt entitled "Sunrise," from Mascagni's opera "Iris," which was played yesterday.

Then, too, Sousa, with all his mannerisms and characteristic gestures, is undeniably a clever conductor. One may smile at that whiplike action with which he lashes his orchestral forces into a veritable musical frenzy, or again be irresistibly tickled by that gentle, insinuating flick of the hand towards the heavy brass battalion, as though to say "Kindly oblige me, gentlemen, with a thunder-clap." All this may be vastly amusing, and assuredly the subject of such mirth will be no whit offended at the undisguised merriment his methods afford. But it is also only right that one should recognise the fact that, when all is said and done, Sousa is a conductor by right, and not by accident. He has obviously that natural personal magnetism which is essential for the successful direction of a large body of instrumentalists, and he not only always knows what he wants, but he knows how to convey his wishes unmistakably to his players. All this was abundantly evidenced in everything the band played last night, whether it was in Hartman's pretentious overture, "The Vikings," or one of the famous Sousa marches. We admit all the eccentricities of Sousa's methods as a conductor, which have been the fruitful source of inspiration to endless pantomimists in days gone by. We admit, too, how irredeemably frivolous—from a strictly musical point of view—were some of the most popular items in last night's programme—and we confess we find it hard to forgive the ignominious uses to which, at times, some of the nobler and more dignified brass instruments in the band were put to yesterday, notably in the "Blue-Bell" effusion, which must surely have caused that respecter of instruments, Hector Berlioz, to turn in his grave. But after one has made all these admissions, there is something left which may afford genuine interest, and even pleasure, to a musician of discernment in such a series of brilliant performances as those given last night. The rendering, for example, of the Overture to Nicola's "Merry Wives of Windsor" was in every respect thoroughly enjoyable, the "ensemble" and balance of tone throughout being admirable, and worthy of any first-class concert orchestra. Of the more irresponsible items on the programme we liked Kroeger's "American Character Sketches" best. Nothing, however, came amiss to the large audience which filled the Free Trade Hall last night, and triple encores were the order of the evening.

Quite in keeping with the clever work done by the band throughout the concert was the violin playing of Miss Maud Powell and the singing of Miss Estelle Liebling. Performances will be given this afternoon at three o'clock and this evening at eight.

Advertisement for real estate, listing properties such as 'LIVERPOOL HOUSE', 'ST. JAMES'S SQUARE', and 'PLIMMERS STREET' with details of rooms and prices.

THE WORLD'S MOST FANDED CONDUCTOR.

A Chat with Mr. John Philip Sousa.

It is only when you seek to enjoy half-an-hour's peaceful conversation with Mr. Sousa that you realize what an extraordinarily busy man he is. It had been appointed that I should meet him (writes a representative) one morning at a quarter past eleven, but this pleasure was denied me. Fate decreed that the world-famous March King should conduct an important rehearsal. When at three o'clock I found him. The concert ought to have been over at five, but an automatic audience held a different view. They insisted on encores after encores, until eventually I began to fear that the band would throw itself out, and that Mr. Sousa would collapse. We had the "Washington Post," "Stars and Stripes for Ever," "Harris Across the Sea," "Bedelia," "The Diplomat," and a dozen other lively and popular airs, and still the people wanted more. At about 5.30, however, the band played us out. At eight the indefatigable Mr. Sousa was booked for another concert.

"You must be down-right exhausted," I exclaimed, when Mr. Sousa greeted me in his dressing-room.

"Do I look it?" he demanded. I had to confess that he didn't.

"This is no novelty to me," he continued. "I've been giving concerts for five-and-twenty years now. Moreover, while I have not a drop of Anglo-Saxon blood in my veins, I have the Anglo-Saxon love of athletics. A morning never passes but what I exercise my muscles. I ride on horseback, and up to three years ago I played baseball; the consequence is that although I'm fifty, I'm probably as strong as the average man of thirty. This hasn't been a tiring afternoon to me. Why, on the last night of my visit to Berlin a year or two back, the audience were so enthusiastic that forty-two numbers were required to pacify them. They were acquainted with the names of my pieces, and yelled them out. The "Washington Post," pronounced in a guttural voice "Washington Post," appended to them immensely.

"When I was on the Continent I had to explain the meaning of the title 'Washington Post.' The impression was that it referred to a small coach, and there were posters displayed depicting a coach in connection with my band. The work is named after the newspaper the Washington Post, and its origin was this. The proprietors of the Post got up a competition amongst the school children for the best essay, and the affair 'caught on' to such an extent that a large out-door meeting was organized. The proprietors asked me if I would attend this function with my band. I consented; subsequently they requested me to give a concert in honor of the event, and the Washington Post was the result."

Although Mr. John Philip Sousa's face has beamed upon us from innumerable placards during the last few months, he must not be confounded with the American hunter. One of the most modest and charming of men, in manner he is exceedingly quiet. Yet his energy is boundless. One year he gave from ten to twelve concerts weekly for fifty-eight consecutive weeks.

"How do you hit upon your ideas?" was my next question.

"I dig down deep until I discover the nugget," he grins from across the sea replied. "But for a complete answer to your question you ought to consult an authority outside this world. Beyond saying that I get into the spirit of it as I theme, and that after a while it comes, I am unable to enlighten you. Inspiration! Yes, I'm a firm believer in it. Nobody can compose an all-American. Some

that lives, music that is worth having here, is a product that grows out of imagination."

"What countries has your hand touched, Mr. Sousa?"

"Great Britain and Ireland, Canada, France, Norway, Sweden, Germany, Austria, Belgium, Holland, Poland, Finland, Denmark, Russia, the United States of America, and—the Isle of Man."

"Do your audiences differ?"

"No, music is a universal language. The emotions are pretty evenly distributed throughout the globe. In one's travels one meets the first-class rascal, the fellow with glue in his veins, the fellow who loves the humorous, the fellow who carps continually—these folk are to be encountered in every land. No nation has a monopoly of vice or virtue."

"How did you come to be a musician?"

"I am the only member of our family who has been identified with the profession, yet when I was an infant I felt that I'd be a musician. Some individuals may doubt this; nevertheless, I've been in harness for thirty-nine years. I commenced to play in public when I was eleven. I was a violinist then



MR. JOHN PHILIP SOUSA. (Photo: Ketchum)

Today I'm as ambitious as ever. Should the public ever become tired of me I'll just crowd off and dwell on the fine time I've had. I'll retire with a heavy heart, and whatever occurs I'll not be disappointed. One ought not to forget that he who gains success gains it through the endorsement of his fellow men."

"To what do you attribute your gigantic success?"

"That is an interesting question. When I started my band I was surprised when visiting a town for the first time to find crowded houses awaiting me. I suppose that something gets into the air, and that something sows its seed in the brain of the world, and the world says: 'We'll go and see this fellow.' Let me add that in my opinion honesty of purpose is essential to success."

"What was your salary when you first began as a boy?"

"My first money engagement brought six shillings a night—and such a night. I worked like an Indian coolie for it. My very first appearance was at a government asylum for the insane. The principal expressed a desire that I should perform at his annual concert. On the day of the concert I participated in a baseball match, and when I returned home my mother was ill and the servants were out. I tried to find a white shirt and failed, and there was I stranded in my fifty baseball clothes. Declared I to myself, 'I'll get out of this concert,' so I called on the principal.

"I can't play," I murmured.

"What's the matter?"

"I haven't a shirt."

"Go to my wife," said the head of the asylum. "She'll lend you one of mine."

"I changed orders, and the lady presented me with a shirt the bosom of which reached down to my knees. Not only this, the collar was so large that I had to take it in with a safety pin. However, I rigged myself out all right, and walked on to the stage. When I reached the first variation the safety pin got loose, and the bosom of my shirt blazed out away in front of me. At this I broke down and quitted the stage. This was not the end of the business. On the termination of the concert the principal approached my teacher, who was present, and said:

"It's been an excellent concert. Invite the little man to supper."

"The 'little man' marched in to supper, and so did I; but, with fire in his eye, my teacher said to me:

"You've made a nice mess of it. Don't you dare do anything."

"Father my plight. Not having had anything to eat for hours I was starving. They offered me delicious creams, and tempting cakes, but not one could I touch."

As we parted company, I inquired of Mr. Sousa if he is ever nervous when performing in public.

"Not nervous," he replied, "but intensely anxious. I breathe easier when a concert is over."

THE DAILY TELEGRAPH, THURSDAY, APRIL 27, 1905.

MUSICAL PIRACY.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

Sir—When our Father of Saturn, in "The Account of a Conversation," said, "I know as every man that believed if a man were permitted to make all the balls, the next man who would make the laws of a nation," the evidently righteous without the music pirate. Those of us who have had our ears, and go in for the moral fitness of things, realize that the maker of laws in this kingdom of yours is a most imposing personage, and we are by the use of common sense that he can afford to be and to be happy on many. It may be a grand thing to write the music of the people that will afford them rest without expense, and to be able to do this profit by your creation, I am sure will still be the master of what should be made by your own.

This is by way of preliminary. There is one side of the music pirate's business that should be pointed out to you, that perhaps has not been touched upon or made as clearly understood as it should be, that is, the loss to the man who stands on the work of a composer for their livelihood. It will do my own case to make clear this point.

A few years ago there followed in the town of Ipswich a man who called "The Irish Lark," which made a most substantial success in my own country. When I came to Great Britain some months ago I was approached by a well-known London manager, who desired to produce the piece. He went to the source of the song—rights in America, asking them to send full score, prompt copy, full musical parts, pieces of costumes, and everything necessary for an opening in the metropolis. The owner had copies made of all these things at some considerable expense, and shipped them to me, but as my profit would necessarily depend on the success of the music, and as the music pirate would steal all the numbers, and I would be without return, I refused the offer to America.

My publisher informs me that during the run of "The Irish Lark" in America there were sold arrangements of the music to the extent of 25,000 copies, which brought in royalties amounting to \$25,000. If the work were to be done in America here, there would be no reason to suppose that the sale would be any smaller in England, and that would be another large amount of money from a composer to hand over to a music pirate. Nothing by the interest obtained by the pirate in regard to compositions of mine heretofore published. I am very sure "The Irish Lark" would get the same amount of the identical original. It is rather the general and quiet music pirate, unaccompanied by the champagne and adjectives, certainly remains.

"Who does that," he said, "produce the music?" and he looks no other the man. "Who does?" I will tell them the name, leaving the composer, the publisher, and the producer entirely out of the question. The singer, actor, theatre people, musical players, customers, printers, advertising departments of newspapers, stage hands, and with them, the various theatrical advertising agents, they are the ones that will see. A production of the opera, such as I would have liked to make there, affects the well-being of at least 50 people, and they see. I believe I do not visit any confidence that I say the owner the interests of the "Irish Lark" that protect the interests of the above-mentioned subjects of the Empire. It is heretofore the case, and the music pirate does not add to the party of nations, and the score will be returned to the end of JOHN PHILIP SOUSA. (Globe, April 27, 1905.)

HURRY UP! LAST WEEKS FOR THE FIFTY POUND DIAMOND RING

Sloper's Half Holiday

Vol. XXII.—No. 1,088.

SATURDAY, MARCH 4, 1905.

ONE PENNY.



W.B. Thomas.

SOUSA AND THE SLOPERPHONE.

"Pa won't be beat! He's not going to play second fiddle to any Yankee living. If he'd been brought up to it he'd have been a great musician, I'm sure—pity he never learnt. Since Sousa's splendid band has been over Pa has evolved an instrument of tort—ahem, music, which makes the vaunted Sousa-phones sing very small. Assisted by a few talented amateurs he gave a concert the other day. Mr. Sousa, F.O.S., kindly conducted and complimented Poor Pa on an excellent performance. The wind was, perhaps, if anything a little too strong for perfect balance, still he had no doubt the Sloperphone had a great future before it—off the Newfoundland banks, as a fog-horn!—TOOTIE.

"FAIR CAPT."

T'Loiner Goes to Hear Sousa.

I met wi' Tillitson last Friday neet as Ah were goin' dahn Sweet-street, i' Heibeck, and as he were apparently in a terrible hurry Ah just stopped him to ex him hah he were gehring on, and what he trowt about t' Japs and t' Russians, and whether he trowt we should hev a hoppen winter this July, and som on and som forth. An' he were that fidgetty and fain to gair off, that at last Ah exed him wheer he wor off to in sich a hurry.

"Oh," he sez, "Ah'm goin' hoam to ge danned for a concert at t' Tahn Hall, soa thah sees Ah can't stand prating here awt oet, soa Ah'm off."

"Howl on a minute," Ah sez, "what's this concert? If it's owt likely Ah'll goa with th' 'appen, 'oss Mary (that's my wife) hez gone dahn to help our Selma to nurse t' little babby while she sides up a bit. Thah knew Ah were a granddather, didn't tu. It's a terble cross bairn—fair mungy. Heer's now divin' nowt for it."

"Well," sez Tillitson, "if thah man know, Ah'm goin' to hear Sousa an' his Band."

"Sousie Annie's Band?" Ah sez. "Who's Sousie Annie, and wheer's she live?"

"Ah niver sed Sousie Annie, fitticake. What Ah sez wor Sousa and his Band."

"Oh," Ah sez, "Ah thowt it wor a woman."

"Naw it, mungy," sez Tillitson, "there isn't much off t' lady about Sousa, Ah can tell thah. B' all accounts t' band's Ah at Loyis."

In t' Tahn Hall.

Soa we med it up 'at we wod goa, and at twenty-five minutes to eight verly we were entering into t' Tahn Hall. You know Ah like t' Albert Hall for seeing, but gie me t' Tahn Hall for hearing. Well, we paga wer stalling and gets inside, and begins ivery seat were full but two toward t' end of t' back row. Ah cotined these, soa Ah set to Tillitson, "Come on, lad, it's better to be born lucky nor rich; sitna, heer's two seats just ready, and t' only two 'at's left." Soa in we goas, and gets wessens sizen dahn. After Ah'd teltken my hat off and wiped me nous and sich like, Ah sez to Tillitson—you know Tillitson's a grand chap to come aht wi', he knows soa much about things—you see he's a bachelor, and when he isn't botherin' wi' his hobby—then's buildin'—he's at t' Reference Library. Oh, he's bin all sorts of things—look tentor, billsticker, secretary for t' Lodge of t' Equalized Drains, coal agent, bot pea seller, and soa on. Well, as Ah were saying, he knows a bit. Soa Ah sez tur him, "Tillitson, Ah sez, "who is this black-eyed Susan as we've come for to see?"

"If this means Sousa, Ah can soon tell thah that. He comes through America. He's a self-made man. In fact, he used to be a postman in Washington, and thah is fraid he 'at calls him t' Washington Postman to this day."

"Oh," Ah sez, "that's good. Can ya tell me wheer—"

"Well, sitna," sez Tillitson, "we are two fitticakes. Does tu see wheer we've gotten?"

"Naw," Ah sez, "what's up?"

"That's what's up," says Tillitson.

Ah looked, and thah in front of us, about two seats in front, were two girl pillars.

"If we're lucky," sez Tillitson, "we may see a bit off t' band, and happen catch a gliff of Mr. Sousa's oet t'alk ivery half-hour or soa."

In Front of t' Organ.

"Gums," Ah sez, "we mun aht." Soa we shifted. We went and stood agan t' door. Just then Ah sees some fraik coming to t' seats in t' front of t' organ. Soa Ah goes up to t' young fella at were t'olkin tickets an' Ah sez to him, "Eh say, lad, hah much is it to goa and sit up yonder in t' singing pew?" "I suppose you refer to the orchestra?" Ah sez. "Ah sez, "Then," he sez, "it's one shilling."

"Can we change?" "Yes," "Come on then," sez Tillitson. "Let's goa—we be oiaas to Sousa, and it's t' man we want to see—we'll chance t' band."

Soa off we goa on t' corridor and up t' attic stairs and into singing pew, and right in front of Mr. Heibeck's big organ. Ah'd niver bin soa near a lorgan before. Soa Ah hed a good look at it. What expt me wor at thah were five rows of keys. "Hah he can play on five sets, wi' nobbut two hands, licks me," Ah sez.

"Does it?" sez Tillitson, "then what's ta think thah's fraik," he sez, pointing under t' organ to some pieces of wood like scrapers.

"Naw," Ah sez, "they are 'appen to wipe his feet on soa as t' dump want strike t' organ in soft weather."

"Soa," sez I, "they're pedals—he plays em with his feet."

"What!" Ah sez, "phys on all t' five rows, and wi' both his feet as well? Then all I can say is Mr. Heibeck must be a trowly great man."

Tillitson's Story.

"Naw," sez Tillitson—"there's plenty can do that. When I were a lad Ah were coachman to owd Doctor Seiditz at Lomton. He were a German, and he could play. He wor a bit fond of his glass of "wasser," as he call'd it. But he were a good sort for all that. Well, one neet, Ah recollect, he were out very late, and t' missis kept coming to t' front door to ask if he were coming. It were a terrace house, thah knows, wi' three steps up to t' door and a grate-wheer we put t' coals in just in front of t'

stove. Well, Ah'd dozed off to sleep, but about two o'clock in t' morning Ah wakened up. Ah thowt Ah heard summat. Ah went up t' awa steps. Thah he wor. Ah could hear split wi' liffin. Towd doctor—sitting on t' flags wi' his collar loose—his top hat over his eyes—his legs down t' coall grate, his left hand on t' bottom step and his right hand on t' top step—fingerin' away just as if he were at his organ. "Tillitson, he sez; "Tillitson, my boy, not a word. Just a moment while I wince the finger. Lishen! lishen. Isn't it a monstrous? De great fugue in G minor. Isn't it beautiful, Tillitson? It could weep." And he had his head on t' second step and blubbered like a girl oawt."

But just at that moment t' band begins to come up on to t' singing pew, and a lad comes by singin' "Programmes here." Soa we gets one and watched the entrance of the famous band. Oh, they were a grand lot of chaps—45, Ah counted. Naa fiddles, you understand, all wind and thump, as Tillitson said. Clarionets and slackbells, and sarpents and trombones, kettle-drums and peggy-tub drums, and big drums, and triangles and bells and can lids.

Full Steam Ahead.

But Tahn Hall struck eight, and in the great Sousa comes, bows to t' audience, and wi' a one, two, three, and away, and off they goa with a swing and a rattle, and a slapping here we are again, and full steam on, and high pressure and furnaces roaring, and t' scoties valves all screaming; and slapping, stop! and its a wonder if Tahn Hall roof want blown to Puleisy.

Folks clapped, and on they went agan into a nigger dance. It set you off—you couldn't help it. It med yer blood dance through yer head to yer feet. They gave it pepper. You could hear 'em to Wellington Station. Folks feet were goin' to it. The Bobbies were dancin' up t' corridors, and clerks in detective-office, and t' Socialists in City Square, and folk aw down East-parade, throv dahn thar market baskets and glapped into it. Thah could hear thar feet to wheer ah were sitting—at least ah thowt thah could, till all at once—Wornt it a sock in? T' noise of feet were made by a chap in t' band who were rubbing two sanpaper boards together. Well, ah were thah capt. Naw—ah niver did.

Next up bolts a chap with a tin-whistle t'ing awt of wood, and played on it all askew. Tillitson said it were a pickillo. Niver heard nowt like it. "Mr. Lufsky," ah sez to mysel, "you're a marvel! Couldn't he play! Notes by t' score come whistling sitherin', yelpin', and spakin' aht off t' bit of a thing 'at it wor a wonder they didn't burst ivery gusset in t' instrument. Talk about throddles and linnets, they wurd in it. Folks clapped, and he come and did it agan and meor soa, and war awt sweet."

One of Sousa's Own.

Then comes a piece composed by Mr. Sousa hissen. "The Destruction of Pompeii." T' programme said thah were houses fallin' and roofs crasin', and a earth deen in convulsions with a matle in its threca; and folks shaitin' Woe! Woe! and a blind gir singing, and a tiger—. Gums! you could nearly fancy it wor soa. T' trombones and t' drums were roaring aht destruction, and t' picobas screaming aht Woe Woe, and Mr. Sousa rov his shirt to pieces—at least he waved his arms about, and Tillitson says, "Sitna, he's rending his garments after the fashion of the Oredental nations." "Ah, hawp not," ah sez, "eos t' price of linen—" But it were noa use, t' drums and t' can lids were at it agan. Mr. Sousa fair made 'em talk; and t' way he lewked at 'em—you could see 'at sometimes he wer fair airt it aht on 'em, and then he woud be fair yackin' it intaw 'em. But when the blind gir were

singing you felt 'at you were a lad agan, and yer mother were strookin' yer shinin' hair—soa sweet it wor and low. Then Sousa lewked at t' drummers, and oet burst t' volcano, and dahn went a street of houses. Then he shook his fist at the drummers, and scowled at 'em as much as to say, "Naw, lads, chuck it, or yer going to hev awt the city dahn, and we arn't half-way through yet."

Better than Holbeck Post.

"Steady! Woa! Nah then, on wi' you and give it bell-sinker." Ah niver heard sich a racket in my life. Holbeck Post, wi' twelve steam organs and forty drums all goin' together were nowt to t' Destruction of Pompeii. You know what Ah liked about Mr. Sousa were t' way he imitated t' instruments, just as if he knew all abitt 'em and could play 'em better nor t' professionals. I believe he could. He reckoned to be a drummer, and he drummed wi' his stick. He reckoned to be a pickiloo, and he pickilooed. He reckoned to be a trombone, and he honet. He lewked thah owt'er, 'at if he'd go throv dahn his stick and pick up comy instrument, he could knock t' reglar player on at intaw a cocket hat.

Then a beautiful young lady, with such a rosy cheeks, comes up. She could sing. You talk about a warbler. Once it were a throosle, then Ah thowt it must be one of thahs here nightingales. Once on a heigh neet it were mealy a steam engine, and once she were a lark in the merry spring time. Then folks cheered, and she smiled—she were a beautiful young lady—and, gums, me and Tillitson did clap. Then comes t' "Scar-Spungled Banner" and "God Save the King," and beagins it were ten o'clock and after, and time for home. Soa we went.—I. H.

LE FUE AND
27 AVR. 1905
C'est dans la libre Amérique que s'est réalisée...
Alfred Dailly.

AVRIL 1905

CONTREFAÇON MUSICALE

Les éditeurs et les compositeurs anglais font la guerre aux contrefacteurs de leurs publications, et il est hors de doute qu'un scandale existe, fondé sur une situation légale assez singulière. Le scandale est la vente au grand jour d'édicions contrefaites des publications musicales les plus récentes. Des camelots vendent au détail, à 10 ou 20 times, la romance du jour, des extraits de l'opéra-comique en vogue, le morceau de piano populaire, dont l'éditeur, qui a acquis les droits de publication, exige au moins deux francs. Non seulement les compositeurs anglais sont atteints, lorsqu'ils touchent une redevance par exemplaire vendu, mais encore les musiciens étrangers dont les œuvres ont obtenu un certain succès en Angleterre, comme M. Messager, qui voit ainsi piller son opéra «Véronique», et M. Sauer, dont la musique... américaine est assez populaire.

Et le marchand ambulancier, un œil sur la clientèle, l'autre sur les mouvements du policeman du coin, fait des affaires fructueuses, à ce qu'on assure, pour les éditeurs pirates inconnus.

On a essayé de remédier, faiblement, à cet état de choses. La première difficulté légale — et la force des contrefacteurs qui ont soin de se tenir cachés — est la loi anglaise de 1842 sur la propriété artistique et littéraire, qui n'accorde à l'auteur lésé qu'un recours civil. A quoi bon poursuivre devant une Cour civile un pauvre diable de camelot ?

Retrouver l'imprimeur ou la personne responsable de ces contrefaçons est plus difficile encore; aucun nom, aucune adresse ne garnissent sur ces publications. Ce n'est pas le camelot qui trahira celui qui lui donne son gagne-pain, et dans des enquêtes de ce genre, les détectives les plus fins sont souvent revenus bredouille. Et la contrefaçon, très modeste au début, a pris actuellement une grande importance; il est tellement aisé aujourd'hui, grâce aux progrès de l'art photographique, de reproduire la musique, le dessin, la gravure, par milliers d'exemplaires, à très peu de frais.

En 1901, la contrefaçon musicale avait pris une telle extension à Londres que les éditeurs songèrent à agir; l'année suivante, le Parlement fut saisi d'un projet de loi destiné à enrayer cette concurrence illicite et punissant d'amende ou de prison tous ceux qui y prenaient part. Il est resté peu de chose de ce projet de loi, après les débats législatifs: une clause autorisant la saisie par la police de toute contrefaçon musicale offerte en vente dans la rue, permettant au tribunal de police local d'ordonner la destruction des exemplaires saisis.

Et ce bout de loi, un compromis insuffisant, n'avait pas été adopté sans un combat homérique, livré en faveur de la contrefaçon par M. Caldwell, député de Lanark et fabricant de calicot en Ecosse. La musique, disait-il, est une nécessité pour le peuple. Et M. Caldwell voulait que le peuple eût sa musique à bon marché. Ce que demandaient les éditeurs était du protectionnisme, du privilège. Le peuple est ennemi des privilèges. Un éditeur de musique exploitait le plus souvent le malheureux compositeur et rançonnait ensuite le public en l'obligeant à payer des prix excessifs, sous peine de se priver de musique. Or, M. Caldwell prétendait changer tout cela, servir les intérêts du public, et non seulement ceux-là, mais encore et tout autant ceux des éditeurs.

C'était très simple. La concurrence obligeait ceux-ci à abaisser le prix de leur marchandise; il s'ensuivrait une demande énorme, qui les indemniserait très largement des risques qu'ils pouvaient courir. Il fallait donc laisser une certaine latitude à la concurrence, c'est à dire à la contrefaçon. L'éditeur et le compositeur y gagneraient; il est préférable de vendre des quantités énormes à petit profit plutôt qu'un nombre restreint avec un bénéfice prohibitif. Avantage plus précieux encore: on hâterait les développements du goût musical du public.

Ces arguments influencèrent jusqu'à un certain point les législateurs, habitués à considérer la propriété d'une idée comme bien différente de tout autre genre de propriété, sans trop savoir pourquoi, du reste. On en aboutit à un compromis qui laissa subsister les articles autorisant la saisie de la contrefaçon. Ce fut la loi de 1902.

Cette loi a été, le plus souvent, inefficace à corriger l'abus. Sans doute, on découvrirait parfois un dépôt de contrefaçons musicales, on saisisait de temps en temps quelques milliers d'exemplaires. Mais on n'atteignait pas les vrais coupables, et les bénéficiaires sont apparemment tels qu'ils recommandaient le lendemain d'une saisie, et les camelots, plus malins que les policemen, écoulaient chaque jour leur stock. Une saisie même nécessitait tout une petite campagne: il en résultait des frais considérables pour les éditeurs, même quand ils réussissaient.

L'Association des éditeurs de musique de Londres, qui comprend un certain nombre de maisons étrangères, vient de prendre une décision assez inattendue.

Ses membres ne publieront plus aucun morceau de musique, aucun opéra nouveau, jusqu'à ce que la loi ait été renforcée. Ils affirment que la vente des contrefaçons leur impose, chaque année, des pertes qui s'élèvent à un chiffre considérable, — car le contrefacteur s'empare uniquement des œu-

vres dont le succès est établi; les éditeurs estiment donc que le moyen de faire cesser la concurrence illégale est de cesser de publier. Tant pis pour les compositeurs, tant pis pour les nombreux artisans: imprimeurs, graveurs et autres, à qui cette publication donnait du travail. Tant pis pour le public, qui s'est fait, en quelque sorte, le complice des contrefacteurs.

L'Association des éditeurs de musique a réussi à intéresser à la question M. Balfour, le premier ministre; il lui a fait une quasi-promesse que le gouvernement proposera un bill rendant à peu près impossible la mise en vente de la contrefaçon, pourvu que ce bill ne rencontre pas d'opposition à la Chambre et que le temps ne fasse pas défaut, la session étant très chargée.

Il reste donc à concilier les adversaires, à amadouer le farouche M. Caldwell. On assure que des efforts en ce sens ont été faits et qu'il y a des chances sérieuses d'entente avec ce député mélomane.

XX.